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**Czech and German equivalents in the translations of the English novel**

***Lolita* by V. Nabokov**

**(with the main focus on compounds)**

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Prohlašuji, že jsem diplomovou práci vypracovala samostatně a uvedla  
v ní veškerou literaturu, kterou jsem použila.

V Olomouci dne.....

Děkuji panu doc. Václavu Řeřichovi za odborné vedení práce, poskytování rad a připomínek k jejímu obsahu.

# 1. Introduction

The aim of this thesis is to analyze neologisms on the background of the English theories of word-formation and having specified their status to compare them with their Czech equivalents. For the development of a database we have collected the excerpts that could be considered as neologisms from Vladimir Nabokov's<sup>1</sup> *Lolita*<sup>2</sup>. Due to his multilingualism he shows specific creative skills when writing in English. Our hypothesis is that:

- 1) there will be a higher frequency of neologisms
- 2) the neologisms will consist mostly of compounds  
based on usual word-formative precedents
- 3) The Czech functional equivalents will be complex  
collocations, syntagmas or clauses

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<sup>1</sup> Vladimir Nabokov was born on April 22, 1899 in Saint Petersburg which means he is a Russian of nationality. However, thanks to his noble family background and his father being a politician who promoted all-level education by his children, Vladimir Nabokov could read and write in English before he could in Russian. Because of the political events of the first decades of the twentieth century, the Nabokov family was forced to migrate through Europe. Vladimir Nabokov had in this way a unique possibility to learn German, French and English – he was literally a multilingual man and this side of his character occurs repetitively in his work as well. Nabokov often mixes English lexicon with loans from other languages and he does not even find it necessary to explain the reason and purpose of these language shifts, he neither explains the meaning of the foreign words used. That is probably the core of all his word plays. He combines the language elements according to his momentary needs and wishes and it happens precisely in this way that the reader becomes a victim of his never-ending word plays (if he is not familiar with the style of Nabokov's writing).

In: Nabokov, Vladimir. *Novels and Memoirs 1941-1951*. New York: Literary Classics 1996. 639-670.

<sup>2</sup> Nabokov, Vladimir. *Lolita*. London: Penguin 1980.

The thesis will thus be a contribution to both word-formation, its creative possibilities, and to a certain extent a commentary to this outstanding stylist.

Nabokov finds and codifies new words and forms, or more aptly expressed, he combines words or parts of words in a hitherto unprecedented manner – that is why we can label him as one of the significant revolutionist in the sphere of English word-formation, namely in the area of compounding. Nabokov did not invent new ways of compounding, but he utilized all the conceivable possibilities of language, respectively word-combinations which makes him an outstanding personality in the area of linguistics. Nabokov is therefore an author of many neologisms you are in the course of this diploma thesis going to meet with. You can consider the often very problematic way of translation because many coinages are nearly untranslatable in languages with other than analytical structure, where the main process of word-formation is compounding.

## 2. The method and structure of the thesis

I have compared the most interesting composites from his best-known novel *Lolita* (which was originally written in English and then translated to Russian by Nabokov himself), that I considered being neologisms, with their translated equivalents in Czech and German. The meaning, especially as far as the Czech language is concerned, is often inexplicable with the use of other device than paraphrasing. Sometimes the meaning of the translated word differs greatly from the original meaning of the English compound, because of the typological difference of the languages.

I am going to present there some examples I chose and thought worth to be mentioned so that you can consider the relevance of my assertion. The most frequent type of composites Nabokov is using is the Nominal compound – the sb + sb type. In this category, various linguists have various opinions on the issue of what compounds actually are and what their classification should look like. To the most prominent linguists in this field belongs Hans Marchand (1969), Valerie Adams (1973), Pavol Štekauer (1992), Stanislav Kavka (2006), Václav Řeřicha (1988) or Randolph Quirk (1990). To mention the earlier linguists concerning themselves with the problem of word-formation and primarily compounding we can give the names such as Otto Jespersen (1965), Ivan Poldauf (1983) or Vilém Mathesius (1975) who are representatives of the



Prague school. Before we start with the actual analysis of Nabokov's novel compounds, let us have a look on some of their theories and ideas.

The analysis will have following chapters (according to the most frequent compound neologisms excerpted from the novel *Lolita*):

1. The first chapter will analyze the Noun + Noun compounds of the "girl-child" type.
2. After the description of the theoretical background resulting from Marchand, Adams, Štekauer, Kavka and Jespersen, the specific semantic relations of the components will be analyzed and their frequency will be established.
3. Finally, a conclusion will be drawn and the results evaluated.

The thesis includes two appendices:

- 1) The first appendix provides an additional theoretical explanation of the processes and types of Czech and German word-formation with the main focus on compounds, for our analysis to be complete.
- 2) The second appendix is represented by the list of the first five hundred composites from *Lolita*<sup>3</sup> by Vladimir Nabokov, which was the underlying material for the analysis this thesis is based on.

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<sup>3</sup> Nabokov, Vladimir. *Lolita*. London: Penguin 1980.

## 2.1. Basic concepts of compounding

Hans Marchand<sup>4</sup>, a German linguist, defines word-formation as a part of language which studies the patterns on which a language forms new lexical units – words. According to his opinion, word-formation concerns with composites and not with simple words as such, because composites are analyzable both formally and semantically, whereas a word, as an unmotivated sign, has no place in it. First of all, a brief distinction between a word and a composite should be made.

A word, in Marchand's opinion, is the smallest independent, indivisible and meaningful unit of speech. A word may have a heavy stress, but some words have none (e.g. "to" before infinitive). A composite, on the contrary, may have two heavy stresses. A word is based on the signifiant – signifié relationship postulated by Ferdinand de Saussure<sup>5</sup>; the English counterparts of these French terms are "expression" (= signifiant) and "content" (= signifié). Marchand defines a composite as "a syntagma consisting of a determinant and a determinatum." The main feature probably, which distinguishes a word from a composite is that a composite rests on the relationship between morphemes through which it is motivated.

A composite may be realized as:

- a compound (head-ache)
- a suffixal derivative (father-hood)
- a prefixal composite (un-do).

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<sup>4</sup> Marchand, Hans. *The Categories and Types of Present-Day English Word-Formation. A Synchronic-Diachronic Approach*. München: C.H. Beck'sche Verlagsbuchhandlung, 1969. 1-3

<sup>5</sup> Ibid.

Marchand furthermore differentiates:

- 1) Words formed as grammatical syntagmas – which means they are a combination of full linguistic signs – examples of grammatical syntagmas are Compounding, Prefixation, Suffixation, Derivation by a Zero Morpheme and Backderivation.
- 2) Words which are not grammatical syntagmas – it means that such composites are not made up from full linguistic signs – Expressive Symbolism, Blending, Clipping, Rime and Ablaut Geminatio, Word-manufacturing.

Common to both these groups is that a new coining is based on a synchronic relationship between morphemes.

Marchand takes into consideration also the character of coining, which should be either on a native or on a foreign basis. The “native basis of coining” means that a composite must be analyzable as consisting of two independent morphemes (like in *rain-water*), or of a combination of independent and dependent morpheme (*un-just*, *boy-hood*). By word-formation on a “foreign basis of coining” he understands derivation on the morphologic basis of another language – mostly of Greek or Latin.<sup>6</sup> I consider it useful to mention this characteristic because in this work, we are going to cope with composites of various type and origin. This classification of Marchand’s may help us to a better orientation in it.

Valerie Adams<sup>7</sup>, another outstanding personality in the field of linguistics, has a little bit surprising opinion concerning neologisms word-formation. She claims that “it is relatively rare to form a new word,

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<sup>6</sup> Marchand, 6pp.

<sup>7</sup> Adams, Valerie. *An Introduction to Modern English Word-Formation*. London: Longman, 1973.

because the hearers or readers are usually not conscious of its newness, as well as of the rarity with which they encounter the phenomenon of newness”.

Adams brings another idea on scene namely that innovations in vocabulary may arouse quite strong feelings – some may be found acceptable, but another rather offensive. As an example she gives us the word “aviation” which would offend hardly anyone nowadays, but in 1909 *The Daily Chronicle* suggested that “You could hardly think of a worse word.” Nevertheless, Adams asserts, that it is a question of acceptability, which she explains in a following way – the more accustomed to a word we become, the more likely we are to find it acceptable, whether it is grammatical or not. That is why, in Adam’s opinion “Word-making, like other manufactures, should be done by those who know how to do it.”<sup>8</sup>

Adams asserts that a word can be defined only with respect to a particular language.<sup>9</sup> In English, she distinguishes two types of words:

- 1) simple – composed of one constituent only (*bat, hammer*)
- 2) complex – containing more than one constituent (*blackbird*)

Further she differentiates the elements of complex words into:

- a) free forms – elements which in other contexts are independent (*blackbird, devil-may-care*)
- b) bound forms – prefixes and suffixes which never appear independently (*uneatable*)

Simple and complex words are distinguished from other constructions by the fixed order of their constituents and by the impossibility of

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<sup>8</sup> Adams, vi.

<sup>9</sup> Adams, 7.

interrupting them by a pause or of inserting other elements. However, there exist several exceptions to this rule, such as *absobloominlutely* (used in *My Fair Lady* 1956) or *funfuckingtastic* (*The Hotel Amsterdam* 1968).

Adams believes that complex words composed entirely of free forms exhibit among their elements the same kinds of relationships that are found in sentences, for example verb-object as in *forget-me-not*, or attributive adjective-noun as in *blackbird* – and for this reason they are sometimes considered to be on the borderline between syntax and word-formation.<sup>10</sup> Adams visualizes word-formation like “a bridge between different classes or between differently behaving members of the same class, it can be therefore seen as a link between syntax and lexicon.”<sup>11</sup>

Adams defines a compound word as the result of the fixed combination of two free forms, or words that have an otherwise independent existence. These elements have the identifying characteristics of single words which means that their constituents cannot be separated by other forms, and their order is fixed. On the other hand, in a “derived word” at least one element is a bound form with no independent existence. Thus, compounding may be distinguished from derivation

- a) formally – presence or absence of a bound form
- b) semantically – according to whether both elements are lexical or not.

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<sup>10</sup> Adams, 8.

<sup>11</sup> Adams, 14.

However, even this characterization cannot be regarded as absolutely valid. Because lexical elements are not always free and grammatical ones are not always bound.<sup>12</sup>

Adams explains that the accentuation of words in English is a complicated matter, as a consequence of the mingling of classical and native means of word-formation in English. Adams avoids the usage of “stress” and uses “accent” instead. For example, in the word *photograph* - the nucleus is born by the most prominent syllable of a word - in this case the first one (the primary accent), the third syllable then has secondary accent and the second syllable is unaccented. Compounds with the nucleus on the second element are usually double-stressed (*lead pénéil*), - those with the nucleus on the first element are single-stressed (*bláckboard*).<sup>13</sup> To give an example from our analysis, we can classify “tortoise-shell” (an example nr. 357) to the first category and “copperhead” (284) to the second one.

