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BAKALÁŘSKÁ PRÁCE

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Reporting clauses in English original and translated fiction

Uvozovací věty v anglické originální a překladové beletrii

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**Poděkování:**

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# Abstrakt

Bakalářská práce se zabývá prostředky uvození přímé řeči. Zkoumá uvozovací věty v anglické originální a překladové beletrii. Zaměřuje se na rozdíly mezi anglickými originálními a anglickými překladovými uvozovacími větami a na vliv českých uvozovacích vět na jejich anglické překladové protějšky.

Praktická část je založena na analýze 100 dokladů uvozovacích vět z anglické originální beletrie a 50 dokladů uvozovacích vět z anglické překladové beletrie včetně jejich českých zdrojových protějšků, které byly získány pomocí překladového korpusu *InterCorp*. Uvozovací věty jsou popsány s ohledem na uvozovací sloveso a případnou modifikaci v uvozovací větě. Popsány jsou také rozdíly mezi českými uvozovacími větami a jejich anglickými protějšky vzniklé překladem.

Výsledky potvrzují hypotézu, že anglické překladové uvozovací věty projevují v porovnání s anglickými originálními uvozovacími větami větší tendenci k rozmanitosti, která může být vysvětlena vlivem českého originálu.

**Klíčová slova:** uvozovací věty, uvozovací slovesa, korpusová studie

# Abstract

The bachelor thesis is concerned with the means of introducing direct speech. It explores reporting clauses in English original and English translated fiction. It presents a corpus based study, focusing on the differences between English original and English translated reporting clauses and the influence of Czech reporting clauses on their English translation counterparts.

The analysis is carried out on a sample of 100 reporting clauses from English original fiction and 50 reporting clauses from English translated fiction and their counterparts in the Czech original, extracted from the *InterCorp* parallel corpus. Reporting clauses are analysed with respect to the reporting verb and optional modification in the reporting clause. The analysis also focuses on translation shifts between Czech reporting clauses and their English translation counterparts.

The findings confirm the hypothesis that English translated reporting clauses exhibit a tendency for greater diversity compared to English original reporting clauses as a result of the influence of the Czech original.

**Keywords:** reporting clauses, reporting verbs, corpus-based study

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# Introduction

Reporting clauses are an integral part of speech and thought representation in fiction. They function as an introduction to the speech of the characters and help identify the speaker. They have also proved to be of particular interest to contrastive and translation studies, since the use of reporting clauses is largely influenced by the literary conventions of the given language. The English and Czech literary conventions, specifically, influence their reporting clauses in such a way that the reporting clauses exhibit significant lexical and formal differences. Sedláček (2016, p. 89) in his study of English and Czech original reporting clauses observes that while English reporting clauses try to achieve inconspicuousness, Czech reporting clauses aim at diversity. This observation serves as a point of departure for the analysis presented in this thesis.

The objective of this thesis is to describe the differences between reporting clauses in English original fiction and reporting clauses in English fiction translated from Czech and to examine the hypothesis that English reporting clauses translated from Czech reflect the tendency of Czech reporting clauses for greater diversity. Chapter 1 is dedicated to the theoretical background. It briefly describes forms of speech and thought representation in fiction and further focuses on direct speech as one of the forms. In the first part, it summarizes the formal, semantic and syntactic features of direct speech. In the second part, it defines the reporting clause and describes reporting verbs in English and Czech reporting clauses. In the final part, it focuses on translation equivalents of the most common reporting verbs.

The research part of the thesis is divided between chapters 2 and 3. Chapter 2 describes the source material used in the analysis and specifies the methodology. Chapter 3 includes the analysis, which is carried out on the sample of 100 reporting clauses from English original fiction and 50 reporting clauses from English translated fiction and their counterparts in the Czech original. The data are extracted from the *InterCorp* parallel corpus. Both English original and English translated reporting clauses are analysed with respect to the semantics of the reporting verb and modification in the reporting clause. The last part of the research is dedicated to the comparison of Czech reporting clauses and their English translation counterparts, and the examination of translation shifts.

# Theoretical background

## 1 Speech and thought representation in fiction

One of the distinctive features of a fictional text is its distinction between the speech of the narrator and the speech of characters (Doležel 1960, p. 30). To reproduce the speech of characters, fiction employs various forms of speech representation which can be summarised under the term reported speech. Reported speech typically includes direct speech and indirect speech. However, because of the tendency to disregard the traditional opposition between the speech of the narrator and that of the characters in modern fiction, new forms of speech representation have been introduced (ibid., p. 63). In the context of Czech stylistics, Doležel distinguishes (apart from direct and indirect speech) between free direct speech ('nevlastní přímá řeč'), free indirect speech ('polopřímá řeč') and mixed speech ('smíšená řeč') based on a system of distinctive markers that includes graphic, formal, discourse, semantic and stylistic markers. Adam (2003) also mentions another form of speech representation using the Czech particle *prý*. In the context of English stylistics, a similar distinction between free indirect speech and free direct speech is made by Quirk et al. (1985) and Huddleston and Pullum (2002). Leech and Short (2007) use a system of forms of speech reproduction based on the degree of faithfulness to the original utterance, which distinguishes between free indirect speech, free direct speech and the narrative report of speech acts. They also emphasise that reported speech does not include representation of speech only, but concerns also representation of thought (or internal speech).

From the above-mentioned forms of speech and thought representation, this thesis is concerned mostly with representation in the form of direct speech, which is the focus of the following sections.

### 1.1 Direct speech

#### 1.1.1 Formal features of direct speech

Direct speech appears where the speech of the narrator changes into the speech of the characters, and therefore must display certain features that make it possible to distinguish these two types of speech. According to Leech and Short (2007, p. 258), formal features,

such as the use of specific punctuation and the introductory reporting clause, show evidence of the narrator's presence.

Direct speech consists of two parts: the reporting clause (also reporting frame, reporting phrase; in Czech 'uvozovací věta', 'rámcová věta', 'uvozovací rámeček'), which is a part of the speech of the narrator and the reported clause (also reported speech, direct speech; in Czech 'přímá řeč', 'diktum'), which constitutes a part of the speech of characters. The reporting clause accompanies the reported clause and at the minimum specifies the speaker of the reported clause (Pípalová 2012, p. 78).

The reported clause is usually graphically separated from the rest of the text by quotation marks (or other graphic means) enabling the reader to easily distinguish between the speech of the narrator (which does not have a similar graphic signal) and the speech of characters. The style of punctuation signalling direct speech is mostly dependent on the conventions of the language. Various styles of quotation marks including single or double inverted commas or French style single or double quotation marks are used. In Czech, direct speech is signalled by double inverted commas that are raised above the line at the end of direct speech. In English, the reported clause is usually enclosed in single or double inverted commas raised both at the onset and at the end of direct speech.<sup>1</sup>

The punctuation used to separate a reporting clause in the initial position from a reported clause is also different in the two languages. Czech employs a colon (ex. 1), while English typically uses a comma<sup>2</sup> (ex. 2).

(1) *Zeptal se ho:* „Byls už v Grónsku?“<sup>3</sup>

(2) *He asked,* 'Where do you live?' (Huddleston and Pullum 2002, p. 1026)

### 1.1.2 Semantics of direct speech

The traditional semantic distinction between direct and indirect speech is made on the basis of how faithfully they reproduce the original utterance. Direct speech represents the exact words that were spoken (or thought); indirect speech conveys the content of the original

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<sup>1</sup> *Cambridge Dictionary*, English Grammar Today: Punctuation. Cambridge University Press. <http://dictionary.cambridge.org/grammar/british-grammar/punctuation> (Accessed 7 November 2016)

<sup>2</sup> According to some sources, a colon may be used as well – (cf. *Cambridge Dictionary*).

<sup>3</sup> Internetová jazyková příručka: Uvozovky. Ústav pro jazyk český. <http://prirucka.ujc.cas.cz/?id=162> (Accessed 7 November 2016).

message in the words of someone else (Quirk et al. 1985, p. 1021). The choice of deictic expressions, such as personal pronouns, demonstratives and tense, is based on the original utterance in direct speech, while the deixis of indirect speech relates to the act of reporting (Huddleston and Pullum 2002, p. 1023). Moreover, while indirect speech merely describes **what** was said, direct speech also expresses **how** it was said (e.g. by signalling a specific dialect or idiolect of the character) (Leech and Short 2007). It can be concluded that direct speech should display the highest level of authenticity, although many authors point out that this is not accurate. Direct speech in fiction reproduces the (fictional) speech of fictional characters, which means that it does not refer to any previous original utterance. Furthermore, the speech of characters can never capture all the particularities of a real conversation. Thus, the authenticity of direct speech in fiction is only stylistically suggested (Pípalová 2012, p. 80).

### 1.1.3 Syntax of direct speech

The syntactic relationship between the reporting clause and the reported clause in direct speech is ambiguous. As opposed to indirect speech, in which the relationship between the two clauses is much closer, the positional mobility of the reporting clause in direct speech makes the analysis of the syntactic relationship between the reporting and the reported clause rather difficult.

The reported clause may function as a subordinate clause to the main reporting clause in the position of a direct object or a subject complement as shown in examples (3) and (4), respectively. Here the reported clause obligatorily complements the reporting verb:

(3) *Dorothy said*, ‘My mother’s on the phone.’

(4) *What Dorothy said was* ‘My mother’s on the phone.’ (Quirk et al. 1985, p. 1022)

However, this analysis is not possible with verbs that do not normally take a direct object, such as *smile* (Biber et al. 1999, p. 196).

The reporting clause can also be viewed as a subordinate clause functioning as an adverbial. Like most adverbials it is positionally mobile and in certain contexts it can be omitted. Moreover, it shares syntactic and semantic features with comment clauses, which

are parenthetical adverbial clauses<sup>4</sup> – compare examples (5) and (6), which show a reporting clause and a comment clause respectively.

(5) ‘Generals,’ *they alleged*, ‘never retire; they merely fade away.’

(6) Generals, *it is alleged*, never retire; they merely fade away. (Quirk et al. 1985, p. 1022)

Huddleston and Pullum (2002) suggest a different approach based on whether the reporting clause is part of the embedded or non-embedded construction. Although the distinction between the embedded and non-embedded construction is clearer in the case of indirect speech, it is applicable to the direct speech as well. The reported clause in the embedded construction is embedded within a matrix clause with the reporting clause as superordinate (*She said that she lived alone.*). In the non-embedded construction, the reported clause is a main clause and the reporting clause (in the final or medial position) has the status of a parenthetical (*She lived alone, she said.*)<sup>5</sup> In direct speech, the reporting clause in the embedded construction (*She replied, ‘I live alone.’*) is treated as superordinate to the reported clause, while reporting clauses in the non-embedded construction (*‘I live alone,’ she replied*) as parenthetical units. The difference between these two constructions is represented by the fact that the embedded construction can be subordinated (*I was taken aback when she replied ‘I live alone.’*), whereas the non-embedded one cannot (Huddleston and Pullum 2002, p. 1026).

According to Havránek and Jedlička’s Czech Grammar (1981, pp. 411-412), the relationship between the reporting and the reported clause is not a syntactic one. It is an example of what they call ‘volné spojení vět’ (clausal juxtaposition), in which the connection between the clauses is maintained on the basis of their content. Grepl and Bauer (1972, p. 266), on the other hand, treat the reported clause as a content clause, usually dependent on a verb denoting some verbal activity.

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<sup>4</sup> Comment clauses generally contain a transitive verb that elsewhere requires a nominal that-clause as an object (Quirk et al. 1985, p. 1113).

<sup>5</sup> Indirect speech with the reporting clause as a parenthetical is treated by Quirk et al. (1985, p. 1032) as a specific form of indirect speech – free indirect speech.

