

## **Bakalářská práce**

# **A Comparison of Various Approaches to Translation of Noun Phrases in The Great Gatsby by F. Scott Fitzgerald**

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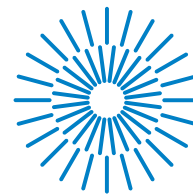
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## Zadání bakalářské práce

# A Comparison of Various Approaches to Translation of Noun Phrases in *The Great Gatsby* by F. Scott Fitzgerald

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This bachelor thesis deals with the translation of noun phrases into Czech in selected parts of *The Great Gatsby* by F. Scott Fitzgerald. The aim of this thesis is to analyse a corpus of noun phrases in terms of the strategies used in two different Czech translations of the novel, namely the ones published in 1960 and 2011, respectively. The detailed comparative analysis of translation strategies and their various results in the target language will aim to trace and accentuate the main differences of the Czech translations and their supposed variety in comparison to the unified character of English noun phrases. The quality of the translations will also be addressed and assessed, and where imprecise or inadequate, alternative solutions as well as their explanations will be offered.

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# Anotace

Tato bakalářská práce se zabývá překlady jmenných frází do češtiny ve vybraných částech knihy *Velký Gatsby* od F. Scotta Fitzgeralda. Cílem této práce je analýza korpusu jmenných frází ve smyslu užitých strategií dvou českých překladů jmenované knihy, konkrétně překlady publikované v letech 1960 a 2011. Detailní srovnávací analýza překladových metod a jejich různých důsledků v cílovém jazyce si dává za úkol vysledovat a vyzdvihnout nejvýznamnější rozdíly v rámci českých překladů a jejich různorodost v porovnání s jednotnou verzí anglických jmenných frází. Mimo jiné bude také hodnocena kvalita daných překladů a v případech, kdy budou zhodnoceny jako nepřesné či nevhodné, budou navrženy alternativní řešení spolu s jejich vysvětlením.

## Klíčová slova

překlad, metody překladu, překladová analýza, jmenné fráze, Velký Gatsby

# Abstract

This bachelor thesis deals with the translation of noun phrases into Czech in selected parts of *The Great Gatsby* by F. Scott Fitzgerald. The aim of this thesis is to analyse a corpus of noun phrases in terms of the strategies used in two different Czech translations of the novel, namely the ones published in 1960 and 2011, respectively. The detailed comparative analysis of translation strategies and their various results in the target language will aim to trace and accentuate the main differences of the Czech translations and their supposed variety in comparison to the unified character of English noun phrases. The quality of the translations will also be addressed and assessed, and where imprecise or inadequate, alternative solutions as well as their explanations will be offered.

## Keywords

translation, translation methods, translation analysis, noun phrases, *The Great gatsby*

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# Introduction

This bachelor thesis deals with the novel *The Great Gatsby* and two selected Czech translations of the aforementioned novel. The aim of this thesis is to compare and analyse the approaches of translating noun phrases in the Czech translations, published in 1960 and 2011. This notable age gap between the translations may provide a wider variety of techniques to evaluate. The intention is to assess the different translations and decide which is more suitable in the matter of meaning and to show the consequences of wrongly chosen equivalents. Moreover, this paper sets out to determine whether the modification of noun phrases is crucial for the chosen translation approach.

The first part of this paper focuses on theory that is necessary for the further analysis of the noun phrases and their translation. Firstly, the process of translation is defined and several different approaches of translation are presented. Furthermore, the issue of equivalents is introduced, in regard of three types – *complete*, *zero* and *partial* equivalents, where the partiality is being manifested through various types of differences, as described in *Překlad a překládání* by Dagmar Knittlová. The theoretical part also includes the definition of a noun phrase in English and explores the types of noun modification, as that is the crucial case of grouping the data in the practical part.

The practical part of this paper deals with the analysis of the noun phrases. Since the number of noun phrases in *The Great Gatsby* is of considerable size, only the first two chapters of the novel were used for the analysis. There were over 1,000 noun phrases in total in those two chapters, however, only the ones that differed in the translator's approach were chosen for detailed analysis. The analysis divides those selected translations based on the noun phrase modification, as it tries to trace whether such modification has an impact on the chosen approach. Besides, the analysis shows certain repetitive tendencies of each translator.

The appropriateness of the chosen approach is evaluated, acknowledging the original meaning of the noun phrase. Along with that, the consequence in the matter of meaning is assessed. When the translation is not entirely suitable, an alternative solution is presented.

The main goal is to examine how the chosen approaches differ and what are the consequences of such actions. Eventually, this paper questions whether an updated translation was necessary. The author of this thesis believes that it might be useful to those eager to know more about translation techniques and their impact on the source text, as it combines the introduction to the theory in the first part of the thesis with practical examples in the second part of the thesis.

# 1 Translation

In this chapter, chosen parts of the theory of translation are introduced. This paper uses primarily the methodology created by Vinay and Darbelnet. First, the background of what the translator must keep in mind before choosing a translation approach is presented. Moreover, this chapter gives an overview of each approach. Finally, the theory of equivalents as such is addressed and their various types are discussed. Altogether, this chapter offers important insights into the theory of translation which is applied in the practical part.

## 1.1 Translation approaches

The translation process as such is very complex and it is required for the translator to use many different methods and techniques to successfully complete the task. According to Knittlová (2010), the former theorists of translation such as Fjodorov, Levý and Catford did not use specific terminology to describe the methods and rather used general terms. The contemporary linguists accepted the terminology of Vinay and Darbelnet. Vinay and Darbelnet's analysis uses the comparison of English and French to enlighten the language differences and hence to identify the methods translators can use (Munday 2012, 85-86).

As a framework of translation methods, they list three planes of language that must be taken into consideration, namely lexicon, syntactic structures and the message. Simply said, lexicon stands for vocabulary, syntactic structures stand for grammar, and the message stands for composition. Those different planes of language are units that dictate what method of translation would be appropriate, and it is upon the translator to recognize these units and work with them properly to create an adequate translation (Vinay and Darbelnet 1995).

The process of translation is subordinate to the relationship between texts of two, commonly different, linguistic systems, in which one system is already given, while the other

is variable upon the translator's interpretation. The translator must be able to identify all units of translation, examine the source text properly and create a message in the target language that will correspond to the original in as many aspects as possible (1995, 30). All of the below-described methods may either appear on their own, or be combined.

Vinay and Darbelnet (1995) mention two general directions in which translation can take place, and that either direct or oblique. Those terms correspond to literal and free translation. It must be noted that in certain situations, it is possible to translate the expressions word-by-word, as they may be based on parallel categories or on parallel concepts (1995, 31). Those direct methods compose of borrowing, calque and literal transposition. Oblique methods, which do include structural, linguistic or stylistic differences, compose of transposition, modulation, equivalence and adaptation.

### 1.1.1 Borrowing and calque

The simplest method of translation is called borrowing, which as its name implies, borrows certain words from the original language into the target language (Vinay and Darbelnet 1995, 31). Borrowed words are used to fill in a semantic gap in the target language (Munday 2012, 86). An example of this from *The Great Gatsby* are words such as *dollar* or *whiskey*. A distinctive type of borrowing is termed as calque. When using calque, translators borrow an entire expression or phrase and translate literally each element of it. This may be visible from a translation of *an old Dodge* (Fitzgerald 1986, 6) translated into Czech by Dorůžka (1960, 22) as *starý Dodge* | *starého Dodge*. Both borrowing and calque may become fixed expressions in the target language, thus they seem familiar to the audience. On the other hand, if the choice of borrowed words is rather unusual to the target language, these approaches might be used for adding fairly authenticity to the translated text (Vinay and Darbelnet 1995, 32).

### 1.1.2 Literal translation

Literal translation is used when it is grammatically and idiomatically suitable to translate the expression word by word. According to Vinay and Darbelnet (1995) this approach is most common between languages that belong to the same language family, because they are semantically and structurally similar. Vinay and Darbelnet (1995) list following situations of an unacceptable literal translation, that is when the translated message:

- a) gives another meaning,
- b) has no meaning at all,
- c) is structurally impossible,
- d) does not have corresponding expression within the metalinguistic experience of the target language,
- e) has a corresponding expression, but not within the same register.

If any of the above mentioned situations occur, another method than literal translation must be used.

### 1.1.3 Transposition

Transposition signifies replacing the original part of speech with a different one in the target language, without changing the meaning of the message (Vinay and Darbelnet 1995). Transposition may be either obligatory or optional. However, in Knittlová's definition (2010), transposition is described only as the obligatory changes that occur because of a different language system. Instead, Knittlová describes another term in similar words to Vinay and Darbalent's *transposition*, and that is substitution. According to Knittlová (2010), substitution means replacing one language item with another of the same meaning, however, of different part of speech. The choice of the respective equivalent is motivated by the semantics of the message, and may be either kept on the same level, or if the equivalent is rather superordinate

to the original word, it may be shifted forward (Knittlová 2010, 19). These findings suggest that the term *transposition* in Knittlová's interpretation might refer to *obligatory transposition* (in Vinay and Darbelnet's interpretation) and *substitution* might refer to *optional transposition*. In the practical part in this paper, Vinay and Darbelnet's interpretation and terms are used. According to Vinay and Darbelnet (1995, 94), transposition is likely the most frequent structural change done by translators.

#### 1.1.4 Modulation

Modulation means to modulate the message, thus the translator comes with their own unique version of the message, that does not need to be syntactically or lexically the same as the original. The approach of modulation may use aspects of transposition, as it will most likely replace certain parts of speech with another. Unlike transposition, in modulation the point of view is presumably to be changed. This method is adequate if the previously mentioned translation techniques would result in: “unsuitable, unidiomatic or awkward utterance in the target language” (Vinay and Darbelnet 1995, 36). Comparably, modulation is divided into optional and obligatory. Most modulations are fixed expressions, as they exist at the lexical level and for whole messages. Free modulations might take the process of becoming fixed if they are accepted by the readers or society (1995, 254).

#### 1.1.5 Equivalence

Vinay and Darbelnet (1995) point out that the same situation may be translated by using different stylistic and structural methods, yet corresponding to the same message. This method creates equivalent texts, thus the term *equivalence*. The focal point of this method is to translate the message rather than the grammatical structure. Rather than producing identical language items, translator creates such of a similar function and value (House 2009). It is mainly used when translating idioms, clichés, proverbs etc. Those language devices cannot be



translated word by word, as their meaning is rather implied, then explicitly said. For translating such expressions, stylistic and structural devices different from the original are needed to be used (Knittlová 2010). Knittlová (2010) argues that *equivalence* is not a suitable term as it may connote equivalents as such, which is a far more complex issue that is discussed in the following subchapter 1.2.

### 1.1.6 Adaptation

The last method of translation listed by Vinay and Darbelnet (1995) is called adaptation. In this case, the described word expression or even situation is unknown in the target language, therefore it must be substituted by an adequate adaptation. The unawareness is caused by cultural differences. This method is often used when translating titles of artwork (1995, 39).

