

UNIVERZITA PALACKÉHO V OLOMOUCI

Filozofická fakulta

Katedra anglistiky a amerikanistiky

The Expression of Motion Events in English and Czech

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Petra Šimoníková

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Autor: Petra Šimoníková

Studijní obor: Anglická filologie – Německá filologie

Vedoucí práce: Mgr. Michaela Martinková, Ph.D.

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Podpis

„Člověk poznává sám sebe, když zápasí s překážkami.“

Antoine de Saint-Exupéry

Ráda bych poděkovala paní Mgr. Michaele Martinkové, PhD. za její cenné rady a trpělivost při vedení této bakalářské práce.

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Introduction

The past thirty years have seen increasingly rapid advances in the research into the expression of Motion events. Leonard Talmy was the first to have made a substantial contribution by introducing his ‘Lexicalization patterns’ of Motion events which inspired a vast number of linguists and scholars all over the world. They started to elaborate his semantic typology and added data from many languages.

Talmy (1985, 75) claims that world languages can be classified into two groups with regard to the Motion verbs, namely ‘**Verb-framed languages**’ and ‘**Satellite-framed languages**’, in terms of where the ‘core’ or ‘the Path’ of motion in the verb is encoded. The former are languages such as Spanish, French and Portuguese which encode the Path in the verb root, leaving the ‘Manner of motion’ to be expressed either by adjunct or not at all. In contrast, the latter are languages such as English or Czech in which the Path of motion is encoded in verb’s accompanying ‘satellites’ (e.g. particles, prefixes), leaving the ‘Manner of motion’ to be expressed in the verb root.

Slobin was the first one who started to build upon Talmy’s typology. He enriched this theory with the psycholinguistics insight. As Slobin (1987, 435) says, “a particular utterance is never a direct reflection of objective or perceived reality or of an inevitable and universal mental representation of a situation” because world languages can describe the same situation in different ways. This is due to the fact that “each language provides a limited set of options for the grammatical encoding of characteristics of objects and events.”

Furthermore, Slobin (1997, 459) claims that Satellite-framed languages have much larger lexicons of Manner of motion verbs than Verb-framed languages and maintains that these manner verb lexicons of Satellite-framed languages seem to be ‘two-tiered.’ The first tier is characterized by verbs used in ordinary everyday speech, such as (1) *walk, run, jump*; the second one contains more elaborated verbs like (2) *slither, scramble, dash*.

While Talmy (1985, 75) divides languages into Satellite-framed and Verb-framed, Slobin (2004, 2) suggests that “it is more useful to rank languages on a cline of Manner salience than to allocate them to one of several distinct typological categories.”

Recently, most of the researchers who have shown an increased interest in the dichotomy postulated by Talmy have studied mainly the differences between two typologically opposite languages, such as English and Spanish, however, Filipović (1999, 2007) implies that there are also noticeable differences between languages belonging to the same typological group. She (1999) conducted research into the expression of Motion events in two Satellite-framed languages, English and Serbo-Croatian, and concludes that in English the Manner of motion is expressed without restraint, however, the satellites in Serbo-Croatian (i.e. prefixes) restrict the coding of the Manner in the verb root.

The purpose of this thesis is to examine the expression of Motion events in two Satellite-framed languages, English and Czech. Both Czech and English belong to the Indo-European language family, but they are embodied in different language branches. English is a Germanic language, while Czech is a Slavic language (Cruse 1987, 295). Surprisingly, to date, there have been no controlled studies which compare the encoding of Motion events in English and Czech. Especially, there were no studies presenting an analysis of Czech data. This study aims to contribute to the growing area of research by exploring the similarities and differences as to encoding motion in these two languages. The main research question is: How does the morphological structure of the expressions of Motion events influence the semantic one? In other words, are there any restrictions in Czech, stemming from the fact that the satellite is a bound morpheme?

This thesis is divided into two parts: theoretical and practical. The first part, which presents the expression of Motion events, described in the linguistics literature, serves as a basis for the subsequent analysis. Chapter 1 defines the terms ‘Motion’, ‘Motion verbs’ and ‘Motion Event’, introduces Talmy’s typology and discusses its shortcomings. Chapter 2 examines Motion events in narrative. In Chapter 3, Motion events and translation are taken into consideration. The theoretical part concentrates only on the literal meaning of Motion verbs and does not take into account the figurative one. The practical part presents an analysis of the students’ translations of Mayer’s (1969) picture book *Frog, where are you?* from English into Czech. Although this book is originally wordless, Salt Software (2009) provides an English story script which corresponds with the story illustrations.

1 Lexicalization Patterns

Traditionally, the typological classification of languages is concerned with **morphology**. Crystal (1987, 292) states that in the early 19th century August Schlegel (1767-1845) divided world languages into four groups, “on the basis of the way a language constructs its words,” as illustrated in (3) below:

- (3) a. Isolating, analytic, or root languages.
- b. Inflecting, synthetic, or fusional languages.
- c. Agglutinative or agglutinating languages.
- d. Polysynthetic or incorporating languages. (Crystal 1987, 292)

Talmy’s typology (1985, 2000) is, however, based on **semantics**. Talmy (1985, 59) focuses on the ‘lexicalization’ of Motion Events across languages, “lexicalization is involved where a particular meaning component is found to be in regular association with a particular morpheme.” In the case of motion verbs, the question is whether the meaning component called Path is encoded in the verb root or what Talmy calls a “satellite”. Before I proceed to the discussion of this question, I have to introduce the basic linguistic terminology used in the description of motion verbs.

1.1 Motion

Motion is a topic widely discussed in different disciplines, such as physics, philosophy, psychology or linguistics. As Filipović (2007, 1) states, “motion is one of the primary experiential domains in human life and therefore bound to be lexicalized in all languages.”

First of all, let me present how motion is defined in general. In *Collins English Dictionary*, the following definition is provided: motion is “the process of continual change in the physical position of an object.” Similarly, Frawley (1992, 171) states that “motion entails the displacement of some entity, or positional change.” According to Římalová (2010, 20), the ability to move is not only natural to every animal and human being, but also inanimate entities can be moved by various kinds of physical forces.

Talmy (2000, 35) distinguishes between two kinds of motion, namely ‘**translational motion**’ and ‘**self-contained motion**’.¹ The term translational motion refers to the situations in which “an object’s basic location shifts from one point to another in space” as illustrated in (4):

(4) *The boy ran out of the house.* (Talmy 1985, 103)

The boy has changed his location. First, he was located in the position A inside *the house*, then he moved to the position B outside *the house*. On the other hand, the term ‘self-contained’ motion has been applied to situations in which “an object keeps its same basic, or average location.” It “generally consists of oscillation, rotation, dilation, wiggle, local wander or rest” (Talmy 2000, 35).

1.2 Motion Verbs in Dictionaries

As stated by Frawley (1992, 145), motion is an event, which is typically encoded as verb, hence ‘Motion verb’. An extensive list of motion verbs can be found only in dictionaries. *The Original Roget's Thesaurus of English Words and Phrases* (Roget 1989, 154) offers a list of English motion verbs.² A nice list of Czech motion verbs is presented in *Tezaurus jazyka českého* (Klégr 2007, 152).

1.3 Motion Event

In his early paper, *Lexicalization Patterns*, Talmy (1985, 60) defines Motion event quite broadly as “a situation containing movement or the maintenance of a stationary location.” To use linguistic terminology, Talmy argues that a Motion event consists of four basic semantic components, i.e. **Figure**, **Ground**, **Motion** and **Path**. The event is defined as follows:

Object (the **Figure**) moving or located with respect to another object (the reference object or ‘**Ground**’). (...) The **Path** (with a capital P) is the course followed or site occupied by the Figure object with respect to the Ground object.

¹ The thesis focuses on “translational motion,” therefore the “self-contained motion” will not be further discussed.

² Short lists of English motion verbs are also in Levin (1993, 263). For her, English motion verbs are of six kinds: Verbs of Inherently Directed Motion, Leave Verbs, Manner of Motion Verbs, Verbs of Motion Using a Vehicle, Waltz Verbs, Chase Verbs, Accompany Verbs; for more information see Levin 1993).

Motion (with a capital M) refers to the presence per se in the event of motion or location. (Talmy 1985, 61)

Apart from the four above stated semantic components, which are collectively called ‘internal’, Talmy (2000, 25) claims that the Motion event can be supplemented with ‘external components’, namely ‘Co-event’. The term Co-event can be either a ‘**Manner**’ or a ‘**Cause**’ of the motion. The Manner is a commonly used term in Talmy’s typology and yet Talmy gives no precise definition of this concept. For Ibarretxe-Antuñano (2002, 5) the term ‘Manner’ means “the way in which motion is performed”, such as *run, jump, crawl*. On the other hand, the ‘Cause’ is something “what originates the motion itself.” The following examples in (5) and (6) below show all six semantic components of Motion event, stated by Talmy (1985, 61):

Manner

(5) *The pencil rolled off the table.*

Cause

(6) *The pencil blew off the table.*

In both examples, *the pencil* functions as **the Figure**; *the table* as **the Ground** and *off* as **the Path**, whereas the verb *rolled* in the example (5) expresses **the Manner**, *blew* in (6) is **the Cause**.

In contrast to Talmy (1985), Frawley (1992, 171) states that full semantic structure needs eight “semantic properties.”³ The following section attempts at comparing the two approaches, with the exception of the Path and the Manner, which are subjected to more thorough analysis in Chapter 2.

³ The thing displaced: **theme**
The origin of the motion: **source**
The destination of the motion: **goal**
The trajectory of the motion: **path**
The location of the motion: site and **medium**
The means by which the motion is carried out: **instrument**
The way the motion is carried out: **manner**
The cause of the motion: **agent** (Frawley 1992, 171)

1.3.1 Theme or Figure

Whereas Talmy (1985, 61) calls the displaced entity the ‘Figure’, Frawley (1992, 172) uses the term ‘Theme’ (in this thesis, the term ‘Figure’ will be used). Frawley (1992, 172) notes that in the expression of a Motion event, the Figure can be encoded either in a noun as illustrated in the example (7) or it can merge with a verb as in (8):

(7) *Tom threw the ball.* (Frawley 1992, 172)

(8) *The farmer seeded the fields.* ‘Displaced seed into his fields’ (Frawley 1992, 172)

As Frawley (1992, 172) argues, *the ball* is the Figure, expressed out of the verb, considered to be an unmarked case in most languages. The encoding of the Figure in the verb, as in (8), however, occurs rather rarely.

1.3.2 Source and Goal

Although Talmy (1985, 61) calls a ‘Source’ and a ‘Goal’ collectively ‘the Ground’, Frawley (1992, 173) considers them as separate semantic elements, as demonstrated in (9) below:

(9) *John ran from the back door to the front door.* (Frawley 1992, 173)

As can be seen, *the back door* expresses the Source of the motion and *the front door* encodes the Goal; both in relation to the moving Figure *John*.

1.3.3 Cause

Causation interacts with motion, mainly when a physical force is applied. As Frawley (1992, 179) observes, “in English, there are many verbs that are derived by means of inherent encoding of the causation of the displacement of the theme,” such as *throw*, *blow*. Similarly, Talmy (1985, 64) notes that such incorporation of Cause in a verb is common for many languages. There are, however, also languages such as Spanish, in which the Cause usually cannot be expressed in the verb. This observation led Talmy to investigate the coding of semantic information in motion verbs crosslinguistically.

1.3.4 Other Semantic Elements

Since the Source and the Goal are ‘special locates’, they are inseparably bound to location. Also ‘**Medium**’, giving information about the general environs of an event, is linked to the location. The medium seems to be often encoded in the verb (Frawley

1992, 175). To illustrate this, Frawley (1992, 175) mentions verbs such as *swim* or *fly*. These verbs not only express a specific Manner of motion, but also immediately evoke the given Medium, for example, swimming is associated with ‘water’, as well as flying with ‘air’.

Moreover, Frawley (1992, 178) points out that in order to describe all the fundamental properties of Motion event, the information about “how the motion is carried out” must be taken into account. In general, there are two main types of **conveyance**, ‘vehicular’ and ‘nonvehicular’. According to Frawley (1992, 178), the difference between these two types can be seen easily across languages. For example, in English there are verbs such as *ride* (vehicular) vs. *walk* (nonvehicular). In Talmy’s view, the information about the instrument is included in the semantic component ‘Manner’.

1.4 Talmy’s Typology

The main aim of Talmy’s research (1985, 57) was to analyse “the relation between **meaning** and the **surface expression**” of Motion events. In other words, Talmy observes which ‘semantic elements’ (Figure, Ground, Motion, Path, Manner, Cause) are expressed in the ‘surface elements’ (lexical and syntactic structures of Motion Event).

The attention is not paid to every “semantic-to-surface” relation, but only to those which are “frequent in occurrence in speech rather than only occasional; pervasive rather than limited - that is, a wide range of semantic notions are expressed in this type” (Talmy 2000, 27). It is necessary here to clarify what is meant by this definition. Consider a model situation from English language, provided by Ibarretxe-Antuñano and Filipović (2013, 253):

Imagine there is a man called John, working in the house. Somebody comes to the house to tell John that his mother is seriously ill. Ibarretxe-Antuñano and Filipović (2013, 253) claim that an English speaker would probably describe John’s reaction to this bad news as presented in (10):

(10) *John rushed out to his mum’s place.*

As Ibarretxe-Antuñano and Filipović (2013, 253) write, there are also other ways to describe this scene in English, as presented in (11) below:

(11)

- a. *John went out of the house as quickly as possible and headed towards his mum's place*
- b. *John went out running from his house and went to his mum's place.*
- c. *John exited the house running and went to his mum's place.*

Although the sentences in (11) are all grammatically correct, the English speaker would probably choose none of them because this is not the common way they choose to talk about motion. As Ibarretxe-Antuñano and Filipović (2013, 254) argue, “it does not really fit into natives’ favoured style.” To refer to natives’ favoured style, Slobin (2004, 5) was the first one to introduce the term ‘**rhetorical style**’ which he defines as “the way in which events are analyzed and described in discourse.” The term ‘rhetorical style’ is nowadays widely used in the linguistic literature concerning Motion events.

1.4.1 Satellite-framed vs. Verb-framed

As pointed out in the introduction to this thesis, Talmy (2000) primarily concentrates on the semantic component ‘Path’. As noted by Ibarretxe-Antuñano and Filipović (2015, 528), the fact that the Path is in Talmy’s spotlight, is justifiable. They also argue that the Path plays a fundamental role in the “spatial conceptualisation.” On the basis of where the Path of motion is encoded, Talmy (2000, 117) distinguishes between two main groups of languages, namely ‘Satellite-framed languages’ and ‘Verb-framed languages’.

In the literature, the term ‘**Satellite-framed**’ or also ‘S-framed’ refers to languages which express the Path in the verb accompanying satellites. For Talmy (1985, 102), the ‘satellites’ are “certain immediate constituents of a verb root other than inflections, auxiliaries, or nominal arguments.” Satellites “relate to the verb root as periphery to a head” and together create a ‘verb complex’. Talmy (1985, 102–107) also states that the satellite can occur as either a ‘free word’ or an affix, such as German separable and inseparable verb prefixes (e.g. separable: *hinauslaufen* ‘run out’, inseparable: *zerbrechen* ‘break into’), Latin and Russian verb prefixes (e.g. Russian: *vybežal* ‘run out’), Chinese verb complements (e.g. *piāo guó* ‘float past’). The verb root, on the other hand, conveys the information about the Manner or the Cause of motion. As stated by Talmy (2000, 27), all Indo-European languages (except for post-Latin Romance), Finno-Ugric, Chinese, Ojibwa and last but not least Warlbiri can be counted among the

Satellite-framed language group.⁴ Talmy (1985, 103) provides examples from English, Germanic language, as shown in (12) below:

- (12) a. *He **ran** out of the house.*⁵
b. *He **ran** out.*

As this case demonstrates, the verb root *run* represents the Manner of motion. The Path is “expressed fully by the combination of the satellite and the preposition” (e.g. *out of*), as in (12a). If the Ground (e.g. *the house*) does not have to be specified, the satellite, namely ‘verb particle’ can also occur alone, as in (12b) (Talmy 1985, 103).⁶

Since Czech belongs to Slavic languages (Indo-European language family), it is also, according to Talmy (1985, 102), a Satellite-framed language. Due to the absence of Czech data in the linguistic literature of Motion events, let me present my own examples from Czech in (13) below:

- (13) a. ***Vyběhl** z domu.*
out-ran-he of the house
‘He ran out of the house.’
b. ***Vyběhl.***
out-ran-he
‘He ran out.’

Czech speakers express the Manner in the verb root, such as *běžet* ‘run’. The Path is encoded in the satellite and the preposition (e.g. *vy- z* ‘out of’). The satellites have in Czech the form of bound morphemes, such as the prefix *vy-* ‘out’ in (13). If the Ground (e.g. *dům* ‘the house’) is inferred from the given context, the prepositional phrase can be generally left out, as in (13b) (Talmy 1985, 104).

⁴ **Ojibwa** is an indigenous language, belonging to the Algonquian language family. This language is still spoken in the Northern United States. There are Ojibwa reservations in Minnesota, Michigan, Wisconsin or Montana, just to name a few (Roy 2000).

Warlbiri is a language spoken by aboriginals living in Northern Australia. It belongs to the Pama Nyungan language family and still has a high number of speakers (i.e. approximately 2 500) (Peterson 1996).

⁵ In Talmy (1985, 103), this example is in the first person singular “I”.