## 1.2 Reporting clause

As was already mentioned, the reporting clause is part of the narrator's speech which introduces the speech of characters. It can be placed before, within or after the reported clause. The reporting clause may be coordinated with narrative text as shown in example (7):

(7) *They said*, "Yes, sir," and saluted. (Biber et al. 1999, p. 196)

In such cases Quirk et al. (1985, p. 1022) consider only one of the coordinated clauses to function as the reporting clause.

Opinions on what information the reporting clause should provide vary. Pípalová (2012, p. 78) maintains that the reporting clause at the minimum specifies the speaker of the reported clause. Quirk et al. (1985, p. 1020) propose that apart from identifying the speaker the reporting clause refers also to the act of communication in speech or writing (*Caroline said; Caroline wrote*), and may refer to the person or persons spoken to (*Caroline told us*), to the manner of speaking (*Caroline said hesitantly*), or to the circumstances of the speech act (*Caroline replied; Caroline explained; Caroline said while washing her hair*). For Šoltys (1979), the reporting clause obligatorily includes identification of the speaker and of the person(s) spoken to and information (either explicit or implicit) on the verbal activity of the speaker.

Under certain conditions the reporting clause in English allows inverted word order. Inversion may be found when the reporting clause is positioned medially or finally, as shown in examples (8) and (9), and when the reporting verb is in simple present or simple past tense.

(8) 'The radio is too loud,' *complained Elizabeth*.

(9) 'I wonder,' *said John*, 'whether I can borrow your bicycle.' (Quirk et al. 1985, p. 1022)

Inversion is most common in the medial position with the verb *said*. Inversion usually does not take place when the subject is realized by a pronoun (in this case inversion is considered archaic (ibid.)), when the verb phrase contains auxiliaries and a main verb and when the verb is followed by a specification of the addressee (Biber et al. 1999, p. 922).

Inversion in Czech reporting clauses is generally more frequent than in English, given the nature of the Czech language and its relatively free word order. According to Jelínek (in

Grepl et al. 1995, pp. 659-660), inversion in Czech reporting clauses typically takes place in clauses in final and medial position, while inversion in initially positioned clauses is rare. Inversion is possible only when the subject is explicitly expressed (which occurs only when the subject is communicatively significant) and it is used usually with subjects realized by proper nouns, common nouns and indefinite pronouns (Pípalová 2012, p. 96). However, explicit subjects are generally much less common in Czech reporting clauses, owing to the possibility to mark subject-verb concord by grammatical suffixes (ibid., p. 86).

### 1.2.1 Reporting verbs in English reporting clauses

Both Quirk et al. (1985, p. 1024) and Huddleston and Pullum (2002, p. 1027) present a list of verbs typically employed in the reporting clause, the most frequent of which is *say*. The verbs usually describe the act of speaking, thinking or writing; Quirk et al. (ibid.) add that verbs specifying the manner of speaking, such as *falter*, *mumble*, *sneer*, are occasionally used as well. Biber et al. (1999, p. 921) list among reporting verbs also verbs identifying the type of speech act (*promise*, *offer*) and the phase of speaking (*begin*, *continue*).

The classification of reporting verbs by Peprník (1969) includes (apart from verbs describing a vocal utterance or a process of thought) also verbs denoting some external activity, such as mimicry, gestures and body movements. However, it is proposed that these verbs might not be interpreted as reporting verbs in the true sense but should rather be called “semi-reporting or something similar” (ibid., p. 145).

Huddleston and Pullum (2002, pp. 1027 - 1028) note that some reporting verbs tend to appear only in specific positions, such as the verb *smile*, which occurs predominantly in the parenthetical construction (*\*She smiled*, ‘It was a good try.’).

Reporting verbs may be modified by optional adverbial elements, such as adjuncts of place (ex. 10), time (ex. 11), manner (ex. 12), accompanying circumstances (ex. 13) etc.

(10) Frank said *from where he stood at the urinal*

(11) he said *at last*

(12) said Georgie *slowly* (Pípalová 2012, p. 93)

(13) he said, *turning his narrow, bird’s face towards me* (ibid., p. 88)

However, it should be mentioned that English writers' manuals often strongly advise writers against the use of adverbial modifications in their reporting clauses, suggesting that such clauses lack strength and clarity (Sedláček 2016, p. 22).

It can be concluded that the reporting clause does not need to contain a straightforward verb of speaking, however, as has been pointed out by Pípalová (2012, p. 87), "it seems that English displays a very limited tolerance for verbs other than *dicendi* and *cogitandi* in their reporting clauses".

### 1.2.2 Reporting verbs in Czech reporting clauses

Studies of reporting verbs in Czech reporting clauses have been concerned mostly with verbs of speaking ('*verbum dicendi*' or in Czech 'sloveso pravení'). The semantics of Czech verbs of speaking was the focus of studies carried out by Šoltys (1983) and Daneš (1973).

According to Šoltys (1983, p. 26), there is no distinctive syntactic marker that would define the verb of speaking except that it introduces the reported clause. For the purposes of his study he adopts the definition proposed by Daneš: "[the verbs of speaking] are dynamic verbs, whose agent (i.e. the participant which would stand in the  $S_{nom}$  subject position in a clause with an active finite verb) performs an activity involving the use of language (speech activity)."<sup>6</sup> (Daneš 1973, p. 155; translation MJ)

The classification of reporting clauses presented by Šoltys (1979) may be helpful in understanding the nature of verbs typically used in them. Reporting clauses are divided into two basic categories depending on whether the verbal activity of the speaker of the reported clause is explicit or implicit (i.e. whether the reporting clause contains a verb denoting a verbal activity or not). Reporting clauses with explicit information on the verbal activity are further divided into the following three categories, with the distinction based on Austin's theory of speech acts:

- 1 Locutionary reporting clauses containing verbs such as *say*, *whisper*, *stammer* – *říci*, *šeptat*, *koktat*.<sup>7</sup>

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<sup>6</sup> „Jsou to akční slovesa, jejichž agentním participantem (tj. tím, který ve větě s aktivním verbem finitem bude v pozici  $S_{nom}$ , tedy podmětem) je vykonavatel činnosti, která záleží v užívání jazyka (neboli činnosti řečové).“

<sup>7</sup> All translations by MJ.

- 2 Illocutionary reporting clauses containing verbs such as *congratulate*, *promise – blahopřát, slibovat*.
- 3 Perlocutionary reporting clauses containing verbs such as *persuade – přesvědčit*.

Reporting clauses with implicit verbal activity contain explicit information on non-verbal activity of the speaker or other non-verbal aspects and are regarded as superstructure to the explicit reporting clauses. Some are closely linked to the verbal activity of the speaker, while others display a much looser connection. Šoltys distinguishes between 5 types of reporting clauses containing verbs of non-verbal activity and orders them according to their proximity to the verbal activity into the following categories:

- 1 description of gestures and facial expressions (*Jana frowned: ... – Jana se zamračila: ...*), which displays the closest connection to the verbal activity,
- 2 description of the communicative situation (*Karel was getting angry: ... – Karel již pomalu začínal mít zlost: ...*),
- 3 description of a non-verbal activity in the communicative situation (*Jarmila walked to the window: ... – Jarmila přistoupila k oknu: ...*),
- 4 description of the surroundings (*The sun was just rising: ... – Slunce právě vycházelo: ...*),
- 5 zero reporting clause, which has the loosest connection to the verbal activity.

This structuring of reporting clauses suggests that “if, for example, the reporting clause contains information on the surroundings, it is assumed that the information on verbal activity, gestures, facial expressions and communicative situation is already known from the preceding text, or will soon appear in the text (inverse method)”<sup>8</sup> (Šoltys 1979; translation MJ).

One of the functions of the reporting clause is to provide information on the verbal activity of the speaker. However, in many cases the verbal activity is not explicitly expressed in the reporting clause and as is apparent from Šoltys’s classification of reporting clauses,

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<sup>8</sup> Vyskytne-li se v uvozovací větě informace např. o prostředí, předpokládá se, že informace o verbální aktivitě, gestech, mimice a komunikační situaci jsou v daném okamžiku známy z předchozího textu nebo že se záhy v textu objeví (inverzní postup).

the verbs appearing in Czech reporting clauses are not necessarily always verbs of speaking. English, on the other hand, displays a much greater preference for verbs of speaking in reporting clauses, which poses a difficulty in finding a unified approach to reporting verbs in Czech and in English.

Similarly to English reporting verbs, Czech reporting verbs take optional modifications, albeit with higher frequency than their English counterparts.

### 1.2.3 Lexical variety in Czech and English reporting verbs

The lexical variety of reporting verbs in Czech and English reporting clauses has been the focus of a number of contrastive studies, namely by Corness (2009), Pípalová (2012), Sedláček (2016) and others.

The majority of verbs in reporting clauses of both languages were classified as verbs of speaking. According to Sedláček's (2016) findings, by far the most common reporting verb in English is *say*, followed by *ask*. Verbs other than *say* and *ask* were used only in 10 % of the examined examples. In Czech, the translation equivalents of *say* (*řici, říkat*) and *ask* (*ptát se, zeptat se*) were much less frequent (*řici, říkat* appearing in about one-fourth of the cases, *ptát se, zeptat se* in 13 %). Other verbs appeared in 63 % of the cases. The verbs included in the category of "other verbs" in Czech were in more than half of the cases verbs other than verbs of speaking (e.g. verbs of non-verbal communication). On the other hand, the verbs belonging to the category of "other verbs" in English were all verbs of speaking. The large difference between the frequency of *say* in English and *řici, říkat* in Czech is explained by the fact that the verb *say* "serves as a hyperonym for any other reporting verb and can more or less freely replace any other verb in most if not all instances," which is not the case of the Czech verbs *řici, říkat* (ibid., p. 44). Comparable results are found in Pípalová's study: the central verbs used in both Czech and English reporting clauses are verbs of speaking; *say – řici/říkat* being the most common of them.

Both Pípalová (2012) and Sedláček (2016) come to the conclusion that while Czech reporting clauses allow much greater diversity of reporting verbs, the lexical range of English reporting verbs is very limited. Pípalová (ibid., p. 88) proposes that the use of verbs other than verbs of speaking and thinking in Czech reporting clauses helps to maintain "liveliness and vividity" of the text. In translation equivalents of Czech and English reporting verbs, which were examined only by Pípalová, it was found that the lexical range of verbs translated

from Czech to English is much larger than in the case of non-translated verbs. This may be motivated by the effort to faithfully represent the characteristic use of reporting verbs in the Czech language. Analogically, reporting verbs translated from English to Czech were of a much more restricted lexical range compared to the originals.

### 1.3 Translation equivalents of the most common reporting verbs

Jiří Levý in his *The Art of Translation* points out that Czech does not tolerate in its reporting clauses such frequent repetition of the verb *say* as is found in English, and thus this discrepancy needs to be taken into consideration when translating (Levý, 1983, p. 144). This hypothesis is more extensively studied in the aforementioned contrastive studies by Pípalová and Corness.

In her analysis of translation equivalents Pípalová (2012, p. 90) concludes that “the greatest source of discrepancy undoubtedly lies in the frequency of the commonest verbs *to say/říci/říkat* and their equivalents in the other language.” According to her findings, the Czech verbs *řici/říkat* were in the majority of cases (81.13 %) translated by their counterpart *say*. A small number was assigned no translation equivalent and only two different translation equivalents (*pravit, odpovědět*) were introduced. However, in many cases, *say* was inserted into a reporting clause describing a non-verbal activity.