## 1.2 Equivalents

An important part of translation as such is finding the correct equivalents in the target language. If a word in the target language carries the same semantic meaning or incorporated message as the word in the source language, it is considered an equivalent (Karimi 2006). It should be noted that equivalents do not have to fit in the same lexical or syntactic category, as the core meaning is more important than the form. Knittlová (2010) lists three types of equivalents: *complete*, *partial* and *zero* equivalents. Those respective types are discussed in more detail in the following paragraphs.

Complete equivalents keep the same meaning in the respective context without any stylistic differences. Such words tend to be a part of the core of the lexicon. A notable example of complete equivalents are nouns describing people, body parts, objects around people, animals, time details or abstract words with a relationship towards humans (2010, 40).

Similarly, their denotative meaning is clear. When translating between English and Czech, it is important to understand that Czech words usually contain more information and are semantically richer. Therefore, complete equivalents are not a numerous group.

Partial equivalents are more common than the previous group, especially because English and Czech belong to different language families. Thus, they have different grammatical systems, syntactical rules, semantic rules relating to the meaning of respective words and so forth (Campbell 2022). It should be noted that while translating, differences between the equivalents may occur, namely formal, denotative, connotative or pragmatic. If those differences are not solved properly, they may lead to incorrect and misleading translation (Knittlová 2010).

First of all, formal differences may occur in the matter of multi-wordness and one-wordness when translating from English into Czech and vice versa, therefore translations such as *poor man* : *chudák* or *trapped* : *lapený do pasti* may be found. The reason motivating such choice is usually simply the fact that there is no complete equivalent available. Another matter of formal differences is the question of explicitness and implicitness. Explicitness refers to the overt encoding of information, whereas implicitness involves rather suggested, hidden messages (Baumgarten, et al. 2008). According to Knittlová (2010), explicitness can be found if an expression in one language is labelled with more information than it is in the second language.

The second group of differences are denotative differences, which are caused by different appellative approaches in both languages, by different viewpoints of certain situations, by emphasising different characteristics or traits. Nevertheless, the denoted situation is either the same or with the same function within the text. The most common semantic difference between English and Czech text is specification, that is, adding a

constituent in meaning, usually a hyponym. The opposite of specification, generalisation, is commonly created by using a hypernym, and is less frequent (Knittlová 2010).

The third group, connotative differences, occur due to the distinct connotation of all languages, therefore, a complete connotation of the source text and target text is not entirely possible. Stylistic connotative elements include on one side language devices such as archaisms, factual language, poetic devices, on the other colloquialisms, slang or vulgarisms (2010, 64).

Lastly, the fourth group are pragmatic differences, which are caused by the different language and beyond-language experience of the source language speakers and target language speakers. Simply said, specific context is necessary to attain the information properly. Those contextual differences are solved by adding information, thus using explicitness in places where the readers would not understand implicitly, and by leaving out information that may be too superfluous. The most used translation technique is substitution by using analogies, which involves replacing clichés, greetings, salutations or titles (2010, 92).

Turning now to the last type of equivalent, zero equivalent, it must be noted that such occurs if there is no appropriate counterpart to the original word in the target language. Zero equivalents tend to get translated by borrowing, or similar approaches as with partial equivalents are taken in consideration. If the word does not seem as important concerning the meaning of the message, it may be omitted as well (2010, 113).

## 2 Noun Phrases

The classification of noun phrases relevant to this bachelor thesis divides noun phrases based on their pre-modification or post-modification. The research aims to show whether and how such modification influences the chosen method of translation. First, it is important to understand the structure of a noun phrase, and essentially what a premodifier or postmodifier is. Noun phrases consist of a head, which is the only mandatory element of such phrases. This head may be a noun or a pronoun and it can stand on its own, however, it is usually either pre-modified, post-modified, or both (Brinton 2010, 193). The following subchapters provide detailed information about the respective modifications.

### 2.1 Pre-modified noun phrases

Premodifiers are optional elements of a noun phrase that stand before the head noun. There are various types of premodifiers, some may occur within the same noun phrase, as it is possible for a noun phrase to be premodified multiply. Those types may be divided as determiners, modifiers and quantifiers (Depraetere and Langford 2020, 105-106).

Determiners may be either articles or certain types of pronouns, such as demonstrative, possessive or indefinite pronouns (Brinton 2010, 194). In most cases, every noun phrase will have a determiner, yet it is not an obligatory element, as plural nouns or general nouns do not have to be premodified whatsoever (Depraetere and Langford 2020, 120). In *The Great Gatsby*, following noun phrases with determiners can be found: *a gentleman*, *this responsiveness*, *my family* (Fitzgerald 1986; emphasis added).

Modifiers tend to be adjectives, participials, or different nouns (Biber 2010, 265-266). It is possible for more complex noun phrases to contain more than one modifier, for example: *with very grave, hesitant faces* (Fitzgerald 1986; emphasis added). In such cases, certain rules

must be followed. First of all, adverbs usually precede adjectives, as may be seen in the example above. This is due to the fact that adverbs tend to modify the adjective as such, rather than the head noun. Secondly, if the head noun is pre-modified by an adjective and another noun, they are arranged in respective order. Lastly, if the head noun is pre-modified by multiple adjectives, then descriptors typically stand before classifiers, and colour adjectives tend to follow other adjectives (Biber 2002, 277). This can be illustrated by the following: *in the same senior society, a sunken Italian garden, a single green light* (Fitzgerald 1986; emphasis added).

Quantifiers are pre-modifiers which provide information on the quantity of the head noun, in terms of number or amount (Depraetere and Langford 2020). Quantifiers used primarily for countable nouns are numbers. Certain quantifiers, namely *all, both, each* and *every* may be used when referring both to the countable or uncountable. The distinction is whether the speaker wishes to express a reference to the entire set, in the case of countables, or the entire amount, in the case of uncountables (2020, 127).

## 2.2 Post-modified noun phrases

Post-modifiers are optional elements of a noun phrase that stand after the head noun. The post-modification may be accomplished both by a clause or another phrase. When focusing on clauses, finite and non-finite clauses are distinguished. Within finite clauses, there are relative clauses and appositive clauses. Non-finite clauses may take the three forms: -ing participle, -ed participle or infinitive. Turning to phrases as postmodifiers, a prepositional phrase, adjective phrase, adverb phrase or appositive noun phrase might occur. Just as within premodifiers, similarly, there might be embedded relationships within postmodifiers as well (Biber 2002, 264-266).

## 3 Practical part

In this chapter, each category of noun phrases is analysed. The first two chapters of *The Great Gatsby* provided this research with over 1,000 noun phrases (see Appendix 1), which were examined in more detail and 48 that seemed to differ in their translation approach were chosen for commented analysis. The analysis takes into consideration the original meaning of the noun phrase and the following chosen approach of translation. It deals with the consequence of such choice and comments on its appropriateness. In cases where the translation is not quite suitable, an alternative solution is presented. This research also detected some repetitive tendencies of each translator, which are discussed in more detail in the conclusion.

The analysis is divided based on the modification of noun phrases to trace whether the modification has any significance on the chosen method. Each of the categories shows multiple examples of translation and concludes with approaches typical for the representative category. Vinay and Darbelnet's (1995) terminology of the translation approaches is used for the comparison. The material is presented in tables, Translation 1 refers to translation created by Lubomír Dorůžka, published in 1960, and Translation 2 refers to a translation created by Rudolf Červenka and Alexander Tomský, published in 2011.

### 3.1 Pre-modified noun phrases

Pre-modified noun phrases were the most commonly used. There were 611 occurrences of such noun phrases altogether. The analysis divided pre-modified noun phrases into two categories, based on the number of premodifiers. Out of those, noun phrases with maximum two pre-modifiers were more common, as they comprised 432 of them. The rest, 179 noun phrases, consisted of three and more premodifiers before the head. However, both

groups are discussed together in this chapter, as the number of premodifiers did not influence the chosen approach, rather the pre-modification as such did. Noun phrases that were pre-modified and also post-modified were not counted in this category, and a particular subchapter is divided to them. The following commentary focuses on translations that differed in approach.

Original	Translation 1	Translation 2
all judgments	v úsudcích	v úsudku

Table 1: noun phrase “all judgments”

It may be noticed that in both translations, *all* is completely omitted and the head *judgments* is translated literally. However, in Translation 2 a change occurs in the grammatical number into singularity. The same approach while translating *judgments* was chosen repeatedly by Translation 2, as the noun phrase *reserving judgments* (Fitzgerald 1986, 4) appeared a few lines below in the source text and was translated as *zdrženlivost v úsudku* (Fitzgerald 2011, 9). The meaning is not shifted greatly by the change into singularity, however, it distances itself from the original by this choice. The change of grammatical number is not even necessary, since Translation 1 is adequate enough, thus it seems that this differentiation was made only to create an adaptation of an already existing translation.

Original	Translation 1	Translation 2
on the horizon	na obzoru	se blíží

Table 2: noun phrase “on the horizon”

The table above shows significantly different translating approaches. Translation 1 chooses literal translation, as the noun phrase is translated with the most adequate Czech equivalent, while keeping both the part of speech of all elements of the noun phrase and its original meaning. On the other hand, Translation 2 uses optional transposition by a verb to translate the noun phrase. The message is slightly modulated, as there is no trace of any part of the original noun phrase. Despite that a different part of speech was used in this translation,

the meaning of the chosen verb is the same as of the collocation *quivering on the horizon*, however, by using a verb with a distinct meaning, the metaphor disappears. As a consequence, the language richness is diminished and the story loses one of its literary devices. In this case, the metaphor can be expressed the same way in the target language, thus it is not necessary, perhaps even inappropriate to replace it by a clear meaning. These findings indicate that Translation 1 chose a more suitable approach.

Original	Translation 1	Translation 2	Alternative solution
at birth	novorozeňatům	je sudičkami (přidělován)	při narození

Table 3: noun phrase “at birth”

This example shows an interesting phenomena, because both translators decided to use modulation at a place where literal translation would be easily achievable. Translation 1 uses a connotation of birth and expresses that idea indirectly with *novorozeňatům*. Translation 2 goes even further by using an idiom *je sudičkami přidělován* which adds a sort of mystique and magic to the meaning, considering that most people may connect *sudičky* with fairy tales and this idiom itself is used mostly in fairy tales or bedtime stories for children. Compared with the original noun phrase *at birth*, the meaning is shifted greatly.