To summarize the aforementioned theories and definitions, my aim is to point out the contrasts and similarities of Marchand’s and Adams’s positions because these are going to be the primary sources of information my thesis will be based on.

1. Adams sees word-formation as a link between syntax and lexicon, and in her opinion, there are all types of words concerned. Marchand on the other hand claims that word-formation should be concerned with composites in the first instance, because they are analyzable both semantically and formally.

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<sup>12</sup> Adams, 30.

<sup>13</sup> Adams, 35.

2. What Marchand calls “a composite”, Adams names “a complex word”.
3. The basic characteristic of complex words for Adams lies in the sentence-like relationships between the constituents. Marchand has a similar point of view; he claims that a composite is based on the relationship between morphemes it is motivated by. In addition to this, he introduces new terms – determinant (determining constituent) and determinatum (determined constituent).
4. Adams tends to the opinion that a word is definable only within a particular language; Marchand, however, gives us a more general, but very clear definition of a word as the smallest independent and meaningful unit of speech, which may but does not have to bear a stress.
5. In the field of coining, there are significant differences in the viewpoints of these two linguists. Marchand distinguishes the native and the foreign basis (derivation on a morphologic basis from another language) of coining; he is using these terms for the field of morphology. Adams, on the contrary, uses the native and the foreign basis in connection with phonology, or more exactly -accentuation. As far as coining is concerned, she takes into account the psychological factors as well, which means, she considers possible feelings the new coinages may arouse.
6. Adams, unlike Marchand, briefly, but lucidly explains the basic terms – nucleus, stress; she even actually clarifies why she uses “accent” rather than “stress”. Marchand simply presupposes highly educated readership.

However, as Marchand aptly adds, completeness is in any case impossible, as new words are coined every day. The language is developing rapidly and we have to bear in mind that many of new words are coined for the sheer pleasure of coining, however, only a few of them stand the test of time. To provide an example – the *-ine* words coined in the 80's such as *chorine*, *doctorine* or *knitterine* created after the model of heroine are hardly used nowadays.<sup>14</sup>

## 2.2. What it actually is – a compound?

Adams<sup>15</sup> asserts that there is no easy answer to the question of what actually a compound is. Generally, she differentiates a free phrase from a compound in the respect of a premodifying element – if the premodifying element has lost its independence, it is a compound. According to Marchand<sup>16</sup>, a compound is a syntagma with the determinant/determinatum relationship, where two or more words are combined into a morphological unit.

Not in the least can the spelling be a reliable criterion of the compound status. As Adams puts it, compounds may be written as one word, as two hyphenated words, or as two separate words, sometimes regardless of the degree of unity that may be felt between the elements.<sup>17</sup> Marchand confirms this with his claim that the area of spelling shows the complete lack of uniformity.<sup>18</sup>

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<sup>14</sup> Marchand, 9pp.

<sup>15</sup> Adams, 58.

<sup>16</sup> Marchand, 11.

<sup>17</sup> Adams, 59.

<sup>18</sup> Marchand, 21.



Sometimes, another criterion is helpful in deciding whether a noun phrase is a compound, and that is the accent. Marchand explains the difference between a phrase and a compound with the help of a high and lesser stress on the example of *ice-cream*: ‘ajs-,krijm is a compound, but ‘ajs ’krijm is a phrase, although there is no denotative difference of meaning.<sup>19</sup> In a similar way, Adams uses designations - a “double stressed” and a “single stressed” compound. Marchand adds that there is one condition that has to be fulfilled for a combination to be a compound – the compound must be morphologically isolated from a parallel syntactic group. He explains this difference on the examples *blackbird* and *black market*: *bláckbìrd* has the morphophonemic stress of a compound, *bláck márket* has not, therefore it is a syntactic group – the result is that stress is a criterion here. This, however, in my opinion, does not apply in our case, because we are going to deal with a written text. There we can hardly say which element should bear the prominence, primarily in the case of unusual types of compounds and neologisms.

Perhaps the most fitting definition of a compound is given by E. Kruisinga<sup>20</sup>, who says that a compound is a combination of two words forming a unit which is not identical with the combined forms or meanings of its elements. The reason why any classification of nominal compounds seems bound to be unsatisfactory is that individuals interpret particular compounds in different ways.<sup>21</sup> Adams quotes the opinion of Edward Sapir<sup>22</sup>, who says that English word-formation is “a perfect hornet’s nest of bizarre and arbitrary usages”. With these words he designates the English word-formation as highly unsystematic.

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<sup>19</sup> Ibid.

<sup>20</sup> Ibid.

<sup>21</sup> Adams 62.

<sup>22</sup> Adams 201f.

### 3. Theoretical background

#### 3.1. English compounds & collocations

3.1.1. The basis for the English word-formation theory and classification was laid by Leonard Bloomfield<sup>23</sup>. According to this theory compounds as well as derivative words belong to the class of so-called “secondary words”. A word is understood to be a unit of meaning. A compound can be defined as a composition of two or more words, whose total meaning is different from the separate meaning of every single element of the word, e.g. *long-nose*, *shorthand*. The most significant feature of a compound word is that unlike an independent word, a compound is semantically as well as formally indivisible; for example a *blackbird* can not be called every bird that is black.

Generally, we can say that compounds in comparison with phrases have more specialized meaning. Although in syntactic phrases, it means in free word-combinations, the meaning is narrowed as well.

3.1.2. The difference between these two structures is accomplished by the syntactic and phonetic criteria. The most important ones represent:

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<sup>23</sup> Kavka Stanislav J. & Štekauer Pavol. *Compounds and compounding. (An attempt at a Complex View)*. Ostrava: Ostravská univerzita Filozofická fakulta 2006. 23.

- 1) **the fixed order** – it means that it is impossible to modify the inner structure in any way, e.g. *bread and butter* (*\*butter and bread*), *a large public school* (*\*a public large school*)
  
- 2) **special features of inflection** – in some cases the first element is inflected, e.g. *kinsman*, in other cases the second element is the inflected one, e.g. *forget-me-nots* (*\*forgets-me-not*)
  
- 3) **phonetic changes** – the major tendency is to initial accentuation, e.g. 'door-,knob, 'gentleman (where the pronunciation of man is reduced to schwa)
  - besides, there are various sound clusters and assimilation which do not usually occur in syntactic phrases, e.g. pen-knife

Nevertheless, there are no clear rules, according to which a compound and a free syntactic phrase could be distinguished. Syntactic compounds are designated by only one property – they have the one primary stress, which is placed on the initial component. If more than one mark is present, we can talk about a semi-syntactic compound.<sup>24</sup> You can compare the contrast between *to 'housekeep* and *to keep the 'house*.

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<sup>24</sup> Kavka Stanislav J. & Štekauer Pavol, 24.

3.1.3. However, as Kavka and Štekauer<sup>25</sup> inform us, we can meet with yet other types of terminology and opinions, such as:

- **C. Fernando's** literal versus non-literal compounds, e.g. *mother-in-law, to eavesdrop*
- **C. Hockett's** root compounds – those, which immediate constituents do not come from derivational affixes, e.g. *photograph*. According to Hockett's theory, the three immediate constituents that an expression must contain to be a phrasal compound, namely, two constituents plus the marker “reduced stress”, work well for both syntactic and asyntactic compounds, for example *blackbird, bookcase*.
- **J. Lyons** explains this topic in a yet more elaborate manner – he does not distinguish only “phrasal compounds” and “word compounds”, furthermore, he introduces a category of “compound lexemes”, which are supposed to be differed from “complex lexemes” (i.e. derivatives). He supposes compound lexemes to have originated from syntactic compounds through the process of *institutionalisation* or *petrification*. The term petrification comes from Leech; he understands by this expression certain “solidification” of form. Lyons' syntactic compounds are defined as “completely regular derived lexemes, whose meanings and distribution can be accounted for in terms of the productive rules of the

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<sup>25</sup> Ibid.

language system.”<sup>26</sup> In Kavka and Štekauer’s<sup>27</sup> opinion, the difference between the two categories is difficult to comprehend because the boundary is a matter of potential change in time, frequency of use and cultural background. Lyons’ approach seems to be very complicated, but he shows us the way, how the new compounds can be created, he gives labels to so called “route junctions” and describes what occurs on “branch lines”. We can consider the ambiguity of syntactic compounds *London bus/ taxi/ train*; or the redundancy of *motor car* (because each car has a motor), or the reasons of non-productiveness of word-compounds (like *pickpocket*).

3.1.4. Kavka and Štekauer<sup>28</sup> also think that only few linguists took into account and made a connection between both, the traditional and the rather novel terminology. We can remember some of the classics that Kavka and Štekauer<sup>29</sup> count among the representatives of the **Prague School**.

- **Otto Jespersen** distinguishes between “free compounds” (e.g. headmaster) and “fixed compounds”(cupboard).
- **Vilem Mathesius** differentiated three categories of word combinations – *sousloví, sdruženiny, složeniny*.

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<sup>26</sup> Kavka, Stanislav J. & Štekauer Pavol, 25

<sup>27</sup> Ibid.

<sup>28</sup> Ibid.

<sup>29</sup> Ibid.

- **Ivan Poldauf** extended these terms to *polosloženiny* (the transitory category between *složeniny* and *odvozeniny*) which help to differentiate between *složeniny* and *syntaktické jednotky*. This terminology can be translated to English only roughly.

I find it useful to give you the exact copy of a **petrification scheme** Kavka and Štekauer<sup>30</sup> are presenting to this issue.

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<sup>30</sup> Ibid.

3.1.5. As it was already demonstrated, there exists a vast field of terminology which is used in the area of word-formation and compounding specifically. To add another foreign and classical influence, we should mention the terms of **Sanskrit and Hindu tradition**,<sup>31</sup> *dvandva* (*coordinative, copulative*), *tatpuruṣa* (*determinative, attributive*), *repetitive* and “*karmadharaya* compounds” – this classification crosses both, the syntactic as well as asyntactic compounds.

3.1.5.1. The determinative compounds (in Sanskrit called *tatpuruṣa* compounds<sup>32</sup>) are based on the head – modifier relationship which means that one component is superordinate to the other one. That is why these compounds are sometimes called subordinate because the relationship between the two elements is not equal. A good example from our data file can be *grapeblood*.