⁶ The term ‘verb particle’ is frequently used by Talmy in his *Lexicalization Pattern* (1985, 2000), but first coined by Fraser 1976 (cited in Talmy 1985, 69).

‘**Verb-framed**’ or ‘V-framed’ languages work differently. One of the most typical members of this group is Spanish. Talmy (1985, 69) claims that information about the Path is encoded in the verb root while “the Manner or Cause is often either established in the surrounding discourse or omitted altogether.” By ‘surrounding discourse’, Talmy (1985, 69) means that the Manner is expressed outside the verb in the subordinate expression, usually a gerund, an adverbial or goes unmentioned. Examples from Spanish, given by Talmy (1985, 69) are illustrated in (14) below.

- (14) a. *La bottela entró a la cueva (**flotando**).*
 the bottle moved-in to the cave (**floating**)
 ‘The bottle floated into the cave.’
- b. *La bottela salió de la cueva (**flotando**).*
 the bottle moved-out from the cave (**floating**)
 ‘The bottle floated out of the cave.’

As can be seen in (14), while the Path is encoded in the verb root (*entró* ‘moved-in’, *salió* ‘moved-out’); the Manner of motion is expressed in the gerund *flotando* ‘floating’, which functions as an adjunct and can thus be omitted. Although Talmy (1985, 69) states that all Semitic, Polynesian and Romance languages can be classified as belonging into this group, he presents examples only from Spanish. Slobin (2006, 3) adds that also Greek, Turkish, Basque, Korean and Japanese have the same pattern, and therefore should be counted among Verb-framed languages.⁷

By way of illustration, let me summarise the above mentioned comparison of Satellite-framed languages with Verb-framed languages in Table 1:

Language Type	Path	Manner
Verb-framed languages	verb root	adjunct
Satellite-framed languages	satellite	verb root

Table 1: Verb-framed vs. Satellite-framed

⁷ Slobin’s findings and examples from other languages are presented in Chapter 2.

Talmy (1985, 72) admits that even English has a small number of verbs with a “genuinely incorporated Path”, including: “*enter, exit, pass, rise, descend, return, circle, cross, separate.*” An example of a verb with the genuinely incorporated Path is given in (15):

(15) *The rock passed by our tent.* (Talmy 1985, 72)

Although English speakers can use the Path verb ‘pass’ to describe translational motion, they are more likely to choose the Manner verb ‘*slid*’ and the English satellite (i.e. particle) ‘*past*’, as shown in (16):

(16) *The rock *slid* past our tent.* (Talmy 1985, 72)

English has a small number of verbs with genuinely incorporated Path, however, they are not originally English, but borrowings from Romance languages.

1.5 Shortcomings of Talmy’s Typology

In recent years, a number of objections were raised against Talmy’s two-way typology. Ibarretxe-Antuñano and Hijazo-Gascón (2012, 351) argue that there are some patterns to be found across languages which are difficult to classify into the two above stated groups, Satellite-framed or Verb-framed.

Firstly, Slobin (2004, 25) was the first to have introduced a new language type, namely ‘**equipollent languages**’. These languages express both the Path and the Manner by “equivalent grammatical forms.” Three construction types belong to this group:

Manner verbs + Path verbs: serial-verb languages (Niger-Congo, Hmong-Mien, Sino-Tibetan)

Manner + Path verbs: bipartite verb languages (Algonquian, Athabaskam, Hokan, Klamath-Takelman)

Manner preverb + Path preverb + verb: Jaminjungan languages. (Slobin 2004, 25)

Secondly, Ibarretxe-Antuñano and Hijazo-Gascón (2012, 352) highlight the ‘**intratypological differences**’. According to them, there is sometimes a misleading thought that languages, belonging to the same typological group, must be alike “in terms of degree of expressiveness and detail.” This, as they claim, “is not the case.” Languages in the same typological group can differ in the degree of Path and Manner

‘elaboration’, or description. The intratypological differences are further discussed in Chapter 2 of this thesis.

Thirdly, Ibarretxe-Antuñano and Hijazo-Gascón (2012, 352) argue that Talmy’s typology also has a weak point regarding ‘**diatopic variation**’. In other words, dialects from one language can differ from each other. For example, the speakers of a Swiss German dialect Muotathal use Manner verbs “infrequently” and rather plentifully describe the Path (i.e. they usually state two path trajectories), which is not characteristic for other Swiss dialects.

Overall, there seems to be some evidence to indicate that Talmy’s typology has certain imperfections, but it is still the principal source which serves as a starting point for further research in the field of Motion events.

2 Typology of Motion Events in Narrative

According to Crystal (1987, 15), Johann Herder and Wilhelm von Humboldt were among the first to have called attention to the language diversity and significantly influenced the further research of world's languages. Especially, the follow-up study taken up by Edward Sapir and his pupil Benjamin Lee Whorf, who raised an issue of the relation between language and thought, is of a great importance in linguistics. Their 'Sapir-Whorf hypotheses' combines two principles: 'linguistic determinism', understood as "language determines the way we think," and 'linguistic relativity,' defined as "the distinctions encoded in one language are not found in any other language."

The Sapir-Whorf hypothesis as well as Talmy's typology gave rise to Slobin's '**Thinking for Speaking**' hypothesis. As Slobin (1987, 435) states, "a particular utterance is never a direct reflection of 'objective' or perceived reality." "In the evanescent time frame of constructing utterances in discourse, one fits one's thoughts into available linguistic forms." In other words, the language type (Satellite-framed, Verb-framed) directs the speaker's attention differently because "each language provides a limited set of options for the grammatical encoding of characteristic of objects and events."

Slobin's findings are mostly based on experiments using the wordless picture book *Frog, where are you* (Mayer 1969).⁸ The method of using the picture book was applied for the first time in Michael Bamberk's, Slobin's student, dissertation on German (1985) and then used in Slobin and Berman's analysis (1994) of two Satellite-framed (English, German) and three Verb-framed languages (Spanish, Hebrew, Turkish). Participants of three age groups (preschoolers [3-5years], schoolchildren [6-11 years] and adults) were told to flip through Mayer's wordless story book, then simultaneously leaf through again and narrate the Frog story in their own words according to the pictures. Up to the present time, Slobin analysed more than fifty languages in the

⁸ The plot of the story *Frog, where are you?* (Mayer 1969) is portrayed as follows: A boy has a dog and a pet frog. One day the frog escapes from a jar in which the boy kept it. The boy and his dog therefore decide to find it. They look for it everywhere till they find the pet frog with its babies under the cliff. The story ends when the boy and the dog go home with one of the baby pet frogs.

similar way and observed how speakers of various languages differ in their ‘rhetorical style’. The following sections present how the Manner of motion and the Path of motion were encoded in the narrative of speakers of various languages.

2.1 Manner of Motion

According to Slobin (2006, 3), the expressions of Manner can describe different dimensions, such as “motor pattern (e.g. *jump*, *skip*), rate of motion (e.g. *walk*, *run*), force dynamics (e.g. *step*, *ski*), attitude (e.g. *amble*, *stroll*).” The data elicited in the Frog story experiments showed nice differences between Satellite-framed and Verb-framed languages (Slobin 2004). The sentences in (17), for example, show how speakers of Verb-framed languages described one of the Motion events, namely a situation in which the boy is looking into a hole in the tree and an owl suddenly flies out.



(17) **V-languages** (Slobin 2004, 6):

- a. **Spanish:** *Sale un buho.* ‘**Exits** an owl.’
- b. **French:** *D’un trou de l’arbre sort un hibou.*
‘From a hole of the tree **exits** an owl.’
- c. **Italian:** *Da quest’ albero esce un gufo.* ‘From that tree **exits** an owl.’
- d. **Turkish:** *Oradan bir baykus çıkıyor.* ‘From there an owl **exits**.’
- e. **Hebrew:** *Yaca mitox haxor yanšuf.* ‘**Exits** from: inside the: hole owl.’

All participants regardless of age used a Path verb, meaning ‘exit’ and completely left out the Manner. In contrast, the speakers of Satellite-framed languages described the same owl-scene as displayed in (18) below:

(18) **S-languages** (Slobin 2004, 6):

- a. English: *An owl **popped out**.*
- b. German: *[...]weil da eine Eule plötzlich **raus-flattert**.*
‘[...] because there an owl suddenly **out-flaps**.’
- c. Dutch: *[...] omdat er een uil **uit-vliegt**.* ‘[...] because there an owl **out-flies**.’
- d. Russian: *Tam vy-skočila sova.* ‘There **out-jumped** owl.’
- e. Mandarin: *Fei1-chu1 yi1 zhi1 mao1 tou2 ying1.* ‘**Fly out** one owl.’

The Manner of motion, encoded in the verb root, is expressed plentifully in Satellites-framed languages. The reason why it is not so in Verb-framed languages is because this is so-called “**boundary-crossing event**” (Slobin 2006, 9). The term ‘boundary-crossing’ is widely used by Slobin and Hoiting (1994), but the first study of this concept was reported by Aske (1989).

Aske (1989, 6) distinguishes between two main types of “path phrases,” namely “locative path phrase” and “telic path phrase.” In Verb-framed languages, Manner verbs can combine with a locative path phrase but not with a telic path phrase. The **locative path phrase** only gives the information about the location, that is, focuses on the Path. As Slobin and Hoiting (1994, 495) argue, no “locative endstate” is mentioned. In other words, no boundary is crossed. Aske (1989, 3) gives some perfectly natural cases in which the Manner verb occurs with the locative path phrase, as exemplified in (19) below:

- (19) a. *La botella flotó por el canal.*
‘The bottle floated along the canal.’
- b. *Juan bailó hacia la puerta.*
‘Juan danced towards the door.’

Slobin and Hoiting (1994, 494) also found evidence of these constructions in the narratives of the story *Frog, where are you?* (Mayer, 1969), as shown in (20) below:

- (20) a. *Empezó a correr hacia al barranco.*
 ‘(He) started to run towards the cliff.’
- b. *Camina rumbo a un precipio.*
 ‘(He) walks towards the cliff.’

In contrast, the **telic path phrase** (e.g. English: *swim into/out of the cave*) gives not only the information about the Path, but also about the “end-of-path state.” In Slobin and Hoiting’s (1994, 498) words, “boundary crossing is predicated,” which is regarded as a change of state. In Verb-framed languages, it is characteristic to encode the change of state in the verb root. Therefore, when the boundary is crossed (e.g. the owl’s hole), as in (17), the verb root expresses the change of state, such as *exit*, *cross*, *enter* and the Manner of motion calls for a separate subordinate construction, such as gerund (e.g. *exit flying*).

One may wonder why then the Manner of motion is omitted in all cases in (17), i.e. it is not expressed in an adjunct. As Slobin (2004, 7) states, this is due to the fact that the subordinate constructions (e.g. *exit flying*) needlessly bring the Manner to the fore and are “heavy in terms of processing.” For example, when describing the standard Manner of motion of an animal or a human being, a “neutral verb of motion” is used in the Verb-framed languages, such as the verb ‘*go*’ for an owl, fish, dogs, cats or people. If the speaker wants to highlight the Manner of motion, only then do they use the constructions, such as “*exit flying*”, “*exit with a flap of the wing.*”

2.1.1 Manner-Silence Cline

The Manner of motion is expressed plentifully in Satellite-framed languages. Still, even languages within the same group seem to differ dramatically in the degree of the use of Manner. As shown in Figure 1 (Slobin 2004), Russian shows the highest use of Manner verbs, Thai and Mandarin go as second by a narrow margin and Germanic languages (English, German and Dutch) evince the lowest use. The Verb-framed languages, as already mentioned, concentrate on the owl’s emergence rather than on the Manner of motion (e.g. *flying*, *flapping*), therefore the results are close to zero.

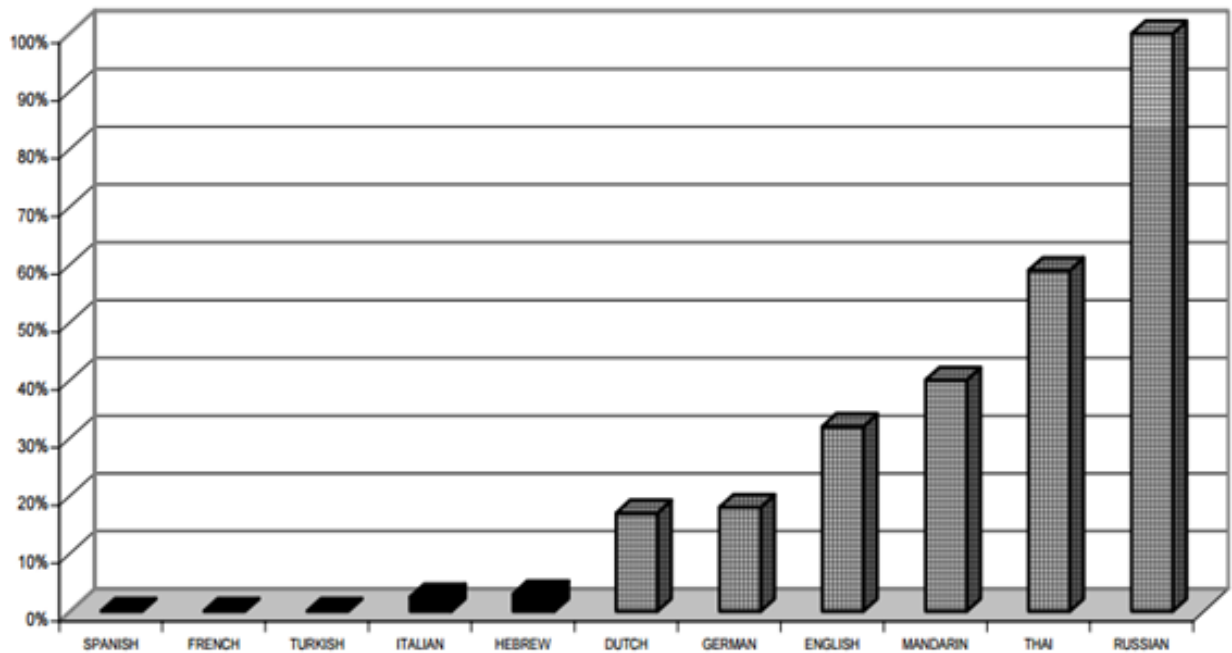


Figure 1: „Percentage of Narrators Using a Manner-of-Motion Verb for the Owl’s Emergence” (Slobin 2004, 7)

Comparing the Manner verbs in many languages, it has been noticed that Satellite-framed languages have a highly developed lexicon of Manner verbs. By contrast, in Verb-framed languages this lexicon is much less elaborated (Ibarretxe-Antuñano and Filipović 2013, 256). Slobin (2006, 12) states that he has not yet come to the total count of the Manner verbs in all languages, but managed to examine and compile a complete list in several languages, using “corpora, dictionaries and back translation.” Although Slobin presents his rounded numbers, he does not state where the lists of the Manner verbs are available. As he (2006, 12) argues: “English, German, Dutch, Russian and Hungarian have several hundred Manner verbs; Mandarin has perhaps 150; Spanish, French, Turkish, and Hebrew have less than 100, and probably less than 60 in everyday use.”

On this basis, Slobin (2004, 8) concludes that it is not useful to divide languages into Satellite-framed or Verb-framed, but rather rank them on the **cline** according to their “**manner-silence**”. Languages which have a rich lexicon of Manner verbs tend to be ‘high-manner silent’ (e.g. Russian) as opposed to languages with a poor lexicon of Manner verbs (e.g. Spanish), which he calls ‘low-manner silent’.

Furthermore, Slobin (2004, 8) points out that it is notable how the “Manner silence cline” separates **Germanic** languages from **Slavic** ones. In spite of the highly developed

lexicon of the Manner verbs in both languages, the speakers of Germanic languages used Manner verbs in his research (2004) relatively infrequently in comparison with Russian speakers. Owing to the fact that Germanic languages have the deictic verb *come*, they can either focus on the “owl’s exit”, as the speakers of Verb-framed languages do, and use a construction, such as ‘*come out*’ or they can describe the “owl’s movement towards the narrator’s perspective” using Manner verbs, such as *fly out*, *flap out*, *pop out*. On the other hand, in Russian, there is “no independent verb meaning *come*.” As Slobin (2004, 8) states, in Russian, mostly constructions with prefix *vy-* and various Manner verbs occurred, such as *vy-letet* ‘out-fly’, *vy-skočit* ‘out-jump’, *vy-lezt* ‘out-crawl’. This evidence indicates that “morphosyntactic structure plays a role in determining rhetorical style.”

2.1.2 Alternative Expressions of Manner

Apart from the characteristic way to express the Manner of motion (Satellite-framed languages e.g. *fly out*; Verb-framed languages e.g. *exit flying*), there are also some alternative means of expressing the Manner, used by both language groups, namely adverbs, sound symbolism and gestural expressions.

2.1.2.1 Adverbs

Slobin (2004, 12) offers examples from English (Satellite-framed) and Turkish (Verb-framed) and argues that speakers of both languages possess various adverbs, but their purposes of using them differ from each other. The main aim of an English speaker is to “qualify Manner verbs,” as exemplified in (21):

(21) *Fido very very quietly slunk out of the water.* (Slobin 2004, 12)

As can be seen, the English speaker uses adverbs *very*, *very* and *quietly* to further describe the Manner verb *slink*. In contrast, Turkish speakers tend to use adverbs with ‘non-manner verbs’ to add the information about the Manner to the utterance. As the example in (22) represents, the adverb *sessizce* ‘silently’ further describes the motion of a man.