Original	Translation 1	Translation 2
my family	naše rodina	má rodina

Table 4: noun phrase “my family”

Translation 1 uses literal translation for the head of the noun phrase *family*, however, it substitutes the pronoun *my* and changes the grammatical number into plural *naše*. As a consequence, the point of view of the narrator is changed and the picture of the character might change slightly in the heads of the readers. *Naše* may imply that the narrator sees himself as a part of the group or that the family is wider and the narrator is speaking as for multiple members. On the other hand, *má* might suggest that the narrator is focused on his



point of view about the family and does not relate to other members at a deeper level or that the family might be of smaller size. There might be an unquestionably wider variety of interpretations of each pronoun, thus it shows that its choice has a significant impact on the meaning. It should be noted that Translation 2 translates the original noun phrase literally, therefore it depicts the meaning more closely than Translation 1.

Original	Translation 1	Translation 2
with very grave, hesitant faces	tvářice se velmi vážně a zdráhavě	s vážným výrazem a poněkud zdráhavě

Table 5: noun phrase “with very grave, hesitant faces”

In this case, both translations are using transposition, however, to different extents. Translation 1 uses optional transposition, as it changes the word class of originally a noun, *faces* into a verb *tvářice se*. Both adjectives are also transpositioned into adverbs. Even though the part of speech is changed through the entire noun phrase, the respective equivalents carry the same message. Translation 2 mixes two approaches of translation, as it translates certain elements of the noun phrase literally and others by optional transposition. Literal translation applies for the adjective *grave* and the noun *faces*, since they are translated literally with their adequate Czech equivalents. The remaining element is transpositioned, as the adjective *hesitant* is changed into the adverb *zdráhavě*. It also adds the adverb *poněkud* which shifts the meaning slightly, since it may be labelled as the opposite of the original adverb *very* that modifies the noun phrase. In the question of appropriateness, Translation 1 maintained the same meaning, however, since it is using a transgressive, it might be further of understanding for today's reader and sound archaic, which on its own changes the interpretation of the narrator's speech, because such language could be intentional and add a trait to a character. Therefore, in this case the time gap between the translation causes Translation 2 to be more comprehensible to the reader.

Original	Translation 1	Translation 2
a warm season	v teplé sezóně	léto

Table 6: noun phrase “a warm season”

As can be seen from the table above, Translation 1 uses literal translation. The only change that occurs is within the sentence structure, as the preposition *v* is added because of the usage of locative in the Czech language. The elements of the noun phrase are translated with their respective equivalents. Translation 2 uses optional transposition of the entire noun phrase as it is translated by one noun *léto*. Even though, originally, the noun phrase *warm season* is used, the meaning of it are those warmer months when more tourists occur, which is in essence summer. Therefore, the transposition is completely sufficient and corresponds to the present-day language.

Original	Translation 1	Translation 2
to the country	na venkov	za městem

Table 7: noun phrase “to the country”

In this case, Translation 1 uses literal translation. Both the preposition *to* and the noun *country* are translated by their closest Czech equivalents. The sentence structure is the same and thus the meaning is left untouched. On the contrary, Translation 2 uses modulation. The noun phrase is translated rather by a variation of the original meaning, as the respective words are not complete equivalents. The point of view also changes, which might be noticeable from the different preposition *za* which changes the sentence structure. The meaning of the new Czech phrase is quite similar, yet Translation 1 captures it better by keeping the closest equivalents.

Original	Translation 1	Translation 2
an old Dodge	starého dodge	křaplavou fordku

Table 8: noun phrase “an old Dodge”

From this table, it can be seen that translation 1 uses literal translation. Both the premodifier and the head are translated as the same part of speech. The noun *Dodge* may be even labelled as a calque, since it is not translated with any equivalent whatsoever, but rather borrowed from the English language. On the other hand, translation 2 uses transposition. The adjective *křaplavou* adds expressivity in the target language and it hyperbolizes the fact that the car is very old. The noun *fordku* seems more appropriate to the present-day reader, since it is better known than *Dodge*. Concerning the suitability, translation 2 seems more adequate, as the meaning is not shifted greatly, moreover the choice of the respective approach may be significant for the reader to understand the message underneath the noun phrase correctly.

Original	Translation 1	Translation 2
to West Egg village	do vesnice Západní Vejce	do Západního Vejce

Table 9: noun phrase “to West Egg village”

In this case, Translation 1 translates the noun phrase literally, the only change that is made is the rearrangement of the noun *village*, however, that is syntactically necessary in the target language. Translation 2 omits the noun *village* completely and does not replace it with any equivalent. This pattern of omitting words is typical for Translation 2, as shown in the following analyses. The fact that West Egg is a village is significant for the meaning, hence it adds important information to the reader. Therefore, omitting this noun might influence the imagination of the reader and thus it is a notable change. Due to the above, Translation 1 appears to be more appropriate.

Original	Translation 1	Translation 2
so much fine health	tolik kypícího zdraví	bujaré zdraví

Table 10: noun phrase “so much fine health”

It may be noticed from the table above that Translation 1 uses literal translation as it uses corresponding Czech equivalents for all elements of the noun phrase. The meaning is kept the same, thus the translation is adequate. Translation 2 omits the premodification *so much* completely and translates only the rest of the noun phrase *fine health*. This part is also translated literally, finding another, and also suitable Czech equivalent to express the adjective *fine*. These findings provide support that in the matter of appropriateness, both translations appear sufficient, however, Translation 1 keeps the expression of the amount of health and thus seems closer to the original.

Original	Translation 1	Translation 2
that most limited of all specialists, the "well-rounded man"	tím nejspecialisovanějším odborníkem, člověkem všestranného rozhledu	tím nejomezenějším specialistou na světě čili jak se říká - všestranně obeznámeným člověkem

Table 11: noun phrase “that most limited of all specialists, the “well-rounded man””

In this example, it can be seen that Translation 1 misunderstood the original noun phrase and misinterpreted the premodification of the head of the noun phrase. The adjective phrase *most limited* is crucial to describe the rest of the noun phrase, yet it is omitted. Another problem with this approach is that it changes the meaning, hence the entire premodification of the head is translated into the opposite meaning. This may cause confusion to the reader, as the narrator suddenly says something that was not his intention and does not correspond with his monologue. Translation 2 translates all the parts of the noun phrase, therefore the original meaning (that the well-rounded man is actually not a specialist at all) is kept. It even adds a Czech phrase *čili jak se říká* which implies the irony with which the narrator speaks. The second part of the noun phrase, *well-rounded man*, is translated by a periphrasis in Translation

1, as a new noun *rozhledu* is created to express the adjective *well-rounded*. By contrast, Translation 2 stayed closer to the original in the matter of word class, even though the original adjective *well-rounded* was separated into an adverb *všestranně* and adjective *obeznámeným*. The different choices of translation of the second part of the noun phrase do not create any false interpretation in either possibilities, however, the findings about the translation of the first part of the noun phrase suggest that Translation 2 is more suitable, as it carries the original meaning more precisely.

Original	Translation 1	Translation 2
perfect ovals	dokonalé ovály	dokonale oválná

Table 12: noun phrase “perfect ovals”

Translation 1 uses literal translation as its approach. Both parts of the noun phrase are kept in the same word class and are translated with corresponding Czech equivalents. On the other hand, Translation 2 substitutes both the premodifier and the head of the phrase. The premodifying adjective becomes an adverb *dokonale* and the noun is transformed into an adjective *oválná*. It must be noted that those changes are only lexical and do not affect the overall meaning of the message. For this reason, both translations are suitable and do not influence the reader into false interpretation.

Original	Translation 1	Translation 2
my house	můj dům	domek

Table 13: noun phrase “my house”

Translation 1 uses literal translation, as it translates the original noun phrase with the most adequate Czech equivalents and keeps the parts of speech the same. It does not affect the meaning and may be considered as an adequate translation. Translation 2 also translates the noun phrase literally, however, it omits the premodification *my*. This pattern is shown as repetitive for Translation 2 and is discussed in more detail in the conclusion of this chapter. In contrast to Translation 1, Translation 2 translates the noun *house* by a Czech diminutive

*domek* which might add to the vision of a small house. The fact that *my* is omitted also changes the point of view of the narrator, as it makes him seem more depersonalised from the object. This being said, Translation 1 seems more appropriate.

Original	Translation 1	Translation 2
on the evening	toho večera	toho dne

Table 14: noun phrase “on the evening”

In this case, the approach of Translation 1 is literal translation. All the parts of the original noun phrase are translated with suitable Czech equivalents and the meaning is kept identical. Translation 2 translates the premodification *on the* in the same way, however, the noun *evening* is translated rather by modulation, as *dne* is not a direct equivalent for *evening* in Czech language. This choice might affect the reader, as *day* is a broader term than *evening*, thus whatever the narrator feels about this particular moment in time would be prolonged. For this reason, it changes the message behind the noun phrase and is a questionable alternative.

Original	Translation 1	Translation 2
their house	jejich dům	dům

Table 15: noun phrase “their house”

It might be observed that literal translation is a frequent approach for Translation 1, as it is the technique in this case as well. The meaning is left untouched and the translation is appropriate. Translation 2 also shows its pattern, as it once again omits the premodification, which in this case is the pronoun *their*. This causes a slight shift in meaning, because the point of view of the narrator might seem as a more distant one. It should be noted that the shift is indeed a small one, probably unnoticeable by an average reader. Therefore, Translation 2 is not that problematic, nevertheless Translation 1 is more suitable in the matter of keeping the meaning without any possibilities of doubtful interpretation and it is a safer approach of translation.

Original	Translation 1	Translation 2	Alternative solution
since his New Haven years	od té doby, co býval v New Haven	za tu dobu, co uplynula od New Havenu	za ta léta

Table 16: noun phrase “since his New Haven years”

In this example, both translations use modulation by adding a subclause. However, both subclauses differ syntactically. First, Translation 1 is examined. The premodification, an adverb *since*, and the head of the noun phrase *years* are joined together into *since years*, which is translated as *od té doby*. The rest of the noun phrase is adjusted into a subclause. The pronoun *his* is omitted completely, however, the fact that it is a *he* the narrator is talking about is kept in the sentence structure by maintaining *he* as an unexpressed subject of the sentence. This can be noted by the form of the added verb *býval* which is in masculine gender. Comparably, Translation 2 takes *since* and *years* and connects them into *za tu dobu*. The Czech equivalents were chosen identically, even though there would be a greater variety applicable. Eventually, the only thing in which this part differs from Translation 1 is the grammatical case. The subclause itself differs syntactically by choosing a subject in another grammatical gender. The pronoun *his* is not translated in any way and the subject moves into a noun *dobu*, as the verb *co uplynula* is in feminine gender. Even though there were slight differences between the two translations, the technique is very similar and thus even their appropriateness is justifiable in the same way.