3.1.5.2. On the other hand in the coordinative compounds (in Sanskrit terms *dvandva* compounds) the elements stand in a coordinate relationship to each other and therefore the elements can be distinctly separated - e.g. *girl-child*.

3.1.5.3. The repetitive compounds are sometimes referred to as a specific subcategory of the coordinative ones - e.g. *bye bye*.

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<sup>31</sup> Kavka Stanislav J. & Štekauer Pavol, 25 – 70.

<sup>32</sup> Kavka Stanislav J. & Štekauer Pavol, 65.

3.1.5.4. *Karmadharaya* compounds may sometimes be described as a subcategory of determinative compounds. If accepting this fact, we may consider *maid-servant* and *woman-doctor* as *appositional* compounds.

3.1.6. Two more terms used previously were ***endocentric*** and ***exocentric*** types of compounds. In both cases, the head is present, but in endocentric compounds, it refers literally to the object which is named, e.g. *blackbird* is a bird, and it is black; whereas in exocentric compounds the head has only a distant reference to the object denoted by a whole compound. The reference is realized through metaphorical relation, as in *paperback*, *redbreast* or *turnkey*.

3.1.6.1. Possessive compounds (in Sanskrit terms *bahuvrihi*) are according to Kavka and Štekauer<sup>33</sup> believed to be a subtype of exocentric ones, being typical syntactic compounds. These compounds often include *-ed* and *-ing forms* (*swallow-tailed*, *blue stocking*).

There are several examples of compounds I found in *Lolita*<sup>34</sup> which I believe could be labeled as exocentric, i.e. the relationship between the

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<sup>33</sup> Kavka Stanislav J. & Štekauer Pavol, 26.

<sup>34</sup> Nabokov, Vladimir. *Lolita*. London: Penguin 1980.



elements is founded rather on the metaphorical than on the literal semantic relation:

- Lola the bobby-soxer (201)
- dripping jewel-fires (430)
- had stuck in the peach-cleft (438)
- the grapeblood of emperors (466)
- speaking in dove-lull, long-drawn tones (472)

## 3.2. Spelling and accentuation as compounding criteria

3.2.1 There is a general false assumption among vast readership that each composition of two or more words with a hyphen can be called a “compound”, e.g. *old-fashioned*, *world-wide*. On the contrary, compounds are often spelled as separate words, like *common sense*, or together as one word, e.g. *widespread*, *seasick*. As we can see, the orthography gives us no reliable guarantee to be able to recognize a compound from a free word combination.

3.2.2 We can see the spoken language as a more solid criterion of orientation. A compound has the primary stress placed on the initial element, for example *'colour-blind*, *'Hyde Park*. However, in this area, there also occurs a number of exceptions. So called “string compounds” do not carry only one stress. Moreover, the intonation is created according to momentary needs of the speaker depending on which element he wants to emphasize, for example *She is only fif'teen* x *She is only'fifteen years old*.

3.2.3 We can differentiate several types of compounds according to their structure. Kavka and Štekauer<sup>35</sup> give us this kind of typological division, where they also take into consideration the different

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<sup>35</sup> Kavka, Stanislav J. & Štekauer Pavol, 27.

possibilities of orthographic realization – a compound written as one lexical unit, two lexical units, or divided by a hyphen:

### 1. Nominal compounds

N + N	sunrise, dining-room, lady doctor
A + N	blackbird, lazy-bones, first night
V + N	playground, looking-glass, drawing room
Adv + N	offshoot, by-way

### 2. Adjectival compounds

N + A	trustworthy, snow-blind
A + A	dark-blue
Adv + A	evergreen, over-sensitive

### 3. Verbal compounds

V + V	hearsay, make-believe
Adv + V	overlook, ill-treat
Adv + V-ed/-ing	widespread, outlying
xxx + V-ed/-ing	machine-made, far-fetched, easy-going

### 4. Other types of compounds

class genitive + N	bird's nest, dog's ear
repetitive	fifty-fifty, ping-pong
back-formation	housekeep, lip-read
conversion	waterproof
multi-element	forget-me-not, gin and tonic

string	dead-letter office, public schoolboy
miscellanea	breakdown, twenty-two, know-how

3.2.4. The question we would like to find an answer to is whether there is a potential regularity of the stress position in compounds. We have already stated that compounds are characterized by carrying the prominent stress on the first component. However, this rule can not be applied generally, because even in this area, we can find a number of exceptions. For example a *blackbird* can function as both, a compound and a free combination, according to the stress position, compare *a 'black'bird* x *a 'blackbird*. Furthermore, several expressions can be understood literally and figuratively as well; the distinction depends on the accentuation; *a 'dark 'horse* (a horse which is dark) vs. *a 'dark horse* (something unknown).

The fact that the “first component stress” is not quintessentially reliable is confirmed by compounds, such as *common sense*, *fellow-man* or *thunderstorm* where the first as well as other elements may be stressed. This is, according to Bloomfield<sup>36</sup>, a consequence of the steady development of a language that adapts itself to various linguistic changes. We can therefore have a brief look on the diachronic development of the compounds.

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<sup>36</sup> Kavka, Stanislav J. & Štekauer Pavol, 28.

### 3.3. English compounds in the diachronic view

3.3.1. The problem of the study of the historical development is that no original and authentic information can be given because all the processes can be thought of only as reconstructed and hypothetical. We have to rely on the fragmentary texts and information we have at disposal nowadays. Additionally, the diachronic development may help us to understand more clearly the process of compounding.

3.3.2. The tradition of compounds began already in the Old English period with the so called “kennings”, i.e. metaphorical compounds used in literature of that time; for example “a sea” was called “a swan-road”. A large number of this ancient metaphorical device we can find in *Beowulf*<sup>37</sup>: the monster Grendel is designated as:

- 1) *angenga* (a log-goer)
- 2) *mearcstapa* (he who steps on the desolate land)
- 3) *mansceada* (wicked person)
- 4) *hearmscaba* (griveous spoiler)
- 5) *synbysig* (troubled by his sins)
- 6) *bealohydig* (baleful-minded)
- 7) *ellengæst* (powerful spirit)

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<sup>37</sup> Kavka, Stanislav J. & Štekauer Pavol, 38.

This could be seen as the beginning of the domestic word formation, more precisely expressed - free of foreign influence.

3.3.3. To present a short summary of the history of compounding, the Old English period was fairly rich in word-formation, with the derivation and compounding in the first line. However, Old English words often had two or more different meanings. Kavka and Štekauer<sup>38</sup> give us several examples with explanations - for example the word *mod* (the Modern English form is *mood*) had a wide range of meanings - "heart", "mind", "spirit", "pride", "bravery" or "grandeur". There were several derivations of the word *mod* available - for example - *modiglic*, *modiglie*, *modignes*, *modigian*, *modful* or *modleas*. As we can see, there were a plenty of prefixes as well as suffixes that co-created new forms and meanings. Most of these linguistic means ceased to exist. Some have been preserved till present but have changed in meaning and when used in ordinary speech, they evoke the impression of being too formal or archaic, e.g. *beseech* (beg), *forbear* (abstain). Other words that come from the later period, the Middle English period, had altered in meaning as well, compare *stop* vs. *withdraw*.

3.3.4. As far as the area of compounding is concerned, the Old and Middle English compounds worked as:

- 1) nouns
- 2) adjectives

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<sup>38</sup> Kavka, Stanislav J. & Štekauer Pavol, 35.

### 3) verbs

Kavka and Štekauer<sup>39</sup> present several interesting examples:

Old English	Middle English
ad 1) brimhengest (ship), middelniht (midnight) widsæ (open sea)	reinbowe (rainbow), bedtime, huswif (housewife)
ad 2) brimceald (sea-cold) snahwit (snow-white) ærboren (first-born)	snauwhite (snow-white) worldwis (known worldwide) boclerned (wise)
ad 3) gelimpan (happen) toniman (separate) misfon (make a mistake)	underfon (seize) overcomen understanden

In the scheme above we can find several interesting examples of an early stage of compounding that was enabled by the relatively highly developed synthetic quality of the English language. A lot of the original Anglo-Saxon words (*heaven, hell*) have been replaced by Latin words since the Middle English period, most of them have much to do with the spreading of the Christian faith and Christian expressions as well, e.g. *gewritu* (Scriptures), *weofod* (altar). Outside the religious area, it was a usual development that old words gained new meaning.

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<sup>39</sup> Kavka, Stanislav J. & Štekauer Pavol, 36.

3.3.5. It is most interesting that the lexica of both, the Old English and the Middle English period are rather clear in meaning; to express it more precisely – the meaning can be deduced from the meaning of the single elements which in modern compounds happens rather rarely; for example *meduheall* consists of the elements mead + hall, *earhring* is based on two components – ear + ring. However, we can find several exceptions to this rule again, such as *frumweorc* (start + work) “creation”, or *geferascipe* (fellow + ship) “hospitality”, whose meaning of the single components can not be transferred to the whole of the word. Apart from that, there could be a large scale of synonyms and other units of paradigmatic relations observed which were formed with the means of compounding as well. On the whole, we can say that compounds usually expressed complex ideas.

3.3.6. There is one feature the Old, Middle and Modern English compounds have in common and that is that the majority of the created compound belongs to the *bahuvrihi* type. Secondly, and Kavka and Štekauer<sup>40</sup> advocate this idea, many Old English adjectival compounds could be used nowadays as syntactic nouns, e.g. *the rich*, *the naked* etc because they once had their nominal features in the declension system. However, we want to concentrate primarily on the semantic side of an expression. To be

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<sup>40</sup> Kavka, Stanislav J. & Štekauer Pavol, 38



able to perceive these phenomena lucidly, we can look at several examples Kavka and Štekauer<sup>41</sup> give us:

- *He wæs eallra monna mildheortast* = He was the most compassionate of all.
- *Guman glædmode god wurðedon* = The men with cheerful mind worshipped God.

3.3.7. Some linguists maintain a position that in the Middle English period there was a lower frequency of creating the compounds than in the Old and Modern English period; however, other linguists disagree with this thesis. Having considered these possibilities we certainly will be able to find some reasons advocating the one proposition or the other. In Kavka and Štekauer's<sup>42</sup> opinion, the main reason why the compound occurrence in the Middle English period could have been lower may have been caused by the different linguistic dispositions of the lower class people and cultivated inhabitants. Secondly, in the Middle English period, there was no need to create complex words, as a large number of Latin and French neologisms with almost or totally the same meaning was adopted.

3.3.8. Kavka and Štekauer<sup>43</sup> inform us further about the fact that in the Old English and the Modern English, the most useful and at the

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<sup>41</sup> Ibid.

<sup>42</sup> Ibid.