(22) *Bir ağaç kütüğüne sessizce yaklaştı.*

‘(He) **silently** approached a tree trunk.’ (Slobin 2004, 12)

As Slobin (2004, 12) concludes, “even when considering alternative expressions of Manner, S-languages [...] still show relatively greater attention to Manner, both in quantitative and qualitative terms.”

2.1.2.2 *Sound symbolism*

Sound symbolism, defined by Doke (1935, 118, cited in Ibarretxe-Antuñano 2009a, 241) as “a vivid representation of an idea in sound,” occurs widely across languages. Evidence of such sound symbolic expressions is noticed by Slobin (2004, 13) in the Frog story narratives. Consider the narrations of English, Turkish and Spanish adults in (23), describing the scene in which a boy and a dog are falling from the cliff. Slobin claims that these expressions were used by speakers to add excitement to the description of the scene.

- (23) a. English: *Splash!* *They both fall into the water.*
b. Turkish: *Birlikte **cumbadanak** bir suya düşüyorlar.*
‘Together **cumbadanak** they fall into some water!’
c. Spanish: *Zas!* *Se cayeron al suelo.*
‘**Zas!** They fell to the ground.’ (Slobin 2004, 13)

What is more, sound symbolism can be used to describe the Manner of certain motion, especially in the Verb-framed languages. Ibarretxe-Antuñano mentions the special “subgroup” of sound symbolic words, namely ‘**Motion immitatives**’. She uses this term to refer to “sound symbolic expressions for the characterization of movement” (2009a, 241). Basque, which is a Verb-framed language, appears to be rich in ‘Motion immitatives’, as presented (24) below:

- (24) a. *plasti-plasta* ‘wade’
b. *txoko-txoko* ‘walk slowly’ (Ibarretxe-Antuñano 2009a, 243).

Similarly, Japanese has a wide range of such expressions. Ibarretxe-Antuñano (2009a, 243) provides following examples:

- (25) a. *bura-bura(-to) aruku* ‘to stroll’
b. *doka-doka(-to) aruku* ‘to walk noisily and violently’

Slobin (2004, 13) claims that ‘Motion immitatives’ occur frequently in the languages of West Africa, East Asia and Southeast Asia.

2.1.2.3 Gestural Expressions of Manner

Speakers of both language groups (Satellite-framed, Verb-framed) express gestures depicting motion when narrating. Özyürek and Kita (1999, 507) conducted research into gestures which accompany lexical expressions in two typologically different languages, English (Satellite-framed) and Turkish (Verb-framed). The results revealed that English speakers usually use the path+manner gesture to further describe the lexical expression of Manner because the lexical Manner verb as such is not sufficient for them. In contrast, Turkish speakers make mostly a separate path gesture or a manner gesture; in fewer cases also a path+manner gesture. The manner gestures alone occur with Path verbs in boundary crossing events as well as with Manner verbs.

Slobin (2004, 14) offers the following example from Basque (Verb-framed language): “a Basque adult said *atera* ‘exit’ [Path verb] while flapping his hands on either side of his head to depict flying [manner gesture].”

Speakers of Satellite-framed languages treat the Manner and the Path expressions as one unit or as Talmy (1985, 102) says ‘verb complex’ (e.g. *climb up*), therefore also their gestures express these components together. Speakers of Verb-framed languages, in contrast, encode the Path in the verb root and the Manner in the subordinate expression that is why they take these components as separate units and gesture them mostly individually (Özyürek and Kita 1999, 507).

Slobin (2004, 15) states that manner gestures occur in the Verb-framed languages with the same frequency as “lexical manner expressions” do in the Satellite-framed languages. Consequently, it can be said that speakers of Verb-framed languages compensate for the missing lexical expression of Manner in their narratives by using these alternative means. However, Slobin (2004, 14) points out that this evidence can be seen only in “oral narratives” but vanishes when two written texts are being compared.

2.2 Path of Motion

In the same way as world languages can be compared regarding the ways of expressing the Manner of motion, also the semantic component Path, as noted by Slobin (2004, 17), is expressed in various degrees across languages. In view of the fact that the Path is considered to be the fundamental component of a Motion event, languages cannot be classified on the grounds of absence or presence of the Path in motion descriptions.

Nevertheless, Slobin (2004, 17) argues that languages can be compared on the basis of “distribution of path components in clauses.”

Consider the description of a certain scene uttered by an English speaker, provided by Ibarretxe-Antuñano and Filipović (2013, 257) as in (26) below:

(26) *The boy ran out of the house, over the fence, down the path, pass the tree, into the cave.*

As can be seen, the English speaker is able to combine several expressions of ‘path components’, in this case, verb particles, such as *out*, *over*, *down*, *pass*, *into* with one Manner verb *run*. According to Slobin (2004, 18), all Satellite-framed languages seem to follow this pattern. In contrast, speakers of Verb-framed languages describe the same event differently. The example in (27) brings a description of the same event by a Spanish speaker:

(27) *El chico salió de la casa y tras cruzar la valla, siguió por el camino y terminó en la cueva.*

‘The boy exited of the house and after crossing the fence, followed over the path and ended in the cave.’ (Ibarretxe-Antuñano and Filipović 2013, 257)

Note that in (27), “separate verbs” are used, that is *salió* ‘exited’, *crusar* ‘cross’, *camino* ‘follow’ and *terminó* ‘end’. As Slobin says, “this constraint applies whenever a change of path direction occurs (e.g. *approach and ascend the tree* versus *crawl toward and up the tree*).” Additionally, as noted by Ibarretxe-Antuñano and Filipović (2013, 257), some information about the Path was omitted (i.e. *pass the tree*) and the description of the Motion event is not as dynamic as that in (26).

In the same vein, let me present examples from other Satellite-framed languages, German and Russian. Unfortunately, neither Ibarretxe-Antuñano and Filipović nor Slobin provides a description of the same event in more languages, therefore sentences describing different Motion events, given by Slobin (2004, 18) are presented in (28) below:

(28) German:

a. *Plötzlich fällt der Hund aus dem Fenster von dem Fensterbrett herunter.*
'Suddenly **falls** the dog out of the window down hinter from the windowsill.'

b. Russian:

Iz-za kamnja olen vy-skočil.

'From-behind a rock a deer out-jumped.'

As shown in (28), both speakers evince the typical pattern of Satellite-framed languages. In (27a.), the German speaker uses the Manner verb *fällt* 'fall' with several expressions of 'path components': *aus* 'out', *von* 'from', *herunter* 'hinter down'. Similarly, in (28b.) the Russian speaker applies the Manner verb *skočit* 'jump' with two expressions of path components, *Iz-za* 'from-behind' and *vy-* 'out'.

Furthermore, Slobin (2004, 17) observes how languages differ in what he calls 'event granularity', that is "how many sub-trajectories combine into one overall trajectory." He uses "the deer scene" from the *Frog story* (Mayer 1969) to illustrate the difference between Satellite-framed and Verb-framed languages. According to Slobin, this scene can be divided into **four 'path segments'**, as in (29):

(29) *Moving to the cliff*

Stopping at the cliff

Throwing the boy and the dog down from the cliff

Falling of the boy and the dog into water (Slobin 2004, 18)



Slobin (2004, 18) examined the descriptions of “the deer scene” elicited from speakers of twelve languages and concludes that “speaker of S-languages tend to mention more path segments than speakers of V-languages (about three versus two), and a greater proportion of S-language speakers do so (about 80% versus 30%).” Table 2 presents Slobin’s results:

S-LANGUAGES			V-LANGUAGES		
Languages	Average number of event segments	Percentage of narrators mentioning 3 segments	Languages	Average number of event segments	Percentage of narrators mentioning 3 segments
Germanic (Dutch, English, German, Icelandic, Swedish)	3.0	86%	Romance (French, Portuguese, Spanish)	2.1	30%
Slavic (Polish, Russian, Serbo-Croatian)	2.8	76%	Semitic (Hebrew)	2.0	30%

Table 2: „Path segmentation in the scene of the Fall from the Cliff” (Slobin 2004, 18)

However, Ibarretxe-Antuñano (2009b) examined 24 languages (Satellite-framed, Verb-framed as well as Equipollently-framed) and does not agree with Slobin (2004). She claims that the degree of Path elaboration is not determined by the language type since “there are languages that, no matter which language group they belong to, describe this component in different degrees of detail” (Ibarretxe-Antuñano and Filipović 2013, 257). Spanish and Basque are good examples of this case. Although they are both Verb-framed, Basque tends to express much more details about the Path than Spanish. Consider an example of Basque provided by Ibarretxe-Antuñano (2002, 20), as in (30):

(30) Basque: *Danak amildegikan behara erori zian ibai batera.*

‘All of them fell from the cliff down into the river.’

As Ibarretxe-Antuñano (2009b, 408) argues, “Basque is a language with more complex paths.” The speakers of Basque usually state two or three ‘path complements’ simultaneously. In Spanish, however, “complex Paths are not very common, and the verb is usually accompanied by just one piece of path information,” as in (31):

(31) Spanish: *Se cayó al río*

‘He fell to the river.’ (Ibarretxe-Antuñano 2009b, 406)

It is therefore better, according to Ibarretxe-Antuñano (2009b, 410), to rank the languages on the “**cline of path silence** between two ends,” namely languages expressing a high number of Path components, “high-path silent languages,” and the “low-path silent languages.” This is illustrated in Figure 2:

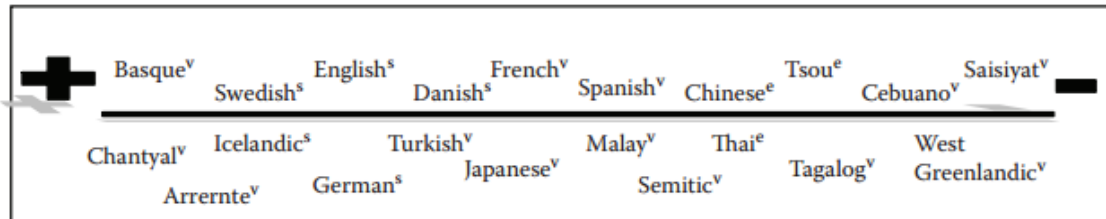


Figure 2: Path silence cline (Ibarretxe-Antuñano 2009b, 410)

Together, the studies presented in this Chapter provide important insight into the Motion Events in narrative. The research conducted by Slobin as well as by Ibarretxe-Antuñano significantly contributed to the research of Motion events. Slobin’s **Manner silence cline** as well as Ibarretxe-Antuñano’s **Path silence cline** manage to capture the intratypological differences which Talmy’s typology does not take into account.

3 Typology of Motion Events and Translation

The study of how Motion events are expressed across languages was not restricted only to the experimental method described in the previous sections. Slobin (1996) successfully managed to use translation in order to examine whether translators maintain the ‘**rhetorical style**’ of the target language. Firstly, he attempted to compare novels and their translations in two typologically different languages, English and Spanish. Slobin (1996, 206) chose three Spanish and four English novels according to “the availability of their translations.”⁹ He describes his methodology as follows:

We can compare 80 English motion events with their Spanish equivalents and 60 Spanish motion events with their English equivalents. Translations can be compared in terms of fidelity to both path [...] and manner descriptions. (Slobin 1996, 210)

Slobin (1996, 210) argues that the task is easier for English translators than for Spanish ones. The English translators “almost always follow the original, and sometimes even add a bit.” On the grounds of his findings, Slobin states that English novels, when translated into Spanish, considerably lose Manner and Path descriptions as well. Consider an example of English to Spanish translation as illustrated in (32) below:

(32)

a. ***He stomped from the trim house [...]***

Salio de la pulcra casa [...]

‘He exited from the trim house [...]’ (Slobin 1996, 212)

⁹ **Spanish:**

Allende, Isabel. 1982. *La Casa de los Espíritus* [The house of the Spirits]. Chile: Editorial Sudamericana.
Márquez, Gabriel G. 1967. *Cien Años de Soledad* [One Hundred Years of Solitude]. Colombia: Editorial Sudamericana.

Liosa, Mario V. 1977. *La Tía Julia y el Escribidor* [Aunt Julia and the Scriptwriter]. Peru: Seix Barral.

English:

Maurier, Daphné D. 1938. *Rebecca*. London: Victor Gollancz.

Fowles, John. 1969. *The French Lieutenant’s Woman*. London: Jonathan Cape.

Lessing, Doris. 1952. *A Proper Marriage*. London: Paladin Grafton.

Michener, James A. 1978. *Chesapeake*. New York: Random House.

b. *He strolled across the room to the door [...]*

Se dirigió a la puerta [...]

‘He went to the door [...]’ (Slobin 1996, 211)

As can be seen, in (32a) the Manner verb *stomped* was rendered as the Path verb *exited*. In (32b) the Manner verb *strolled* was translated by a ‘neutral motion verb’ *went* and only the Goal (i.e. *the door*) was described.

On the other hand, in Spanish to English translations, the Manner and the Path were usually added, as demonstrated in (33):

(33) *Don Federico avanzó sin apresurarse [...]*

‘Don Federico advanced without hurrying [...]’

Don Federico walked unhurriedly towards her. (Slobin 1996, 213)

Both examples, (32) as well as (33), prove that the translators preserved the rhetorical style of each language successfully. Slobin’s findings can be summed up in

Table 3:

Translation	Path	Manner
English to Spanish	76%	51%
Spanish to English	92%	77%

Table 3: “Percentages of faithful translations of motion events.” (Slobin 1996, 210)

Slobin (1996, 210) claims that the English to Spanish translations preserved 76% of Path and only 51% of Manner expressions in total. On the other hand, the Spanish to English translations kept 92% of Path and 77% of Manner expressions.

Additionally, in a subsequent study, Slobin (2005) analyzed translations of Tolkien’s book *The Hobbit* (1937) in five Satellite-framed and six Verb-framed languages.¹⁰ He chose Chapter 6 because it is the most dynamic one, containing “the movements of hobbits, elves, goblins, humans, wolves and eagles.” Slobin (2005, 8) concludes that the

¹⁰ **Satellite-framed:** English, Dutch, German (Germanic); Russian and Serbo-Croatian (Slavic)

Verb-framed: French, Portuguese, Italian, Spanish (Romance); Hebrew (Semitic); Turkish (Turkic)

most dramatic difference is in the use of Manner verbs. Chapter 6 of the original English version contains “26 different types of Manner verbs.” Its translations to three Satellite-framed languages contain an average of 25.6 types, that is, as Slobin says “matching the original.” Only the translation into Russian evinces 30 types. However, when the text is translated from the English original into Verb-framed languages, the translations contain only an average of 17.2 types. Slobin’s findings are summed up in Table 4:

Satellite-framed languages	Number of types of manner verbs
English	26
Dutch	22
German	24
Russian	30
Serbo-Croatian	26
MEAN VALUE	25.6
Verb-framed languages	
French	17
Italian	22
Portuguese	12
Spanish	19
Hebrew	17
Turkish	16
MEAN VALUE	17.2

Table 4: “Manner-of-Motion Expressions in Chapter 6 of The Hobbit” (Slobin 2005, 9)

The method of using translation to study Talmy’s typology has inspired other researchers to examine not only typologically different languages, but also those within the same typological group. For example, Filipović (1999, cited in Ibarretxe-Antuñano and Filipović 2013, 262) focuses on two Satellite-framed languages, English and Serbo-Croatian. She states that Serbo-Croatian translations differ from the English source text substantially, especially in the expression of Manner, which is frequently “either omitted or less specific,” just as in Verb-framed languages. The example in (34), provided by Ibarretxe-Antuñano and Filipović (2013, 262) shows how a speaker of Serbo-Croatian translated one Motion event from English.

- (34) English original: *They rushed to the top of it.*
Serbo-Croatian translation: *Popeše se na njegov vrh.*
 ‘They climbed to the top.’

As can be seen, the Serbo-Croatian translator omitted the information *in the rush*. Ibarretxe-Antuñano and Filipović claim that the reason for this is that:

Manner verbs in English are the most typical and preferred means used in motion expressions and their use is not restricted in any way, whereas the morphological complexity of Serbo-Croatian restricts the use of Manner verbs and their combinability with different prepositions. (Ibarretxe-Antuñano and Filipović 2013, 262)

The statement about English is, however, disputable because Slobin (2004), as presented in Chapter 2 of this thesis, found that Russian speakers (Slavic language) actually used more Manner verbs in his experiment with the picture book *Frog, where are you?* than the speakers of Germanic languages (English, German, Dutch).

In conclusion, the studies in this Chapter prove that typologically different as well as same languages can be closely examined by means of translation. The evidence of the differences in the translations from English into Serbo-Croatian supports the hypothesis that the morphological structure can influence the semantic one.

PRACTICAL PART

4 Metodology

To date, a variety of methods have been introduced to examine intratypological differences between languages. In this thesis, inspiration is drawn from Slobin's analysis (2005) of *Hobbit's* translations. A method of translation is used to examine two Satellite-framed languages, English and Czech. Translation seems to be one of the best ways to compare the encoding of motion in various languages because as Slobin (2005, 11) claims, it "provides a particularly stringent test of each language's capacities (within the limits, of course, of the skills of individual translators)." "The translation task gives us a window into the maximum possibilities of a language, as it strives to adapt to the demands of a source language."

4.1 Participants

The translations were elicited from the participants of an MA course, students of Translation and Interpreting Studies at Palacky University in Olomouc. Namely, fourteen students, all native speakers of Czech, took part in this research. Since all the students are at an advanced level in English, the choice of the class was not a decisive factor.