Original	Translation 1	Translation 2
the windows (were ajar...)	okna	otevřená okna

Table 17: noun phrase “the windows”

For this case, the following verb phrase was necessary to be presented, as it was used in Translation 2. The original noun phrase consists of a premodifier *the* and the head *windows*, which is translated literally in Translation 1 by a Czech equivalent *okna*. On the other hand, Translation 2 combines the noun phrase with the following verb phrase and uses transposition

as its translation approach. The verb phrase *were ajar* is transposed into an adjective *otevřená* and it is even put in the position of a premodifier, as it stands in front of the head, *okna*. Translation 1 translated literally even the verb phrase, as the sentence continued: “Okna byla dokořán [...]” (Fitzgerald 1960, 27). On the contrary, translation 2 uses transposition as it changes the verb phrase *were ajar* into an adjective *otevřená*. Even though there is a shift in the word class, the meaning is kept the same and it does not affect the reader's interpretation.

Original	Translation 1	Translation 2	Alternative solution
their dresses	šaty	bílé šaty	jejich šaty

Table 18: noun phrase “their dresses”

Translation 1 uses literal translation as its approach, however, it completely omits the premodifier *their*. The head of the noun phrase *dresses* is translated with an appropriate Czech equivalent. Since this noun phrase is preceded with a sentence in which the narrator talks about *them*, the pronoun *their* is not so necessary to understand the meaning of the message and the ownership of the dress. Therefore, the final translation carries the same meaning and it is a suitable one. On the other hand, Translation 2 also omits the premodifying pronoun *their*, yet transposes it with an adjective *white*. This adjective is not an addition to the original meaning, as the colour of the dress is mentioned in the previous sentence preceding this noun phrase: “They were both in white, and their dresses were [...]” (Fitzgerald 1986, 9). Subsequently, this sentence is omitted completely and replaced by the adjective *white* that premodifies the noun *šaty*. In Translation 1, this sentence is translated literally thus there is no need to move the adjective elsewhere. This example shows an interesting possibility of approaching the same noun phrase to differentiate from the earlier translation.



Original	Translation 1	Translation 2
to the whip	šlehání	-

Table 19: noun phrase “to the whip”

In this case, a wider context is necessary to decide the appropriateness of each translation. The noun phrase *to the whip* is a part of the following sentence: “I must have stood for a few moments listening *to the whip* and snap of the curtains [...]” (Fitzgerald 1986, 9; emphasis added). Both the whip and the snap are used to describe what kind of sounds the curtains made, and in this part the translations differentiate. While Dorůžka in Translation 1 translates both the whip and the snap: “Chvíli jsem zůstal stát a naslouchal šlehání a pleskotu záclon [...]” (Fitzgerald 1960, 27), Červenka and Tomský in Translation 2 completely omit the whip and do not translate it nor substitute it in any way: “Chvíli jsem zůstal stát a naslouchal pleskání záclon [...]” (Fitzgerald 2011, 17). It is questionable whether both nouns are necessary, as they seem to describe the same phenomena. It is possible that the reader would not picture a notably different situation without the noun *whip*. Even though a gap of meaning is created while omitting a word from the speech of the narrator, in this case it does not shift the meaning greatly, as there is still the second noun which describes the situation. However, Translation 1 uses literal translation and keeps all the parts of the noun phrase, thus it does not cause any unclarity and may be easily labelled as suitable.

Original	Translation 1	Translation 2
turbulent emotions	bouřlivé city	je do krajnosti rozrušená

Table 20: noun phrase “turbulent emotions”

In this case, Translation 1 chose literal translation as its approach. Both parts of the noun phrase are translated with their respective Czech equivalents and the final translation carries the same meaning. On the other hand, Translation 2 uses transposition and modulation. All the parts are replaced with a different word class, the message is varied and the point of view is changed. The consequences concern rather the speech of the narrator, as it changes his

perspective. However, for the reader the change is negligible, because the choice of the Czech expression is of very similar meaning to the original noun phrase. Therefore, this approach might be considered as an original way of translating the same noun phrase differently.

Original	Translation 1	Translation 2	Alternative solution
with an utterly abandoned feeling	bylo mi úplně všechno jedno	cítala jsem se totálně opuštěná	s naprostým pocitem opuštěnosti

Table 21: noun phrase “with an utterly abandoned feeling”

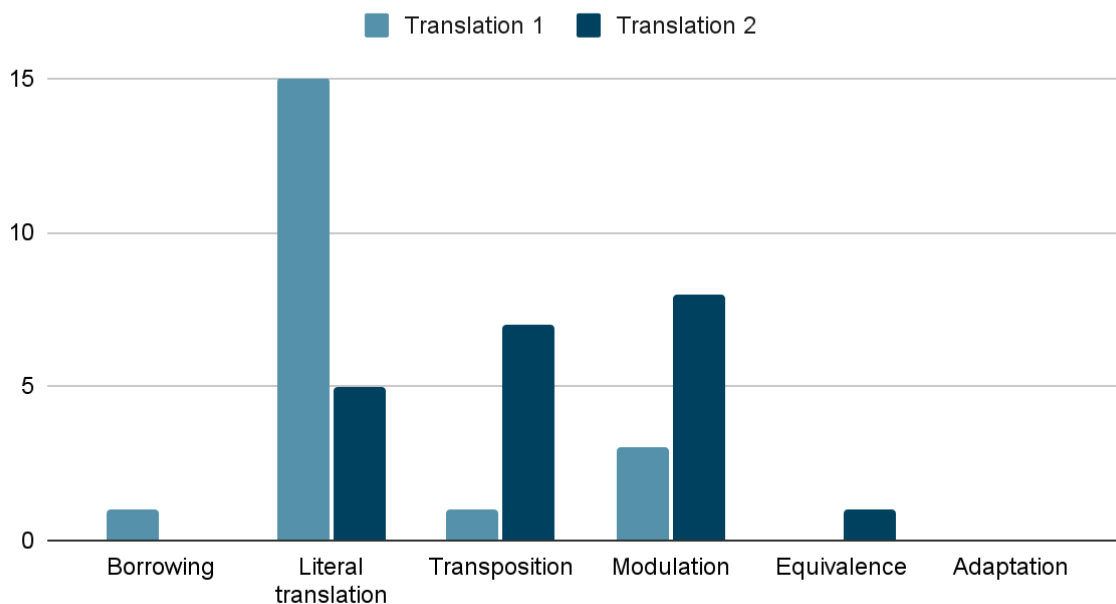
In this example, both translations use transposition and modulation. Similarly, they use a verb to transpose the noun *feeling*, in Translation 1 with *bylo mi* and in Translation 2 with *cítala jsem se*. Next, Translation 1 modulates the rest of the phrase *with an utterly abandoned* into *úplně všechno jedno*. On the contrary, Translation 2 translates *utterly abandoned* literally, only with the change of point of view – it is not the feeling that is utterly abandoned, but the speaker of the sentence. Concerning the semantic changes, the context of this noun phrase is as follows: “Well, she was less than an hour old and Tom was God knows where. I woke up out of the ether *with an utterly abandoned feeling*, and asked the nurse right away if it was a boy or a girl [...]” (Fitzgerald 1986, 16; emphasis added). It can be noticed that Translation 1 created a false interpretation. From the speech of the character it is apparent that she felt lonely, unloved, perhaps rejected or unwanted because of the absence of her husband. However, Translation 1 describes her feelings as *bylo mi úplně všechno jedno* which suggests that she has accepted the situation and does not mind Tom not being there with her. On the contrary, Translation 2 keeps the same message behind her feelings as the original, with the suitable Czech equivalents *cítala jsem se totálně opuštěná*. Those findings indicate that Translation 2 is the only appropriate one. An alternative solution was added to show that the noun phrase did not need to be modulated to be meaningful.

Original	Translation 1	Translation 2
a gentleman	gentleman	že má úroveň

Table 22: noun phrase “a gentleman”

Translation 1 uses borrowing, since the noun phrase is not translated at all. The word *gentleman* is well-known and used quite frequently in the Czech language, thus this choice is an appropriate one. Further analysis shows that Translation 2 chose equivalence, as it uses periphrasis, because the noun *gentleman* is being described by how the person who is a gentleman behaves. This choice might seem unnecessary at first, as the word *gentleman* on its own is appropriate enough. However, concerning the context of the message, and concerning the speaker of it, the conclusion that this choice is an appropriate one might occur. This noun phrase is used when Myrtle talks about her husband: “I married him because I thought he was a gentleman [...]” (Fitzgerald 1986, 29). The character of Myrtle is not described as very elegant throughout the book, rather as graceless and loud, and her language might support that idea by being rather colloquial. It is a pattern of Translation 2 to translate Myrtle's speech as everyday common language. It must be noted that even though such personality might be assigned to Myrtle by the reader, and the translator even supports that by the choice of language devices, the author of the original did not use such expressives when letting Myrtle speak. Therefore, it is questionable whether this technique supports the story and the personalities of the characters or rather moves it in a way that the translator suggests.

## Methods used when translating pre-modified noun phrases



*Figure 1: Comparison of methods used by translation 1 and translation 2 when translating pre-modified noun phrases*

Chapter 3.1 has identified the translation methods used in the case of translating pre-modified noun phrases. As can be seen from Figure 1, both translations used various methods, however, what stands out clearly for Translation 1 is the method of literal translation, as it has been used in most samples. Focusing on Translation 2, the proportion of different methods seems more equal. Opposed to translation 1, literal translation has been used only five times, leaving it as the second least used method. Moreover, in such cases, Translation 2 shows a pattern of omitting words, thus translating literally only the head of the noun phrase and differentiating in that way from Translation 1. This is illustrated in Table 9, Table 13 and Table 15. In most cases, Translation 2 applied transposition or modulation, thereby methods that require a more elaborated style of thinking. As a result, many of the translations may seem more appealing to the Czech reader, as they reflect the variety of Czech language. In other cases, it is questionable whether the choice of Translation 2 was not simply motivated by the need of creating a different version than Translation 1 already has. Overall,

these results imply that both translations used different strategies and created a pattern for their work.

## 3.2 Post-modified noun phrases

Post-modified noun phrases made 212 out of all the examined noun phrases. This category consists of solely post-modified noun phrases with no pre-modification whatsoever. The kind of post-modification varied, with both finite and non-finite clauses used and prepositional or adverbial phrases. The division did not work with each of the respective post-modifications separately, except for restrictive relative clauses, which were analysed individually, because a significant tendency has been noticed in this group. All the other types of post-modification belong into the same category.

### 3.2.1 Post-modified

Original	Translation 1	Translation 2
(will have) control of things	se ke kormidlu dostanou	budou brzo vládnout

Table 23: noun phrase “control of things”

In this example, both translations used equivalence, however, to different extents. Translation 1 expresses the noun phrase with a Czech idiom as well, opposed to Translation 2 which transposes *control of things* with a single verb *vládnout*. It should be noted that this transposition is obligatory in this case, hence to translate *control of things* literally such as *mít kontrolu nad všemi věcmi* may lead into an awkward utterance. Additionally, it adds an adverb *brzo* which is not present in the original text. This might shift the meaning, as it suggests some kind of time pressure. Comparing those two approaches, it seems that Translation 1's choice is more suitable, as it keeps the expressivity of the source text and keeps an idiom in a place where it is possible in the target language as well.