<sup>43</sup> Kavka, Stanislav J. & Štekauer Pavol, 39pp.

same time the most frequent types of compounds were N + A, (OE: *campstede* = battle-field, Mod.E.: *carefree*, *praiseworthy*) and N/A + N (OE: *sigeeadig* = victory-eager; Mod.E.: *daylight*, *darkroom*). The N + A type was used preferably by Geoffrey Chaucer who actually is the creator of many coinages in the Middle English period. His coinages usually expressed emotive states, such as *hony-sweete* (= sweet as honey) or *Poope-Holy* (a person as holy as Pope)<sup>44</sup>. However, not all Chaucer's compounds were positively marked, e.g. *gat-tothed* (= with gaps between teeth). Generally, we can observe the descending tendency of creating and using of compounds within the period of Middle English, in contrast with the relatively high frequency in the Old English and the Modern English period.

3.3.9. To summarize this chapter, we can say that the processes of compounding in English have always been very productive. As the time went on, even the foreign lexemes became a part of the compounds. We may anticipate that this tendency will keep developing or at least will remain one of the main word-formative processes.

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<sup>44</sup> Ibid.

### 3.4. Nominal compounds in English

3.4.1. A nominal compound is a noun that is premodified by another noun, an adjective or participle, where the premodifying element lost its independence.<sup>45</sup> Marchand<sup>46</sup> uses the terminology “substantive” instead of a compound. He is even more general in his assertion when he states that a compound substantive is a substantive determined by the stem form of another substantive. He adds that this type is productive since the Old English period hitherto.

3.4.2. Jespersen<sup>47</sup> sees the difference between a nominal compound and a free nominal phrase in the difference between the formal appearances of initial elements. In a compound, the initial element is formed in singular even if the idea is plural. Adams<sup>48</sup> reformulates this affirmation saying that the first elements in compounds are grammatically neutral rather than singular, for example in *tooth decay* – which is a decay of teeth. Adams further differentiates the compounds on the basis of the form. She proposes that structures, in which the neutral first elements are verbal, necessarily have to be compounds because an uninflected verb can

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<sup>45</sup> Adams, 57.

<sup>46</sup> Marchand, 60.

<sup>47</sup> Jespersen, O. *A Modern English Grammar in Historical Principles*, Volume VI. London and Copenhagen, 1965. 7.II

<sup>48</sup> Adams, 58.

not occur as the premodifier of a noun, e.g. *watchdog*. However, where the first element is nominal, the neutrality is not unambiguous evidence that it is a compound-element because nouns occur in front of other nouns in inflected as well as uninflected form, a *five-day week* versus *cat's meat*.

3.4.3. As mentioned in the previous chapters, the accentuation and stress may be helpful criteria to decide whether a nominal phrase is just a free phrase or a nominal compound. If the accent is on the first element, we can usually classify the noun phrase as a compound.

3.4.4. Valerie Adams<sup>49</sup> classifies the noun compounds in the following way:

- 1) verb + subject, e.g. *working man* – a man who works
- 2) verb + object, e.g. *eating apple* – an apple which one can eat

Apart from these types, there exist:

- a) compounds containing a verbal element and a nominal one which is not in a subject or direct object-relation to it, e.g. *living-room*.
- b) compounds made up of two nouns, e.g. *fruit-cake*, *garden party*.<sup>50</sup>

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<sup>49</sup> Adams, 60.

<sup>50</sup> Adams, 60.

The classification of these types is often problematic since almost every linguist has a different opinion on the character of nominal compounds and their classification.

3.4.5. O. Jespersen<sup>51</sup> differentiates nominal compounds according to the semantic criteria of:

1. place – *garden party* (the first element indicates the place of the second)
2. time – *nigh train*
3. purpose – *keyhole*
4. instrument – *handwriting*
5. resemblance – *needle-fish*

However, Jespersen<sup>52</sup> admits that there still exist many compounds that do not fit into any of the classes because some compounds may contain more than one meaning-relation. For example the relation of purpose has some semantic qualities with the relation of instrument – for example *a sleeping pill* includes both these characteristics (it is a pill for sleeping, a pill that causes sleeping). Adams<sup>53</sup> adds that the full understanding of compounds is closely connected with the individual knowledge of the world. This is the most important factor primarily in the class of exocentric composites since the meaning is based on the metaphorical relation of the compound-components.

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<sup>51</sup> Adams, 60p.

<sup>52</sup> Adams, 62.

<sup>53</sup> Adams, 63.

3.4.6. Adams'<sup>54</sup> classification of nominal compounds is analogical to the classification of the adjectival compounds. She distinguishes following types of noun compounds:

1. Subject-Verb
2. Verb-Object
3. Appositional
4. Associative
5. Instrumental
6. Locative
7. Resemblance
8. Composition/Form/Contents
9. Adjective-Noun
10. Names
11. Other

As we can see, Adams concentrates again primarily on the formal side of the description of the nominal compounds.

3.4.7. Another type of classification is presented by Kavka and Štekauer<sup>55</sup>. They give us this kind of typological division, where they take into consideration also the different possibilities of

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<sup>54</sup> Adams, 61.

<sup>55</sup> Kavka, Stanislav J. & Štekauer Pavol, 27.

orthographic realization – a nominal compound written as one lexical unit, two lexical units, or divided by a hyphen:

N + N	sunrise, dining-room, lady doctor
A + N	blackbird, lazy-bones, first night
V + N	playground, looking-glass, drawing room
Adv + N	offshoot, by-way

#### 4. Neologisms in Nabokov's *Lolita*<sup>56</sup>

Especially in the category of neologisms there arises the question how an appropriate equivalent should be formed. We have to bear in mind that there is no lexicon entry for such words because of their recent point of origin. This problem is particularly complicated in typologically different languages, as English and Czech are. There the meaning has to be paraphrased or a new corresponding word or word group has to be formed in the target language. Between English and German, there are actually no such big differences. German solves this problem often in this way: when an expression is used that is not known in German so far, it is created analogically to the English expression, only with usage of the German word-forming elements. To describe it with German terminology, in such a case we can talk about a "Lehnwort" – which is a foreign word that adapts itself formally to the target language.

These examples present some of Nabokov's coinages:

- (37) her hand-maids and **girl-pages** - ihre Zofen und **Mädchenpagen**
- (39) she was a fair-haired **nymphet** of twelve - war sie eine blonde

**Nymphette** von zwölf

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<sup>56</sup> Nabokov, Vladimir. *Lolita*. London: Penguin 1980.



There is a list of the most interesting neologisms Nabokov decided to use, divided into categories according to their part of speech. These coinages will be further analyzed in the following chapters.

#### 4.1. Substantives

- her hand-maids and girl-pages (37)
- she was a fair-haired nymphet of twelve (39)
- (boy called) the poet-poet (130) – repetition has the diminutive function
- Lola the bobby-soxer (201) – “bobby socks” was a kind of socks very popular in those days. The spelling with “x” was used as well.
- her lips were apparently still forming the words of Carmen-barmen ditty (204)
- I could almost feel the wretched thing cower in its reluctance to endure the bath of ecru and ochre and putty-buff-and-snuff that Charlotte planned to give it (270)
- she was a mediocre mermaid; for was not her merman by her side? (314)
- But now I foresaw all kinds of misunderstandings and was all a-jitter lest delay might give her the opportunity of some idle telephone call to Ramsdale. (403)
- a bit of backfisch foolery (413)
- juvenile delickwent (417)

- dripping with jewel-fires (430)
- had stuck in the peach-cleft (438)
- the grapeblood of emperors (466)
- the whole pill-spiel (497)

## 4.2. Adjectives

- a mountain of marble-bound *Graphics* (14)
- in the course of the sun-shot moment (119)
- the whole wine-sweet event (189)
- in a blue-washed room (192)
- Eden-red apple (194)
- (she was) apple-sweet (200)
- the house was still Lo-less (212)
- rubber-red lips (225)
- the hollow of my hand was still ivory-full of Lolita (226)
- that ivory-smooth, sliding sensation of her skin (228)
- contemptuous attitude toward an adorable, downy-armed child of twelve (263)
- like a death-size wax figure (352)
- on the pre-funeral formalities (361)
- she was handsome in a carved-Indian sort of way (379)
- in between suppressed palate-humping yawns (467)
- speaking in dove-lull, long-drawn tones (472)

### 4.3. Verbs

- how eventually I might blackmail - no, that is too strong a word – mauvemail (245. 246)
- so I tom-peeped across the hedges of years (268)
- so I fore-glimpsed her (484)

#### “re- “ as the first element

- each visualized route to fork and re-fork without end (21)
- the car door was slammed – was re-slammed –and... (224)
- and shouted, re-shouted (256)
- I re-entered the house (366)

## 5. The type “girl-child” (sb + sb)

Nabokov’s contribution to the development of the word-formation comprises all word-classes. This type, however, seems to be the most productive one for him. The majority of his neologisms are created according to the pattern sb + sb.

In the following text, the most original and inventive examples are presented, and later we will engage in the formal and semantic analysis of this type of compounds. The numbers in brackets at the end of each example give the numerical order in the complete list of the first five hundred composites of the novel *Lolita*<sup>57</sup> enclosed in appendix II. I decided to give you at least the minimal linguistic context.

### 5.1. “girl-child”

- occurs as a specific Nabokov’s neologism. He uses this type systematically and in various formal modifications.

This compound occurs in its singular as well as plural form and is based on the formal relation sb + sb. This compound is to be found in various realizations and the form of Czech translation is in each case different as well.

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<sup>57</sup> Nabokov, Vladimir. *Lolita*. London: Penguin 1980.

- **A certain initial girl-child** (1) – “jedna prvotní holčička”
  
- **as still as a painted girl-child** (244) – “bezvládná, jako by vypadla z obrázku” – the equivalent for the compound is left out, the meaning is expressed by the adjectival ending in Czech
  
- **relation with a girl-child** (322) – “po vztahu s nedospělým děvčátkem”
  
- **girl-children** (31) – “děvčátka”

We can summarize the prevailing tendency for the “girl-child” to be translated as “děvčátko”, “holčička”, which appear to be adequate equivalents since they contain all the semantic features included in the original expression, e.g. + female; + girl; - adult. In one case the meaning of the compound was represented with the help of the morphologic means available in Czech which are able to express some of the semantic components contained in the noun.

Other examples relevant to this type of noun compound are:

## 5.2. “child-wife”

- **with his child-wife Valeria** (76) – “se svou přítavou Valerií”
  - the nominal premodification has been left out; the translator found an expressive adjective that in its meaning approximately corresponds to the semantic features of “child-wife”. There is not an equivalent in the Czech language; he therefore used another expression to ensure that the semantic meaning is preserved.