The issue of translations from English to Czech is not so straightforward. Unlike English translators, who “apparently did not mind uniformity,” and thus introduced synonymy only marginally (ibid., p. 90), Czech translators opted for a wider variety of verbs to accommodate the literary convention. The verb *say* was translated as *řici/říkat* only in one third of the cases. The rest of the translation equivalents included verbs that can be roughly classified according to their semantics into the following categories:

- 1 near synonyms of *say* differing in style (*pravit, pronést – say*),
- 2 verbs that enhance or play down the importance of what is said (*prohlásit, prohodit – remark*),
- 3 verbs evaluating the content of the reported clause (*soudit – judge, upozornit – warn, zhodnotit – assess*) or its truth value (*žalhat – lie*),
- 4 verbs indicating the position of the reported clause in conversation (*otázat se, zeptat se – ask, odpovědět – reply*),

- 5 verbs denoting the phase of interaction (*oslovit, vzít si slovo – address*)
- 6 verbs expressing attitude to the speech of the other person: agreement (*přisvědčit – agree*), disagreement, confrontation (*bránit se – resist, namítnout, ohradit se – object*),
- 7 verbs describing the manner of speaking (*vydechnout – breathe out, vykřiknout – shout, zašeptat – whisper, zvolat – exclaim*) and specifying the noise produced (*vzlykat – sob, zachraptět – croak*),
- 8 verbs conveying the emotions of the speaker (*bědovat – lament, nevycházet z úžasu – be surprised, zoufat si – despair*),
- 9 verbs characterizing the type of speech act (*povzbuzovat – encourage, radit – advise, stěžovat si – complain*).

Overall, approximately half of the translation equivalents were verbs other than *say*, its near synonyms or verbs describing the interaction (*zeptat se*).

Patrick Corness's study (2009) based on the *InterCorp* translation corpus focuses on shifts in Czech translations of the reporting verb *said*. Unlike Pípalová's study, it does not focus on the verb *said* only in direct speech but also in other forms of speech and thought representation. The analysis of the data revealed that in one third of the cases *said* was translated by a similar neutral reporting verb (here understood as a verb that does not convey any significant additional meaning, namely *hovořil, ozval se, povídal, pravil, mluvil, promluvil, pověděl, řekl, říkal, říkával*), in 10 % of the cases the reporting verb was left out, and in 56.6 % of the cases other translations were used. These are classified according to 5 categories of translation shifts: transposition (word class change) and modulation (change of viewpoint), where the translation is semantically equivalent, semantic specification (addition or change), stylistic register specification and deletion, which show a change in semantics (Corness 2009, p. 163).

Transposition is often found in language-system driven structures. These include most importantly the use of the specifically Czech reporting particle *prý* (ex. 14), which is semantically equivalent to *he/she said* etc., the conjunction *že* (ex. 15) when direct speech is reported, and transposition from a verb to a prepositional phrase (ex. 16).

- (14) It wasn't far away, *he said*.  
*Prý to není daleko.*
- (15) "You will be sorry," *he said*.  
 „Že vás to bude mrzet.”
- (16) And the Mommy *said*, "Miss Terrilynn..."  
 A mamka *na to*: „Slečna Terrilynn..." (ibid., p. 164)

Modulation is understood as reversal in perspective from speech to hearing, silence (ex. 17) or gesture (ex. 18) which may functionally substitute the reporting verb.

- (17) For a long time *nobody said anything*.  
 Dlouho *mlčeli*.
- (18) "Fine," Roonie *said*, shrugging.  
 „Fajn," *pokrčila Roonie rameny*. (ibid., pp. 165-166)

However, the cases of translation shift causing a semantic change are much more frequent than those with semantic equivalence. Semantic change in translation includes semantic specification or addition. In some cases, *said* is translated by a verb which relates to a semantic component found in the text, as shown in example (19), where "the semantic component *anger* is [...] echoed and amplified" (ibid., p. 166).

- (19) "You!" *said* Ron furiously.  
 „Ty!" *vybuchl* Ron vztekle.

Nevertheless, *said* is frequently translated by verbs which introduce a semantic component that has no basis in the source text, such as in example (20).

- (20) "Fine, try that," Gary *said*.  
 „Jasně, tak to zkuste," *rozhodil ruce* Gary. (ibid.)

Here, the translator opted for a verb describing a gesture rather than a neutral verb of speaking that is used in the original text. As Corness (ibid., p. 167) points out, many of these translation shifts involve interventions by the translator as a narrator, which may lead to the perception of these shifts as intrusive, in contrast to the relatively invisible original external narrator, who uses neutral reporting verbs like *said*.

The analysis shows that the number of Czech verbs used as translation equivalents to *said* is very large and varied. For the purposes of classification of the translation equivalents, the following 5 categories of semantic additions and amplifications were introduced:

- 1 Dialogue framework – including verbs such as *introduce, pause, reply* that provide information about the framework of the dialogue.
- 2 Dialogue contribution – including verbs such as *add, confirm, joke, suggest* that provide information on the explicit function of the utterance and interpret the contribution of the utterance to the dialogue. The largest number of translation equivalents falls into this category.
- 3 Emotional and mood characteristics – including verbs that fall into the semantic groups such as *surprise, anger, delight, pleasure, sobbing* that interpret the emotions and moods of the speakers.
- 4 Characterisation of relationships – including verbs such as *admit, agree, blame, promise, thank* that interpret relationships between the characters based on their utterances.
- 5 Voice characteristics – including verbs such as *breathe in, mumble, roar, whisper* that describe the voice characteristics of the speakers and possibly assess their emotional states and attitudes (ibid., pp. 169-170).

Contrary to Pípalová, who adopts Levý's view that repetition of the reporting verb *say* is not acceptable in the Czech literary convention, Corness points out that while some variety may be considered essential, many of the translation equivalents are semantically or stylistically different from the original text. This leads him to the conclusion that “at least some Czech translators [...] tend to distort narrative structure, narrative style and characterisation by arbitrarily introducing semantically and stylistically loaded reporting verbs” (Corness 2009, p. 171).

# Research

## 2 Material and method

The aim of the research part of the thesis is to describe differences between reporting clauses in English original and translated fiction. The data for the analysis were excerpted from the parallel corpus *InterCorp*, which is part of the Czech National Corpus. As the research is concerned with the use of reporting clauses specifically in fiction, two subcorpora of English original fiction and of English fiction translated from Czech were created. The subcorpus of English original fiction comprised 151 novels with the total of 16 847 978 tokens; the subcorpus of English fiction translated from Czech comprised 28 novels with the total of 3 224 371 tokens. The novel *Osudy dobrého vojáka Švejka za světové války* was excluded from the subcorpus of translated fiction, as it was published much earlier than the rest of the novels in the subcorpus.

The research is based on the analysis of 100 instances of reporting clauses in English original fiction and 50 instances of reporting clauses in English translated fiction and their counterparts in the Czech original. As stated earlier, direct speech formally consists of the reported clause, which is delimited by quotation marks, and the reporting clause, which can be placed initially, medially or finally. The formal approach to direct speech served as a basis for the corpus research. The corpus query was formulated so as to search for instances of direct speech in the English texts based on the presence of quotation marks within a sentence. However, not all instances from the corpus search were relevant to the analysis; therefore additional criteria needed to be introduced. Instances were considered as relevant if the quotation marks delimited a reported clause rather than a quotation (*The “sir” that I had employed just minutes earlier [...]*) or a phrase with a different function (for example signalling irony or hyperbole – *The Pope placed the founder of Opus Dei on the “fast track” for sainthood.*). Instances in which the reported clause ended with a question mark or an exclamation mark were included in the analysis if the following reporting clause began with a lower-case letter (*“You sold your monograph?” asked Doyle.*). If the following reporting clause began with a capital letter that was part of a proper noun (*“How are they coping?” Amanda asks, stalling for time.*) or with the pronoun *I*, the instance was also accepted as relevant. Moreover, instances with no reporting clause were also excluded from the analysis.

The first 100 relevant instances of reporting clauses in English original fiction and the first 50 relevant instances of reporting clauses in English translated fiction along with their Czech counterparts were extracted. All instances were then assigned codes (“OR” for reporting clauses in English original fiction and “TR” for reporting clauses in English translated fiction) and numbers according to the order of occurrence.

Each instance was analysed with the focus on the reporting verb and modification in the reporting clause. Reporting verbs were classified according to their semantics into one of the following 7 categories: act of speaking, function of the utterance, manner of speaking, dialogue framework, attitude to the content of the utterance, gesture and non-verbal activity in the communicative situation. Due to the complexity of the examined material, the categories were based (with some modifications) on the proposed categorization by Pípalová (2012), Corness (2009) and Šoltys (1979). Categories adopted from Pípalová were the category of act of speaking (comprising the verb *say* and its near synonyms), the category of manner of speaking and the category of attitude to the content of the utterance. Verbs in the category of attitude to the content of the utterance can relate either to the content of the utterance of the other speaker (as in Pípalová’s category of verbs expressing attitude to the speech of the other person) or to the content of the speaker’s own utterance. Categories adopted from Corness were the category of dialogue framework and the category of function of the utterance, which corresponds to Corness’s category of dialogue contribution. The final categories of gesture and non-verbal activity in the communicative situation were adopted from Šoltys.

## 3 Analysis

### 3.1 Reporting clauses in English original fiction

The aim of the analysis of reporting clauses in English original fiction is to describe the English convention of reporting clauses, which will serve as the basis for comparison with the English translated reporting clauses. The first section describes the reporting verbs and classifies them into semantic categories. The second section focuses on modification in the reporting clauses. The total of 100 instances of English original reporting clauses is analysed.

#### 3.1.1 Classification of reporting verbs

The reporting verbs used in the examined English original reporting clauses displayed a relatively low degree of semantic and lexical variety. The analysed reporting verbs can be divided into 5 semantic categories. These include reporting verbs describing the act of speaking, reporting verbs specifying the function of the utterance, reporting verbs describing the manner of speaking, reporting verbs specifying the dialogue framework and reporting verbs identifying the speaker's attitude to the content of the utterance.

The distribution of reporting verbs in the proposed categories is summarized in Table 1.

Category	No. of instances	% of instances
Act of speaking	71	71 %
Function of the utterance	15	15 %
Manner of speaking	8	8 %
Dialogue framework	5	5 %
Attitude to the content of the utterance	1	1 %
<b>Total</b>	<b>100</b>	<b>100 %</b>

*Table 1: Distribution of reporting verbs in English original reporting clauses in semantic categories*

The category of reporting verbs describing the act of speaking includes explicit verbs of speaking – most importantly the verb *say* and its synonyms, such as *tell*. The verb *quote*, which was found in one instance, was also subsumed under this category, although it should be noted that it is a peripheral member, since the verb denotes an additional meaning of

reporting someone else's speech. From the total of 71 tokens belonging to this category, the verb *say* appeared in 66 instances, the verb *tell* in 4 instances and the verb *quote* in 1 instance.

The reporting verbs specifying the function of the utterance include the verbs *ask*, *warn*, *suggest*, *explain*, *repeat* and *add*. The verb *ask* was the most frequent one in this category, occurring in 10 instances out of 15. The remaining verbs were found in only 1 instance each.

The category of reporting verbs specifying the manner of speaking comprises the verbs *cry*, *whisper*, *call out*, *scream* and *wail*, which describe the voice quality of the speaker and may also additionally interpret his or her emotional state. Verbs belonging to this category were found in the total of 8 instances; the verb *cry* appeared three times, the verb *whisper* twice and the remaining verbs *call out*, *scream* and *wail* once each.

The reporting verbs specifying the dialogue framework include the verbs *continue*, *answer*, and *reply*. Out of the 5 reporting verbs in this category, the verb *continue* appeared in 3 instances and the verbs *answer* and *reply* once each.

The final category of reporting verbs that identify the attitude of the speaker to the content of the utterance of the other speaker comprises the verb *agree* only, occurring in 1 instance.

All the reporting verbs found in the analysed instances can be categorized under verbs of speaking, which corresponds to Pípalová's (2012, p. 100) conclusion that English prioritizes the verbs of speaking in its reporting clauses.