Original	Translation 1	Translation 2
a bird on the lawn	na trávníku je pták	na trávníku je ptáček

Table 24: noun phrase “a bird on the lawn”

From the table above it may be seen that Translation 1 uses literal translation. All the parts are translated with their respective Czech equivalents. The only thing that is changed is the word order, however, it is an essential move, as the final translation respects the Czech grammar. Translation 2 seems to follow the same approach, with the only difference being the diminutive of the bird. The noun phrase *a bird on the lawn* is used in a direct speech of Daisy, a very feminine character of the book. This diminutization might support the perception that the reader has of her based on her previous actions. Therefore, this linguistic choice is an appropriate one that shifts the meaning in the correct way. This being said, Translation 2 used an original technique that both kept the meaning and also deepened the characteristics of an expressive character.

Original	Translation 1	Translation 2
the subject of stables	námět stájí	stáje

Table 25: noun phrase “the subject of stables”

In this case, Translation 1 uses literal translation. All the parts of the noun phrase are translated correctly into Czech equivalents and keep the same message, therefore, it is appropriate. On the other hand, Translation 2 omits *the subject of* completely. The context of this noun phrase is as follows: “[...] *the subject of the stables*, in fact, all subjects, vanished into air.” (Fitzgerald 1986, 15; emphasis added). It can be noticed that the noun *subject* is mentioned twice in the sentence, which is also what Translation 2 takes into consideration and apparently what is the reason for the omitting, as it translates the second mentioning: “[...] *stáje* byly zapomenuty, vlastně všechny náměty k hovoru vyvanuly.” (Fitzgerald 2011, 26; emphasis added). Therefore, this approach of omitting is not shifting the meaning greatly and it is only mentioned as it is a repetitive pattern for Translation 2.

Original	Translation 1	Translation 2
a vigil beside a perfectly tangible body	držet vigilie nad nějakou zcela hmatatelnou mrtvolou	držet stráž nad opravdovou mrtvolou

Table 26: noun phrase “a vigil beside a perfectly tangible body”

In this example, Translation 1 uses literal translation as its approach. However, the literacy is taken quite strictly, which can be proved in the following parts: *a vigil* is translated as *vigilie*, which seems almost as a borrowed word. The second part which might be taken too literally and thus become confusing to some readers, is the adjective *tangible*. The translation *hmatatelnou* is correct, however, it would be more suitable in a different context. The phrase *nějakou zcela hmatatelnou mrtvolou* seems rather unusual. Translation 2 uses literal translation as well, however, its choice of Czech equivalents is more suitable and the translation as such is of a better understanding. When noting the problematic parts in the previous translation, *a vigil* is translated as *stráž* in this case, which is a word of a clearer meaning that the reader will recognize. The adjective *tangible* is translated as *opravdovou*, which once again captures the meaning of the original in a better equivalent that is not distant for the reader. Therefore, Translation 2 might be labelled as the more suitable one.

Original	Translation 1	Translation 2
time for this good girl to go to bed	je čas, aby tahleta hodná holčička šla do postele	tahleta hodná holčička už musí do postele

Table 27: noun phrase “time for this good girl to go to bed”

In Translation 1, the respective parts of the noun phrase are translated literally, with no shift in meaning, however, syntactic changes appear. The noun phrase is modulated, as all the elements following the head *time* are changed into a subclause. On the other hand, Translation 2 does keep the sentence structure the same. Nevertheless, it makes changes as well, specifically lexical changes. It omits the head *time*, yet transposes it with a verb *musí* in order to keep the same meaning. Therefore, the translation is suitable and only shows the repetitive tendencies of each translator.

Original	Translation 1	Translation 2
in pools of light	v tůních světla	v kuželech pouličních lamp

Table 28: noun phrase “in pools of light”

As shown in the table above, Translation 1 uses literal translation as its approach. All parts of the noun phrase are translated with their respective Czech equivalents. Using literal translation while translating a metaphor could be problematic, however, in this case Czech language allows the translator to do so, because a same metaphor with the same lexical items exists in Czech as well. Therefore, Translation 1 is an appropriate translation that carries the same meaning and keeps the diversity of the language. Turning now to Translation 2, it can be seen that it modulates the message. There is no single word that would correspond to the original noun phrase and the translator tries to express the metaphor in a different way. If a greater context is shown: “[...] and in front of wayside garages, where new red gas-pumps sat out *in pools of light* [...]” (Fitzgerald 1986, 26; emphasis added), it may be quite understandable that the narrator is talking about the light that occurs around the street lamps. Therefore, the choice of Translation 2 to add *pouličních lamp* into the translation seems reasonable. However, this choice rather shatters the metaphor, as what is supposed to be only pictured in one's mind is already being described by words. These findings suggest that even though Translation 2 tried to grasp the metaphor more creatively, and came with a stimulating outcome, it changed the original mystery of the text. For that reason, Translation 1 appears to be more suitable.

Original	Translation 1	Translation 2
(wiping) his hands on a piece of waste	otíraje si ruce kouskem makulatury	utíral si ruce do starého hadru

Table 29: noun phrase “his hands on a piece of waste”

What can be clearly seen in the table above is that Translation 1 uses literal translation. The present continuous form of the verb *wiping* is kept in the Czech version by using a



transgressive form of the verb *otíraje si*. This appearance of the verb might seem archaic at the present time, nevertheless, it is a great way of expressing the continuity of the action. The pronoun *his* is omitted, however, it is not necessary for a correct understanding of the meaning. The rest of the noun phrase is translated literally, thus does not create any shifts in meaning either. What stands out in this translation is the word *makulatury* which is a translation of *a piece of waste*. It is questionable whether the reader would understand the chosen equivalent, as it is not commonly used and may appear archaic. In comparison, Translation 2 chooses the opposite possibilities of translating the before-mentioned parts. The present continuous verb *wiping* is translated into a past simple *utíral si*. The noun phrase *a piece of waste* is translated as *do starého hadru* which is a great example of a well-known and understandable Czech equivalent. Similarly, Translation 2 omitted the pronoun *his*. Comparing the two translations, it can be seen that both used literal translation, yet both captured a certain phenomena in a better way than the other – for Translation 1 it would be the usage of transgressive and for Translation 2 the choice of a more appropriate equivalent. Together these results suggest that both translations are appropriate in their own way, however, both have imperfections that could be improved.

Original	Translation 1	Translation 2
gleam of beauty	po nějakém záblesku krásy	po půvabu

Table 30: noun phrase “gleam of beauty”

The table above shows the repetitive tendencies of each translation. Translation 1 translated all parts of the original noun phrase literally. Additionally, in this particular translation it also added an adjective *nějakém* which might emphasise the fact that there was none. This is a rightful addition, as what precedes this noun phrase is as follows: “[...] contained no facet or gleam of beauty” (Fitzgerald 1986, 22) which puts the gleam of beauty in negation. This translation keeps the same meaning as the original noun phrase, therefore, it is an appropriate one. On the contrary, Translation 2 uses optional transposition. Instead of

translating all three parts of the noun phrase, it chooses to use a single equivalent *přívab*. This is an appropriate synonym, however, it reduces the richness of the original noun phrase when it is not necessary. Translation 1 keeps a more accurate version of the noun phrase, and even though its approach might seem as a simple choice, it is convenient as it respects both the grammar of the target language and the meaning of the original phrase. Translation 2 tried to translate the noun phrase differently, yet it led into less accurate translation.

Original	Translation 1	Translation 2
(there was) an incessant clicking as innumerable pottery bracelets jingled up and down upon her arms	(rozeznělo se) cinkání nesčetných keramických náramků na jejích pažích	rozcinkaly se spousty keramických náramků, které měla na pažích

Table 31: noun phrase “an incessant clicking as innumerable pottery bracelets jingled up and down upon her arms”

In this example, Translation 1 differs from Translation 2 in a number of important ways. First of all, it can be seen that Translation 1 makes syntactic changes within the sentence. The original noun phrase is a part of a main clause which is post-modified by a subordinate adverbial clause. In the Czech translation, the noun phrase is not post-modified by any kind of subclause at all. Instead, the verb of the original subclause *jingled up* is omitted and the head of the noun phrase *clicking* is simply post-modified by the other elements that are now a part of the same clause. Another variation that stands out is the matter of keeping the words without any lexical changes. Most of the words are translated with synonyms of the same part of speech in both translations, except the head of the noun phrase. Translation 1 kept the same word class and the chosen Czech equivalent is also a deverbal noun *cinkání*. In contrast, Translation 2 transposes the noun by a verb *rozcinkaly se*. When taking a closer look at the respective translation, it may be noticed that this verb transposes the entire clause *there was an incessant clicking* as there is no other verb present. Considering the matter of syntax in Translation 2, it can be seen that a subclause is kept, however, in a

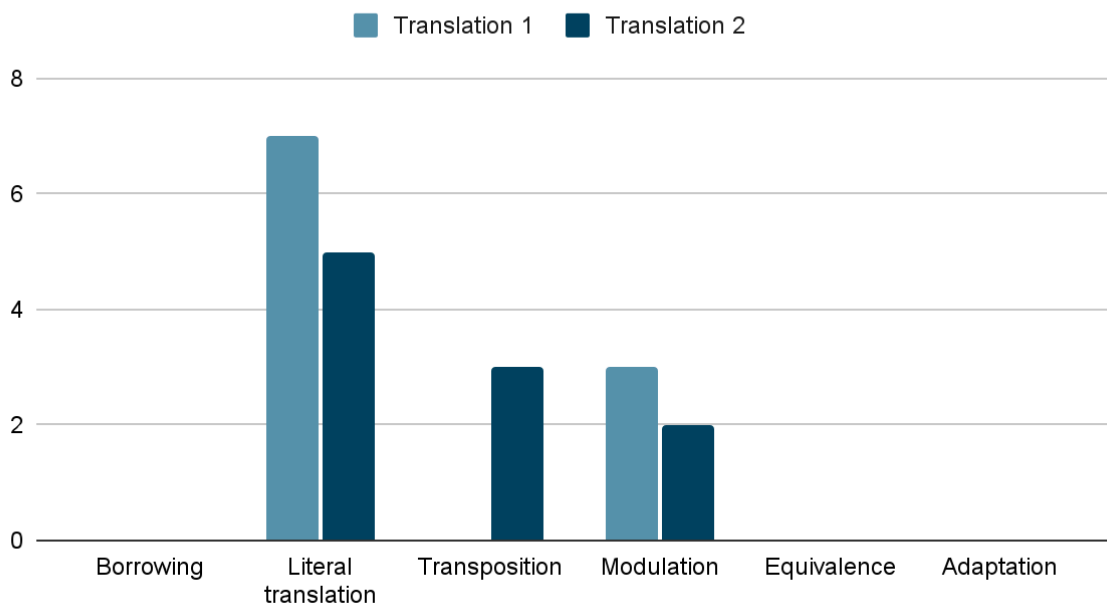
different place within the sentence. A possible explanation for this might be that it is an attempt on how to keep the verb *jingled up* that describes the action of the bracelets. If so, it is translated quite vaguely as *měla* when there would be other suitable verbs to describe the action more properly, for example *vysely na pažích* or *pohybovaly se na pažích*. These results indicate that both translations used a variety of multiple approaches, such as literal translation and modulation in Translation 1 and transposition, literal translation and modulation in Translation 2.