## 5.3. “lodger-lover”

- **the lodger-lover** (111) – “mileneč v masce podnájemníka”
  - in this case the English compound has two possible meanings:
    - a) someone who loves his lodger
    - b) the loving person is a lodger

The translator decided for the second possibility, he necessarily had to take into account the context. In German, the equivalent is “der Mieter-Liebhaber” – a compound which is not commonly used in ordinary speech but had to be created for purpose of this text. In Czech language the creating of equivalents of compounds is more complicated, whereas German language takes advantage of its ability to create compounds as well as English.

## 5.4. “song-hit”

➤ **the words of the song-hit** (211) – “slova toho šlágru”

- “šlágr” is used as a functional equivalent of the “song hit” which I think is a suitable counterpart. However, “šlágr” in contrast to “song hit” contains an archaic element.

To sum this part up, it can be stated that in the first two cases, the translator had to change to other sentence members – premodifying and postmodifying attributes to form an appropriate equivalent. In all three cases the means of expressivity was used and in the last one, the Czech equivalent has archaic overtones. However, the fundamental meaning was preserved in all three equivalents and therefore they can be declared as functionally applicable.

This type of compounds is called “**copulative**”<sup>58</sup> and is characterized by the fact that the two components may be interchanged without the alteration of the meaning. An opposite of this type is presented by “**determinative**” compounds where the first and the second element are based on the determinant-determinatum relationship; i.e. one element modifies the meaning of the other element. The basic difference to the copulative type lies in the impossibility for the components to be interchanged.

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<sup>58</sup> For a more detailed explanation, see Chapter 3 – Theoretical Background, 3.1.5.

5.5. Following examples can be described as **determinative compounds**:

- from the aproned pot-scrubber (9) – “od umývače nádobí”
- her hand-maids and girl-pages (37) – “komorné” – archaic; on the other hand „page“ is a historical expression as well. „Komorná” contains both the elements – “to serve” and “female” which makes it a fitting equivalent. However, in this kind of a modern text it looks archaic.
- the bud-stage of breast development (40) – “stadium rozpuku ňader”
- pick at her blouse-bosom (77) – “(rovnala si) blůzu na prsou”
- ...to show me her drawings, school-artware (168) – “ukazovala mi své výkresy z hodin kreslení”
- she struck him (=Humbert)...with one of the late Mr Haze’s shoe-trees (221) – “Humbert slízl bolestivý úder napínákem na boty nebožtíka pana Haze”



- what she called her 'love-life' (285) – “co nazývala svým citovým životem”
- she was a mediocre mermaid; for was not her merman by her side? (314) – “byla velmi podprůměrnou mořskou pannou”; “mořský panic”
  - a neologism created analogically to *mermaid*, but as an independent lexeme does not exist in English. The equivalent in Czech was formed in the same way - analogically to *mořská panna* was created the phrase *mořský panic* which is an adequate equivalent since it contains the semantic elements of humour, or parody which was the original impulse for the creation of this expression. However, the theme developed here (virginity) is not included in the original meaning of *mermaid* and *merman*.
- a picture printed 'bottom-edge' (331) – “obrázek natištěný naležato”
- like a death-size wax figure (352) – “se podobal voskové figuríně v neživotní velikosti”
  - *death-size* is a neologism created analogically to an already known form *life-size*. In the same way the equivalent in Czech was created originating from the opposition *životní* x *neživotní*
- rug-heap (353) – “hromádka hadrů“

- in minus time-space or plus soul-time (381) – “v minusovém časoprostoru nebo plusovém dušečasu“
  - the translator created the term *dušečas* according to the compound form *časoprostor*
- calf-girth and neck circumference (389) – “lýtko a obvod krku“
- dripping with jewel-fires (430) – “z něhož tryskaly ohnivé dýmanty“
  - transferred meaning of a word on the basis of a metaphor. Here the translator found the logical connection between *fire* and *tryskat*, both of them having the semantic element of „the movement upwards“. However, *drip* and *tryskat* are actually opposites because each of them expresses a movement in the inverse direction.
- over the little sleep-talker (498) – “nad tou malou spící brebentilkou“
  - in Czech the expressivity of the noun is higher than in English, may be emotionally loaded. The Czech equivalent has a shift in meaning in comparison with the English expression.

To summarize this chapter, I have tried to demonstrate that the Czech translator must have faced a difficult problem of creating equivalents to

yet unknown words in the target language. Since in the Czech language the word-formative process of compounding is less productive, he had to make use of all other possibilities of the Czech to convey the meaning of the compounds in the most accurate way. In 5 cases the synthetic possibilities of the Czech were made use of (morphological endings), in another 6 cases there was used the relation of one element modifying the meaning of the other, however, in contrast to English, not in a form of a compound, but as a free syntactic phrase, and in 4 cases the Czech equivalent was created analogically either to the English expression or to an already existing Czech form.

## 6. The type “cold-skinned” (sb/adj + -ed )

Nabokov creates compounds with a special meaning, he takes the traditional form and fills it with unusual elements. These compounds can be designated as classifying despite the fact that this categorization contradicts the semantic meaning of the elements, which is often only temporary. Therefore these unusual compounds arouse such mixed feelings in the reader.

### 6.1.1. The type “cold-skinned” and its functional equivalents

- semantically compounds describe a permanent quality and therefore must be translated as such – “studenokrevné, kalthäutige” which sounds at least unusual in the target language and therefore does not comply with the readers’ expectations. Consider the equivalent “chladnokrevné” – “chladný” – is a neutral synonym of “studný”, however, in this word phrase, “chladnokrevný” has firstly a meaning of a permanent quality, and secondly a very strong negative connotation. “Studeno-” had to be used instead of “chladno-” because a compound with this first element is not known or used so far in the Czech language and therefore is not bound by any negative connotations (which are not relevant in this compound).

### 6.1.2. Semantic analysis of –ed compounds

Marchand<sup>59</sup> differentiates two basic types of the –ed suffixes:

1) –ed with the basic meaning “provided with” which forms possessive adjectives. This type has always been very productive (since the Old English period), particularly with concrete substantives. Typical examples are *eared*, *intelligenced*, *iced* etc.

2) –ed as a means of deriving adjectives from compounds as in *hunch-backed*, *five-fingered*, *knock-kneed* this type is not a fixed compound but a syntactic combination. The compounds began to take the suffix –ed to acquire the adjectival character. The same tendency can be observed in German through the –ig endings (*eigenhändig* = self-made). This type of compound relates semantically to the parts of the body or personal characteristics.

ad 1) –ed with the basic meaning “**provided with**”, Marchand<sup>60</sup> further differentiates in:

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<sup>59</sup> Marchand, 264- 267.

<sup>60</sup> Marchand, 265.

a) combinations with “**well-**” as the first element which in his opinion are not compounds but free syntactic groups. One of the main reasons is that each member has its own heavy stress, for example *well-mannered*, *well-boned*, *well-conditioned*.

- in *well-tailored white shorts* (20), *well-swept floors* (87), *well-read Humbert* (242), *well-dressed* (350)

b) - ed in the meaning of “**having the shape or character of** – “. This type belongs to the oldest group and there is one phonetic peculiarity observable which is that the suffix is pronounced [id] – *wicked*, *jagged*, *dogged*.

ad 2) –ed as a means of **deriving adjectives from compounds** are of Modern English origin only. Marchand<sup>61</sup> gives us further differentiation at this type of –ed compounds, according to the form and unction of the first element:

- the first element being a numeral – which is nowadays a very productive type – *five-fingered*, *one-handed*, *two-leaved*
- the first element being a verbal stem – *knock-kneed*, *crack-headed*, *scatter-brained*. However the number of the compounds of this type is limited.

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<sup>61</sup> Marchand, 266p.

- the first element is a suffixal adjective – *waxen-faced, sandy-haired*. This type is used to describe the parts of the body on the basis of a metaphor.
- the first element is a second participle or substantive – *broken-hearted*.
- she was handsome in *a carved-Indian sort of way* (379)
- the first element occurs in a comparative or superlative form of an adjective – *bigger-sized, kindest-hearted*

You can find a whole range of compounds in *Lolita*<sup>62</sup> with the “cold – skinned” (respectively “sb/adj + sb -ed”) structure. The translated equivalents are to be found in the Appendix II. According to their formal and semantic qualities, the examples can be classified into the two basic groups:

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<sup>62</sup> Nabokov, Vladimir. *Lolita*. London: Penguin 1980.

## 6.2. The type “noble-winged” (adj + -ed)

- noble-winged seraphs (2) – “noblesně okřídlení andělé“ - adv + adj equivalent formation
- in a nervous and slender-leaved mimosa grove (24) – “v hájku..., kde se pnuly mimózy s útlými chvějivými listy“
  - the Czech equivalent is formed by the means of a periphrasis in a relative clause. Czech does not permit an “adv + adj” formation in this case - \*útle listnatý
- a marvelously old-fashioned, square-topped affair (limousine) (100) – “nádherně předpotopní vehikl s hranatou střechou“
  - in this example we can observe more visibly than anywhere else the much higher tendency of the Czech language to use expressive elements. The equivalent of the English compound is formed by the means of an attribute.
- those delicate-boned, long-toed, monkeyish feet (158) – “tence stavěné opičí nožky s dlouhými palci“ – the equivalent is formed through the means of an adverb + adjective formation



- purple-robed, heel-dangling, I sat on the edge of... (302, 303) – “v červeném koupacím plášti jsem se chvíli posadil na... a klátil jsem nohama“ – adverb + adjective formation
- in the groove of its velvet-lined case (337)–“ve žlábků sametem vystlané krabičky“ – the Czech equivalent was created with the help of attributive means
- the little pillow-shaped blocks of ice (348) – “malé kostky ledu jako polštářky“ – in this example, the Czech equivalent is formed through the figurative relation, on the basis of a simile.

#### 6.2.1. *well* as the first element

- in well-tailored white shorts (20) – “v dobře padnoucích bílých kalhotách“ – adverb + adjective formation as the means of creating the Czech equivalent
- well-swept floors (87) – “plazí se po vypulírované podlaze“ – by the creation of the equivalent, there were used expressive means of the Czech language and the equivalent of the English compound was formed in a synthetic way
- well-read Humbert (242) – “sečtělý Humbert“ – a Czech equivalent in a synthetic form

- well-dressed (350) – “dědula...dobře oblečený“ – adverb + adjective formation as the means of creating the Czech equivalent

At the end of this part we can draw a conclusion that the most common type of creating a Czech equivalent in the given examples is the use of the adverb + adjective formation (six cases), another ways of the equivalent formation are attributive use (two cases) or the use of a Czech equivalent in its synthetic form (two cases) . In one case a simile was used, in another case the functional equivalent was translated by a relative clause. In the majority of the examples the vast expressive possibility of the Czech language was applied, however the original meaning of the English expressions stayed preserved, at least in the essentials.