As can be seen from the classification above, the lexical variety of the reporting verbs in the analysed instances is quite limited. In the sample of 100 reporting clauses, 18 different reporting verbs (types) were used. Two most frequent reporting verbs *say* and *ask* constitute together approximately three quarters of all reporting verbs in the analysed clauses. The verb *say* proved to be the most frequent reporting verb in the sample, constituting 66 % of the instances. The second most frequent reporting verb *ask* appeared in a comparatively much smaller proportion – 10 % of the instances. Other reporting verbs appeared with much lower frequencies, ranging from 1 to 4 occurrences in the sample. There were 12 reporting verbs that appeared only once in the sample. Overall, only 24 % of the reporting clauses included verbs other than *say* or *ask*. The majority of reporting verbs in the analysed instances were verbs described by Quirk et al. as commonly used reporting verbs.

These results are comparable with the results of other studies concerned with the lexical variety in English reporting clauses – in Sedláček’s study (2016, p. 43), the verb *say* appeared in 72 % of the instances and the verb *ask* in 18 % of the instances; in Pípalová’s study (2012, p. 90), the verb *say* was found in 82 % of instances. The difference may be accounted for by different delimitations of the reporting clause in the studies; but overall, the verb *say* is still by far the most frequent reporting verb in English reporting clauses.

### 3.1.2 Modification in reporting clauses

The following section discusses English original reporting clauses with optional modification. All instances, in which the modification related to the speech production and its accompanying circumstances, to the utterance itself or to the speaker, were included in the analysis. From the 100 examined instances of reporting clauses, 28 instances were modified. Of those, 27 included modification of the reporting verb and in 1 instance it was the subject that was modified. Modification was the most frequent with the central verb of speaking *say*, occurring in 22 instances out of 28. Other reporting verbs were modified much less often; the verb *ask* was modified three times, and the verbs *reply*, *suggest*, *tell* and *whisper* once each.

In the majority of instances (27 out of 28), the modification took the form of an adverbial element realized by adverb phrase (ex. 21), prepositional phrase (ex. 22), non-finite clause (ex. 23) or verbless clause (ex. 24).

- (21) Casy suggested *elaborately*, “Maybe Tom’ll kill the fatted calf like for the prodigal in Scripture.” /OR5/
- (22) “Down the path,” he said *with his back to me*, gesturing toward the door. /OR53/
- (23) “How are they coping?” Amanda asks, *stalling for time*. /OR7/
- (24) “Hello, Welly,” Nate said, *his words deep, slow, thick*. /OR8/

The distribution of different realizations of adverbials in the modification of the reporting verbs is shown in Table 2. The number of instances with adverbial elements is 27; however, one instance contained two adverbials, so the total number of adverbials is 28.

<b>Realization</b>	<b>Adverbials total</b>	<b>Adverbials %</b>
Adverb phrase	14	50 %
Prepositional phrase	3	10.7 %
Non-finite clause	10	35.7 %
Verbless clause	1	3.6 %
<b>Total</b>	<b>28</b>	<b>100 %</b>

*Table 2: Distribution of formal realization of adverbials in English original reporting clauses*

As far as the semantics is concerned, the adverbials can be divided into the following main categories: adverbials of manner, adverbials of accompanying circumstances, adverbials of space, adverbials of time and adverbials of purpose. The distribution of the adverbials in the proposed categories is shown in Table 3.

<b>Category</b>	<b>Adverbials total</b>	<b>Adverbials %</b>
Adverbials of manner	15	53.6 %
Adverbials of accompanying circumstances	9	32.2 %
Adverbials of time	3	10.6 %
Adverbials of purpose	1	3.6 %
<b>Total</b>	<b>28</b>	<b>100 %</b>

*Table 3: Distribution of adverbials in English original reporting clauses in semantic categories*

The adverbials of manner constituted more than half of all instances of adverbials. Most obviously, the adverbials of manner related to the manner of speaking, specifying the voice characteristics of the speaker (ex. 25) or the impression the speech makes (ex. 26).

(25) “No,” she replied *hoarsely*. /OR89/

(26) “Miss Trixie,” Mrs. Levy said *sweetly*. /OR13/

In some instances, however, the adverbial of manner was found to evaluate the utterance, rather than describe the manner of speaking. In example 27, the adverb *bravely* does not

really express in what way the utterance was produced, but rather specifies that what the speaker said was brave.

(27) Then he said *bravely*, “Yes,” and then, still more bravely, “Quite so.” /OR73/

The last subcategory of adverbials of manner includes those instances in which the adverbial describes the speaker and his or her psychological state, as shown in example (28) – it was the speaker who was impatient, not the speech itself.

(28) “No, Doyle,” said Sparks *somewhat impatiently*, “we’re in complete agreement on the reason for the statue being here; I’m trying to work out how it physically arrived.” /OR54/

The second largest category is the category of adverbials of accompanying circumstances. These include instances in which the adverbial is realized by an adverbial participial clause expressing accompanying circumstances or simultaneity, such as in example (29).

(29) “Hello, hello,” said Nearly Headless Nick, *starting and looking around*. /OR42/

The remaining semantic categories are relatively minor. The category of adverbials of time contains 3 instances, in which the adverbial helps specify the dialogue framework, such as in example (30).

(30) “Are you hungry?” Guy asked *again*. /OR91/

The final category of adverbials of purpose includes 1 instance (ex 31).

(31) “How are they coping?” Amanda asks, *stalling for time*. /OR7/

In one instance, the modification was not realized by an adverbial element, but by modification of the head of the noun phrase, as shown in example (32). The adjective *growly* describes the voice characteristics of the speaker, who is in this instance metonymically substituted for his *voice*.

(32) “Here I am,” said a *growly* voice behind him.” /OR11/

Generally, in English original fiction, reporting clauses with modification are significantly less common than those without modification. If modification is present, it is most often in the form of an adverbial of manner realized by an adverb phrase, or as an adverbial of accompanying circumstances realized by a participial adverbial clause.

## 3.2 Reporting clauses in English translated fiction

The aim of this section is to analyse the reporting clauses in English translated fiction with respect to reporting verbs and optional modification and to describe the differences between reporting clauses in English original and English translated fiction. The total of 50 reporting clauses in English translated fiction is analysed in this section.

### 3.2.1 Classification of reporting verbs

The reporting verbs from the analysed sample of English translated reporting clauses were classified according to the semantic categories proposed in the classification of reporting verbs in English original reporting clauses, with 3 additional categories being introduced. The categories were as follows: reporting verbs describing the act of speaking, reporting verbs specifying the function of the utterance, reporting verbs describing the manner of speaking, reporting verbs specifying the dialogue framework, reporting verbs describing gestures, reporting verbs describing non-verbal activity in the communicative situation and the category of other reporting verbs. The categories of reporting verbs describing gestures and reporting verbs describing non-verbal activity in the communicative situation are based on the categorization of reporting verbs by Šoltys (1979).

The distribution of reporting verbs in the proposed categories is summarized in Table 4.

Category	No. of instances	% of instances
Act of speaking	29	58 %
Function of the utterance	6	12 %
Manner of speaking	7	14 %
Dialogue framework	3	6 %
Attitude to the content of the utterance	2	4 %
Gesture	1	2 %
Non-verbal activity in the communicative situation	2	4 %
<b>Total</b>	<b>50</b>	<b>100 %</b>

*Table 4: Distribution of reporting verbs in English translated reporting clauses in semantic categories*

As expected, the largest number of reporting verbs fell into the category of reporting verbs describing an act of speaking. 29 instances were included in this category, 27 of which were constituted by the verb *say* and 2 instances by the verb *tell*.

The category of reporting verbs specifying the function of the utterance comprised 6 verbs. The most frequent reporting verb in this category was the verb *ask* with 3 occurrences. The remaining verbs *inquire*, *inform* and *comment* appeared in 1 instance each.

Reporting verbs describing the manner of speaking included 7 instances. The verbs *cry* and *shout* appeared in 2 instances and the verbs *whisper*, *mumble* and *scream* appeared once each.

The category of reporting verbs describing the dialogue framework included 3 instances. Each of the reporting verbs *reply*, *interrupt* and *put in* appeared once.

The category of reporting verbs describing attitude to the content of the utterance comprises the verb *hesitate*, which specifies the attitude to the speaker's own speech and appeared twice.

The category of reporting verbs describing gestures comprised 1 instance with the reporting verb *grimace*. Its use is shown in example (33).

(33) “What you always did,” she *grimaced*. /TR13/

Reporting verbs describing non-verbal activity in the communicative situation included 2 instances with the verbs *spin round* and *amble forward*, as demonstrated in example (34).

(34) At that moment she *spun around*: “No one was asking your opinion!” /TR34/

With the categories of gesture description and non-verbal activity in the communicative situation there appear reporting verbs which do not have such a direct link to the verbal activity as explicit verbs of speaking do. While in the sample of English original reporting clauses there were no such reporting verbs, in the English translated reporting clauses, this type of verbs constituted 6 % of all reporting verbs. Nevertheless, the majority of the reporting verbs still fall under the category of verbs of speaking.

As far as lexical variety is concerned, 18 different reporting verbs (types) were found in the sample. The reporting verb *say* again proved to be the most frequent one, appearing in 54 % of the instances. Other reporting verbs appeared with rather negligible frequencies, ranging from 1 to 3 occurrences in the sample. Even the reporting verb *ask* appeared relatively infrequently, only in 6 % of instances, compared with the 10 % in the sample of English original relative clauses. There were 12 reporting verbs that appeared only once in the sample. Reporting verbs other than *say* or *ask* were found in 40 % of the reporting clauses, compared to 24 % in the sample of English original reporting clauses, which confirms the assumption that the lexical variety of reporting verbs in English translated reporting clauses is much greater than in English original reporting clauses. The results are comparable with Pípalová (2012, p. 89), who found twice as many reporting verbs in English translated reporting clauses as compared to English original reporting clauses.

### 3.2.2 Modification in reporting clauses

The following section discusses English translated reporting clauses with optional modification. As in the previous section, all instances, in which the modification related to the speech production and its accompanying circumstances, to the utterance itself or to the speaker, were included in the analysis. For the purposes of comparison with the modification in English original reporting clauses, modification was considered relevant only in reporting clauses with explicit verbs of speaking – modifications of reporting verbs belonging to the category describing gesture or non-verbal activity in the communicative situation were excluded.

From the 50 examined instances of reporting clauses, 19 instances (38 %) were modified. The verb *say* was again the most frequently modified reporting verb (in 12 instances out of 19); the remaining reporting verbs – *ask*, *comment*, *cry*, *hesitate*, *inform*, *inquire* and *mumble* – were each modified only once. In the majority of instances (18 out of 19), the modification took the form of an adverbial element realized by adverb phrase (ex. 35), prepositional phrase (ex. 36), verbless clause (ex. 37), non-finite clause (ex. 38) or finite clause (ex. 39). In 1 instance, the modification was in the form of subject modification.

(35) “That’s true,” she said *quickly*. /TR4/

(36) I expected an explosion in elegant, baroque German, but Uippelt merely said *in a soft, confidential voice*, “Bullshit.” /TR6/

(37) “But there's nothing in the book about Masaryk at all!” cried the publisher, *her voice still unsteady*. /TR33/

(38) “For once I'd like Havel to be tortured by remorse,” the chief physician said, *laughing*. /TR28/

(39) “And what about our guest?” he said, *as though family honour were at stake*. /TR35/

The distribution of the different realizations of adverbial modification of reporting verbs is shown in Table 5. The total number of adverbials is 20, as two clauses included two adverbials each.

<b>Realization</b>	<b>Adverbials total</b>	<b>Adverbials %</b>
Adverb phrase	8	40 %
Prepositional phrase	3	15 %
Verbless clause	1	5 %
Non-finite clause	7	35 %
Finite clause	1	5 %
<b>Total</b>	<b>20</b>	<b>100 %</b>

*Table 5: Distribution of formal realization of adverbials in English translated reporting clauses*

Semantically, the examined adverbials can be divided into the following categories: adverbials of manner, adverbials of accompanying circumstances, adverbials of time, adverbials of result and adverbials of degree. Distribution of the adverbials in the proposed categories is summarized in Table 6.