4.2 Materials

Mercel Mayer's wordless book (1969) *Frog, where are you?*, widely used in the study of Motion events in narrative, serves as a basis for this research. Although the book is wordless, Salt Software (2009) provides an English story script which corresponds with the story illustrations. The script was used as a source text, but this source text was also supplemented by pictures (27 in total) from the Mercel Meyer's book (1969) (see Appendix I), students were thus working with two semiotic channels (see Pedersen 2015). There is no deictic verb 'come' (as was found in Slobin 2004) in the English source text, therefore the participants were not influenced by it.

4.3 Procedure

The participants were given the source text with the illustrations and asked to translate it into Czech (target text, see Appendix II). As this is a children's book, the story script is written in simple and direct way. Therefore, all the participants, having a good

command of English, should not have had any difficulties when translating. Furthermore, the participants were not aware of the fact that the study is focused on the expression of Motion events.

Only those Motion Events of the English source text encoding non-causative ‘translational’ motion of a human and animal Figure,¹¹ in which the Ground is specified, were taken into consideration. **Fourteen** Motion events in total (Motion events encoding ‘self-contained motion’ were omitted).¹² The expressions of selected Motion events identified in the English source text were examined and described in terms of Talmy’s semantic components, namely Figure, Ground, Path and Manner. Moreover, the English Motion verbs were compared with their Czech translations with respect to the encoding of the Path and the Manner.

Finally, all different types of English Manner verbs and their Czech translations were divided into categories which Slobin (2005) originally used in his analysis of *Hobbit’s* translations. Slobin (2005, 10) presents nine different categories of Manner of motion, namely “rapid, slow/cautious, saccadic, impaired, continuous, ascending, sliding, foot movement and wandering.” Since Slobin’s source text (*The Hobbit*) is different from the one used in this study, some of the categories were not applied (impaired, continuous, sliding and wandering Manner) and even three new categories, namely ‘flying’, ‘abrupt’ and ‘descending Manner’ were added.

¹¹ Boy, frog, dog, owl, gopher, bees or deer.

¹² Talmy’s concepts of “translational motion” as well as of “self-contained motion” are defined in the theoretical part (sub-chapter 1.1).

5 Data Analysis

Picture no. 2 (Mayer 1969):



Story script (Salt 2009): “*The frog climbed out of the jar [...].*”

The frog represents the Figure. The verb *climb* encodes the “ascending” Manner of motion, while the combination of the particle *out* and the preposition *of* expresses the Path. The noun phrase *the jar* represents the Ground. Czech translations of the verb complex *climbed out* can be seen in Table 5.

English original	Czech Translation	Number of Participants
<i>climbed out</i>	<i>vylezl/a</i>	12
	<i>vydrápal se</i>	1
	<i>utekla</i>	1

Table 5: Motion of the frog.

Twelve participants used the prefix *vy-* ‘out’ to express the Path,¹³ whereas the verb *lezl/a* ‘crawled’ encodes the Manner.¹⁴ One participant used the same prefix *vy-* ‘out’

¹³ The Czech prefix *vy-* can have many different meanings. In this study, only two of the meanings occur: **1**) direction “out,” with respect to the Ground and the inside **2**) direction “up,” vertically to the Ground (Čermák 2011, 138–143).

¹⁴ Unless states otherwise, all the English glosses of Czech verbs come from Fronek (2000).

with more expressive Manner verb *vy-drápal se* ‘clawed one’s way out’. Only one of the participants opted for a verb with ‘genuinely incorporated Path’, which is *utekla* ‘escaped’.

Story script (Salt 2009): “*He [frog] jumped out of an open window.*”¹⁵

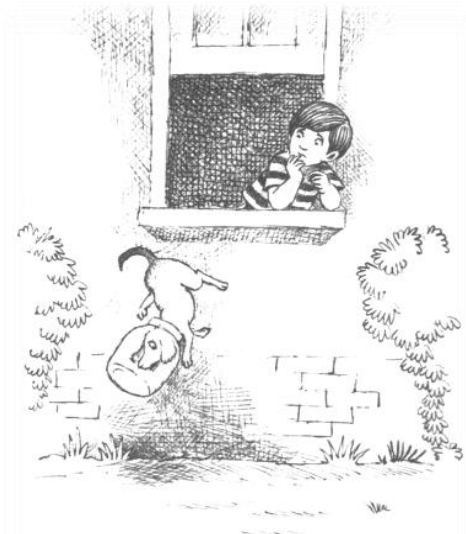
In this scene, the Figure is again the *frog*. The verb *jump* expresses the “saccadic” Manner of motion, while the particle *out* and the preposition *of* represent the Path. The noun phrase *an open window* refers to the Ground.

English original	Czech Translation	Number of Participants
<i>jumped out</i>	<i>vyskočil/a</i>	14

Table 6: Motion of the frog.

All the participants translated the verb as *vy-skočil/a*. The Path is represented by the prefix *vy-* ‘out’; the verb *skočit* ‘jump’ encodes the Manner.

Picture no. 6 (Mayer 1969):



Story script (Salt 2009): “[...] *the dog fell out of the window headfirst.*”

In this case, the Figure is represented by *the dog*. The verb *fall* encodes the “descending” Manner of motion, leaving the Path to be expressed by the particle *out* and the preposition *of*. The noun phrase *the window* gives the Ground. Czech translations of the verb complex *fell out* are illustrated in Table 7.

¹⁵ This sentence still refers to the picture No. 2 (Mayer 1969). Note that the window is open.

English original	Czech Translation	Number of Participants
fell <u>out</u>	vypadl	12
	zamířil	1
	stáhla	1

Table 7: Motion of the dog.

Twelve participants followed the English source text faithfully, using the prefix *vy-* ‘out’, giving the Path, attached to the Manner verb *padat* ‘fall’.

One participant described the motion of the dog as in (35):

(35) *Sklenice byla tak těžká, že pejska převážila a ten zamířil z okna čumákem rovnou dolů.*

‘The jar was so heavy that it overbalanced the dog and the dog headed with a muzzle for the ground.’

One participant translated the scene as causative, shown in (36):

(36) *Ta sklenice byla tak těžká, že psa stáhla po hlavě z okna ven!*

‘The jar was so heavy that it pulled the dog down headfirst!’

The Path is encoded in the prefix *s* ‘down’, while the verb *táhnout* ‘pull’ expresses the Cause.

Picture no.10 (Mayer 1969):



Story script: “*A gopher popped out of the hole and bit the boy right on his nose.*”

The *gopher* is the Figure. The verb *pop* encodes the “abrupt” Manner of motion,¹⁶ whereas the particle *out* and the preposition *of* encodes the Path. The noun phrase *the hole* expresses the Ground. Table 8 presents how the verb complex *popped out* was translated into Czech:

English original	Czech Translation	Number of Participants
<i>popped out</i>	<i>vyskočil</i>	6
	<i>vykoukl</i>	5
	<i>vynořil se</i>	2
	<i>vylezl</i>	1

Table 8: Motion of the gopher.

All the participants used the morpheme *vy-* ‘out’, prefixed to various Manner verbs. Six of the participants rendered the verb as *vy-skočil* ‘out-jumped’. Five participants described visual rather than physical motion, using the verb *vy-koukl* ‘out-peeped’. Two

¹⁶ *Collins English Dictionary Online* defines the verb “*pop*,” besides other things, as follows: “(intransitive; often followed by *in, out, etc*) (informal) to come (to) or go (from) rapidly or suddenly.”

participants translated the verb as *vy-nořil se* ‘emerged’; one used the verb *vy-lezl* ‘out-crawled’.

Picture no. 11 (Mayer 1969):



Story script (Salt 2009): “*The beehive fell down and all of the bees flew out.*”

The bees represent the group of Figures. The verb *flew* expresses the “flying” Manner of motion, leaving the Path to be encoded in the particle *out*. The noun phrase *the beehive* gives the Ground. Table 9 shows how the verb complex *flew out* was translated into Czech:

English original	Czech Translation	Number of Participants
<i>flew out</i>	<i>vyletěly / vylétly</i>	13
	<i>vyrojily se</i>	1

Table 9: Motion of the bees.

Thirteen participants translated the verb as *vy-letěly/vy-létly* ‘out-flew’. The Path is expressed in prefix *vy-* ‘out’ and the verb *letět* ‘fly’ encodes the Manner. Only one of the participants opted for the Manner verb *vy-rojily se* ‘out-swarmed’, which can only be used to refer to motion of bees.

Picture no. 12 (Mayer 1969):



Story script (Salt 2009): “*So he [the boy] climbed up the tree and called down the hole.*”

In this scene, the Figure is *the boy*. The verb *climb* expresses the “ascending” Manner of motion, leaving the Path to be encoded in the particle *up*. The noun phrase *the tree* encodes the Ground. Czech translations of the verb complex *climbed up* are demonstrated in Table 10:

English original	Czech Translation	Number of Participants
<i>climbed up</i>	<i>vylezl</i>	9
	<i>vyšplhal</i>	5

Table 10: Motion of the boy.

All the participants used the prefix *vy-* ‘up’ to express the Path. Nine of them opted for the Manner verb *vy-lezl* ‘up-crawled’. Five participants followed the English source text faithfully, using the Manner verb *vy-šplhal* ‘up-climbed’.

Picture no. 13 (Mayer 1969):



Story script (Salt 2009): “*All of a sudden an owl swooped out of the hole [...].*”

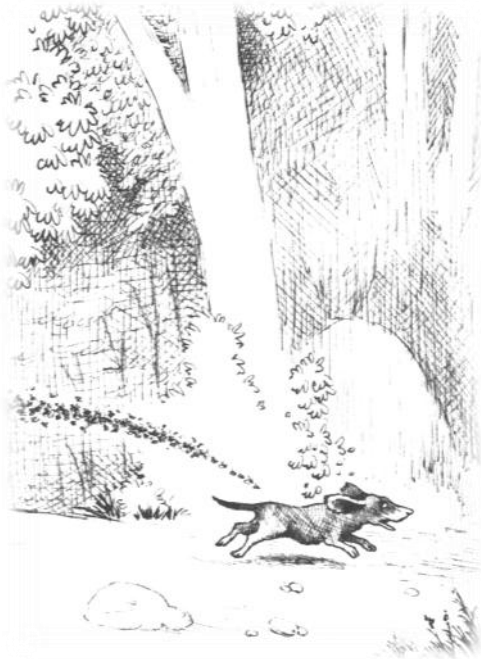
The Figure is *an owl*. The verb *swoop* expresses the “abrupt” Manner of motion, leaving the Path to be encoded in the particle *out* and the preposition *of*. The noun phrase *the hole* represents the Ground. Table 11 shows how participants translated the verb complex *swooped out* into Czech:

English original	Czech Translation	Number of Participants
<i>swooped out</i>	<i>vyletěla/vylétla</i>	12
	<i>vystřelila</i>	1
	<i>vynořila se</i>	1

Table 11: Motion of the owl.

Twelve participants translated the verb as *vy-letěla/vy-létla* ‘out-flew’, one used a verb with figurative meaning, *vystřelila* ‘out-darted’. One opted for the verb *vy-nořila se* ‘emerged’.

Picture no. 14 (Mayer 1969):



Story script (Salt 2009): “*The dog ran past the boy as fast as he could [...].*”

The dog represents the Figure, which moves with respect to the Ground, the *boy*. The verb *run* expresses the “rapid” Manner of motion, leaving the Path to be encoded in the verb particle *past*. Czech translations of the verb complex *ran past* are illustrated in Table 12:

English original	Czech Translation	Number of Participants
<i>ran past</i>	<i>proběhl kolem</i>	8
	<i>prosvištěl kolem</i>	1
	<i>běžel kolem</i>	4
	<i>utíkal kolem</i>	1

Table 12: Motion of the dog.

In this case, the Path is not encoded in the prefix, but in the preposition *kolem* ‘past’. Eight participants used the perfective Manner verb *proběhl kolem* ‘ran past’. One opted for the perfective Manner verb *prosvištěl kolem* ‘zipped past’. The Manner verb *ran* was in Czech also matched by imperfective verbs *běžel* and *utíkal*.

Picture no. 16 (Mayer 1969):



Story script (Salt 2009): “*The boy climbed up on the rock and called again for his frog.*”

The boy represents the Figure, which moves with respect to the Ground, *the rock*. The verb *climb* expresses again the “ascending” Manner of motion, with the Path being encoded in the verb particle *up* and the preposition *on*. Table 13 shows Czech translations of the verb complex *climbed up*.

English original	Czech Translation	Number of Participants
<i>climbed up</i>	<i>vylezl</i>	11
	<i>vyšplhal</i>	3

Table 13: Motion of the boy.

In all the translations, the Path was expressed in the prefix *vy-* ‘up’. Eleven participants used the Manner verb *vy-lezl* ‘up-crawled’, while three of them rendered the verb complex as *vy-šplhal* ‘up-climbed’.

Picture no. 19 (Mayer 1969):



Story script (Salt 2009): “[...] *the boy and the dog fell over the edge of the cliff.*”

The *boy* and the *dog* represent the Figures. The verb *fall* encodes the “descending” Manner of motion, whereas the Path is expressed in the verb particle *over*. The noun phrase *the edge of the cliff* represents the Ground. Consider Czech translations of the verb complex *fell over* in Table 14 below:

English original	Czech Translation	Number of Participants
<i>fell over</i>	<i>spadli</i>	8
	<i>přepadli</i>	4
	<i>sletěli</i>	1
	<i>padali</i>	1

Table 14: Motion of the boy and the dog.

Eight participants used the prefix *s-* ‘down’ with the Manner verb *padat* ‘fall’. Four participants rendered the verb as *pře-padli* ‘over-fell’. One participant used more expressive Manner verb *s-letěli* ‘down-fell’. Only one participant opted for the Manner verb *padali* ‘were falling’ without any prefix.

Picture no. 20 (Mayer 1969):



Story script (Salt 2009): “*There was a pond below the cliff. They [the boy and the dog] landed with a splash right on top of one another.*”

The boy and the dog represent the Figures, who had been moving through the air before they landed. The verb *land* encodes, in this case, the Path (to/towards the Ground). The Manner is expressed in the prepositional phrase *with a splash*. The *pond* functions as the Ground. The Czech translations of the Path verb *landed* can be seen in Table 15 below:

English original	Czech Translation	Number of Participants
<i>landed</i>	<i>přistáli</i>	5
	<i>spadli</i>	4
	<i>dopadli</i>	3
	<i>žbluňkli</i>	2

Table 15: Motion of the boy and the dog.

The Path verb *landed* was also matched by a Path verb in Czech, namely *přistáli* ‘landed’. Four participants opted for the Manner verb *s-padli* ‘down-fell, with the prefix *s-* ‘down’ giving the Path. Three participants chose the perfective verb *dopadli* ‘fell to the ground’. Only two participants used the onomatopoeic word *žbluňkli* ‘plopped’.

Picture no. 23 (Mayer 1969):



Story script (Salt 2009): “*They [the boy and the dog] crept up and looked behind a big log.*”

The boy and the dog function as the Figures. The noun phrase *the big log* refers to the Ground. The verb *creep* expresses the “slow, cautious” Manner of motion, while the particle *up* gives the Path. Czech translations of the verb complex *crept up* are presented in Table 16:

English original	Czech Translation	Number of Participants
<i>crept up</i>	<i>přišližili se</i>	7
	<i>plížili se</i>	2
	<i>vylezli</i>	2
	<i>vyškrábali se</i>	1
	<i>vyplazili se</i>	1
	<i>vyplížili se</i>	±

Table 16: Motion of the dog and the boy

Seven participants used the Manner verb *plížili se* ‘crept’ with the prefix *při-* ‘on top’. Two participants opted for the Manner verb *plížili se* ‘were creeping’, without any prefix. Four participants used the prefix *vy-* ‘up’ with various Manner verbs, as in *vylezli* ‘up-crawled’, *vyškrábali se* ‘up-clambered’, *vy-plazili se* ‘up-crept’. One

participant used the verb *vy-plížili se* ‘out-crawled’ which is considered to be a bad translation because the prefix *vy-*, attached to the Manner verb *plížit se* describes motion ‘out’ not the motion ‘up’, therefore crossed out of the results.

Picture no. 25:



Story script (Salt 2009): “*They [adult frogs] had some baby frogs and one of them jumped towards the boy.*”

The Figure is represented by one of the *baby frogs*, which moves with respect to the reference object (i.e. the Ground), *the boy*. The verb *jump* expresses the “saccadic” Manner of motion, whereas the Path is given in the particle *towards*. The verb complex *jumped towards* was translated into Czech as shown in Table 17:

English original	Czech Translation	Number of Participants
jumped <u>towards</u>	přiskočila/ přiskákala	4
	poskočila/o	4
	vyskočilo/a	2
	přihopsala	1
	odhopkala	1

	skočila	1
	zamířila skokem	1

Table 17: Motion of the baby frog.

The English to Czech translations are highly varied. Four participants chose the prefix *při-* ‘towards’ with the Manner verb *skočit* ‘jump’, as in *při-skočila/při-skákala* ‘towards-jumped’. Another four participants used the verb *po-skočila/o*. In this case, the prefix *po-* expresses not only the Path ‘towards’ but also makes the “diminutive” of the verb *skočit* ‘jump’, meaning ‘jump a little bit’ (Nekula 2003, 154). Two participants opted for the same Manner verb *skočila/o* ‘jumped’, but with the prefix *vy-* ‘up’, giving the Path. One used the onomatopoeic verb *při-hopsala* ‘towards-hop’. Another participant used *od-hopkala* ‘away-hop’, focusing on the Source of the motion (i.e. *adult frogs*).¹⁷ One participant used the Manner verb *skočila* ‘jumped’ without any prefix. The last participant rather nominalised the Motion event, as in *zamířila skokem*, but this translation does not seem to be grammatically correct in Czech, therefore crossed out of the results.