### 6.2.2. Parts of the body or personal characteristics

- ...must remain incomprehensible to the matter-of-fact, crude, standard-brained youngsters of today. (22) – “...jež se musí dnešním prakticky založeným, krutým dětem s průměrnými mozky jevit nepochopitelná.“

– attributive use, the analogical use of an adv + adj formation is not possible in this case \**standardně mozečnatá mládež*

- cold-skinned...little girls (33) – “studenokrevné holčičky“ – adjective – not usually used in Czech<sup>63</sup>
- thin-armed nymphets (49) – “nymfičky s útlými pažemi“ – attributive use ( \*útloruké). On the other hand, an analogically formed Czech compound *útlboká* is commonly used.
- a...girl passed me at a rapid, high-heeled, tripping step (50) – “rychlým, cupitavým krokem na jehlách mě minula malá hubená holka“ – attributive use
- (with some nice) photographs of sunshine-haired Girl Scouts (88) – “s... fotografiemi zlatovlasých skautek  
–the Czech equivalent uses the attributive as well as metaphorical means. In this case, a solution through a relative clause like *fotografie mladých skautek, kterým se ve vlasech odráželo sluneční světlo* could be possible.
- the same frail honey-hued shoulders (115)- “měla stejně křehká medová ramena“ – a synthetic equivalent

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<sup>63</sup> For a more detailed commentary see 6.1.1.

- I looked on...dry-lipped (128) – “s vyschlými rty jsem se nepřestával dívat“ – attributive use (\**vyschlortý* is not used in Czech)
- round-backed Herr Humbert (184) – “(viděla) Herr Humberta s kulatými zády“
  - attributive use (if the equivalent *hrbatý* is used, which is probably the only synthetic attribute in relation to the back, a shift of meaning would result)
- I had come out on the landing...soapy-earlobbed (187) – “vyšel jsem na galerii, kolem uší ještě pěnu..“
  - in this case the meaning was described through the means of an elliptic clause. There is probably no other possibility how to express the original meaning than the usage of another clause. In this case neither attribute nor an adverb + adjective formation may be used.
- in a blue-washed room (192) – “v modře vylíčeném pokoji“
  - this equivalent was created analogically to the frequent *white-washed* – *vybílený*. Since an expression \**vymodřený* is not known in Czech, the translator had to use a hyperonym to *vybílený* which is *vylíčený* and semantically connect this one with blue colour.

- she tossed it up into the sun-dusted air (195) – “vyhodila ho vysoko do slunečního oparu“
  - a metaphor was used to create an appropriate Czech equivalent
- (I watched her) rosy-gold-dusted (203) – “hleděl jsem na ni oparem růžového zlata“
  - the element “-dusted” is translated in the same way as in the previous example
- contemptuous attitude toward an adorable, downy-armed child of twelve (263) – “přezíravým vztahem k rozkošné dvanáctileté dívence s hebkými pažemi“
  - attributive use (\**hebkoruká*; the semantic difference between *ruka* and *paže* causes the problem of the accurate reflection of meaning).
- chocolate-covered round-eyed little lad (282) – “čokoládovým chlapečkem s velkými kukadly“
  - the first compound is translated through a synthetic equivalent, however, the meaning of *čokoládový* can be understood only figuratively, the second equivalent is made through the means of an attributive use (\**kulatooký*)
- brown-haired...Lolita (368) –“plavovlasá...Lolita“

- in this case, a semantic shift which is difficult to explain occurs. *Brown* is a colour of a darker shade than *plavý*.
- she was handsome in a carved-Indian sort of way (379) – “byla pěkná na způsob vyřezaného Indiána“
  - in this case the equivalent is created through the adverbial of manner; other possibility could be a description of meaning through simile *byla pěkná asi jako vyřezaný Indián*.

The possibility of the Czech language to express meaning through compounding is much weaker than in English which causes considerable problems when searching for functional equivalents. Furthermore, equivalents to yet unknown compounds have to be created. The translator therefore has only a limited number of possibilities how to solve this situation with the primary goal to preserve the meaning of the original expression as much as possible. The Czech language, although capable of such appellations as *útlboká*, does not accept analogical formations like *útlonohá*, *útloruká* etc. There the analytical characteristic of the English language is confirmed whereas the inflectional Czech language prefers to use a sentence structure where the semantic meaning can be more precisely conveyed.

## 7. The type “dusk-brimming” (sb + dvb sb-ing)

This type is quite rarely used by Nabokov. Usually, the –ing element represents a morpheme of deverbal substantives. Corresponding forms are to be found in all Germanic languages, as Marchand<sup>64</sup> informs us.

### 7.1. Semantic analysis of –ing compounds

The –ing substantive may denote:<sup>65</sup>

1. general practice, activity – *cycling, drinking*
2. “the action of –“ e.g. *closing, opening*
3. “a particular, single instance of –“ – e.g. parting, *shooting*.
4. something material connected with the verbal idea (agent, instrument, belongings, place) – *clothing, landing, turning*
5. concrete result of the verbal action – *building, cutting*

The – ing substantives do not commonly denote abstract nouns – exceptions from this rule are e.g. *learning, earnings*.

In Marchand’s<sup>66</sup> opinion, it is a result of zero-derivation that the –ing substantives came to be felt connected with verbs. He further asserts that

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<sup>64</sup> Marchand, 302 – 305.

<sup>65</sup> Ibid.

<sup>66</sup> Marchand, 303.

this pattern is very productive since the 19<sup>th</sup> century. Decidedly denominal are for example *bedding, fencing, silvering*.

The English deverbal –ing type is much weaker than the corresponding German –ung type. German knows only –ung as a neutral verbal suffixal type (*Rechnung*). Other types may arouse pejorative connotations or an iterative nuance, such as *Lauferei, Ge-lauf-e, Ge-schrei*.<sup>67</sup>

Valerie Adams<sup>68</sup> distinguishes three groups of adjective compounds:

1. established and **cliché-like** combinations, used a lot in ordinary speech– e.g. *long-suffering*
2. **literary formations** – not much used in ordinary speech, appear primarily in written form – e.g. *shirt-needy*
3. **technical compounds** – e.g. *drug-induced, hardware-detected*. This type is formed in accordance with the need for economy and clarity which is necessary in technical descriptions.

An adjectival compound has the outstanding advantage in comparison with a relative clause that it is more compact and easily understandable.

Adams' classification noticeably differs from Marchand's. She distinguishes the following types of adjectival compounds:

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<sup>67</sup> Marchand, 304.

<sup>68</sup> Adams, 90-104.



- |                              |                         |
|------------------------------|-------------------------|
| 1. Adjunct -Verb             | 6. Locative             |
| 2. Subject – Verb/complement | 7. Comparative          |
| 3. Verb - Object             | 8. Prepositional        |
| 4. Appositional              | 9. Derivational         |
| 5. Instrumental              | 10. Nominal Attributive |

The –ing compounds, in Adams’<sup>69</sup> opinion can be classified as:

a) adverb-verb “-ing” type (a subtype of adjunct-verb type)

– transitive e.g. *long-suffering*

– intransitive e.g. *easy-going, hard-working*

(another subtype is adverb-verb “-ed” type – transitive *well-read*, intransitive *well-behaved*)

b) noun-verb “-ing” type (a subtype of verb-object type) –

*breath-taking, heart-rending, law-abiding*

It follows that the classification according to Adams includes only formal properties, but not semantic ones.

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<sup>69</sup> Adams, 93.

## 7.2. The type “dusk-brimming” (sb + dvb sb-ing) and its functional equivalents

On the basis of the above undertaken description of Marchand and Adams the adjectival -ing compounds in *Lolita*<sup>70</sup> can be classified into the following groups:

- 1) sb + dvb sb-ing (dusk-brimming)
- 2) adj + dvb sb-ing (sweet-moaning)

The type “dusk brimming” synthesizes the underlying sentence with an adverbial (with dusk) – other example of this type is *rust-tasting water*. The remaining examples are of objectival type (*palate-humping yawns*, *roof-holding*).

- ..in the dusk-brimming courtyard below (54) – “v houstnoucím soumraku dole na dvorku“
  - an adverbial of manner; the attribute in English is translated in the same way (of an attribute) into Czech
- pumping a handful of rust-tasting water (301) – “napumpoval jsem si do dlaní vodu chutnající po rzi“
  - an adverbial of manner; the Czech equivalent of an English attribute is realized through the Czech present participle

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<sup>70</sup> Nabokov, Vladimir. *Lolita*. London: Penguin 1980.

- in between suppressed palate-humping yawns (467) – “mezi potlačovaným zíváním, které namáhalo patro a bylo stále protaženější“
  - object; an attribute is translated through the means of a relative clause
- the sweatshirted driver roof-holding with his left hand (257) – “řidič v tričku se levou rukou držel střechy“
  - object; the English sentence condenser has to be expressed through the complete transitive predication in Czech

The Czech equivalent of this type of the adjectival compounds is formed either through the means of a relative clause, which is the most suitable device to express all the necessary semantic elements and relations included in the original English expression, or the attribute can be used. This solution is, however, not permissible for all compounds. Whereas in English there is the prevailing tendency to condense the meaning in a compound or a sentence condenser, in Czech the meaning in most cases has to be spread to the whole length of a sentence.

## 8. Colours

Colours present a special and quite a large field of Nabokov's neologisms. Here we can observe more visibly than elsewhere how Nabokov literally plays with language and enjoys the onomatopoeic effect a compound arouses. I have taken all types<sup>71</sup> of colour-designations Nabokov uses which I have classified according to their formal as well as semantic criteria. Especially in the category of colour-neologisms it is interesting to follow the process of searching for or creating of a functional equivalent which is not always an easy and uncomplicated procedure.

All the below mentioned composites contain at least one element that expresses a colour or a colour-expression which is used in the Czech equivalent. I have classified the colour-expressions according to the formal and semantic criteria to the following categories:

1. "The -ed type" stands for such colour-expressions that end in -ed, which means that they in most cases formally express an adjectival element.
2. "Pure colour designations" are composites that contain either commonly used colour-expressions (like *pale-grey*, *dark-brown*),

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<sup>71</sup> from the first 500 composites of *Lolita*

or composites based on a simile relation, for example *gauze-grey* (grey like gauze), *sea-green* (green like a sea).