Original	Translation 1	Translation 2
George B. Wilson at the gasoline pump	Jiří B. Wilson u benzinové pumpy	George B. Wilson u benzinového čerpadla

Table 32: noun phrase “George B. Wilson at the gasoline pump”

In this case, both translations chose literal translation as their approach, only with slight changes. Translation 1 translates the first name of the character in its Czech variation. This technique is a pattern of Translation 1, as it appears throughout the entire book and many, yet not all characters, are named by the Czech cognate name. On the other hand, Translation 2 keeps the name in its English version. The second slight change between these two translations is the chosen equivalent of the noun *pump*. Translation 1 borrows the word and translates it as *pumpa* which is a well-spread word in the target language, thus it is an appropriate one. Translation 2 chooses the word *čerpadlo* which is adequate as well, however not so widely-used as *pumpa*. It seems possible that this difference was made due to the try of a new translation compared to the older one. It must be noted that both translations are appropriate, thus this analysis has only revealed their patterns.

## Methods used when translating post-modified noun phrases



*Figure 2: Comparison of methods used by translation 1 and translation 2 when translating post-modified noun phrases*

Chapter 3.2 has identified the translation methods used in the case of translating post-modified noun phrases. What stands out in Figure 2 is that the proportion of various methods is not as widely distributed as it has been in Figure 1. However, Translation 1 has proved itself to prefer literal translation, since it used the respective approach in most samples of this group as well. The second and only used approach was modulation, in one case mandatory and in others optional. On the contrary, Translation 2 has used transposition in a few cases, thus furthered itself from the original. The amount of literal translation has risen for Translation 2, however, it kept its pattern of trying to choose different synonyms, in one case using a diminutive and in another one even omitting a word and making the translation shorter. When comparing the translations, a remarkable difference has been observed, and that is the different approach to translating proper nouns, specifically the names of the characters. This phenomenon is discussed in more detail in Table 32 and Table 48. This chapter has

shown that literal translation may be regarded as a pattern for Translation 1 and proved more evidence that Translation 2 is using rather multiple methods.

### 3.2.2 Post-modified with relative clause

Original	Translation 1	Translation 2
the kind of voice that the ear follows up and down	byl to hlas, jaký ucho sleduje, když jeho kadence stoupá a klesá	její uhrančivý hlas stoupal a klesal v kadencích

Table 33: noun phrase “the kind of voice that the ear follows up and down”

This example shows a different syntactic approach in both translations. Translation 1 seems to be syntactically closer to the original, as the structure of the complex sentence is kept similarly. It even adds another clause, thus the Czech translation is kept as a complex sentence. In the matter of lexical changes, it transposes the adverbs *up* and *down* with Czech verbs *stoupá* a *klesá*. The noun *kadence* is added in order to keep the meaning precise. Translation 2 changes the syntactic structure completely, as the translation is made up of one sentence only. It is active in the lexical changes as well, as it adds two new words to the noun phrase – the pronoun *hers* and the adjective *uhrančivý*, which might influence the picture the reader creates of the voice. The adverbs *up* and *down* are transposed similarly as in Translation 1, by verbs, except in Translation 2 those verbs are used in past tense *stoupal* and *klesal*. Overall, Translation 2 reduces the sentence model, however, it manages to carry the meaning the same way as Translation 1 does. Therefore, both translations seem appropriate.

Original	Translation 1	Translation 2
a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens; where ashes take the forms of houses and chimneys and rising smoke	fantastická farma, kde popel roste jako pšenice a vytváří hřebeny, kopce a groteskní zahrady, kde popel nabývá podob domů, komínů a stoupajícího kouře	fantaskní hospodářství, kde roste popel jako pšenice a vytváří hřbety, pahorky a bizarní zahrady. Popel tady na sebe bere podobu domů i s komíny a sloupy stoupajícího kouře

Table 34: noun phrase “a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens; where ashes take the forms of houses and chimneys and rising smoke”

This case shows a repetitive pattern for Translation 2 – changing the syntactic structure. The sentence is divided into two, instead of keeping the original complex model. This method is used multiple times by Translation 2, as might be noted in Table 36. In contrast, Translation 1 keeps the entire structure the same and the entire post modification by multiple clauses is kept. It can be noticed that even the word order is kept the same way, whereas in Translation 2 the variability of Czech word order is used for its translation – *kde popel roste jako pšenice* compared to *kde roste popel jako pšenice*. Apart from that, the translations differ in the chosen Czech equivalents, however, in both cases the equivalents carry the same meaning and are appropriate.

Original	Translation 1	Translation 2
a brown figured muslin, which stretched tight over her rather wide hips as Tom helped her to the platform in New York	z hnědé vzorkované šatovky, které se jí kolem poněkud širokých boků pevně napínaly, když jí Tom pomáhal vystoupit na nástupišti v New Yorku	z hnědého květovaného mušelínu, a když jí Tom pomáhal z vlaku, bylo vidět, jak se jí kolem širších boků pevně napínají

Table 35: noun phrase “a brown figured muslin, which stretched tight over her rather wide hips as Tom helped her to the platform in New York”

Translation 1 uses literal translation as its approach, as it keeps all parts of the noun phrase and does not change the syntactic structure either. Therefore, the meaning is left

untouched and the translation as such appears as an appropriate one. Translation 2 uses certain aspects of literal translation, as many parts of the noun phrase are translated word by word, however, the message is also modulated, as a clause that shifts the point of view is added: *bylo vidět*. The order of the clauses is also changed compared to the original, thus Translation 2 creates some syntactic changes. However, those changes are delicate and natural, therefore they are acceptable and would not create a false or inadequate picture of the described situation in the head of the reader. Those presented results suggest that both translations are appropriate and point out the different patterns of each translator.

Original	Translation 1	Translation 2
(settled) down into Mrs. Wilson's lap, where she fondled the weather-proof coat with rapture	(usadil se) paní Wilsonové na klíně a ona se začala nadšeně mazlit s jeho nepromokavým kožichem	(usadil se) paní Wilsonové na klíně. Ta začala jako u vytržení muchlat jeho plstnatý kožíšek.

Table 36: noun phrase “down into Mrs. Wilson's lap, where she fondled the weather-proof coat with rapture”

In this example, Translation 1 uses literal translation and lexically there are no great shifts. However, the sentence model is not kept the same, as the subclause is replaced with a main clause. This creates a compound sentence, in which the clauses are connected by a conjunction *and*. When putting the attention on Translation 2, the reduction of the sentence model, previously used by Translation 2 as mentioned in Table 34, can be noticed. The subclause is transformed into another main clause, divided by a full stop from the first one. As a consequence, the original compound sentence is changed into two simple sentences. What is striking about Translation 2 is the choice of the equivalent *plstnatý*. This word is quite unusual and today's reader might have difficulties to understand its meaning. This choice is unexpected as it is used in the newer translation, where a word rather frequently used in the present day would be expected. The original adjective *weather-proof* is not archaic either, thus there was no need to use an uncommon adjective in the target language. Alternatively,

Translation 1 translates this adjective as *nepromokavý* which is certainly a more suitable Czech equivalent with a meaning that is clear to everyone. For this reason, Translation 1 seems to be a more adequate one.

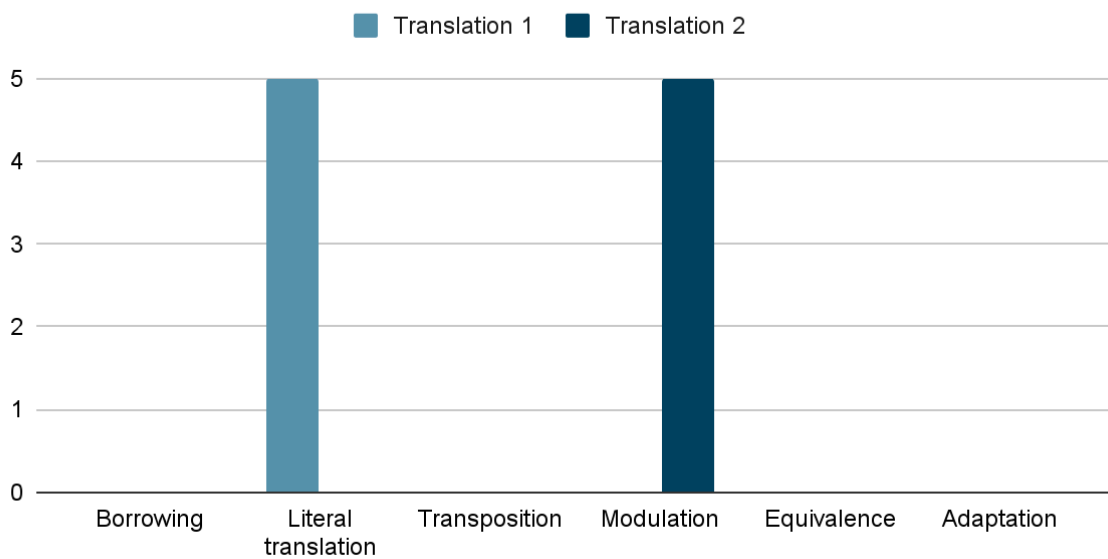
Original	Translation 1	Translation 2
by people who ought to know	lidé, kteří by se v tom měli vyznat	o Catherine říkají, že je moc hezká

Table 37: noun phrase “by people who ought to know”

A greater context needs to be shown in order to properly understand the differences between the two translations. The examined noun phrase is part of the following sentence: “I’ll telephone my sister Catherine. She’s said to be very beautiful *by people who ought to know*.” (Fitzgerald 1986, 24; emphasis added). Translation 1 uses literal translation, as the noun phrase is translated word by word with suitable Czech equivalents. The entire context is translated as “Zatelefonuju sestře Kateřině. Lidé, kteří by se v tom měli vyznat, o ní říkají, že je velmi hezká.” (Fitzgerald 1960, 49). The word order in the second sentence is changed, however, that is an acceptable step in the Czech language, as it allows various word orders. The meaning of the noun phrase is kept the same and therefore it is a suitable solution. On the other hand, Translation 2 mixes multiple meanings given in the two sentences and modulates the noun phrase as such. The final translation is as follows: “Zavolám sestře. O Catherine říkají, že je moc hezká.” (Fitzgerald 2011, 38). It even seems that the noun phrase is omitted completely, as the Czech translation works with rather the first part of the original sentence *She’s said to be very beautiful*.