<b>Category</b>	<b>Adverbials total</b>	<b>Adverbials %</b>
Adverbials of manner	12	60 %
Adverbials of accompanying circumstances	5	25 %
Adverbials of time	1	5 %
Adverbials of result	1	5 %
Adverbials of degree	1	5 %
<b>Total</b>	<b>20</b>	<b>100 %</b>

*Table 6: Distribution of adverbials in English translated reporting clauses in semantic categories*

The largest proportion of adverbials was classified as adverbials of manner. The majority of the adverbials of manner described the manner of speaking, especially by specifying the voice characteristics of the speaker (ex. 40).

- (40) “But there's nothing in the book about Masaryk at all!” cried the publisher, *her voice still unsteady.* /TR33/

In several instances, the adverbial of manner describes the psychological state of the speaker, rather than the manner of speaking, such as in example (41).

(41) “You see things too simply,” Oskar eventually said *wearily*. /TR27/

The second largest category is the category of adverbials of accompanying circumstances, comprising instances of simultaneity or accompanying circumstances such as in example (42).

(42) “No indeed,” I said, *reaching for my glass*, they’re not as unobtrusive as they seem. /TR37/

The remaining semantic categories of time, result and degree are relatively minor, each appearing with only 1 instance. Adverbials of time help specify the dialogue framework, as shown in example (41) with the adverb *eventually*. Example (43) demonstrates an adverbial of result realized by an adverbial participial clause and example (44) demonstrates an adverbial of degree.

(43) “That won’t work,” I said, *dashing the hope*. /TR47/

(44) “Cured?” I hesitated *slightly*, but we were all in the same predicament now. /TR25/

In example (45), the modification is not realized by an adverbial, since it is the subject that is modified, similarly to example (32) in the previous section on modification.

(45) “So tell us already, Olga-“ inquired the *vivacious* Evka, the indispensable audience for absolutely anything, ”-how it was last night.” /TR1/

Modification in English translated reporting clauses was found in 38 % of the instances, which is 10 % more than in the case of English original reporting clauses. Most commonly, the modification is realized by an adverb phrase or a non-finite clause, which corresponds to the results in English original reporting clauses. Adverb phrases were slightly more common than non-finite clauses (40 % compared to 35 %), but the difference was much lower than in English original reporting clauses, where the preferred form of realization, an adverb phrase, constituted 50 % of the instances compared to 35.7 % of instances realized by a non-finite clause. The most frequent semantic categories in both original and translated

English reporting clauses were adverbials of manner (accounting for more than 50 % of adverbial modification) and adverbials of accompanying circumstances. Adverbials of manner were the most common, constituting 60 % of the instances of adverbial modification, while adverbials of accompanying circumstances constituted 25 % of the instances. Other categories of adverbials of time, result and degree were relatively unimportant.

### 3.3 Comparison of Czech and English reporting clauses

The following section discusses semantic differences between the Czech original reporting verbs and their English translation counterparts and also mentions formal differences between the original and translated reporting clauses.

As far as reporting verbs are concerned, their translation equivalents were classified into two basic categories: semantically neutral translation equivalents and translation equivalents employing other translation solutions. Semantically neutral translation equivalents did not communicate any significant additional meaning and were found in the majority of the instances. The reporting verb *say* was used as a translation equivalent of 4 different Czech reporting verbs, namely *pravil*, *povídat*, *řici* and *říkat*, but as all the verbs are near synonyms or differ only in aspect, the translation equivalent is considered semantically neutral. Translation equivalents which did not employ a semantically neutral reporting verb were found in 8 instances. Generally, translation shifts occurred most often when the Czech original reporting verb was not a verb of speaking.

Example (46) shows the most common translation shift. The Czech original reporting clause employs a reporting verb of non-verbal action in the communicative situation, while the English reporting clause uses an explicit verb of speaking – *say* – and the meaning of the original reporting verb is expressed by an adverbial participial clause, most frequently of accompanying circumstances.

(46) “Podívejte se,” pan Zawynatch klade ruku se sedmi prsteny na nervózní ruku magistra Máslo.

“See here,” said Mr. Zawynatch, placing a reassuring hand with its seven rings on Magister Maslo’s nervous arm. /TR15/

This pattern can be observed not only with verbs of non-verbal action. In example (47) the original reporting verb *zasmát se* can be classified as a verb describing gestures, which suggests that it maintains a much closer connection to the verbal activity than the verb in the previous example. Nonetheless, the English reporting clause still prefers to include *say* as an explicit verb of speaking.

- (47) A primář se zasmál: “Chtěl bych jednou pořádně obtížit Havlovo svědomí.”  
“For once I’d like Havel to be tortured by remorse,” the chief physician said,  
laughing. /TR28/

A similar translation shift can be seen in example (48), although the motivation for it may also be explained by the fact that there is no direct translation of the verb *užasnout* into English.

- (48) Dva? Užasla Irinka.  
“Two?” said Irina, astonished. /TR5/

Examples (49) and (50) demonstrate situations where the Czech original employs a semantically more specific verb, which is rendered into English as a verb describing an act of speaking. In example (49), the original reporting verb *rozhodnout* belongs to the category of verbs specifying the function of the utterance; however, the translation employs the verb *say*. In example (50), the meaning of the Czech reporting clause *ten výrok mi pořád vrtal hlavou* is entirely omitted (possibly because it relates more to the description of the communicative situation than to the actual speaking) and is substituted for *I said*.

- (49) “Vodovod opravovat nemusíme,” *rozhodl* přednosta nové domácnosti Alex Serafin, “páč tady v druhým patře voda stejně skoro neteče.”  
“We don’t need to fix the water pipe,” *said* Alex Serafin, the head of the new household, “the water barely makes it up this far anyway.” /TR46/

- (50) Poslyšte, pane Pohorský, *ten výrok mi pořád vrtal hlavou*. Tohleto o trhání nehtíčků a vyhazování na hnojiště - neříkal to Vaniček někde na veřejnosti?  
“Listen, Mr. Pohorsky,” *I said*, “that business about breaking necks and pulling out fingernails and throwing the Commies on the manure pile-“ /TR32/

Contrary to the translation shift above, there were also instances with the opposite tendency: the Czech reporting clause employs a verb describing an act of speaking and the English translation employs a more specific verb, such as in example (51) with the verb *reply* that specifies the dialogue framework. This translation shift is, however, less common – it appeared only in 1 instance, as opposed to 4 instances employing a semantically less specific English reporting verb.

(51) “Moje dlouholeté studium literatury,” *pravím*, “mě přesvědčilo, že nejpravdivější pravdy o čemkoliv, včetně života, mívají podobu wisecracků.”

“The most truthful truths about anything, including life,” *I reply*, “usually come in the form of wisecracks.” /TR2/

As we have seen in the analysis of English original reporting clauses, there is a strong preference for explicit verbs of speaking in the reporting clauses. English translated reporting clauses, on the other hand, are not as strict in their employment of verbs of speaking and employ also verbs of non-verbal action, which are commonly used in Czech reporting clauses. The analysis of translation shifts showed that although verbs of non-verbal action are sometimes used in English translated reporting clauses, there is still a significant tendency to construct the reporting clause with a verb of speaking and express the meaning of the Czech reporting verb of non-verbal action by other means, such as modification. In some instances, the English translation prefers the semantically more neutral *say* to verbs of other types, which again affirms the tendency to use verbs of speaking in English.

Apart from shifts in translation, the differences between Czech and English reporting clauses are also of formal nature. Formal differences are predominantly manifested in the use (or the omission) of quotation marks. In some Czech source materials, the author systematically leaves out all quotation marks or uses other conventions to mark direct speech than quotation marks. Instances of unmarked direct speech were found in two works by Josef Škvorecký; in *Mirákl* all instances of direct speech are systematically unmarked, and in *Příběh inženýra lidských duší* they are occasionally unmarked. In the novel *Sněžím* by Pavel Kohout, direct speech is separated from the rest of the text by a dash. The English counterparts of the instances with non-standard marking of direct speech all use the standard quotation marks; see examples (52) and (53) taken from *Mirákl* and *Sněžím*, respectively.

(52) Pozdrau Pámbu, zašeptala. To sou k nám hosti.  
“God bless you,” she whispered, “and welcome.” /TR7/

(53) - S celou spoustou podrobností (drmolila jsem jako žadonící Gábina), chceš,  
abych ti je zopakovala?  
“With a whole bunch of details.” I was mumbling like my wheedling Gabby.  
“Do you want me to repeat them for you?” /TR14/

Example (53) is also specific in that the English reporting clause and the reported clause are not separated by a comma but by a full stop. This makes the boundary between the reported clause and the reporting clause much more explicit than in the Czech original. In the Czech original, the medially positioned reporting clause is enclosed in parentheses, which indicates a closer relationship to the reported clause than in the English translation which divides the original reported clause into two separate reported clauses and positions the reporting clause between them.

In some instances, the reporting clause in the original was either missing or the original reporting clause and the translated reporting clause were positioned differently. In example (54), the English reporting clause *he said* does not have a counterpart in the original. The translator may have opted for the addition of the reporting clause to disambiguate who the speaker in the dialogue is.

(54) Dovolíte, abych tenhle postřeh použil?  
“Would you mind, if I used that insight?” he said. /TR18/

In example (55), the reporting clause is used both in the original and in the translation, but its position is different. The utterance is composed of a clause: *They train them for it specially* and a prepositional phrase detached from the clause *In Israel*, which is added as an afterthought. To express the function of *In Israel* as an afterthought, the original uses punctuation and positions the reporting clause after the whole utterance, while the translation divides the utterance in two and positions the reporting clause medially, which moves the afterthought at the end.

(55) “Speciálně je na to trénujou. V Izraéli,” podotkne Frank.  
“They train them for it specially,” puts in Frank. “In Israel.” /TR22/

Example (56) seems less straightforward. The original does not employ a reporting clause that would be clearly connected to the reported speech, as is the case in the English translation. However, the added reporting clause in English seems to be at least partially based on the clause *Pán se zarazil*, which may function in the original as a false reporting clause.<sup>9</sup>

(56) Pán se zarazil. “A co host? [...]”

“And what about our guest?” he said, as though his family honour were at stake. /TR35/

The formal differences between Czech and English appear mainly when the original reporting clause can be seen as ambiguous. The English translation may include a new reporting clause that was not part of the original to disambiguate the communicative situation. The use of quotation marks also suggests a similar tendency – while Czech reporting clauses occasionally do not use quotation marks at all or use other conventions, English reporting clauses seem to be more consistent in their use of quotation marks and prefer to use quotation marks even if the original does not. However, since the corpus query searched only for instances of direct speech in English texts marked by the presence of quotation marks, it would not include instances of unmarked direct speech; further research would therefore be needed to confirm this observation.

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<sup>9</sup> Sedláček (2016, p. 82) defines a false reporting clause as a clause “not embedded in the direct speech formally by means of punctuation” which refers to the inner or outer world of the speaker and at the same time identifies the speaker.

## Conclusion

The thesis was concerned with reporting clauses in English original and English translated fiction. It presented a corpus based study, focusing on the differences between English original and English translated reporting clauses and the influence of Czech reporting clauses on their English translation counterparts.

The theoretical part of the thesis focused on direct speech as one of the forms of speech and thought representation in fiction. In the first part, it described the formal, semantic and syntactic features of direct speech. In the second part, it defined the reporting clause and described reporting verbs in English and Czech reporting clauses. In the final part, it described translation equivalents of the most common reporting verbs.