3. Another category is formed by the special Nabokov's colour-expressions which are not used commonly, but were coined for the purpose of the text of *Lolita*; for example *rubber-red lips*, *Eden-red apple*. Verbal composites with colour as the first element represent a subtype in these neologisms; for this category there is only one example – *mauvelmail*.

### 8.1. The type “blue-chinned” (colour + element ending in – ed)

- pink-rimmed azure eyes (7) – “azurové, růžově lemované oči“
- a white-washed cosmos (8) – “vybílený kosmos“
- honey-coloured skin (16) – “medová pleť“
- a red-haired schoolgirl (41) – “zrzavá školačka“
- with red-ribboned thick black braids (61) – “s mohutnými pletenci černých vlasů, které měla svázané červenými stuhami“
- with no white-necked maiden (70) – “chyběla už jenom služebná s alabastrovou šíjí“
- a lot of spark-studded black smoke (71) – “chuchvalce černého, jiskrami prošpikovaného kouře“
- by then grey-haired (86) – “tehdy už šedovlasým“

- a white-eyed wooden thingamabob (103) – “jakýsi bělooký dřevěný krám“
- the same frail honey-hued shoulders (115) – “měla stejně křehká medová ramena“
- in a blue-washed room (192) – “v modře vylíčeném pokoji“
- (I watched her) rosy-gold-dusted (203) – “hleděl jsem na ni oparem růžového zlata“
- (in) green-stained white shorts (220) – “bílé šortky zapatlané od zelené barvy“
- in the groove of its velvet-lined case (337) – “ve žlábků sametem vystlané krabičky“
- a blue-chinned cleric called (363) – “přišel klerik s modrou bradou“
- brown-haired...Lolita (368) – “plavovlasá...Lolita“
- ...with dun-coloured, greenish, brown-dotted, faunish faces (396) – “a popelavými, nazelenalými pihovatými obličejí malých faunů“
- a green-shirted, redheaded impish lad (404) – “nějaký zrzavý uličník v zelené košili“
- Lolita sat down on her haunches to caress a pale-faced, blue-freckled, black-eared cocker spaniel (441,2,3) – “Lolita si sedla na bobek a mazlila se s kokršpanělem se šedým čumákem, modrými skvrnami a černýma ušima“
- two frilled, pink-shaded night-lamps (451) – “dvě noční lampičky s růžovými stínítky a volánky“
- she raised...a copper-coloured...vest (459) – “zvedla...vestu v barvě mědi“

- the green-clad, poker-faced serving girls (463) – “servírky v zelených uniformách a s kamennými výrazy na tváři“

## 8.2. Pure colour designations

### 8.2.1. Usual formations

- green-and pink Ramsdale (98) – “(v hotelu) zelenorůžového Ramsdale“
- the tiny dark-brown mole (118) – “malinké, temně hnědé mateřské znaménko“
- her pale-grey vacant eyes (134) - “(kolem) bledě šedých prázdných očí“
- the pink old fellow peered good-naturedly at Lo (444) – “ten růžolící stařec se na Lo vlídně zadíval“
  - the meaning in Czech has been specified (the rosy colour is located on his cheeks) whereas in English it is more general
- in the rosy lamplight (486) – “v růžovém světle lampy“

### 8.2.2. Simile-based designations

- tight-fitting tailored dress sheathing in pearl-grey her young body (52)
  - “přiléhavé šaty svírající v perleťové šedi její mladé tělo“
- in that gauze-grey room of memory (56) – “v té tylově šedé komůrce paměti“

- patting her bronze-brown bun (106) – “dlaní si zlehka urovnávala nazrzlý chignon“
- her very wide-set sea-green eyes (108) – “její velmi široce posazené akvamarínové oči“
- a blue-sea wave swelled under my heart (113) – “pod srdcem se mi zvedla modrá mořská vlna“  
– not an appropriate equivalent, the original meaning is *vlna modrá jako moře; mořsky modrá*
- remnants of cherry-red polish (157)- “zbytky třešňově červeného laku“
- with her cream-white nape (343) – “tvarohově bílý zátylek“ – in Czech has a little bit negative connotation; *smetanově, krémově bílý*, however is not much used
- her honey-brown body (485) – “medové tělo“

In this type of colour expressions the Czech equivalents reflect the original meaning relatively faithfully, even the part of speech of the expression is in most cases preserved.

### 8.3. Nabokov’s coinages

- Eden-red apple (194) – “rajsky červené jablko“ (195)
- rubber-red lips (225) – “gumově rudé rty“



- the hollow of my hand was still ivory-full of Lolita (226) – “prázdná dlaň mé ruky byla stále bělostně plná Lolity“
  - the translator did not choose a suitable equivalent, the semantic meaning is shifted. The feeling of coolness is implied, not the colour (*slonovina*).
- I could almost feel the wretched thing cower in its reluctance to endure the bath of ecru and ochre and putty-buff-and-snuff that Charlotte planned to give it (270) – “a teď jsem až cítil, jak se ten nebožák krčí odporem, aby přežil koupel béžové, okrové a tabákově rezavé, již ho Charlotta hodlala podrobit“
- the wet town was like silver-and-glass (385) – “mokrý město se lesklo jak stříbrné sklo“
  - the original equivalent designates not a colour, but tableware; however, the translator chooses an equivalent describing a type of glass which means that a semantic shift occurs.

The Czech equivalents are mostly formed on the basis of a simile-relation which conveys the meaning condensed in the English composite perhaps in the most suitable way. Sometimes the translator did not understand Nabokov's meaning which was probably the reason why in some cases there is a semantic shift, in other words, the original meaning and the Czech equivalent diverge in a significant degree.

### 8.3.1. Verb with the colour as the first element

There is an instance of a unique verbal form with the colour as the first element. By changing the first element of a common compound he achieves a special stylistic effect either by using the opposite meaning (*lifesize* x *deathsize*) or by weakening (*blackmail* → *mauvemail*) or strengthening the original meaning (*lifesize* → *deathsize*).

- how eventually I might blackmail - no, that is too strong a word – mauvemail (245 + 246) - jak bych případně tu černokněžnici – ba ne, to je příliš silný výraz – tu bělokněžnici Hazeovou mohl vydírat“
  - The translator tries to imitate Nabokov in his word-creative tendencies, however, at least in my opinion, the result is not so successful. A positive feature is that the translator grasped the point of the opposition between *blackmail* and *mauvemail* based on the humorous element and tried to transfer it in a similar way into the Czech language. A better solution, instead of the Czech equivalents used here, could be for example the opposition *vydírat* x *rozdírat*, where the word-class category would be preserved.

We can observe here the same tendency as by *mermaid* x *merman* – *panna* x *panic* – the translator adds to the Czech equivalent semantic elements which are not contained in the original expression.

## 9. Conclusion

In the beginning of this thesis there was the aim to analyze some of the Nabokov's English composites of *Lolita* which we found on one hand most interesting, on the other hand quite complicated for their meaning to be transferred to Czech. We had started with the hypothesis that there will be a higher frequency of neologisms among these composites and that the Czech functional equivalents will be primarily formed through complex collocations, syntagmas or clauses because Czech as a synthetic language does not have the means of compounding developed to such an extent as it is in English.

To be able to compare both, the Czech and the English compounding systems, we have also provided a theoretical background; in the appendix there are some notes to the German and the Czech compounding system enclosed as well, for the comparison to be complete. We have tried to demonstrate that even the most prominent linguists are united neither in the terminology nor in the classification of compounds and also the opinions on the form and meaning of compounds differ greatly.

I believe we have proved that Nabokov really was a great linguistic stylist and lexical innovator in the field of neologisms inventing seemingly uncombinable words and elements of meaning. This problem is a challenge for translators who must find the most appropriate

equivalents for Nabokov's neologisms in the target language. This is even more complicated when the target language is of another typological category than English which is a significant factor a translator must take into consideration.

We have therefore analyzed some of the Nabokov's composite neologisms as well as their Czech equivalents and I think we have proved our presupposition that the Czech language because of its synthetic basis will solve the issue of compounds primarily by the means of collocations, word phrases and clauses to be able to reflect the meaning in a most accurate way.

Nabokov, on one hand, demonstrates the analytical type of English, by his sometimes redundant invention of composites; on the other hand, he ruins the concept of compounds as a form of stability-expression. Nabokov eliminates the time dimension and therefore breaks the rules of the traditional grammar.

Another contribution of this thesis consists in the fact that it covers the most important processes and types of word-formation, according to various linguists' foundations. Emphasis was laid on the field of compounds and the different ways of their translation to the Czech language. Special attention was paid to the various possibilities of translating compound-neologisms for which there no lexical entry exists yet. Compounding in English belongs to the most productive sources of word-formation because the majority of compounds have been coined for the momentary purpose of expressing maximum information with

minimum of lexis, however, their translation is hardly ever an effortless matter which is demonstrated by this thesis.

## 10. Czech summary

Naším primárním cílem v této práci bylo prozkoumat, jakým způsobem se do češtiny, která je typologicky syntetickým flektivním jazykem, překládají anglické složeniny, které jsou založeny na principu analytického skládání. Složeniny, na které jsme se v této práci zaměřili, jsou mnohdy navíc neologismy, čímž je práce překladatele ještě více ztížena, neboť pro takováto pojmenování ještě neexistuje odpovídající ekvivalent v cílovém jazyce.

Naši základní hypotézou bylo, že vytváření ekvivalentů takovýchto pojmenování v češtině bude probíhat buďto na úrovni kolokací či syntagmat, nebo bude vyjádřen opisem, což znamená, že význam anglické složeniny bude rozložen do celé vedlejší věty, protože čeština nedovoluje skládání slov v takovém rozsahu, jako je tomu v angličtině. Takové řešení se ale nabízí až jako poslední možný prostředek, neboť nepřiměřené využívání opisných tvarů nutně vede ke značnému zbytnění textu.

Abychom byli schopni důkladně porovnat český a anglický systém skládání slov, je v této práci zahrnut také teoretický základ, který demonstruje, jak nejednotní jsou v terminologii, typologii a dalších názorech na formu i funkci složenin sami přední lingvisté. V kapitole Appendix I je navíc stručný popis a srovnání českého a německého procesu slovního skládání, aby bylo srovnání slovtvorných procesů anglického, českého a německého jazyka kompletní.

Věřím, že se nám podařilo dokázat, že Vladimir Nabokov patřil k předním stylistickým i lexikálním inovátorům, kterému se v oblasti slovo tvorby podařilo kombinovat zdánlivě neslučitelná slova a významy. Tato inovátorská metoda je ovšem výzvou pro překladatele, kteří musí v cílovém jazyce najít vhodné ekvivalenty pro takováto pojmenování. Tento úkol je ještě obtížnější, je-li cílový jazyk typologicky odlišný od angličtiny, což je jeden z významných faktorů, které překladatel taktéž musí brát v úvahu.