## Methods used when translating post-modified noun phrases by a relative clause



*Figure 3: Comparison of methods used by translation 1 and translation 2 when translating post-modified noun phrases by a relative clause*

Chapter 3.2.2 has identified the translation methods used in the case of translating post-modified noun phrases by a relative clause. What is striking about the data in this figure is the high rate of the same method for each translation. This finding confirms a pattern about Translation 1, that is its frequent and preferable usage of literal translation. Similarly, it supports the idea of Translation 2 frequently modulating and rearranging the original text. In the provided samples, Translation 2 mainly changed the structure of a sentence by dividing individual clauses into simple sentences that follow one another, such as in Table 34 and Table 36. In Table 32, the original complex sentence is modulated into one simple sentence. The previously stated patterns of each translation are clearly supported by the current findings.

### 3.3 Equally pre-modified and post-modified noun phrases

This category involves such noun phrases that consist both of premodifiers and postmodifiers. In most cases, this distribution was equal, with around one or two modifiers around the head of the noun phrase. In total, there were 186 noun phrases of this kind.

Original	Translation 1	Translation 2
to the impression of fractiousness	dojem svárlivosti	nepříjemný dojem, jako by ho všechno popouzelo

Table 38: noun phrase “to the impression of fractiousness”

Translation 1 uses literal translation as it substitutes the original noun phrase with two Czech equivalents and keeps the part of speech the same. This results in an appropriate translation that carries the same message as the original. On the other hand, Translation 2 includes two new elements into the translation. Firstly, it adds an adjective *nepříjemný* which shifts the meaning into a more emotional utterance with personal subtext. In addition, instead of translating *fractiousness* by only one word, it makes a syntactic change by creating a subclause to describe the meaning behind this word. This particular syntactic change does not influence the meaning on a greater level, thus it is acceptable.

Original	Translation 1	Translation 2
(send) their love through me	vzkázalo po mně pozdravovat	ji pozdravuje

Table 39: noun phrase “their love through me”

Closer inspection of the table shows that Translation 1 implements literal translation, which is its frequent approach. Even though the message is slightly modulated, it tries to keep all of the elements of the original noun phrase. It might be examined as follows: the verb *send* is translated into a Czech verb *vzkázalo* with a similar meaning, the premodifying pronoun and the head noun *their love* is modulated into a verb *pozdravovat* and *through me* is translated literally by *po mně*. Overall, Translation 1 combines such translating methods that

create a suitable outcome. As mentioned above, its structure is closer to the original and also grammatically correct in the target language, therefore it keeps the narrator's speech as precisely as it may. In contrast, Translation 2 chooses equivalence as it approach, as the final noun phrase is syntactically reduced, yet lexically still carries the same meaning. This method of translation is a reasonable one, because it respects the grammatical rules of the target language and chooses an idiomatically correct equivalent. These results suggest that both translations are suitable and only show different tendencies of each translator.

Original	Translation 1	Translation 2
(I've been lying) on that sofa for as long as I can remember	ani nepamatuju, jak dlouho už ležím na tom gauči	ležím na tom gauči už od nepaměti

Table 40: noun phrase “on that sofa for as long as I can remember”

The table above illustrates two different approaches to translation. Translation 1 makes multiple syntactic changes. For greater context, the verb phrase preceding the noun phrase has been added to the table, thus it can be noticed that the word order of the sentence is changed by reordering those two elements of the sentence. The idiom *for as long as I can remember* is moved to the beginning of the sentence and modulated into a Czech phrase *ani nepamatuju*. The second syntactic change is in the matter of the sentence structure, as the original simple sentence is modulated into a compound sentence. Both the verb phrase and the noun phrase are put in a subclause. These findings suggest that Translation 1 varied the original message, however, only in the question of grammar. There are no lexical shifts and therefore the translation has the same meaning as the original noun phrase. This being said, Translation 1 may be considered an appropriate translation. Translation 2 seems to follow the rules of literal translation, as it translates the elements of the noun phrase one by one with their respective Czech equivalents. The idiom *for as long as I can remember* is modulated into *od nepaměti*, which is a suitable Czech idiom of the same meaning. Together, these findings suggest that the method of Translation 2 is also an adequate one.

Original	Translation 1	Translation 2
(she held us silent) for a moment with a lifted hand	(umlčela nás) na okamžik tím, že zvedla ruku	zvedla ruku, abychom byli ještě chvíli zticha

Table 41: noun phrase “for a moment with a lifted hand”

To analyse this noun phrase properly, the context of the preceding verb phrase is necessary, thus it has been added to the table. Translation 1 uses literal translation as all the elements of the sentence – beginning with the verb phrase – are translated one by one. However, it makes the same syntactic change as in Table 40, that is adding a subclause. In order to translate the postmodifier *with a lifted hand* it modulates it into a subclause *tím, že zvedla ruku*. This change is only grammatical and does not shift the meaning. Therefore, the translation as such is appropriate. On the other hand, Translation 2 uses multiple syntactic changes. The word order is changed completely. The postmodifier *with a lifted hand* is put in the first position in the sentence, the preceding verb phrase *she held us silent* is in the second position *abychom byli ještě zticha* and the phrase *for a moment* as *chvíličku* almost at the end of the sentence. Similarly, Translation 2 adds a subclause as well. Overall, Translation 2 used more syntactic changes than Translation 1 did. It must be noted that those changes do not influence the meaning of the noun phrase, and therefore are acceptable.

Original	Translation 1	Translation 2
(going to play) in the tournament to-morrow	(bude) zítra hrát v turnaji	má zítra turnaj

Table 42: noun phrase “in the tournament to-morrow”

Translation 1 uses literal translation, which is its frequent method. All the parts are translated into their respective Czech equivalents. There is only one syntactic change, which is the different word order, as *to-morrow* is put at the beginning of the sentence. This change is acceptable, as it makes the final translation appear grammatically more natural in the target language. Translation 2 uses modulation as its approach, because it changes the point of view of the message. The verb *to play* is omitted completely and the final phrase is changed into *to*

*have a tournament* instead. The consequences are not likely to be sensed by the readers, as both phrases carry a very similar meaning. Therefore, both methods of translations might be described as suitable ones.

Original	Translation 1	Translation 2
with blind eyes through the smoke	slepýma očima kouřem	očima zaslepenýma kouřem

Table 43: noun phrase “with blind eyes through the smoke”

This table illustrates perfectly the tendency of Translation 1 to use literal translation. When analysing each element of the noun phrase, it may be noticed that the adjective *blind* is translated literally as *slepýma*, which is a correct equivalent, however, would be more suitable in a different context. In this case, a word connection *slepýma očima* is unlikely to be used. What is more common in Czech language is the way how Translation 2 dealt with the noun phrase, and that is *zaslepenýma*. The addition of the prefix *za-* makes it more understandable that the situation of no sight is rather temporary, not permanent. Therefore, this example may show that using literal translation is not suitable in every situation. This being said, Translation 2 seems more appropriate, as it carries the original meaning properly and illustrates a situation that the reader will understand, all done by a simple change of adding a prefix.

Original	Translation 1	Translation 2
a long broken wail of pain	dlouhé, přerývané kvílení bolesti	táhlý, přerývaný hlas

Table 44: noun phrase “a long broken wail of pain”

It is apparent that Translation 1 uses literal translation as its approach, because each element of the noun phrase is translated word by word with suitable Czech equivalents, keeping the same part of speech. This approach is suitable in this context, as it does not shift the meaning in any direction and thus stays a faithful interpretation. Turning now to Translation 2, it may be noticed that the approach of literal translation is used as well,

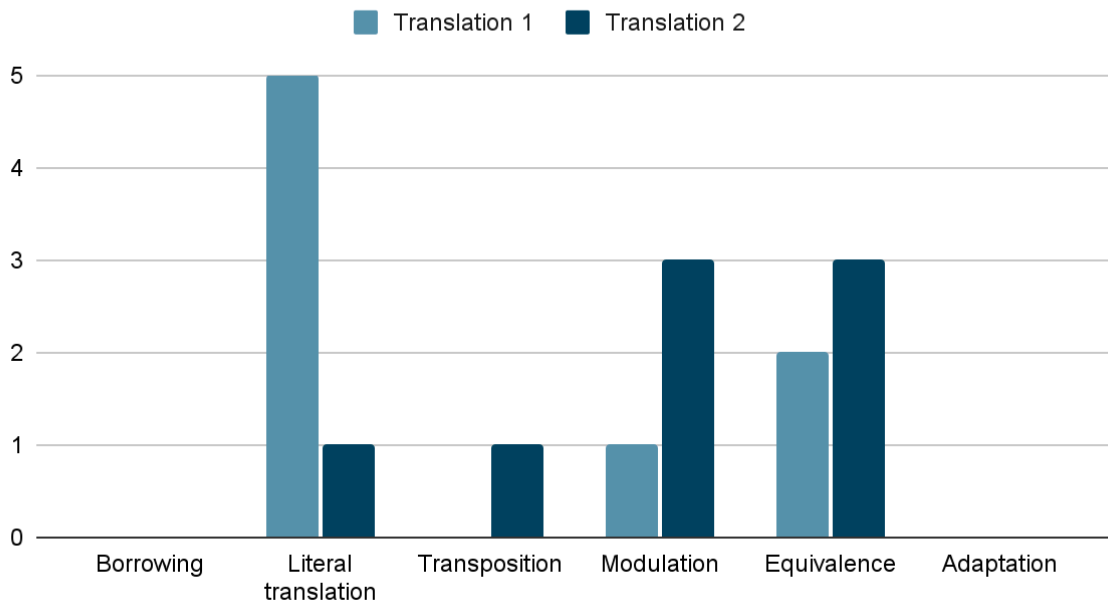
however, with a slight change. It is not used for the entire noun phrase, as the post modification of *pain* is omitted completely. What is translated are the first three elements of the noun phrase, similarly to Translation 1, the part of speech is kept the same. To differentiate from Translation 1, different equivalents are chosen. Concerning the adjectives, the Czech translations are suitable, however, it is questionable whether *hlas* is an appropriate translation of *wail*. The equivalent chosen by Translation 1 *kvílení* seems to capture the meaning of *wail* better, as it is corresponding to the preceding adjectives that describe an unpleasant sound. This intriguing finding may be related to the continuing necessity of Translation 2 to produce a different translation. However, because of that, Translation 2 every so often omits certain parts of the noun phrase that carry essential meaning, as done in this example. Therefore, out of the two presented translations, Translation 1 is more appropriate.