¹⁷ The verb *hopkat* is the “diminutive” of the verb *hopsat* (Nekula 2003, 154).

Picture no. 26 (Mayer 1969):



Story script (Salt 2009): “*As they [the boy and the dog] walked away, the boy waved and said goodbye to his old frog and his family.*”

In this case, both *the boy* and *the dog* are the Figures, moving away from the reference objects (i.e. the Ground), *the frogs*. The verb *walk* expresses the “foot movement” Manner of motion, while the Path is encoded in the verb particle *away*. Table 18 below presents the Czech translations of the verb complex *walked away*:

English original	Czech Translation	Number of Participants
walked <u>away</u>	<u>od</u> cházeli	10
	při odchodu	2
	měli k odchodu	1
	vydali se na cestu	1

Table 18: Motion of the boy and the dog.

Ten participants translated this verb complex as *od-cházeli* ‘were leaving’, with the specified Manner of motion ‘on foot’. Two participants used the adverbial of time *při odchodu* ‘when leaving’. One participant rendered the verb complex as *měli k odchodu*

‘were about to leave’, one opted for the verb phrase *vydali se na cestu* ‘they set off on a journey’.

Conclusion

As could be seen in this research, translation does not involve a change of a lexical expression from one language into another, but rather conveying the meaning of the source text while still preserving the rhetorical style of the target language. Translation of the expressions of Motion events within typologically different languages, which encode the semantic components into different lexical expressions, can definitely be a demanding task. However, translations within languages belonging to the same typological group cannot be considered to be “easier” and without any restrictions because there is also evidence of intratypological differences between languages.

The purpose of this thesis was to examine the expression of Motion events in two Satellite-framed languages, English and Czech, by means of translation. As the studies presented in the theoretical part showed, the Satellite-framed languages have large lexicons of Manner verbs, however, there are languages, such as Serbo-Croatian (Satellite-framed language), in which the Satellites restrict the coding of the Manner in the verb. Returning to the hypothesis posed in the introduction of this thesis, the aim of this research was to determine whether there are any restrictions in Czech stemming from the fact that the satellite is a bound morpheme.

Although the current study was based on a small number of Motion events and participants, it is possible to make a conclusion. The comparison of the English Manner verbs with their Czech translations, as in Table 19 below, shows the most important results.¹⁸

¹⁸ Since the satellites are bound morphemes in Czech, they cannot be separated from the Manner verbs and thus presented together.

Manner of Motion	Manner verbs	
	English source text	Czech translation
RAPID	<i>ran</i>	<i>pro-běhnout, pro-svištět</i>
SLOW CAUTIOUS	<i>creep</i>	<i>vy-plazit se, při-plížit se vy-lézt, vy-škrábat se</i>
SACCADIC	<i>jump</i>	<i>při/vy/po-skočit, při-hopsat, od-hopkat</i>
FOOT MOVEMENT	<i>walk</i>	<i>od-cházet</i>
ASCENDING	<i>climb</i>	<i>vy-lézt, vy-šplhat, vy-drápat se</i>
DESCENDING	<i>fall</i>	<i>vy/s-padnout</i>
FLYING	<i>fly</i>	<i>vy-letět, vy-rojit se</i>
ABRUPT	<i>swoop</i>	<i>vy-střelit, vy-letět, vy-nořit se</i>
	<i>pop</i>	<i>vy-skočit, vy-kouknout, vy-nořit se, vy-lézt</i>
Total number of Manner verbs	9	23

Table 19: A number of different types of English Manner verbs and their Czech translations

As in Table 19, nine different types of Manner verbs were found in the fourteen Motion events, identified in the English source text. The diversity of the English source text was matched or outstripped by the Czech translations. Every English Manner verb was translated by 2.6 types in Czech on average, ranging from no less than one to four at the most. For example, the Manner verb *walk* was matched in Czech by one Manner verb *chodit*. On the other hand, the Manner verb *creep* corresponds with four Manner verbs in Czech, namely *vy-plazit se, při-plížit se, vy-lézt, vy-škrábat se*.

Overall, the satellites do not seem to cause any restriction in Czech.¹⁹ The Czech Manner verbs express the same degree of detail regarding the Manner of motion as the English Manner verbs. For example, the English Manner verb *climb* expresses “ascending Manner of motion”. Its Czech translations, namely *vy-lézt*, *vy-šplhat*, *vy-drápat se* seem to do so. There is only one case in which the Czech translation does not express the same Manner as the English verb, namely the verb *vy-lézt* does not express the “abrupt Manner” as in the English verb *pop*. However, the verb *vy-lézt* was used in this case by only one participant, therefore considered to be a less accurate translation rather than restriction caused by satellite.

The findings of this investigation complement those of earlier studies, especially add Czech data to a growing body of literature on Motion events. Considerably more work will need to be done to determine intratypological differences among languages. A future study of Motion events in Czech by means of corpora which enables to examine a higher number of samples would make a valuable contribution.

During the work on this thesis, I came across Raymond Briggs’ wordless picture book *The Snowman* (1978). This book also has its wordless television adaptation which is very popular among children and adults in the U.K. Thanks to its great variety of Motion events, it could be used as a good research tool in further studies.

¹⁹ As presented in Table 19, the most used satellite is the prefix *vy-*.

Resumé

Bakalářská práce se zabývá jazykovou sémantickou typologií Leonarda Talmyho, který rozděluje světové jazyky na tzv. „satelitně rámcované“ a „verbálně rámcované“ podle toho, jak je v těchto jazycích vyjádřena základní sémantická jednotka pohybu „path“ (tj. dráha). Jazyky **satelitně rámcované**, do kterých mimo jiné patří také angličtina a čeština, vyjadřují dráhu pohybu pomocí tzv. satelitů (např. anglických částic [*He ran out*], českých předpon [*On vyběhl*]), zatímco způsob pohybu je zakódován ve slovesu. Ve **slovesně rámcovaných** jazycích, jako jsou například jazyky románské, semitské nebo polynéské, je naopak dráha zakódována ve slovesu, kdežto způsob pohybu se vyjadřuje příslovečným určením nebo není zmíněn vůbec.

Mezi prvními, kdo se začal zajímat o Talmyho typologii, byl jazykovědec a psycholog Dan Slobin, který založil svůj výzkum pohybu převážně na obrázkové knize *Frog, where are you? ‚Žabko, kde jsi?‘* (Mayer 1969). Účastníci jeho výzkumu měli za úkol popsat vlastními slovy příběh o chlapci, psovi a žabákovi tak, jak ho vidí na obrázku. Pomocí této dětské knihy Slobin pozoruje, jak se mluvčí liší svým „rétorickým stylem“, tzn. charakteristickým způsobem, kterým mluvčí různých jazyků popisují dané pohybové události. Ukázalo se, že jazyky satelitně rámcované mají obecně mnohem větší slovní zásobu k vyjádření způsobu pohybu, než jazyky slovesně rámcované, u kterých je tento lexikon relativně malý.

Pozdější výzkum ukázal, že rozdíly ve vyjádření pohybu jsou nejenom mezi výše popsanými jazykovými skupinami (satelitně vs. verbálně rámcované), jak Talmy (1985) tvrdí, ale také uvnitř stejné typologické skupiny. Filipović (1999) zkoumala vyjádření pohybu ve dvou satelitně rámcovaných jazycích, srbochorvatštině a angličtině, pomocí překladu. Zatímco v angličtině byl způsob pohybu vyjádřen ve slovesu bez omezení, tak satelity v srbochorvatštině, které jsou vázaným morfémem (tj. předponou), značně limitovaly vyjádření způsobu pohybu.

Cílem této bakalářské práce bylo srovnat vyjádření pohybu ve dvou satelitně rámcovaných jazycích, angličtině a češtině, a doplnit tak česká data, která v lingvistické literatuře pojednávající o této problematice chybí. Výzkumná otázka práce zněla: Jak ovlivňuje morfologická struktura sloves pohybu strukturu sémantickou? Jinými slovy, je vyjádření pohybu v češtině nějak limitováno tím, že satelity jsou vázaným morfémem?

Bakalářská práce je rozdělená na dvě části: teoretickou a praktickou. Teoretická část, která vymezuje důležité termíny a popisuje výše zmíněnou problematiku pomocí lingvistické literatury, slouží jako základ pro část praktickou. Praktická část prezentuje analýzu studentských překladů příběhu *Frog, where are you?* (Mayer 1969) z angličtiny do češtiny (viz. Příloha II). Ačkoliv je tato knížka bezeslovná, Salt (2009) nabízí stejnojmenný příběh v angličtině, který koresponduje s ilustracemi v knížce. Čtrnáct studentů magisterského oboru Překladatelství a tlumočnictví na Univerzitě Palackého v Olomouci se zúčastnilo tohoto výzkumu. Studentům byl předložen anglický příběh *Frog, where are you?* (Salt 2009), doplněný o ilustrace z knihy (Mayer 1969) (viz. Příloha I), takže pracovali se dvěma „sémiotickými kanály“ (viz. Pedersen 2015).

K samotné analýze byly vybrány jen ty pohybové události, které vyjadřují pohyb z místa na místo - tzv. „translational motion“ (Talmy 2000) se specifikovanou sémantickou jednotkou pohybu, tzv. ground - „povrch“. Vybraná anglická slovesa byla srovnána se svými českými překlady z hlediska vyjádření „dráhy“ a „způsobu pohybu“. Dále byla tato anglická a česká slovesa rozřazena do kategorií vyjadřující různé způsoby pohybu (např. pohyb pomalý, stoupavý, prudký, viz tabulka 19). Tyto kategorie byly poprvé uvedeny ve Slobinově analýze (2005) překladů knihy *The Hobbit*.

Výsledky tohoto výzkumu dokazují, že satelity v češtině nelimitují vyjádření pohybu. České překlady svou pestrostí dokonce předčily vyjádření způsobu pohybu v anglických slovesech. Například anglické sloveso *creep*, vyjadřující pomalý opatrný pohyb, bylo do češtiny přeloženo čtyřmi různými slovesy: *vy-plazit se, při/vy-plížit se, vy-lézt, vy-škrábat se*. Celkově bylo zjištěno, že ke každému anglickému slovesu vyjadřující způsob pohybu bylo v češtině přiřazeno v průměru 2,6 sloves. Způsob pohybu byl vyjádřen ve všech českých slovesech stejně detailně jako v anglickém originále a nezdá se být nijak zjednodušován. Budoucí výzkum sloves pohybu pomocí korpusu, který umožňuje zkoumat větší množství dat, by byl značně přínosný.

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Anotace

Jméno a příjmení:	Petra Šimoníková
Katedra:	Katedra anglistiky a amerikanistiky
Vedoucí práce:	Mgr. Michaela Martinková, Ph.D.
Rok obhajoby:	2016

Název práce česky:	Vyjádření Pohybu v Angličtině a Češtině
Název práce anglicky:	The Expression of Motion Events in English and Czech
Anotace práce:	Bakalářská práce se zabývá sémantickou jazykovou typologií amerického lingvisty Leonarda Talmyho, který rozděluje světové jazyky na tzv. „satelitně rámcované“ a „verbálně rámcované“ podle toho, jak je v těchto jazycích vyjádřena základní sémantická jednotka pohybu „path“, tzn. dráha. Pozdější výzkum ukázal, že Talmyho typologie má jisté nedostatky, protože rozdíly se objevují také ve stejné typologické skupině, a to především ve vyjádření způsobu pohybu. Cílem této bakalářské práce je srovnat vyjádření pohybu ve dvou satelitně rámcovaných jazycích, angličtině a češtině. Bakalářská práce je založená na překladu anglického příběhu <i>Frog, where are you?</i> (Salt 2009, Mayer 1969) z angličtiny do češtiny.
Klíčová slova:	Talmyho typologie, slovesa pohybu, slovesné rámcování, směr pohybu, způsob pohybu
Anotace v angličtině:	The thesis deals with semantic typology of languages, introduced by American linguist Leonardo Talmy who divides world languages into two groups, namely ‘Satellite-framed’ and ‘Verb-framed’, in terms of where the ‘core’ or ‘the Path’ of motion in the verb is encoded. The further research into the

	<p>expression of Motion events revealed that Talmy's typology has certain shortcomings. There are also differences between languages within the same typological group, especially in the expression of 'the Manner of motion'. The purpose of this thesis is to examine the expression of Motion events in two Satellite-framed languages, English and Czech. The research is based on the students' translations of the English story script <i>Frog, where are you?</i> (Salt 2009, Mayer 1969) from English into Czech.</p>
Klíčová slova v angličtině:	Talmy's typology, Motion verbs, Verb-framing, Path of motion, Manner of motion

Přílohy vázané v práci:	<p><u>Příloha 1:</u> anglický příběh (Salt 2009) k obrázkové knížce <i>Frog, where are you?</i> (Mayer 1969)</p> <p><u>Příloha 2:</u> překlady příběhu <i>Frog, where are you?</i> (Salt 2009, Mayer 1969) z angličtiny do češtiny.</p>
Rozsah práce:	69 243 znaků
Jazyk práce:	angličtina

Podklad pro zadání BAKALÁŘSKÉ práce studenta

PŘEDKLÁDÁ:	ADRESA	OSOBNÍ ČÍSLO
ŠIMONÍKOVÁ Petra	Vlachovice 278, Vlachovice	F13900

TÉMA ČESKY:

Vyjádření pohybu v angličtině a češtině

NÁZEV ANGLICKY:

The expression of motion events in English and Czech

VEDOUCÍ PRÁCE:

Mgr. Michaela Martinková, Ph.D. - KAA

ZÁSADY PRO VYPRACOVÁNÍ:

1. Motion verbs in English and Czech 2.Data collection 3.Data analysis 4.Conclusions

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Podpis studenta:

Šimoníková

Datum:

27.4.2015

Podpis vedoucího práce:

Martinková

Datum:

27.4.2015

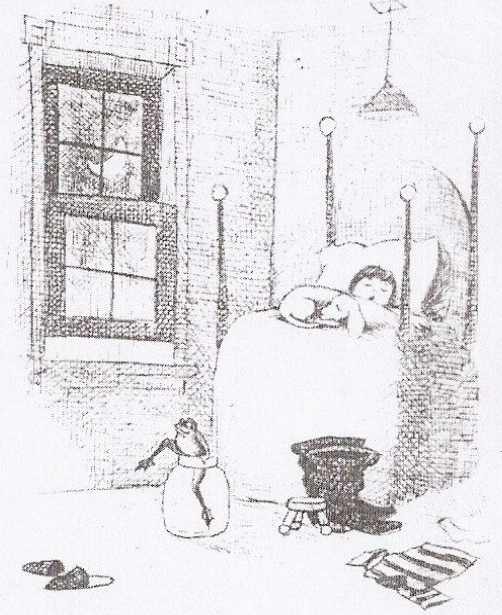
Appendix I: English Story Script *Frog, where are you?* (Salt 2009) +
Story Illustrations (Mayer 1969)

Frog, where are you?

1) There once was a boy who had a dog and a pet frog. He kept the frog in a large jar in his bedroom.



2) One night while he and his dog were sleeping, the frog climbed out of the jar. He jumped out of an open window.



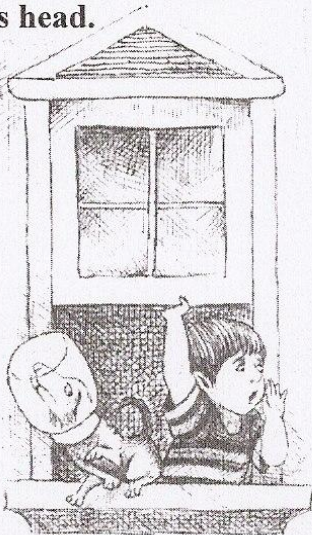
3) When the boy and the dog woke up the next morning, they saw that the jar was empty.



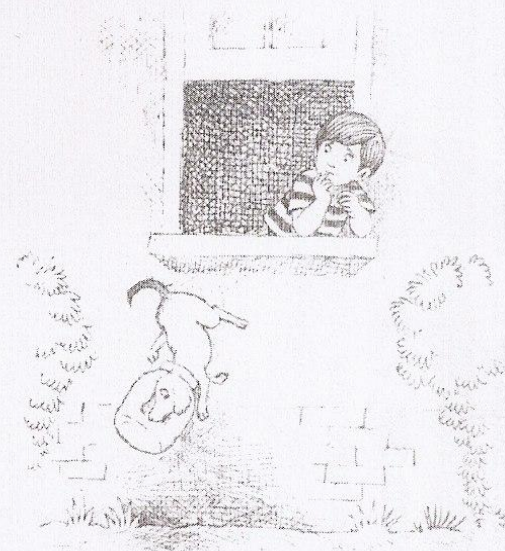
4) The boy looked everywhere for the frog. The dog looked for the frog too. When the dog tried to look in the jar, he got his head stuck.