The research part consisted of the analysis of English original and translated reporting clauses and the comparison of Czech reporting clauses and its English translation counterparts. The first part of the analysis of English original and translated reporting clauses involved a semantic classification of reporting verbs, which proved to be a difficult task, especially with certain reporting verbs in the sample of English translated reporting clauses. Due to the complexity of the reporting verbs, the semantic categorizations used in the studies of reporting verbs described in the theoretical part served rather as a point of departure than a fixed set of categories. The final 7 categories used in this thesis combined (with some modifications) the approaches of Pípalová (2012), Corness (2009) and Šoltys (1979). The following parts of the analysis included the examination of modification in reporting clauses and description of translation shifts in Czech reporting clauses and their English counterparts.

The analysis of English original reporting verbs confirmed that English displays a strong preference for explicit verbs of speaking. Reporting verbs describing an act of speaking (predominantly the verb *say*) were found in 71 % of the instances. The remaining reporting verbs were classified as verbs specifying the function of the utterance, manner of speaking, dialogue framework and attitude to the content of the utterance. These results are comparable to the results of Pípalová (2012) and Sedláček (2016), who also found strong preference for verbs of speaking in English reporting clauses, with the verb *say* being the most frequent.

Reporting verbs in English translated reporting clauses displayed a larger variability in terms of semantics and also in terms of number of different verbs used in the sample. In

the sample of English translated reporting clauses, 40 % of the reporting verbs were constituted by verbs other than *say* or *ask*, which is 16 % more than in the sample of English original reporting clauses. English translated reporting clauses employed more often reporting verbs describing manner of speaking and slightly less often reporting verbs describing the function of the utterance; other categories of reporting verbs appeared with similar frequencies. The most notable difference between English original and English translated reporting clauses can be seen in the introduction of two additional categories: the category of reporting verbs describing gestures and reporting verbs describing non-verbal activity in the communicative situation. These categories have a much looser connection to the verbal activity than explicit verbs of speaking, and hence are not commonly used in English original reporting clauses, which prefer explicit verbs of speaking. They appear in the English translated reporting clauses as a result of the influence of the Czech original, since Czech reporting clauses do not require a verb of speaking.

Modification was found to be 10 % more common in English translated reporting clauses than in English original reporting clauses. The use of modification is often discouraged in English writers' manuals, which might account for the lower frequency of modification in the sample of English original reporting clauses. In the Czech literary convention, on the other hand, there are no such restrictions, so the higher percentage of modification in English translated reporting clauses may be explained by the influence of the Czech original. The analysis showed that in both English original and translated reporting clauses, modification appears most frequently in the form of an adverb phrase or a non-finite clause. English original reporting clauses strongly prefer modification by adverb phrases (found in 50 % of the instances) followed by non-finite clauses (35.7 % of the instances). The frequency of adverb phrases in English translated reporting clauses proved to be lower (40 % of the instances); modification by non-finite clauses appeared with only minor differences. Slightly higher frequency was found in modification by prepositional phrases (15 % in English translated reporting clauses compared to 10.7 % in English original reporting clauses). The most frequent semantic category was the category of adverbials of manner, constituting more than 50 % of adverbial modification in both English original and translated reporting clauses. The frequency of adverbials of manner was slightly higher in English translated reporting clauses (60 % compared to 53.6 %), while the frequency of

adverbials of accompanying circumstances was higher in the sample of English original reporting clauses (32.2 % compared to 25 %), which may be connected with the fact that English translated reporting clauses can express accompanying circumstances also by a verb of non-verbal action.

The comparison of Czech reporting clauses and their English translation equivalents showed that although English translated reporting clauses allow for the use of reporting verbs of non-verbal action, they still display a significant tendency to employ verbs of speaking in the reporting clauses. This tendency can be seen in the cases where the English translation substitutes an original Czech verb of non-verbal action by a verb of speaking with an additional adverbial of accompanying circumstances or in the cases where a semantically more specific verb is rendered into English as a verb describing an act of speaking.

The objective of the thesis was to describe English original reporting clauses and English reporting clauses translated from Czech and to examine the hypothesis that English reporting clauses translated from Czech reflect the tendency of Czech reporting clauses for greater diversity. The analysis showed that English translated reporting clauses display greater lexical variety in reporting verbs, higher degree of adverbial modification and unlike English original reporting clauses, they tolerate the use of verbs of non-verbal action instead of explicit verbs of speaking. Although the tendency to use verbs of speaking is still noticeable, the aforementioned differences between English original and English translated reporting clauses support the hypothesis that English translated reporting clauses are substantially influenced by the Czech original reporting clauses and Czech literary conventions.

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## Resumé

Tématem této bakalářské práce jsou uvozovací věty v anglické originální a překladové beletrii. Práce je psána s cílem popsat rozdíly mezi uvozovacími větami v původní anglické beletrii a v beletrii přeložené z češtiny do angličtiny a následně ověřit hypotézu, že uvozovací věty v anglické překladové beletrii pod vlivem českého originálu tíhnou k větší rozmanitosti.

Teoretická část práce se zabývá přímou řečí jako jednou z forem podání řeči v krásné literatuře. Vymezuje přímou řeč („direct speech“) na základě formálních kritérií (tedy zejména interpunkce), podle kterých se přímá řeč skládá z věty uvozovací („reporting clause“) a přímé řeči/dikta („reported clause“). Přímá řeč je dále popsána z hlediska sémantického a syntaktického. Kapitola 1.2 se věnuje uvozovacím větám. Ty jsou součástí promluvy vypravěče a jejich nejzásadnější funkcí je identifikace mluvčího. V dalších částech jsou popsána uvozovací slovesa v anglických a českých uvozovacích větách a způsoby jejich klasifikace na základě sekundární literatury. Popsány jsou také lexikální rozdíly mezi českými a anglickými uvozovacími slovesy vyplývající z kontrastivních studií. Poslední část teoretické kapitoly se zabývá překladovými ekvivalenty nejčastějšího uvozovacího slovesa *say*.

Praktická část práce je založena na analýze celkem 100 dokladů uvozovacích vět z anglické originální beletrie a 50 dokladů uvozovacích vět z anglické překladové beletrie včetně jejich českých zdrojových protějšků, které byly získány pomocí překladového korpusu *InterCorp*. Metodologie provedené analýzy je popsána v kapitole 2. Součástí analýzy anglických originálních i překladových uvozovacích vět byla sémantická klasifikace použitých uvozovacích sloves a popis modifikace v uvozovací větě. Pro klasifikaci byly zvoleny následující kategorie: slovesa mluvení (zejména *say* a *tell*), slovesa specifikující funkci promluvy, slovesa popisující způsob promluvy, slovesa určující rámec dialogu, slovesa popisující postoj k obsahu promluvy, slovesa popisující gesta a slovesa popisující neverbální činnost v rámci komunikativní situace. Praktická část také zahrnuje porovnání originálních českých uvozovacích vět a jejich anglických překladových protějšků. Popsány jsou formální rozdíly a rozdíly vzniklé překladem.

Analýza uvozovacích vět v anglických originálech potvrdila předpoklad vycházející ze studií Pípalové (2012) a Sedláčka (2016), že angličtina ve svých uvozovacích větách ve

velké míře preferuje slovesa mluvení. Sloveso mluvení bylo jako uvozovací sloveso užito v 71 % dokladů. Nejčastěji se objevovalo centrální sloveso mluvení *say*, které bylo použito v 66 % dokladů. Uvozovací slovesa ve zkoumaných dokladech vykazovala relativně nízkou míru lexikální rozmanitosti. Pouze ve 24 % dokladů byla použita jiná slovesa než *say* nebo *ask* (tedy dvě nejčastěji používaná uvozovací slovesa). Modifikace byla popsána u 28 % dokladů. Nejčastěji se vyskytovala se slovesem *say* ve formě adverbialní fráze nebo nefinitní věty. Ze sémantického hlediska byla nejvýznamnější příslovečná určení způsobu a průvodních okolností.

Analýza anglických překladových uvozovacích vět měla za cíl ukázat, do jaké míry anglické překladové věty reflektují snahu českých uvozovacích vět o rozmanitost, která je popsána v odborné literatuře (Sedláček, 2016). Uvozovací věty v anglické překladové beletrii se ukázaly být rozmanitější než anglické originální uvozovací věty jak z hlediska sémantického, tak lexikálního. Nejvýznamnějším rozdílem mezi anglickými originálními a překladovými uvozovacími větami bylo použití uvozovacích sloves z kategorie gest a neverbální činnosti v rámci komunikativní situace. Anglické originální uvozovací věty preferují uvozovací slovesa, která obsahují explicitní informace o verbální aktivitě mluvčího, a proto se slovesům v těchto kategoriích vyhýbají. Anglické překladové uvozovací věty jsou v tomto ohledu tolerantnější a pod vlivem českého originálu uplatňují i slovesa, která explicitně verbální aktivitu nevyjadřují. Dohromady byla slovesa z těchto kategorií uplatněna v 6 % dokladů. Nejčastějšími uvozovacími slovesy byla opět slovesa *say* a *ask*, která se ale objevovala s nižší frekvencí než v anglických originálních uvozovacích větách. Jiná slovesa než *say* a *ask* byla použita ve 40 % dokladů, což potvrzuje předpoklad o větší lexikální rozmanitosti anglických překladových vět.

Analýza modifikace v anglických uvozovacích větách ukázala výraznější rozdíly zejména ve větší míře modifikace v anglických překladových uvozovacích větách než v anglických originálech. To může být zapříčiněno doporučeními v anglických příručkách pro spisovatele, podle kterých je modifikace v uvozovacích větách rušivá. Pro české uvozovací věty se žádné podobné doporučení nevyskytuje, proto i jejich překladové protějšky reflektují větší míru modifikace. V anglických originálních i překladových uvozovacích větách byla modifikace nejčastěji realizována ve formě adverbia nebo nefinitní věty. Ze sémantických kategorií se nejčastěji vyskytovalo příslovečné určení způsobu a

přísluvečné určení průvodních okolností. Přísluvečné určení způsobu se objevilo v obou typech vět ve více než 50 % dokladů. Přísluvečné určení průvodních okolností bylo méně časté, ale stále významné. V anglických originálních uvozovacích větách bylo použito častěji než v anglických překladových uvozovacích větách, což může být vysvětleno tím, že anglické překladové uvozovací věty mohou průvodní okolnosti vyjádřit také použitím uvozovacího slovesa popisujícího neverbální činnost.

Porovnání originálních českých uvozovacích vět a jejich anglických překladových protějšků ukázalo, že ačkoliv anglické překladové uvozovací věty uplatňují po vzoru českého originálu i slovesa neverbální činnosti, stále je u nich patrná tendence uchýlovat se k explicitnímu slovesu mluvení. Některé české uvozovací věty se slovesem vyjadřujícím neverbální činnost byly do angličtiny přeloženy pomocí slovesa *say* a přísluvečného určení průvodních okolností ve formě nefinitní věty, které vyjadřovalo význam původního uvozovacího slovesa. Sloveso *say* bylo také v některých dokladech použito místo sémanticky specifitějšího uvozovacího slovesa, které bylo použito v originální uvozovací větě.

Práce naplnila svůj vytyčený cíl popsat uvozovací věty v anglické originální a překladové beletrii. Analýza uvozovacích vět potvrdila hypotézu, že anglické překladové věty reflektují tendenci českých uvozovacích vět ke větší rozmanitosti. To se projevilo zejména v užití uvozovacích sloves popisujících gesta a neverbální činnost v komunikativní situaci. Anglické překladové uvozovací věty také ukázaly větší lexikální rozmanitost a častější užití modifikace než anglické originální uvozovací věty.