V této práci jsme tedy analyzovali některá nová Nabokovova kompozita stejně jako jejich české ekvivalenty a došli jsme k závěru, že čeština pro vytváření odpovídajících pojmenování využívá především kolokací, frází a vedlejších vět pro co možná nejpřesnější zachycení významu, čímž se potvrdila naše hypotéza.

Nabokov na jedné straně demonstruje analytičnost angličtiny svým, někdy až nadbytečně využívaným skládáním slov jako jedním ze slovo tvorných procesů, na druhé straně však ruší pojem kompozita jako formy pro zachování stabilních či trvalejších vlastností. Nabokov tuto časovou dimenzi lexikálně odstranil a tím porušil principy tradiční gramatiky.

Další přínos této práce spočívá v tom, že popisuje nejdůležitější procesy a typy slovo tvoření z hledisek různých lingvistů. Důraz byl kladen především na anglická kompozita a možné způsoby přenesení jejich významu do češtiny. Zvláštní pozornost jsme dále věnovali různým možnostem překladu komplexních neologismů, pro které slovníkový ekvivalent dosud nebyl vytvořen. V angličtině patří skládání

k nejproduktivnějším typům slovtvoření, protože většina složenin vznikne za účelem vyjádření maximálně hutné informace s použitím minimálního možného materiálu, nicméně, překlad takovýchto informačních jednotek je málokdy bezproblémovou záležitostí, což dokazuje i tato práce.



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# APPENDIX I

## 12. A comparison of the formal and semantic affinities between compounds in Czech and German

This chapter is to be understood as a survey of the basic word-formative types of the Czech and German language provided with examples and is based primarily on the study by Kavka and Štekauer.<sup>72</sup>

### 12.1. Czech compounds

12.1.1. Compounds in Czech are less frequent than in English or German, because Czech as a synthetic language usually uses the possibilities of prefixation and suffixation to produce new words. In English, we can find more compounds consisting of two lexical bases (e.g. *worktable*) than in Czech because Czech as a synthetic language usually uses the possibilities of prefixation and suffixation to produce new words. In Czech we regularly meet with such compositions as *okamžik* (moment), *zeměkoule* (the Globe), *cukrovar* (sugar refinery) which are not called compounds but rather “spřežky”, a term which can not be matched to any existing term in English, as Stanislav Kavka and Pavol

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<sup>72</sup> Kavka, Stanislav J. & Štekauer Pavol. *Compounds and compounding*. (An attempt at a Complex View). Ostrava: Filozofická fakulta 2006. 15-26.

Štekauer<sup>73</sup> fittingly explain. Here we can observe the overlap of derivatives and compounds. Analogically, there is another type of complex words which first element can be considered as a prefix – *veletrh* (trade fair), *mimořádný* (extraordinary). In Czech, there are hardly any compound verbs to be found.

The majority of the Czech compounds represent:

- **nouns** – 1) with the head being a numeral - e.g. *trojúhelník*  
(triangle)  
  
2) the head being an adjective, which is relatively rare -  
*středověk* ( the Middle Ages)
- **adjectives** – 1) with the head part being originally a verb - *zeměpisný*  
(geographical)  
  
2) where both elements are adjectival - *světoznámý*  
(world-famous), *plnotučný* (full-fat)  
  
3) Noun compounds consisting of two noun bases – which  
represent the most infrequent case – *jihovýchod*  
(south-east), *zvěrolékař* (vet)  
  
4) there are also several compounds consisting of one or  
both parts being borrowings – such cases concern

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<sup>73</sup> Kavka, Stanislav J. & Štekauer Pavol, 15

primarily technical and professional expressions –  
*termojaderný* (thermonuclear), *hydrometeorologický*  
(hydrometeorological)

12.1.2. According to Kavka and Štekauer<sup>74</sup>, we can differentiate two types of grammatical interdependence between the compound elements:

b) coordination – the head and the determinant are equally important, usually written with a hyphen, e.g. *česko-anglický* (Czech-English), *modro-bílý* (blue and white)

c) subordination – the meaning is carried by the head primarily and the compound is spelled together.

We can observe here a slight change in meaning in comparison with the above mentioned example – *modro-bílý* (blue and white) x *modrobílý* (white with a bluish nuance).

**12.2.** Kavka and Štekauer<sup>75</sup> give us a brief introduction into the types of **German composition**. To sum it up, according to Kavka and Štekauer<sup>76</sup>, German has four basic ways of word-formation:

- 1) extension – Erweiterung
- 2) clipping – Kürzung

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<sup>74</sup> Kavka, Stanislav J. & Štekauer Pavol, 16.

<sup>75</sup> Ibid.

<sup>76</sup> Ibid.

- 3) forming terms – Terminologisierung
- 4) word-class conversion – Umbildung

Kavka and Štekauer<sup>77</sup> see these types of word formation very similar to the Czech ones, with the difference in conversion and building new terms being a specific category for German.

### 12.2.1. German compounds

According to Kavka and Štekauer<sup>78</sup> we can in German quite often meet with complex structures consisting of three or more elements. This is the result of the polysynthetic features of the German language; e.g. *Bahnhofsrestaurant* (railway-station restaurant), *Atomkraftwerk* (nuclear power-station).

Kavka and Štekauer<sup>79</sup> claim that the components are independent not only formally but in the semantic meaning as well. However, when we encounter a compound with the first element being inflected, it can be problematic to perceive such an element as independent; e.g. *Hühnerhof* (yard for poultry, chicken yard).

Sometimes, we can meet with such a kind of compounds, whose head element can not exist independently; e.g. *Bundestag* (Assembly),

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<sup>77</sup> Kavka, Stanislav J. & Štekauer Pavol, 17.

<sup>78</sup> Ibid.

<sup>79</sup> Ibid.

*Frühaufsteher* (early bird), as Kavka and Štekauer<sup>80</sup> inform us. There can be aroused a general confusion about what the “originally independent words” really mean. Kavka and Štekauer<sup>81</sup> specify it as an expression having been built of originally loose morphemes or ready-made morpheme constructions. The formal grammatical categories, i.e. the word-class and gender follow the head element; the primary stress is then carried by the first element. These properties have German and Czech in common, whereas in English the situation is different.

According to Kavka and Štekauer<sup>82</sup>, we can differentiate two ways of compounding:

- a) simple juxtaposition – *Haustür* (house door)
- b) Kasuskomposition – where the first element is inflected - *Jahresversammlung* (annual meeting)
  - these inserted morphemes are called “Fugenelemente” (connecting elements); they have no meaning on their own and their basic function is to connect the first element to the second one.

The decision whether to use the simple juxtaposition or the inflected form depends on the speaker. Whether the first or the second form is used, there is no difference in the semantic meaning.

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<sup>80</sup> Ibid.

<sup>81</sup> Ibid.

<sup>82</sup> Ibid.

12.2.1.1. It is worth to mention, at least briefly, the **semantic aspect** of German compounds. Kavka and Štekauer<sup>83</sup> give us a few examples:

1. Verstärkerungskomposita (strengthening compounds) – can be found in Czech and English as well. We can compare

tagtäglich – dennodenně – every single day

funkelnagelneu – zbrusu nový - brand-new

kohlrabenschwarz – černočerný – pitch-black

As we can see, in German the elements are connected synthetically, in Czech the elements are moreover inflected and in English they are juxtaposed or compounded.

2. opaque compounds – a type of a compound which is characteristic by the semantic non-existence of one element, it does not matter whether the first or the second one.

in Czech: velryba, window

in German: *Drittel* ( der dritte Teil), *heute* ( Old High German „hiu tagu“)

Other compound types are called “copulative” and “determinative”.

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<sup>83</sup> Ibid.



12.2.1.2. There was already mentioned the difference between *česko-anglický* and *černo-bílý* on one hand, and *světoznámý* and *modrobílý* on the other hand.

Analogically, as Kavka and Štekauer<sup>84</sup> inform us, we can observe the same phenomenon in German – *Hosenrock* (culotte), *blauweissrot* (blue, white and red) originate through the process of “Verbindungszusammensetzung” (connecting the elements together), where the two elements have the same value; i.e. they can be interchanged without the change of the semantic meaning of the compound. Whether we say *Hosenrock* or *Rockhose*; *blauweissrot*, *rotweissblau* or *weissrotblau* the meaning stays the same.

However, there exists another group where the elements can not be replaced without the semantic change. Such composites are called determinative, in German terminology then “Bestimmungszusammensetzung”. In this type, one element functions as a determinant and the other one as the determinatum, e.g. *Hauptbahnhof* – we can not reform this compound to *\*Bahnhofhaupt* because the elements are not of the same value which means that the order of the elements is fixed.

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<sup>84</sup> Ibid.

12.2.1.3. However, there are compounds that do not fall into any of these categories. Kavka and Štekauer<sup>85</sup> show us an example of *Schrankwand* which is not a usual type of a copulative compound. We can feel the difference between *Schrankwand* - where both elements are included but the object referred to is only one single concept (that means that the components of the compound are not interchangeable) - and *Hosenrock* where both elements are included and are interchangeable. When replacing the elements of *Schrankwand* (= skříňová stěna; a wardrobe filling the whole place of the wall) to *Wandschrank* (vestavná skříň; a built-in wardrobe) a semantic change is caused. These transitory types exist in English as well, for example – *apple-tree*, *stonefly*.

12.2.1.4. Kavka and Štekauer<sup>86</sup> assert that in German, the determinative compounds are the most numerous. They are used primarily in the area of business, politics and administration. They are usually very long in form, consisting often of three and even more components. That is the reason why in other languages do not exist any equivalents for such composites. They are therefore explicable only with the means of paraphrasing. On the other hand, there are formations used in everyday speech, where there is no bigger problem to create or find an equivalent, for example

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<sup>85</sup> Kavka, Stanislav J. & Štekauer Pavol, 18.

<sup>86</sup> Ibid.

*Schreibtischsessel* is a desk chair; kancelářská židle, popř. židle k psacímu stolu.

12.2.1.5. Kavka and Štekauer<sup>87</sup> finally add that there is a subclass of determinative compounds which is called *Bahuvrihi compounds* or *exozentrischen Komposita* sometimes also *Possessivkomposita*. This type of a compound is based on a metaphoric relation. The meaning of such compounds is not explainable from the meaning of the single elements - for example *ein Dickbauch* is a person with a big belly (not a big belly itself), *ein Taugenichts* is a man, who is good for nothing. At this type of compounds, there is the problem of an appropriate translation into the target language; we incline usually to the use of paraphrasing.

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<sup>87</sup> Ibid.