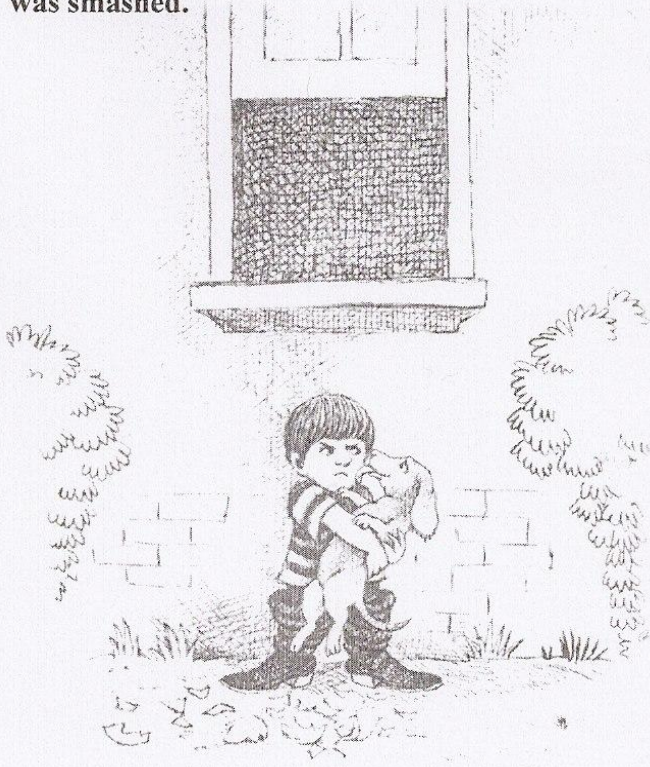
5) The boy called out the open window, "Frog, where are you?" The dog leaned out the window with the jar still stuck on his head.



6) The jar was so heavy that the dog fell out of the window headfirst!



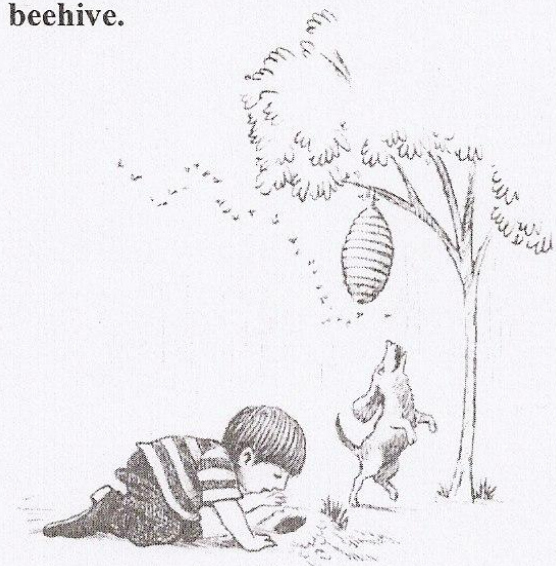
7) The boy picked up the dog to make sure he was ok. The dog wasn't hurt but the jar was smashed.



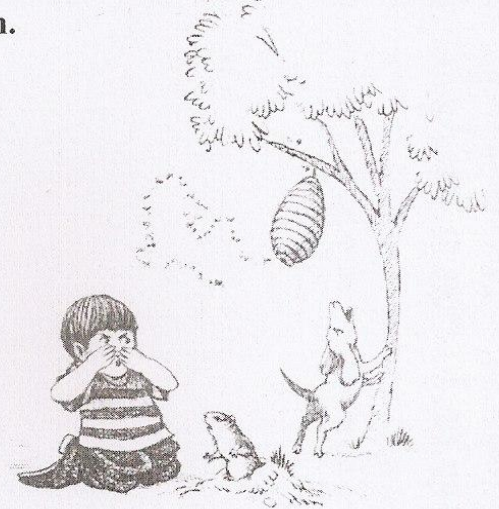
8) The boy and the dog looked outside for the frog. The boy called for the frog.



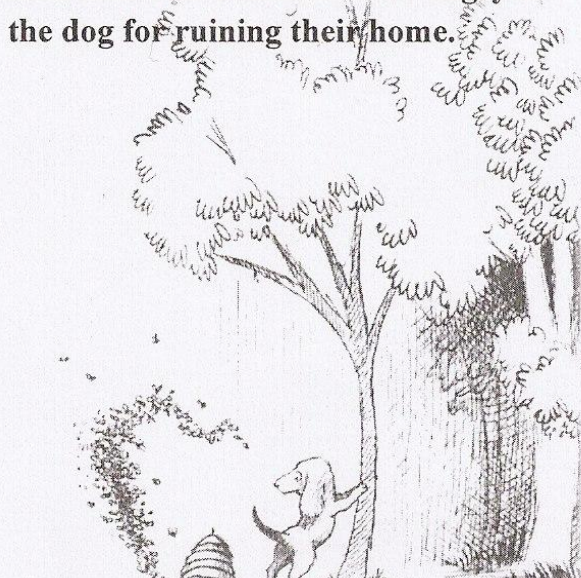
9) He called down a hole in the ground while the dog barked at some bees in a beehive.



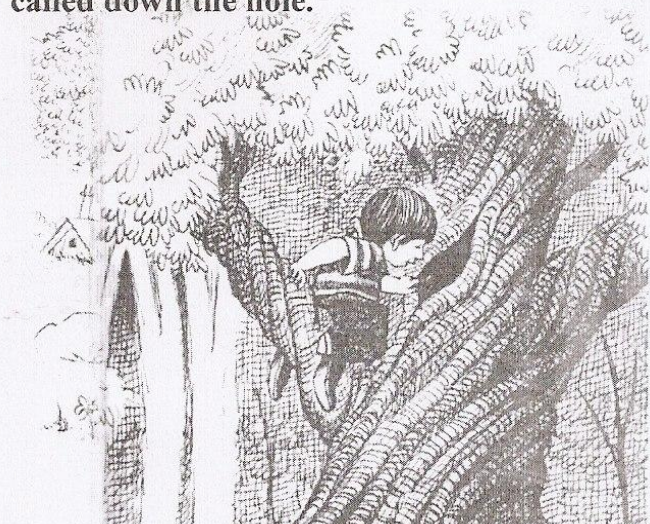
10) A gopher popped out of the hole and bit the boy right on his nose. Meanwhile, the dog was still bothering the bees, jumping up on the tree and barking at them.



11) The beehive fell down and all of the bees flew out. The bees were angry at the dog for ruining their home.



12) The boy wasn't paying any attention to the dog. He had noticed a large hole in a tree. So he climbed up the tree and called down the hole.



13) All of a sudden an owl swooped out of the hole and knocked the boy to the ground.



14) The dog ran past the boy as fast as he could because the bees were chasing him.



15) The owl chased the boy all the way to a large rock.



16) The boy climbed up on the rock and called again for his frog. He held onto some branches so he wouldn't fall.



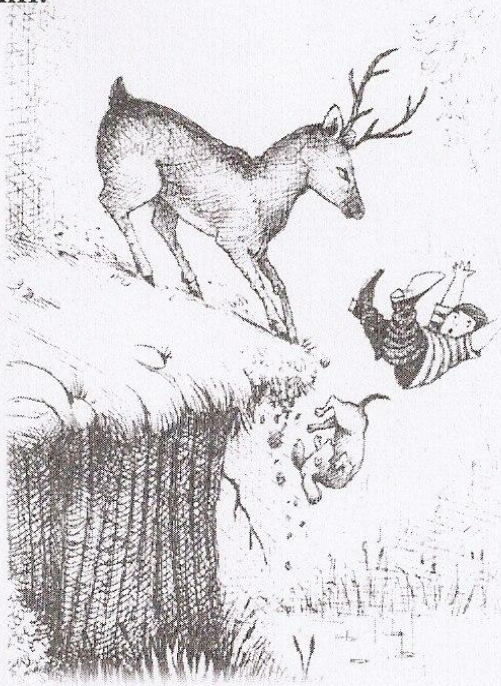
17) But the branches weren't really branches! They were deer antlers. The deer picked up the boy on his head.



18) The deer started running with the boy still on his head. The dog ran along too. They were getting close to a cliff.



19) The deer stopped suddenly and the boy and the dog fell over the edge of the cliff.



20) There was a pond below the cliff. They landed with a splash right on top of one another.



21) They heard a familiar sound.



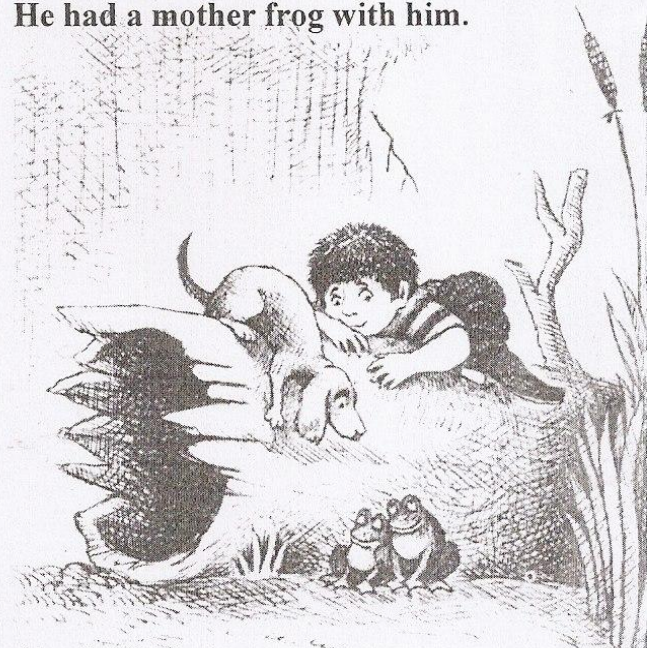
22) The boy told the dog to be very quiet.



23) They crept up and looked behind a big log.



24) There they found the boy's pet frog. He had a mother frog with him.



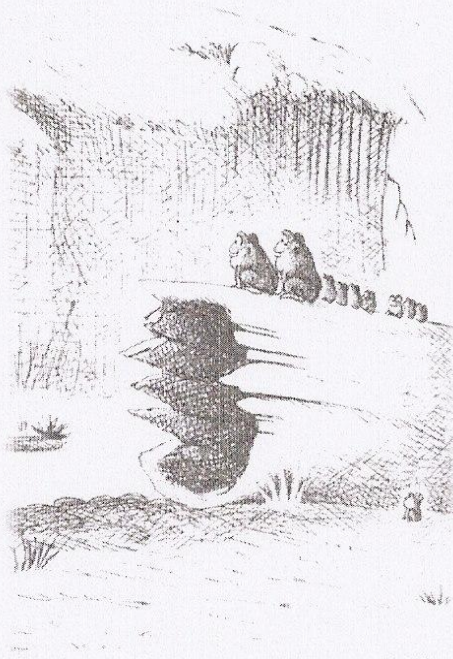
25) They had some baby frogs and one of them jumped toward the boy.



26) The baby frog liked the boy and wanted to be his new pet. The boy and the dog were happy to have a new pet frog to take home. As they walked away the boy waved and said "goodbye" to his old frog and his family.



27)



Appendix II: English to Czech Translations

1) Translation

Žabáku, kde jsi?

1. Žil byl jednou jeden kluk, který choval doma pejska a ve velké sklenici ve svém pokojíku taky žabáka.
2. Jednou v noci, když chlapec s pejskem spali, vylezl ale žabák ze sklenice a vyskočil otevřeným oknem ven.
3. Jen co se ti dva ráno vzbudili, všimli si, že je sklenice prázdná.
4. Klučina hledal toho žabáka všude a pejsek mu přitom taky pomáhal. Jak se ale snažil prozkoumat vnitřek sklenice, zasekla se mu v ní hlava.
5. „Žabáku, kde jsi?“ volal chlapec z otevřeného okna. Jeho čtyřnohý přítel se naklonil z okna, se sklenicí pořád ještě naraženou na hlavě.
6. Sklenice byla ale tak těžká, že chudák vypadl z okna hlavou napřed.
7. Aby se chlapec ujistil, že je pejsek v pořádku, vzal ho do náručí. Sklenice se rozbila, ale pejsek byl v pořádku.
8. Chlapec s pejskem se šli po žabákovi podívat ven a volali ho.
9. Hoch potom zkoušel volat do takové díry v zemi, kdežto pejsek zase vyštěkával včely v úlu
10. Ukázalo se, že ta díra v zemi byla syslí nora. Rázem z ní vykoukl sysel a kousl kluka přímo do nosu. Pes mezitím stále dráždil včely, tlapkami plácal do stromu a štěkal na ně.
11. Úl spadl na zem a všechny včely se vyrojily. Byly na pejska našťvané za to, že jim zničil příbytek.
12. Chlapec se o to, co pejsek dělá, nestaral. Zaujala ho ale velká díra v jednom stromě. Vylezl tedy na něj a dolů do té díry zavolal.
13. Najednou odtud ale vystřelila sova a chlapce srazila na zem.
14. Kolem něj proběhl pes, tak rychle, jako by mu šlo o život, protože ho pronásledovaly včely.
15. Chlapci zase byla v patách sova, která ho zahнала až k velkému kameni.
16. Vylezl na něj a zase volal žabáka. Přidržoval se větví, aby nespádl.
17. Jenže ty větve nebyly tak úplně větvemi. Byly to jelení parohy. Jelen si nabral kluka na hlavu.
18. Rozběhl se s ním a psík pelášil vedle nich. Nebezpečně se přibližovali k prudkému srázu.
19. Jelen najednou prudce zabrzdil a chlapec i se psem ze srázu sletěli dolů
20. Žbluňkli do jezírka pod srázem a přistáli jeden na druhém.
21. Najednou zaslechli povědomý zvuk.
22. Chlapec dal psíkovi povel, aby byl zticha.
23. Vyplazili se na velkou kládu a dívali se, jestli za ní není něco zajímavého.
24. Našli tam chlapcova žabáka i se svou žabí partnerkou.
25. Měli už spolu mladé. Jedna malá žabka přiskočila k chlapci.
26. Té žabičce se klučina líbil a chtěla se stát jeho mazlíčkem. On i pejsek byli rádi, že mají novou žabku, kterou si mohou vzít domů. Při odchodu chlapec ještě zamával a dal sbohem svému původnímu žabákovi a jeho rodince.

2) Translation

Kam se poděl žabák?

1. Žil byl jeden chlapec, který měl pejska a žabku. Žabákovi udělal domeček z veliké sklenice a měl ho ve svém pokojíku.
2. Jednou v noci, když on i pejsek spali, žabák vylezl ze sklenice a vyskočil z okna ven.
3. Když se chlapec s psíkem dalšího rána probudili, uviděli, že sklenice je prázdná.
4. Chlapec hledal svého žabáka všude. I pejsek se po něm rozhlížel. Hledal ho ve sklenici tak úpěnlivě, až z ní pak nemohl dostat hlavu ven.
5. Chlapec volal z okna: „Žabáku, kde jsi?“. Pejsek, se sklenicí naraženou na hlavě, se vykláněl z okna.
6. Sklenice byla tak těžká, že pejska převážila a ten zamířil z okna čumákem rovnou dolů.
7. Chlapec zvedl psa, aby se ujistil, že je v pořádku. Pes nebyl polámaný, ale sklenice byla rozbitá.
8. Chlapec i pejsek se venku rozhlíželi po žabákovi a chlapec na něj volal.
9. Chlapec volal do díry v zemi, zatímco pejsek to zkoušel u včel. Štěkal na jejich úl na stromě.
10. Z díry v zemi vyskočil sysel a kousl chlapce do nosu. Pejsek mezitím stále otravoval včelky, skákal nahoru a dolů a štěkal na ně.
11. Včelí úl nakonec spadnul dolů a všechny včelky z něj vyletěly. Byly velmi rozzuřené, protože jim pejsek zničil jejich domov.
12. Chlapec se teď však o pejska nezajímal. Ve stromě si totiž všimnul veliké díry. Vylezl na strom a zavolal do díry.
13. Z ničeho nic z díry vyletěla sova a porazila chlapce na zem.
14. Pejsek běžel k chlapci, co mu tlapky stačily, jelikož ho včely stále pronásledovaly.
15. Sova zahнала chlapce až k velkému balvanu.
16. Chlapec vylezl na balvan a opět se dovolával žabáka. Chytil se také větví, aby nespádnul dolů.
17. Ale ty větve nebyly opravdovými větvemi! Byly to jelení parohy. Jelen se zvedl a vyzdvihnul chlapce vzhůru na svém paroží.
18. Jelen s chlapcem sedícím v paroží se rozběhl a pejsek s nimi. Už už se blížili strmému srázu.
19. Najednou se jelen prudce zastavil, chlapec s pejskem přepadli a řítili se ze srázu dolů.
20. Pod srázem byl rybník a tak do něj spadli hlava nehlava, jeden na druhého.
21. Pak uslyšeli povědomý zvuk.
22. „Pššt!“ řekl chlapec pejskovi. „Tiše!“
23. Pomalu se plížili po kládě nahoru, aby se podívali na druhou stranu.
24. Nenašli tam nikoho jiného, než chlapcova žabáka! A vedle něj seděla jeho žena.
25. Měli spolu malé žabky a jedna z nich si to přiskákala rovnou k chlapci.
26. Malé žabce se chlapec zamlouval a chtěla se stát jeho novým mazlíčkem. Chlapec i pejskem byly šťastní, že mají nového kamaráda, kterého si budou moci odnést s sebou domů. Když odcházeli, chlapec se ještě otočil a zavolal: „Nashledanou!“ svému starému příteli a jeho nové rodině.

3) Translation

Žabáku, kde jsi?