## Appendix

### English original reporting clauses

<b>OR1</b>	adams-stoparuv_pruvodc	"Yes I thought that was odd too. In fact," he continued as with a huge bang Southend split itself
<b>OR2</b>	siddons-bezpec_vysiny	"Basta," I said huskily into his neck .
<b>OR3</b>	frenzen-rozhreseni	"Of course they love you" she said.
<b>OR4</b>	Steinbeck-Hrozny_hnevu	"Don't none of you touch that," she warned. "That 's for Winfiel."
<b>OR5</b>	Steinbeck-Hrozny_hnevu	Casy suggested elaborately, "Maybe Tom 'll kill the fatted calf like for the prodigal in Scripture."
<b>OR6</b>	rowlingova-hpot_tajemn	and continued, "In September of that year, a subcommittee of Sardinian sorcerers."
<b>OR7</b>	Fieldingova-panenka	"How are they coping?" Amanda asks, stalling for time.
<b>OR8</b>	grisham-posledni_vule	"Hello, Welly," Nate said, his words deep, slow, thick.
<b>OR9</b>	shreve-vse_co_pral	"Don't speak," I say.
<b>OR10</b>	Steel-Strazny_andel	"I miss him too," Charlotte said practically, "so do you.
<b>OR11</b>	Milne-Pu	"Here I am," said a growly voice behind him.

<b>OR12</b>	rowlingova-hpot_relik	"Lumos," said Harry, and his wand ignited.
<b>OR13</b>	Toole-Spolceni_hlupcu	"Miss Trixie," Mrs. Levy said sweetly.
<b>OR14</b>	Palahniuk-zalknuti	"See how her fingernails look," I tell Denny, "that 's a sure sign of lung cancer."
<b>OR15</b>	updike-kralik_se_vraci	"Do you know," he asks, "there are two theories of how the universe was done
<b>OR16</b>	updike-kralik_se_vraci	Flecked with her own spit Janice cries, "I do , I do sleep with Charlie!"
<b>OR17</b>	brown-sifra	"Mr. Langdon," Fache said, "certainly a man like yourself is aware that Leonardo
<b>OR18</b>	Fieldingova-panenka	"Cream and sugar," they answer together.
<b>OR19</b>	adams-stoparuv_pruvodc	"There you are Arthur," said Ford with the air of someone reaching the conclusion of his argument, "you think you 've got problems."
<b>OR20</b>	Brown-zdravim_temnoto	"I have n't had time to confer with my client about Melissa Hatcher," the lawyer said.
<b>OR21</b>	angellova-dvoji_zivot	"I only want regulars," I told her.
<b>OR22</b>	brown-chut_lasky	"In college," he said, hoping that Gus wouldn't ask which.
<b>OR23</b>	siddons-bezpec_vysiny	them together in glee and said over and over, "Tell Verna and David about that, Sam," and "Oh , Joe , do tell everybody what you said on the Lido!"
<b>OR24</b>	aldiss-helikonie_jaro	"That 's what attracted the stungebag," Vry said.

<b>OR25</b>	Steinbeck-Hrozny_hnevu	"Well," Pa explained, "we had a couple shoats,
<b>OR26</b>	Fieldingova-panenka	"I don't see how I can help you," the woman repeats.
<b>OR27</b>	Steinbeck-Hrozny_hnevu	"I ain't never done nothin' that wasn't part sin," said John.
<b>OR28</b>	Steel-Druha_sance	"Do you want to leave?" Adrian whispered sympathetically.
<b>OR29</b>	Toole-Spolceni_hlupcu	"Aw, she 's sweet," Mrs. Reilly said.
<b>OR30</b>	hailey-konecna_diag	He sat back and watched as Bannister asked, "What 's the trouble?"
<b>OR31</b>	rowlingova-hpot_tajemn	"All right," said Harry, "all right..."
<b>OR32</b>	frenzen-rozhreseni	"Let's get through this year," Enid said, "let 's think about having Christmas here, like Jonah wants, and then we 'll see!"
<b>OR33</b>	frenzen-rozhreseni	"You 're fired," he said.
<b>OR34</b>	frenzen-rozhreseni	"Our children are all easterners now," Enid said.
<b>OR35</b>	frost-sez_sedmi	"You sold your monograph?" asked Doyle, feeling the sour drip of authorial envy
<b>OR36</b>	asimov-ocelove_jesky	"Maybe on your world," said Baley, "but not on Earth."
<b>OR37</b>	shreve-vse_co_pral	"A secret residence for possible immoral purposes," Tucker said, handing Etna the latest of the legalese.
<b>OR38</b>	grisham-posledni_vule	"Are you okay?" he asked.

<b>OR39</b>	grisham-advokat_chudy	"I 'm sorry," she said.
<b>OR40</b>	frost-sez_sedmi	"We'll follow and see," said Sparks.
<b>OR41</b>	Toole-Spolceni_hlupcu	"You'll have to do something," the candy woman told the manager laconically.
<b>OR42</b>	rowlingova-hpot_tajemn	"Hello, hello," said Nearly Headless Nick, starting and looking round.
<b>OR43</b>	rowlingova-hpot_vezen	"You surely don't believe a word of Black's story?" Snape whispered, his eyes fixed on Dumbledore 's face.
<b>OR44</b>	Kipling-Kniha_dzun_Mow	"Augrh!" said Father Wolf, "it is time to hunt again"
<b>OR45</b>	frenzen-rozhreseni	"Who was at the door?" Enid said.
<b>OR46</b>	frenzen-rozhreseni	"Chuck was waiting in their Jaguar," Gary said.
<b>OR47</b>	siddons-bezpec_vysiny	" Well," he said, "here goes nothing."
<b>OR48</b>	woolfova-mezi_akty	when Mrs. Manresa added, to make all shipshape: " He 's an artist,"
<b>OR49</b>	frenzen-rozhreseni	Someone up there even said: "Yes, Jim!"
<b>OR50</b>	aldiss-helikonie_jaro	"Sorry, friends, the last one is for Oyre," Laintal Ay said.
<b>OR51</b>	krentz-zajatci_snu	"The shoulder was the least of my problem," he said.
<b>OR52</b>	grisham-posledni_vule	"You represented Troy Phelan?" Wycliff asked.
<b>OR53</b>	siddons-bezpec_vysiny	"Down the path," he said with his back to me, gesturing toward the door.

<b>OR54</b>	frost-sez_sedmi	"No, Doyle, " said Sparks somewhat impatiently, "we're in complete agreement on the reason for the statue being here; I'm trying to work out how it physically arrived."
<b>OR55</b>	brown-chut_lasky	On the video Oren said, "Dr. Newton, did you recently serve on the jury that acquitted an accused killer, M. Lozada?"
<b>OR56</b>	Steinbeck-Mysi_a_lide	"Never you mind," said Slim.
<b>OR57</b>	updike-kralik_se_vraci	"Don't be ignorant," Janice says, "pizza is purely Italian."
<b>OR58</b>	woolfova-mezi_akty	"The library's always the nicest room in the house," she quoted, and ran her eyes along the books.
<b>OR59</b>	siddons-bezpec_vysiny	Sam had grinned at her and said, "Christ, Yolie, you look like you been rode hard and put up wet."
<b>OR60</b>	Steinbeck-Hrozny_hnevu	"I swear we ain't got anything!" Ma cried.
<b>OR61</b>	siddons-bezpec_vysiny	"I forgot to ask you," he said.
<b>OR62</b>	Milne-Pu	"Good morning, Christopher Robin," he called out.
<b>OR63</b>	aldiss-helikonie_jaro	"And," said the next speaker to take up the story, "at Little Yuli's brave speech, the canine company..."
<b>OR64</b>	grisham-advokat_chudy	"How about the paper?" I asked.
<b>OR65</b>	Milne-Pu	"Just a moment," said Pooh, holding up his paw.

<b>OR66</b>	shreve-vse_co_pral	"Yes," he agreed.
<b>OR67</b>	atwood-muzeum_zkamenel	"The Hulk," he says, smiling a little shyly.
<b>OR68</b>	rowlingova-hpot_vezen	"Well, as we haven't got one anymore," said Mr. Weasley, "-- and as I work there, they're doing me a favor --"
<b>OR69</b>	grisham-klient	"What about the lawyer?" asked Fink.
<b>OR70</b>	Tolkien-Pan_prstenu_1	"You need not speak to me as to one of the fools that you take for friends," said he.
<b>OR71</b>	updike-kralik_se_vraci	"North of Brewer somewhere," Nelson tells her.
<b>OR72</b>	frost-sez_sedmi	"Claude, I want to ask you something," said Doyle.
<b>OR73</b>	Milne-Pu	Then he said bravely, "Yes," and then, still more bravely, "Quite so."
<b>OR74</b>	frenzen-rozhreseni	"Denise," he said-
<b>OR75</b>	krentz-zajatci_snu	"I gather you talked to Randolph Belvedere last night," Ian said.
<b>OR76</b>	Steinbeck-Mysi_a_lide	"Glad ta meet ya," Carlson said again.
<b>OR77</b>	rowlingova-hpot_relik	"HARRY, COME ON!" screamed Hermione.
<b>OR78</b>	krentz-zajatci_snu	"I can't believe you're going to work at a place like this," he said.
<b>OR79</b>	Milne-Pu	and Owl said "Hallo, my little fellow," in a kindly way, and went on telling Christopher Robin about an accident which had nearly happened to a friend of his whom Christopher Robin didn't know...

<b>OR80</b>	silva-tajna_sluzba	"Sometimes things are said for public consumption that don't necessarily reflect true feelings," Strauss said.
<b>OR81</b>	atwood-muzeum_zkamenel	"You can smell the liquor," Martha says.
<b>OR82</b>	Wells-Valka_svetu	"Ulla, ulla, ulla, ulla," wailed that superhuman note.
<b>OR83</b>	frost-sez_sedmi	"How do you do?" said the Duke blankly.
<b>OR84</b>	adams-sbohem_a_dik	"Yes," said Arthur, "you did."
<b>OR85</b>	king-carrie	"For Freddy," Henry said, taking the hammer out of the trunk.
<b>OR86</b>	frenzen-rozhreseni	"Jesus, Caroline," he said, "we know your back hurts, we know you're..."
<b>OR87</b>	Irving-Rok_vdovou	"Just 'okay'?" Hannah asked her.
<b>OR88</b>	Steinbeck-Hrozny_hnevu	Tom said, "Maybe we got to learn."
<b>OR89</b>	Brown-zdravim_temnoto	"No," she replied hoarsely.
<b>OR90</b>	Twain-Dobr_TSawyer	"Listen!" said he.
<b>OR91</b>	Grisham-Partner	"Are you hungry?" Guy asked again.
<b>OR92</b>	rowlingova-hpot_vezen	"Oh," said Ron, looking slightly put out.
<b>OR93</b>	hailey-konecna_diag	Lucy said, "Of course, if it's malignant, I'll have to amputate the leg."
<b>OR94</b>	Steinbeck-ToulavyAutob	"Don't!" she cried.
<b>OR95</b>	Brown-zdravim_temnoto	"Something really bothers me," he said when it finished.

<b>OR96</b>	adams-stoparuv_pruvode	"In a few seconds," he continued, "we should see...there!"
<b>OR97</b>	Jerome-TriM_ve_cl	"The map may be all right enough," said one of the party, "if you know whereabouts in it we are now."
<b>OR98</b>	woolfova-mezi_akty	"Old Flimsy on the hop," said David.
<b>OR99</b>	Milne-Pu_zatise	"That's what I call bouncing," said Eeyore.
<b>OR100</b>	Roth-lidska_skvrna	he could do nothing but meekly say, "Yes, suh."