Original	Translation 1	Translation 2
with a great portfolio in his hands	s velkým albem v rukou	v rukou drží ohromné album

Table 45: noun phrase “with a great portfolio in his hands”

In this case, Translation 1 uses literal translation. Both the premodifier *with a great* and postmodifier *in hands* are translated with suitable Czech equivalents in the same part of speech. The same is applicable to the head of the noun phrase, *portfolio*, which is kept as a noun. The only part omitted is the pronoun *his* which is not translated at all. However, it is not a necessary word to understand the message of the noun phrase. Further analysis shows that Translation 2 chooses a different approach, in multiple ways. First of all, the word order is changed, and all the postmodifiers are now pre-modifying the noun phrase as well. Secondly, a verb *drží* is added that is not present in the original noun phrase. This verb is not necessary for understanding, however, it clarifies the action that the person does. As a result, the noun phrase is slightly modulated, yet it carries the same meaning and does not lead into a false interpretation. Therefore, Translation 2 and its approach is suitable as well.

## Methods used when translating equally modified noun phrases



*Figure 4: Comparison of methods used by translation 1 and translation 2 when translating equally modified noun phrases*

Chapter 3.3 has identified the translation methods used in the case of translating equally modified noun phrases. As shown in Figure 4, the variety of methods has spreaded across the chart when translating equally modified noun phrases and may appear similar to Figure 1 concerning the translation of pre-modified noun phrases. Similarly, literal translation is the most used method for Translation 1, followed by a few examples of two other methods, yet it must be noted that equivalence appears to be an obligatory method, as it deals with idioms in Table 39 and Table 40. This finding further supports the idea that Translation 1 uses literal translation as its primary translation method. On the contrary, Translation 2 uses literal translation minimally and chooses rather challenging approaches.

### 3.4 Simple noun phrases

Simple noun phrases were numerously the smallest group. There were thirteen simple noun phrases in total, out of which only three differed in the selected translation approach. Three of them were translated using the same approach, literal translation, and differed only by slightly different equivalents. Seven were translated in the same way. The following analysis examines those examples with different approaches.

Original	Translation 1	Translation 2
conduct	základy chování	základy lidského chování

Table 46: noun phrase “conduct”

The table above illustrates a situation in which both translations chose very similar approaches, differing only with one word. However, because there is an occurrence of a lexical difference, this example has been taken into consideration for further analysis as well. Similarly, both translations use literal translation as their approach, as the word *conduct* is translated by its Czech counterpart. The most striking finding to emerge from the data presented is the addition of the adjective *lidského* by Translation 2. This is a suitable addition, as it describes the kind of conduct, however, it may be seen as redundant, because it is apparent from *základy chování* that what is meant is behaviour of humans. It seems possible that this addition was made only to differentiate from Translation 1. Together these results suggest that the change made by Translation 2 is not necessary for a better understanding, however, its presence is not improper, since it still carries the same meaning as the original.

Original	Translation 1	Translation 2
life	na život	svět

Table 47: noun phrase “life”

This example shows undoubtedly the most dissimilar translations in this category. Translation 1 uses literal translation, since *život* is the closest Czech equivalent to *life* with the



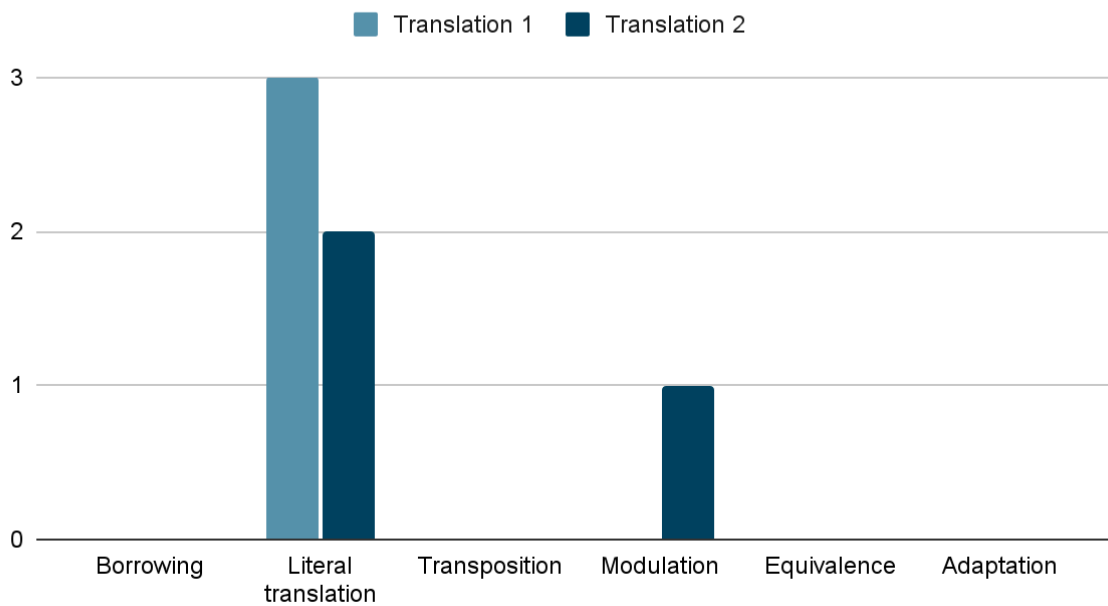
exact same meaning behind it. On the contrary, Translation 2 uses the Czech equivalent *svět*, which has a broader meaning than *život* and shifts the idea behind it. Even though on their own, *život* and *svět* do mean completely different things in the Czech language, it is possible to substitute *život* with *svět* when thinking about the world in a more subjective way. In that way, *my life* and *my world* would carry the same message. Therefore, even though Translation 2 used optional transposition, the translation is acceptable.

Original	Translation 1	Translation 2
Tom Buchanan	Tom Buchanan	Tom

*Table 48: noun phrase “Tom Buchanan”*

In this case, Translation 1 uses literal translation to deal with the noun phrase. There is no Czech variation of the name and it is translated word by word. On the other hand, Translation 2 omits the surname completely. This creates a shift in meaning, as it suggests a different relationship between the characters. When referring to somebody just by their first name, it indicates a closer relation. The narrator of the story refers to Tom Buchanan with both his first name and surname throughout the whole story, which presumes the narrator to be more reserved towards him. Those who have read *The Great Gatsby* will surely acknowledge that there was no strong friendship between the narrator and Tom Buchanan. Therefore, when Translation 2 chooses to omit the surname, a certain discrepancy occurs, since it does not correspond with the aloofness of the narrator. That being said, Translation 1 seems like a more adequate one.

## Methods used when translating simple noun phrases



*Figure 5: Comparison of methods used by translation 1 and translation 2 when translating simple noun phrases*

Chapter 3.4 has identified the translation methods used in the case of translating simple noun phrases. The samples for this analysis are not numerous, as only three noun phrases have been assessed. Nevertheless, the results match those observed in previous chapters. In accordance, Translation 1 uses literal translation as its primary method, in this chapter even in all analysed samples. Translation 2 chose literal translation twice as well, however, it has always modulated its translation to differentiate from Translation 1. In Table 46, it added a word and in Table 48 it omitted a word. This chapter has also provided the reader with the finding of different approaches to translating the names of characters, as in this case, when comparing Table 48 to Table 32 and Table 37, Translation 1 kept the English version of the name opposed to a Czech equivalent, which would be possible as *Tomáš*. Therefore, it seems that the names of the main characters have been kept the same unlike the ancillary characters, whose names have been translated into their Czech counterparts.

Alternatively, Translation 2 has always kept all names as their English versions. Overall, these results support the findings provided in previous chapters about each translation's patterns.

## Conclusion

The aim of this bachelor thesis was to examine two selected Czech translations of *The Great Gatsby*, namely *Velký Gatsby* translated by Lubomír Dorůžka, published in 1960, and *Velký Gatsby* translated by Rudolf Červenka and Alexander Tomský, published in 2011. For a deeper analysis, 48 noun phrases from the first two chapters of the book were chosen. The purpose was to create a valuable set of sample noun phrases that were translated differently. The most striking result to emerge from the data was the repetitive tendency of Dorůžka to use literal translation in most of the examined samples. In contrast, the methods used by Červenka and Tomský varied throughout the analysis. The research question also concerned the appropriateness of both translations and whether the notable time gap influenced the translators' choices. It must be noted that the usage of literal translation by Dorůžka was appropriate and did not harm the interpretation of the artwork, as in obligatory cases other methods that required more modulation were used. In the matter of the time gap, the translations did not seem outdated or incomprehensible for a present-day reader. Therefore, it may appear that the overt usage of anything besides literal translation by Červenka and Tomský was simply motivated by the need to create a new version of the translation.

The theoretical part provided a necessary background for the further analysis of the respective noun phrases. In the first chapter, it introduced the translation process briefly and focused on the translation methods described by Vinay and Darbelnet. Besides, subchapter 1.2 provided valuable information about equivalents and differences that may appear while translating them. Finally, chapter 2 issued noun phrases and their categorization, as that was a crucial aspect of the division of data in the practical part.

The practical part took into consideration over 1,000 noun phrases from the first two chapters of *The Great Gatsby*. About 260 of them differed in the applied method and 48 were

chosen for deeper analysis. The choice was motivated by two factors: firstly, by apparent dissimilarity of the methods, and secondly, by the limited extent of the paper. The noun phrases were divided into groups based on their modification and individual subchapters were assessed to those respective groups. This division has been made because of the hypothesis that the modification may influence the chosen methods. The samples were chosen carefully so they represent the categories equally. It is worth noting that the chosen translation approaches varied throughout the groups for individual translators as well. Altogether, certain repetitive patterns for each translation appeared, as discussed above. It was already mentioned that Dorůžka used literal translation in multiple samples, whereas Červenka and Tomský preferred other methods. Even though this appears to be motivated by the need to create a different translation, the translation by Červenka and Tomský corrected two misinterpretations by Dorůžka, thus created more suitable translations of such cases. Besides, it appears that Červenka and Tomský took the personalities of the characters into consideration, as diminutives for a character that appears feminine and soft were used, and rather colloquial language for a character that was the opposite. Even though those choices of partial equivalents do modulate the message slightly, it appears as a good choice, as it respects the semantic and connotative differences between the languages that allow such changes to happen, while respecting the attributes of the characters. The time gap as such did not seem to influence the chosen methods, as the variations resulted from different interpretations of the source text and the elaboration of the context.

For the author this thesis has provided a great insight into the world of translation and the variety of choices that it offers. It has been very inspirational to examine two different approaches to the same text. As previously mentioned, translation by Dorůžka has been described as adequate, so it may seem as if another translation is not necessary. However, translation by Červenka and Tomský proved that there exist possibilities of creating a

different, yet valuable translation, as it rectified certain misinterpretations that may be found in the former translation. A further study could examine whether misinterpretations are a frequent occurrence in the translation by Dorůžka, as that could provide more support for the significance of the newer translation by Červenka and Tomský.

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# Appendix

Appendix 1: Complete list of 1,000 examined noun phrases

<https://terezaknobort.wixsite.com/bathesis-knobortova>