1. Byl jednou jeden chlapec, který měl doma psa a žabáka. Žabáka choval ve velké nádobě u sebe v pokoji.
2. Jednou v noci, když chlapec i jeho pes spali, vylezl žabák z nádoby a vyskočil otevřeným oknem ven.
3. Dalšího rána, když se chlapec i pes probudili, zjistili, že je nádoba prázdná.
4. Chlapec hledal žabáka úplně všude, stejně jako jeho pes. Jenže když se ho pes pokoušel hledat v prázdné nádobě, zasekla se mu v ní hlava.
5. Chlapec z otevřeného okna zavolal: „Žabáku, kde jsi?“ A s nádobou naraženou na hlavě se jeho pes vyklonil z okna.
6. Nádoba však byla příliš těžká, a tak vypadl z okna hlavou dolů.
7. Chlapec zvedl psa, aby se zjistil, jestli je v pořádku. Pejskovi se nic nestalo, ale nádoba byla rozbitá.
8. Chlapec i jeho pes hledali žabáka venku a chlapec ho volal.
9. Volal i do díry v zemi, zatímco pes štěkal na včely ve včelím úlu.
10. Z díry v zemi se náhle vynořil sysel a kousnul chlapce přímo do nosu. Jeho pes zatím stále vyrušoval včely. Vyskakoval na strom a štěkal na ně.
11. Až včelí úl spadl na zem a všechny včely z něj vyletěly. Byly našťvané na chlapcova psa, protože jim zničil domov.
12. Avšak chlapec svému psovi vůbec nevěnoval pozornost. Všiml si, že je ve stromě obrovská díra, a tak vylezl na strom, aby do ní zavolal.
13. Najednou však zevnitř vyletěla sova a srazila chlapce k zemi.
14. Kolem chlapce běžel jeho pes, jak nejrychleji uměl, protože ho honily včely.
15. Sova zase pronásledovala chlapce až k velkému balvanu.
16. Chlapec vylezl na balvan a znovu volal žabáka. Aby nespadol, přidržel se několika větví.
17. Jenže to nebyly skutečné větve, ale jelení parohy! Jelen zvedl chlapce na svou hlavu.
18. A s chlapcem na hlavě začal utíkat. Chlapcův pes běžel vedle nich, zatímco se blížili k útesu.
19. Jelen se najednou zastavil a chlapec se psem přepadli přes okraj útesu.
20. Pod útesem se nacházel rybník, do kterého dopadli se šplouchnutím, a jeden přistál na hlavě toho druhého.
21. Najednou uslyšeli známý zvuk.
22. Chlapec svému psovi řekl, aby byl potichu.
23. Oba se připlížili k velkému kmeni a nahlédli za něj.
24. Tam objevili chlapcova žabáka. Byla tam s ním ještě i žába.
25. Měli spolu malá žabátka, z nichž jedno vyskočilo za chlapcem.
26. Žabátku se chlapec zalíbil a chtělo se stát jeho novým domácím mazlíčkem. Chlapec i pes byli rádi, že mají novou žabu, kterou si můžou odnést domů. Když odcházeli, chlapec dal sbohem svému žabákovi i jeho rodině a zamával jim.

4) Translation

1. Byl jednou jeden chlapec a ten měl pejska a žabáka. Žabáka choval ve velké sklenici u svojí postele.
2. Jedné noci, když on i jeho pes spali, žabák vylezl ze sklenice a vyskočil otevřeným oknem.
3. Když se chlapec a pejsek následující ráno probudili, všimli si, že sklenice je prázdná.
4. Chlapec hledal žabáka všude. Pejsek hledal taky. Když se pejsek chtěl podívat do sklenice, zasekla se mu v ní hlava.
5. Chlapec zavolal z otevřeného okna: „Žabáku, kde jsi?“ Pejsek se z okna vyklonil se sklenicí stále zaseknutou na hlavě.
6. Sklenice byla tak těžká, že pejsek z okna po hlavě vypadl.
7. Chlapec zvedl psa, aby se ujistil, že je v pořádku. Pejsek nebyl zraněný, jenom sklenice byla rozbitá.
8. Chlapec s pejskem se vydali žabáka hledat ven. Chlapec na žabáka volal.
9. Volal do díry v zemi, zatímco pejsek štěkal na včelí úl.
10. Z díry vylezl sysel a kousl chlapce přímo do nosu. Pejsek mezitím stále obtěžoval včely, vyskakoval po stromě a štěkal na ně.
11. Včelí úl spadl na zem a všechny včely vyletěly ven. Byly na pejska naštvané, protože jim zničil domov.
12. Chlapec si pejska nešímal. Uviděl velkou díru ve kmeni stromu a tak na strom vylezl a do díry zavolal.
13. Z ničeho nic z díry vyletěla sova a chlapce srazila na zem.
14. Kolem chlapce proběhl pejsek, protože utíkal před včelami.
15. Sova chlapce zahнала až k velkému balvanu.
16. Chlapec na balvan vylezl a znovu zavolal na žabáka. Držel se při tom větví, aby nespádl.
17. Ale větve nebyly ve skutečnosti větvemi. Byly to jelení parohy. Jelen chlapce nabral na hlavu.
18. Jelen začal s chlapcem na hlavě utíkat. Pejsek běžel s nimi. Byli čím dál tím blíže k útesu.
19. Jelen náhle zastavil a chlapec s pejskem z útesu spadli.
20. Pod útesem bylo jezírko. Se žblunknutím spadli přímo na sebe.
21. Uslyšeli povědomý zvuk.
22. Chlapec řekl pejskovi, aby byl potichu.
23. Vyškrábali se na břeh a nahlédli za velký kmen.
24. Tam našli chlapcova žabáka. Byla tam s ním i žabí maminka.
25. Měli tam i žabí mláďata a jedno z nich poskočilo k chlapci.
26. Malé žabce se chlapec zalíbil a chtěla být jeho novým domácím zvířátkem. Chlapec s pejskem byli rádi, že mají nové zvířátko, které si můžou vzít domů. Když odcházeli, chlapec mával svému starému žabákovi a jeho rodině.

5) Translation

Kde jsi, žabáku?

1. Byl jednou jeden chlapec, který měl za mazlíčky psa a taky žabáka, kterého choval ve velké sklenici ve svém pokoji.
2. Jednou v noci, když chlapec i pes spali, vylezl žabák ze sklenice a vyskočil otevřeným oknem ven.
3. Když se chlapec se psem ráno probudili, uviděli, že je sklenice prázdná.
4. Chlapec začal žabáka všude hledat. Dokonce i pes ho hledal. Když se ale pes chtěl podívat do sklenice, uvízla mu v ní hlava.
5. Chlapec vyhlédl z okna a volal: „Žabáku, kde jsi?“ Pak se vyklonil z okna pes se sklenicí na hlavě.
6. Sklenice byla ale tak těžká, že pes vypadl z okna rovnou na hlavu!
7. Chlapec si přivolal psa, aby zjistil, jestli je v pořádku. Pes nebyl zraněn, ale nádoba byla rozbitá.
8. Venku se chlapec se psem dali do hledání žabáka. Chlapec se žabáka snažil přivolat.
9. Chlapec uviděl díru v zemi a začal do ní volat, zatímco pes štěkal na včely v úlu.
10. Najednou z díry vykoukl sysel a kousl chlapce do nosu. Pes stále provokoval včely, skákal na strom a štěkal na ně.
11. Znenadání úl ze stromu spadl a všechny včely z něj vyletěly. Včely se na psa velmi zlobily, protože jim zničil jejich dům.
12. Chlapec si psa vůbec nevšiml, protože si všiml velké díry ve stromě. Vyšplhal proto na strom a zavolal do ní.
13. Z ničeho nic z díry vyletěla sova a shodila chlapce na zem.
14. Pes utíkal, co mu síly stačily, protože ho pronásledovaly včely.
15. Chlapce zase sova zahнала až k velikému kameni.
16. Chlapec na kámen vylezl a znovu se snažil přivolat žabáka. Aby nespadol, opřel se o nějaké větve.
17. Ale ty větve vůbec větvemi nebyly! Byly to jelení parohy. A ten jelen na své parohy chlapce nabral.
18. Jelen začal s chlapcem na hlavě utíkat a pes běžel za nimi. Přiběhli až na okraj útesu.
19. Jelen najednou prudce zabrzdil a chlapec i se psem spadli z útesu.
20. Pod útesem byl rybník a chlapec i se psem dopadli s velkým cáknutím jeden na druhého.
21. Z ničeho nic uslyšeli známý zvuk.
22. Chlapec přikázal psovi, aby byl úplně zticha.
23. Poté vylezli na velkou kládu, aby viděli, co je za ní.
24. A uviděli tam chlapcova žabáka s žabí maminkou.
25. Spolu měli několik malých žabiček a jedna z nich přihopsala k chlapci.
26. Malé žabičky se chlapec moc zamlouval a chtěla se stát jeho mazlíčkem. Chlapec i pes byli moc šťastní, že si můžou domů odnést novou žabičku. Když odcházeli, chlapec se otočil a zamával žabákovi a jeho rodině na rozloučenou.

6) Translation

Žabáku, kde jsi?

1. Byl jednou jeden malý chlapec a ten měl pejska a žabáka. Žabáka choval ve své ložnici ve velké sklenici.
2. Jednou večer když chlapec s pejskem spali, žabák vylezl ze sklenice a vyskočil ven otevřeným oknem.
3. Když se chlapec a pejsek ráno vzbudili, všimli si že sklenice je prázdná.
4. Chlapec všude hledal žabáka a pejsek jej hledal taky. Když se pejsek díval do sklenice, uvízla mu v ní hlava.
5. Chlapec volal z okna „žabáku, kde jsi?“ Pejsek vykoukl z okna s lahví na hlavě.
6. Láhev byla příliš těžká, a tak pejsek vypadl z okna rovnou na čumák.
7. Chlapec zdvihl psa, aby zjistil, jestli je v pořádku. Pes nebyl zraněný, ale láhev byla zničená.
8. Chlapec s pejskem hledali žabáka venku, a chlapec se jej snažil přivolat.
9. Volal do díry v zemi, a pejsek štěkal na včely v úlu.
10. Sysel vykoukl z díry a kousl chlapce do nosu. Mezitím pejsek stále obtěžoval včely, poskakoval kolem stromu a štěkal na ně.
11. Včelí úl spadl na zem a včely z něj vyletěly. Zlobili se, protože jim pejsek zničil dům.
12. Chlapec se o pejska vůbec nezajímal. Všiml si, že je ve stromě velká díra. Vylezl tedy na strom a do té díry zavolal.
13. Najednou z díry vyletěla sova a srazila chlapce k zemi.
14. Pejsek proběhl kolem chlapce co mu síly stačily, protože jej honily včely.
15. Sova pronásledovala chlapce až k velkému balvanu.
16. Chlapec vylezl na balvan a znovu volal žabáka. Držel se větví, aby neupadl.
17. Ale ve skutečnosti to větve vůbec nebyly. Bylo to jelení paroží. Jelen zvedl chlapce hlavou.
18. Jelen začal běžet i s chlapcem na hlavě. Pejsek s nimi běžel taky. Blížili se ke srázu.
19. Najednou se jelen zastavil a chlapec i pejsek spadli ze srázu.
20. Pod srázem bylo jezírko. Žbluňkli do vody jeden na druhého.
21. Uslyšeli známý zvuk
22. Chlapec řekl pejskovy, aby se ztišil.
23. Připlížili se blíže a podívali se přes velikou kládu.
24. Tam našli chlapcova žabáka. Měl s sebou paní žabákovou.
25. Taky měli malé žabičky. Jedna skočila ke chlapci.
26. Chlapec se malé žabičce líbil, a chtěla být jeho mazlíček. Chlapec s pejskem byli rádi, že si můžou domu vzít novou žabku. Když odcházeli, chlapec zamával žabákovi a jeho rodině.

7) Translation

1. Byl jednou jeden chlapec, který měl psa a žábu. Žába ve sklenici zavřená byla.
2. Když jednoho večera chlapec se psem spali, žába utekla ze sklenice a vyskočila ven otevřeným oknem.
3. Chlapec a pes se ráno probudili a zjistili, že sklenice je prázdná.
4. Hledali žábu po celém pokoji. Když pes prohledával sklenici, hlava se mu v ní zasekla.
5. Chlapec volal z okna: „Kde jsi, žábo?“ Pes se sklenicí stále na hlavě se vyklonil z okna.
6. Sklenice byla tak těžká, že pes po hlavě z okna vypadnul.
7. Chlapec zvedl psa, aby se ujistil, že byl v pořádku. Pes nebyl zraněný, ale sklenice byla rozbitá.
8. Chlapec se psem začali hledat žábu venku.
9. Pes štěkal po včelách v úlu, zatímco chlapec volal do díry.
10. Z díry vyskočil hlodavec a kousl chlapce do nosu. Pes ještě stále otravoval včely, skákal na strom a štěkal po nich.
11. Úl spadl ze stromu a všechny včely vyletěly ven. Včely byly na psa rozzlobené, protože zničil jejich domov.
12. Chlapec si psa vůbec nevšímal. Všimnul si velké díry ve stromě. Tak vyšplhal na strom a volal do díry.
13. Z ničeho nic se ze stromu vynořila sova a shodila chlapce na zem.
14. Pes proběhl plným tryskem kolem chlapce, protože ho naháněly včely.
15. Sova zahнала chlapce až k velkému kameni.
16. Chlapec vyšplhal na kámen a volal žábu. Aby nespádl, držel se větví.
17. Ale ony to nebyly větve! Byly to jelení rohy. Jelen chlapce zvednul rohy.
18. Rozeběhl se s chlapcem, kterého měl stále na rozích. Pes běžel s nimi. Blížili se ke srázu.
19. Jelen náhle zastavil a chlapec i pes spadli přes okraj srázu.
20. Pod srázem bylo jezírko. Se šplouchnutím přistáli na jedné hromadě.
21. Zaslechli povědomý zvuk.
22. Chlapec psovi přikázal, aby byl potichu.
23. Pomalu se plížili k velkému kmeni, a když byli u něj, podívali se za kmen.
24. Tam našli chlapcovu žábu. Byly tam i žabí máma.
25. Měli malé žabičky. Jedna z žabiček přiskočila k chlapci.
26. Žabičce se chlapec líbil a chtěla být jeho nové zvířátko. Chlapec i pes měli radost, že mají novou žábu, kterou si mohou vzít domů. Když odcházeli, chlapec starému žabákovi a jeho rodině zamával a rozloučil se.

8) Translation

Žabáku, kde jsi?

1. Byl jednou jeden chlapec, který měl psa a ochočeného žabáka. Žabáka choval ve velké zavařeninové sklenici u sebe v pokoji.
2. Jednou, když chlapec i jeho pes spali, žabák ze sklenice vylezl a vyskočil z otevřeného okna.
3. Když se chlapec a jeho pes druhý den vzbudili, zjistili, že je sklenice prázdná.
4. Chlapec žabáka všude hledal. Jeho pes ho hledal taky, a když nakukoval do žabákovy sklenice, uvízla mu v ní hlava.
5. Chlapec přešel k oknu a zavolal: „Žabáku, kde jsi?“ Pes, který měl na hlavě pořád naraženou sklenici, se vyklonil z okna.
6. Sklenice ale byla tak těžká, že pes z okna hlavou napřed vypadl!
7. Chlapec zvedl psa, aby se ujistil, že je v pořádku. Nic mu nebylo, ale sklenice byla rozbitá.
8. Chlapec i jeho pes žabáka venku hledali. Chlapec na žabáka volal.
9. Zatímco chlapec volal do díry v zemi, pes štěkal na včely ve včelím úlu.
10. Z díry v zemi vykoukl sysel a kousl chlapce do nosu. Jeho pes zatím stále otravoval včely: dorážel na strom a štěkal na ně.
11. Včelí úl spadl na zem a včely, které se na psa zlobily, že jim zničil domov, z něj vyletěly ven.
12. Chlapec si psa vůbec nevšímal, našel totiž ve stromě velkou dutinu. A tak vylezl na strom a zavolal dovnitř.
13. Z dutiny znenadání vyletěla sova a chlapce shodila na zem.
14. Pes, kterého pronásledovaly včely, proběhl kolem.
15. Sova chlapce pronásledovala až k velikému kameni.
16. Chlapec na kámen vylezl a opět začal volat svého žabáka. Aby nespádl, chytil se větví.
17. Ale on to nebyl větve! Byly to jelení parohy a jelen na ně chlapce nabral.
18. Jelen i s chlapcem vyrazil pryč. Pes s nimi běžel taky. Blížili se k útesu.
19. Jelen se náhle zastavil a chlapec i se psem z útesu spadli.
20. Pod nimi bylo jezírko a oni do něj v jednom chumlu spadli.
21. Pak oba uslyšeli známý zvuk.
22. Chlapec i jeho pes se utišili.
23. Připlížili se k veliké kládě a nakoukli za ni.
24. A našli tam chlapcova žabáka. Byla tam s ním i žabákova maminka.
25. Byly tam i malé žabičky a jedna z nich odhopkala k chlapci.
26. Chlapec se žabičce líbil a ona se chtěla stát jeho mazlíčkem. Chlapec i jeho pes byli rádi, že získali novou žabku. Když se vydali na cestu domů, chlapec svému starému žabákovi i jeho rodině zamával na rozloučenou.

9) Translation

Žabko, kdepak jsi?