English translated reporting clauses and their Czech counterparts

<b>TR1</b>	Paral-Milenci_a_vrazi	"So tell us already, Olga-" inquired the vivacious Evka, the indispensable audience for absolutely anything, "-how it was last night."	"Tak povídejte už, paní Olgo-" zajímala se živě Evka, nepostradatelná naslouchačka absolutně čemukoliv, "- jaký to bylo včera?"
<b>TR2</b>	Skvorecky-PribehIng_2	"The most truthful truths about anything, including life," I reply, "usually come in the form of wisecracks."	"Moje dlouholeté studium literatury," pravím, "mě přesvědčilo, že nejpravdivější pravdy o čemkoliv, včetně života, mívají podobu wisecracků."
<b>TR3</b>	Skvorecky-Mirakl	"In that case," said Lester-wiggling his moustache to the left, indicating a smile-"I'll try to neutralize things right off the top."	Nojo, Lester pohnul knírkem vlevo, což značilo úsměv. Já se to pokusím nějak zneutralizovat hned na začátku.
<b>TR4</b>	Skvorecky-PribehIng_1	"That's true," she said quickly.	"To je praua," pravila honem.
<b>TR5</b>	Skvorecky-Mirakl	"Two?" said Irina, astonished.	Dva? užasla Irinka.
<b>TR6</b>	Skvorecky-PribehIng_1	I expected an explosion in elegant, baroque German, but Uippelt merely said in a soft, confidential voice, "Bullshit."	Čekal jsem výbuch v nejbaroknějším slohu, ale Herr Uippelt řekl důvěrně polohlasem: "Bullshit."
<b>TR7</b>	Skvorecky-Mirakl	"God bless you," she whispered, "and welcome."	Pozdrau Pámbu, zašeptala. To sou k nám hosti.
<b>TR8</b>	Skvorecky-Mirakl	For the middle-ranking officer, perhaps a politruk, had asked, "How could you let things slide so far, comrade?"	Neboť důstojník, hodností prostřední, asi politruk, se zeptal: Jak jste to mohli nechat dojít tak daleko, soudruhu? a sáhl do knihovny, úplně najisto, a

			před Foglara položil útlou knížku.
<b>TR9</b>	Skvorecky-PribehIng_2	"Don't go yet." I say.	"Eště nechod'," povídám.
<b>TR10</b>	Paral-Milenci_a_vrazi	"Yeah, and her mother was the Grand Duchess of Luxembourg!" Alex shouted.	"A její matka velkovévodkyně lucemburská, vid'!" křikl Alex.
<b>TR11</b>	Skvorecky-PribehIng_2	"The teacher is a Commie and the pastor belongs to that quisling outfit Pacem in terris," cries the virtuoso, "and the lodge was already a ruin."	"Učitel je komouš a farář je v kolaborantský organizaci Pacem in terris," rozkřikoval se virtuos, "a ze zámečku je teď ruina."
<b>TR12</b>	Skvorecky-PribehIng_2	"Well," she hesitates, "I bought those - things - at Lovecraft."	"Well," praví váhavě. "I bought those at Lovecraft."
<b>TR13</b>	Skvorecky-PribehIng_2	"What you always did," she grimaced.	"Co dycky," zašklebila se.
<b>TR14</b>	kohout-snezim	"With a whole bunch of details." I was mumbling like my wheedling Gabby. "Do you want me to repeat them for you ?"	S celou spoustou podrobností (drmolila jsem jako žadonící Gábina), chceš, abych ti je zopakovala?
<b>TR15</b>	Skvorecky-PribehIng_1	"See here," said Mr. Zawynatch, placing a reassuring hand with its seven rings on Magister Maslo's nervous arm .	"Podívejte se," pan Zawynatch klade ruku se sedmi prsteny na nervózní ruku magistra Máslo.
<b>TR16</b>	Kundera-Smesne_lasky	"What, are you crazy?" said Alice.	"Co blázníš?" řekla Alice.
<b>TR17</b>	Skvorecky-PribehIng_2	"They seem to agree with you," I say.	"Nějak ti to jde k duhu," pravím.
<b>TR18</b>	Skvorecky-Mirakl	"Would you mind if I used that insight?" he said.	Dovolíte, abych tenhle postřeh použil?
<b>TR19</b>	Viewegh-VychovaDivekCR	"Fuck off," she said slowly with exemplary diction.	"Polib si prdel," pravila pomalu se vzornou výslovností.

<b>TR20</b>	Skvorecky- PribehIng_1	"Did he actually say it like that - 'Gruppensex'?" I interrupt her.	Ted' ji přeruším: "Řek: group sex?"
<b>TR21</b>	Paral- Milenci_a_vrazi	"Where-" shouted Borek, and he was already racing toward the window, Valtr and Dízlák looked up, and Olda intensely smoked on.	"Kde -" křikl Borek a už se hnál k oknu, i Valtr a Dízlák vzhledli a Olda prudce zadýmal.
<b>TR22</b>	Skvorecky- PribehIng_1	They train them for it specially, puts in Frank. "In Israel." "Where?" " In Israel," repeats Frank.	"Speciálně je na to trénujou. V Izraeli," podotkne Frank.
<b>TR23</b>	Paral- Milenci_a_vrazi	"Are you a princess?" a little girl asked completely seriously, and then she introduced herself:	"Ty jsi princezna?" ptala se mě malá holčička zcela vážně a hned se taky představila:
<b>TR24</b>	Skvorecky- PribehIng_2	"I couldn't agree more," says Krupka.	"To máš úplnou pravdu!" řekne Krupka.
<b>TR25</b>	Skvorecky-Mirakl	"Cured?" I hesitated slightly, but we were all in the same predicament now.	Vyléčila? trochu jsem zaváhal, ale všichni jsme byli stejně v loži.
<b>TR26</b>	Paral- Milenci_a_vrazi	"Leave immediately!" she screamed at me, and her breath smelled of rum, the bitch who has the only bathroom in the building all for her own filth-how could Engineer Trojan demean himself with her?	"Okamžitě zmizte!" ječela na mě vztekla a z tlamy jí smrděl rum, to je ta děvka, co na svou špínu má jedinou koupelnu v domě - jak se s ní mohl inženýr Trojan tak zahodit?
<b>TR27</b>	Viewegh- VychovaDivekCR	"You see things too simply," Oskar eventually said wearily.	"Vidíš to všechno moc jednoduše," řekl nakonec Oskar unaveně.
<b>TR28</b>	Kundera- Smesne_lasky	"For once I'd like Havel to be tortured by remorse," the chief physician said, laughing.	A primář se zasmál: "Chtěl bych jednou pořádně obtížit Havlovo svědomí!"
<b>TR29</b>	Kundera- Smesne_lasky	"Wherever did you learn such a beautiful dance?" asked the chief physician.	"Kdepak jste se naučila tak krásný tanec?" zeptal se primář.

<b>TR30</b>	Viewegh-VychovaDivekCR	"What about lunch?" I said.	"Co oběd?" řekl jsem.
<b>TR31</b>	Skvorecky-PribehIng_2	Once Mr. Moutelik had told Rosta on the train to Hradec, "Did you know the National Committee's going to put up a monument to that smart-ass friend of yours in Kostelec?"	Pan Moutelík jel jednou s Rostou vlakem do Hradce a zeptal se ho: Víte, že tomu vašemu vykutálenému příteli postaví Národní výbor v Kostelci pomník?
<b>TR32</b>	Skvorecky-Mirakl	"Listen, Mr. Pohorsky," I said, "that business about breaking necks and pulling out fingernails and throwing the Commies on the manure pile- "	Poslyšte, pane Pohorský, ten výrok mi pořád vrtal hlavou. Tohleto o trhání nehtíčků a vyhazování na hnojště - - neříkal to Vaníček někde na veřejnosti?
<b>TR33</b>	Skvorecky-PribehIng_1	"But there's nothing in the book about Masaryk at all!" cries the publisher, her voice still unsteady.	"Dyť to vo Masarykovi není!" zaječí nakladatelka pořád přeskakujícím hlasem.
<b>TR34</b>	Viewegh-VychovaDivekCR	At that moment she spun round: "No one was asking your opinion!"	V tu ránu se otočila: "Nikdo se tě na nic neptal!"
<b>TR35</b>	Skvorecky-PribehIng_1	"And what about our guest?" he said, as though family honour were at stake.	Pán se zarazil. "A co host?"
<b>TR36</b>	Skvorecky-PribehIng_2	"Not Ulysses," I say.	"Ne na Odyssea," říkám.
<b>TR37</b>	Skvorecky-Mirakl	"No indeed," I said, reaching for my glass, "they're not as unsubtle as they seem."	Kdepak, člověče, sáhl jsem po své číši a pohlédl jsem skrze ni na zpotvořené plamínky Gellenova krbu. Oni nejsou tak naivní, jak se z jejich písemných projevů na první pohled zdá.
<b>TR38</b>	Viewegh-VychovaDivekCR	"He wants to know if we're going to thump him today..." Petrik cheerfully informed him.	"Prej jestli ho dneska neztlučeme...", referoval mu Petřík rozjařeně.

<b>TR39</b>	Kundera-Smesne_lasky	"You see, that's what I've been telling her," said the polished gentleman when none of the seamstresses spoke up, and he went out again.	"Vždyť jí to říkám," řekl uhlažený pán, když se žádná z šiček nepřihlásila, a zase odešel.
<b>TR40</b>	Skvorecky-Mirakl	If I had known Laura at the time, and had told Vixi that every woman called Laura evoked "a face in the misty night" and was immediately halfway to winning me over, she 'd have said, "Baloney, sir!"	Kdybych byl tehdy znal Lauru a pověděl Lišce, že každá ženská s tím jménem má u mě napůl vyhráno, řekla by asi: Neval, profásku!
<b>TR41</b>	Paral-Milenci_a_vrazi	"Why are you crying," Madda said when she came home.	"Co brečíš," povídala Madda, když přišla domů, "nebreč, nebud' kráva -"
<b>TR42</b>	Skvorecky-PribehIng_1	"Like literature," said Benno.	"Třeba o literatuře," řekl Benno.
<b>TR43</b>	Skvorecky-PribehIng_1	"The problem is she's too fat now," says Mr. McEachen gloomily.	"Vona je dnes moc tlustá," praví velice chmurně pan McEachen.
<b>TR44</b>	Skvorecky-Mirakl	"It is," I said.	Je, řekl jsem.
<b>TR45</b>	Viewegh-VychovaDivekCR	"Little ones are a waste of time," Chvatalova-Sukova commented, suppressing her satisfaction, and rushed out to the school garden with the glass jar and a U.S. Army trenching tool.	"Malá je k ničemu," poznamenala Chvátalová-Suková, potlačujíc uspokojení, a s dózičkou a s polní lopatkou z výstroje americké armády spěchala na školní pozemek.
<b>TR46</b>	Paral-Milenci_a_vrazi	"We don't need to fix the water pipe," said Alex Serafin, the head of the new household, "the water barely makes it up this far anyway."	"Vodovod opravovat nemusíme," rozhodl přednosta nové domácnosti Alex Serafin, "páč tady v druhým patře voda stejně skoro neteče."
<b>TR47</b>	Skvorecky-Mirakl	"That won't work," I said, dashing that hope.	To nejde, zničil jsem ji.

<b>TR48</b>	Skvorecky-Mirakl	"Koziskova's hardly what you'd call exceptionally talented," I said.	Kožišková není mimořádně nadaná, řekl jsem.
<b>TR49</b>	Paral-Milenci_a_vrazi	"It's fascinating that the factory administration has thus far been unable to take a position..." the torero Neustupa ambles forward with a red cloak for the first round, and I 'm feverishly thinking what position to take the minute before he finishes...	" Je pikantní, že vedení podniku nebylo dosud schopno zaujmout stanovisko..." vykračuje torero Neustupa s rudým pláštěm k první figuře a já horečně přemýšlím, jaké stanovisko zaujmout během minuty, než domluví...
<b>TR50</b>	Skvorecky-Mirakl	"A column made of salt," I told her.	Sloup ze soli, poučil jsem ji, ale nezmoudřela.