1. Byl jednou jeden kluk, který měl pejska a žabku. Žabku si nechával ve velké sklenici ve svém pokoji.
2. Jedné noci, když kluk a pejsek spali, tak žabka vylezla ze sklenice a vyskočila z otevřeného okna ven.
3. Když se kluk a pejsek ráno probudili, tak uviděli, že je sklenice prázdná.
4. Kluk hledal žabku po celém pokoji. Pejsek také hledal žabku po celém pokoji. Když pejsek nakoukl do sklenice, uvízla mu v ní hlava.
5. Kluk došel k oknu a zvolal: „Žabko, kdepak jsi?“ Pejsek se naklonil z okna. Hlavu měl pořád uvízlou ve sklenici.
6. Sklenice byla tak těžká, že pejsek vypadl z okna ven!
7. Kluk chytil psa, aby se ujistil, že je v pořádku. Pejsek nebyl zraněný, ale ta sklenice byla rozbitá.
8. Kluk a pejsek začali žabku venku hledat. Kluk nadále volal: „Žabko, kdepak jsi?“
9. Pejsek začal štěkat na včely ve včelím úlu. Kluk zvolal do díry v zemi: „Žabko, kdepak jsi?“
10. Z díry vyskočil sysel a kousl kluka do nosu. Pejsek zatím pořád poskakoval sem a tam a štěkal na včely.
11. Včelí úl spadl na zem a všechny včely vyletěly ven. Byly moc nazlobené na pejska, protože jim zničil jejich domeček.
12. Kluk si nevšímal, co dělá pejsek. Našel totiž ve stromě velkou díru. Vyšplhal tedy nahoru a zvolal do díry: „Žabko, kdepak jsi?“
13. V tu ránu z díry vyletěla sova a shodila kluka na zem.
14. Pejsek proběhl kolem kluka tak rychle, co mu síly stačily, protože ho honily nazlobené včely.
15. Sova zahнала kluka až k velké skále.
16. Kluk na skálu vyšplhal a zvolal: „Žabko, kdepak jsi?“ Držel se přitom větví, aby náhodou nespádl na zem.
17. Ony to ale ve skutečnosti nebyly větve! Byly to jelení parohy. Jelen zvedl kluka na své hlavě nahoru.
18. Jelen se rozběhl i s klukem na hlavě. Pejsek běžel s nimi. Blížili se k okraji vysokého srázu.
19. Jelen zničehonic zastavil a kluk s pejskem spadli ze srázu dolů.
20. Naštěstí byl pod srázem rybník. Kluk s pejskem spadli se šplouchnutím do vody.
21. V tu chvíli uslyšeli povědomý zvuk.
22. Kluk s pejskem byli potichu.
23. Připlížili se k velké kladě a nahlédli, co bylo za ní.
24. A co tam našli! Klukovu žabku. Vedle ní seděla větší žabka, její maminka.
25. Bylo tam s nimi i několik malých žabiček. Jedna z nich poskočila ke klukovi.
26. Malé žabičky se kluk moc zalíbil a chtěla jít s ním. Kluk i pejsek byli rádi, že si našli novou kamarádku, se kterou se můžou vrátit domů. Když odcházeli, kluk zamával žabce a její rodině na rozloučenou.

10) Translation

Kde jsi žabáku?

1. Byl jednou jeden kluk a ten měl psa a žabáka. Toho žabáka choval ve svém pokojíčku ve velké sklenici.
2. Jednou v noci, když kluk i jeho pes spali, žabák vylezl ze sklenice a vyskočil otevřeným oknem ven.
3. Když se pak ráno pes i kluk probudili, zjistili, že sklenice je prázdná.
4. Kluk žabáka hledal, kde se dal. Pes se ho také snažil vyčenichat, ale když strčil čumák do sklenice, tak se mu tam zasekl.
5. Kluk zavolal z okna: „Žabáku, kde jsi?“ Pes se tam chtěl podívat také a vyklonil se z okna ven se sklenicí na hlavě.
6. Ta sklenice byla tak těžká, že psa stáhla po hlavě z okna ven!
7. Kluk zdvihl psa, aby se ujistil, že je v pořádku. Psovi nic nebylo, ale sklenice se rozbila.
8. Kluk se psem se venku po žabákovi všude sháněli. Chlapec na něj pořád volal.
9. Kluk se sklonil k díře v zemi, aby tam zavolal na žabáka, a v tu chvíli pes zaštěkal na včelí hnízdo na stromě nad ním.
10. V tom z díry vyskočil sysel a hryzl kluka do nosu. Pes mezitím stále obtěžoval včely – dorážel na kmen stromu a štěkal na ně.
11. Dělal to tak dlouho, až to hnízdo spadlo na zem a všechny včely, které v něm bydlely, vylétly ven. Zlobily se na psa, který jim zničil příbytek.
12. Kluk si psa vůbec nevšímal. Mezitím si totiž všiml velké díry ve stromě, vylezl tam, a zavolal do ní.
13. Najednou z díry vyletěla sova a kluka srazila na zem.
14. Pes proběhl kolem kluka tak rychle, jak to jen dokázal, protože měl v patách včely.
15. Sova zase pronásledovala kluka až k obrovskému kameni.
16. Kluk pak vylezl na ten kámen a znovu zavolal na svého žabáka. Aby nespadol, přidržoval se pár větví.
17. Ale hned se ukázalo, že to ve skutečnosti nebyly tak docela větve! Byly to jelení parohy – a tak ho na ně jen hned nabral.
18. Jelen se rozběhl s klukem na hlavě a za ním se rozběhl i pes. Rychle se blížili ke srázu.
19. Jelen najednou prudce zastavil a tak kluk i pes přepadli přes hranu srázu dolů.
20. Dole bylo jezírko. Jeden přes druhého do něj přistáli s velikým šplouchnutím.
21. A v tom uslyšeli povědomý zvuk.
22. Kluk řekl psovi, aby byl velmi potichu.
23. Pak se připlížili k veliké kládě a podívali se za ní.
24. A tam našli klukova žabáka. Byl tam se svojí žábou.
25. Byly tam s nimi také jejich malé žabičky a jedna z nich zamířila skokem přímo ke klukovi.
26. Žabičce se kluk líbil a chtěla s ním jít domů. Z toho byli kluk se psem nadšení. Když se měli k odchodu, kluk zamával a řekl „nashledanou“ jeho staré žábě i její nové rodině.

11) Translation

Žabáku, kde jsi?

1. Žil byl jeden chlapec. A ten měl pejska a žabáka. Žabáka měl ve velké sklenici ve svém pokoji.
2. Jednou v noci, zatímco chlapec a pejsek spali, vylezl žabák ze sklenice a vyskočil otevřeným oknem.
3. Když se ráno chlapec a pejsek probudili, uviděli, že je sklenice prázdná.
4. Chlapec hledal žabáka všude. Pejsek mu pomáhal. Když se snažil hledat ve sklenici, zasekla se mu v ní hlava.
5. Chlapec volal z okna: „Žabáku, kde jsi?“ Pejsek se naklonil z okna. Hlavu měl pořád uvězněnou ve sklenici.
6. Sklenice byla tak těžká, že pejska převážila a on vypadl z okna hlavou napřed.
7. Chlapec popadl pejska, aby se ujistil, že se mu nic nestalo. Pejsek se nezranil, ale sklenice se roztříštila.
8. Chlapec a pejsek hledali žabáka venku.
9. Chlapec volal do nory v zemi. Pejsek štěkal na včely v úlu.
10. Z díry vyskočil sysel a kousl chlapečka přímo do nosu. Pejsek dál obtěžoval včely. Poskakoval kolem stromu a štěkal na ně.
11. Včelí úl spadl na zem a všech včely vyletěly ven. Včely se na pejska rozzlobily, protože jim zničil domeček.
12. Chlapec pejskovi nevěnoval pozornost. Všiml si veliké díry ve stromě. Vyšplhal na strom a do díry zavolal.
13. Z ničeho nic z díry vyletěla sova a shodila chlapečka na zem.
14. Pejsek běžel za chlapečkem, co nejrychleji uměl, protože ho honily včely.
15. Sova honila chlapečka až k velkému balvanu.
16. Chlapec vyšplhal na balvan a znova volal na svého žabáka. Držel se přitom větví, aby nespádl.
17. Ale ty větve nebyly větvemi. Byly to jelení parohy. Jelen zvedl chlapečka a položil si ho na hlavu.
18. Jelen se dal do běhu, chlapečka pořád na hlavě. Pejsek se taky rozběhl. Přibližovali se ke srázu.
19. Jelen zčistajasna zastavil a chlapec a pejsek padali ze srázu dolů.
20. Pod srázem byl rybník. Se žblunknutím si přistáli na hlavách.
21. Uslyšeli známý zvuk.
22. Chlapec řekl pejskovi, aby byl úplně potichoučku.
23. Vyplížili se ven a podívali se za velikou kládu.
24. A tam našli chlapečkova žabáka. Byla s ním i žabička matička.
25. Měli malé žabičky miminka. Jedno z nich poskočilo směrem k chlapečkovi.
26. Chlapec se miminku líbil. Chtělo být jeho novým mazlíčkem. Chlapec a pejsek byli nadšení, že mají nového mazlíčka. Když odcházeli, chlapec zamával a řekl „na shledanou“ svému starému dobrému žabákovi a jeho rodině.

12) Translation

Žabáku, kde jsi?

1. Byl jednou jeden chlapec, který měl pejska a žabáka. Žabáka nechával ve velké zavařovačce, kterou měl ve svém pokoji.
2. Jedné noci když chlapec a pejsek spali, vylezl žabák ze zavařovačky a vyskočil z otevřeného okna.
3. Když se chlapec s pejskem příští ráno probudili, zjistili, že je zavařovačka prázdná.
4. Chlapec hledal žabáka snad všude. Pejsek jej také hledal, a když se pokusil podívat do zavařovačky, uvízla mu v ní hlavička.
5. Chlapec volal z otevřeného okna: „Žabáku, kde jsi?“ Pejsek se vyklonil z okna s hlavičkou stále uvězněnou v zavařovačce.
6. Zavařovačka byla tak těžká, že pejsek vypadl z okna hlavou napřed.
7. Chlapec chytl psa, aby se ujistil, že je v pořádku. Pes zraněný nebyl, za to sklenice se rozbila.
8. Chlapec a pejsek hledali žabáka venku. Chlapec na žabáka volal.
9. Chlapec volal do díry v zemi, zatímco pejsek štěkal na včelky v úlu.
10. Sysel vyskočil z díry a kousl chlapce přímo do nosu. Mezitím, pejsek stále obtěžoval včelky. Skákal na strom a přitom na ně štěkal.
11. Včelí úl spadl na zem a všechny včelky vylétly. Včelky se na pejska za zničený domov moc zlobily.
12. Chlapec si pejska nevšímal. Všiml si totiž velké díry ve stromě. Vyšplhal na něj a začal do díry volat.
13. Zničehonic z díry vylétla sova a shodila chlapce na zem.
14. Pejsek proběhl kolem chlapce, jak rychle jen mohl, protože ho pronásledovaly včely.
15. Sova pronásledovala chlapce až k velkému balvanu.
16. Chlapec vylezl na balvan a znovu začal volat na žabáka. Držel se nějakých větviček, aby nespádl.
17. Ale větvičky nebyly vlastně větvičky. Byly to jelení parohy. Jelen vyzvedl chlapce na své hlavě.
18. Jelen se rozběhl s chlapcem stále ještě na své hlavě. Pejsek se k nim přidal. Blížily se ke srázu.
19. Jelen náhle zastavil a chlapec s pejskem spadly ze srázu.
20. Pod srázem byl rybníček. Dopadly jeden na druhého a pěkně to šplouchlo.
21. Uslyšeli známý zvuk.
22. Chlapec řekl pejskovi ať je velice potichu.
23. Vylezli na velikou kládu a podívaly se, co je za ní.
24. A tam našli chlapcova žabáka. Byl tam s paní žabou.
25. Měli malé žabičky a jedna vyskočila k chlapci.
26. Žabička měla chlapce ráda a chtěla být jeho nový domácí mazlíček. Chlapec s pejskem byly velice rádi, že mají nového domácího mazlíčka, kterého si můžou vzít domů. Když odcházeli, zamával chlapec na žabáka s jeho novou rodinou a řekl: „na viděnou.“

13) Translation

Žabáku, kdepak jsi?

1. Byl jednou jeden chlapec, který měl pejska a žabáka. Žabáka choval ve veliké skleničce u sebe v pokojíčku.
2. Jednou večer, když chlapec a pejsek spali, se žabák vydrápal ven. Vyskočil z otevřeného okna.
3. Když se dalšího rána chlapec a pejsek probudili, uviděli, že je sklenice prázdná.
4. Chlapec hledal žabáka úplně všude. Pejsek po žabákovi také pátral. Když se pejsek pokusil podívat do sklenice, uvízla mu uvnitř hlavička.
5. Chlapec zvolal z otevřeného okna: „Žabáku, kdepak jsi?“ Pejsek se vyklonil z okna a hlavu měl stále uvíznutou ve sklenici.
6. Sklenice byla tak těžká, že pejsek z okna vypadl po hlavě!
7. Chlapec vzal pejska do náruče, aby se ujistil, že je v pořádku. Pejsek sice zraněný nebyl, ale sklenice byla na kousky.
8. Chlapec a pejsek hledali žabáka venku. Chlapec žabáka volal.
9. Volal do díry v zemi, zatímco pejsek štěkal na včelí úl.
10. Z díry se vynořil sysel a kousl chlapce přímo do nosu. Pejsek mezitím stále obtěžoval včely, skákal na strom a štěkal na ně.
11. Úl spadl na zem a všechny včely vyletěly. Byly na pejska naštvané, protože jim zničil domov.
12. Chlapec si pejska vůbec nešímal. Všiml si velké díry ve stromu. Vylezl tedy na strom a zvolal do díry.
13. Najednou z díry vyletěla sovička a srazila chlapce ze stromu na zem.
14. Pejsek kolem chlapce prosvištěl jak nejrychleji mohl, protože ho včely pronásledovaly.
15. Sovička chlapce pronásledovala celou cestu až k velkému balvanu.
16. Chlapec na balvan vylezl a znovu volal po svém žabákovi. Držel se větví, aby nespádl.
17. Ale větve nebyly ve skutečnosti větve! Byly to jelení parohy. Jelen vzal chlapce na své parohy.
18. Jelen začal běžet s chlapcem na hlavě. Pejsek běžel s ním. Blížili se k útesu.
19. Jelen se najednou zastavil a chlapec a pejsek spadli z útesu.
20. Pod útesem se nacházel rybník. Přistáli se šplouchnutím jeden na druhém.
21. Uslyšeli povědomý zvuk.
22. Chlapec řekl pejskovi, aby utichl.
23. Připlížili se k velké kládě a nakoukli za ni.
24. Tam našli chlapčova žabáka. Byla tam s ním maminka žabka.
25. Měli i maličké žabičky a jedna z nich poskočila k chlapčovi.
26. Maličké žabičky se chlapec zalíbil a chtěla být jeho novým mazlíčkem. Chlapec a pejsek byli šťastní, že mají jako mazlíčka novou žabičku, kterou si mohli vzít domů. Jak odcházeli, chlapec zamával a řekl, „na shledanou,“ svému bývalému žabákovi a jeho rodině.

14) Translation

Žabičko, kde jsi?

1. Žil byl chlapec, který měl jako domácího mazlíčka pejska a žabku. Žabka bydlela ve velké sklenici v jeho ložnici.
2. Jednou v noci, když chlapec i pejsek spali, žabka vylezla ze sklenice. Potom vyskočila rovnou z otevřeného okna.
3. Když se druhý den chlapec s pejskem probudili, všimli si, že je sklenice prázdná.
4. Chlapec žabku všude hledal. Pejsek mu pomáhal. Když se pejsek díval do sklenice, zasekla se mu v ní hlava.
5. Chlapec zavolal z okna „Žabko, kde jsi?“ Pejsek, se sklenicí stále na hlavě, se vyklonil z okna.
6. Sklenice ale byla tak těžká, že pejsek z okna hlavou napřed vypadl!
7. Chlapec pejska hned zvedl, aby se ujistil, že se mu nic nestalo. Pejsek nebyl zraněný, ale sklenice byla rozbitá.
8. Chlapec s pejskem hledali žabku venku. Chlapec ji volal.
9. Zavolal do díry v zemi. Pejsek štěkal na včely v úlu.
10. Z díry vykoukl sysel a kousl chlapce přímo do nosu. Pejsek zatím pořád dorážel na včely, skákal na strom a štěkal a štěkal.
11. Včelí úl spadl a všechny včely vyletěly ven. Moc se zlobily, že jim pejsek zničil domov.
12. Chlapec pejskovi vůbec nevěnoval pozornost. Všiml si velké díry ve stromě. Vylezl na strom a zavolal do díry.
13. Zničehonic z díry vyletěla sova a srazila chlapce na zem.
14. Pejsek běžel k chlapci. Utíkal, co mu nohy stačily, protože ho honily včely.
15. Sova honila chlapce celou cestu až k velké skále.
16. Chlapec vylezl na skálu a zase zavolal žabku. Chytil se větví, aby nespadol dolů.
17. Ale ty větve ve skutečnosti nebyly žádné větve! Byly to jelení parohy. Jelen si chlapce zvedl na hlavu.
18. Jelen se rozběhl. Chlapce měl pořád na hlavě. Pejsek běžel s nimi. Blížili se k útesu.
19. Jelen náhle zastavil a chlapec i s pejskem přepadli přes útes.
20. Pod útesem byl rybníček. Chlapec a pejsek žbluňkli do vody.
21. Uslyšeli známý zvuk.
22. Chlapec řekl pejskovi, aby ani nemukl.
23. Přiblížili se k velké kladě a podívali se za ni.
24. Našli tam chlapcovu žabku. Měla s sebou tatínka žabáka.
25. Měli malé žabičky a jedna z nich přiskákala k chlapci.
26. Malé žabičky se chlapec líbil a chtěla, aby si ji chlapec vzal domů. Chlapec a pejsek měli radost, že mají nového mazlíčka. Při odchodu se chlapec otočil, zamával a rozloučil se se svou starou žabkou a s její rodinou.