[Translating discourse markers: A parallel corpus analysis of connective functions of *anyway* in Czech fiction and subtitles]

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[Abstract] *'Anyway' is a multifunctional, context-dependent expression that functions as a contrastive-concessive conjunct and a connective discourse marker. The paper focusses on the treatment of its connective functions in Czech translations from English. By examining the fiction and subtitles in the parallel translation corpus InterCorp, this paper reveals a tendency towards zero equivalents in both registers. In cases of explicit equivalents, the dominant translation of sentence-initial 'anyway' in the subtitles is 'každopádně', which is structurally close to the English discourse-marker function, while in the fiction 'ale' and 'ostatně' perform this role. The analysis of clause-initial and clause-final 'anyway' shows that the syntactic distribution is a criterion of great significance.*

[Keywords] *contrastive-concessive conjunct; connective discourse marker 'anyway'; discourse function; fiction; parallel corpus InterCorp; subtitles; Czech translation equivalents*

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[1]   Introduction

The paper explores translation counterparts of *anyway* in the parallel corpus *InterCorp*; the analysis examines what the translations of *anyway* reveal about its communicative role with respect to textual and interpersonal functions. *Anyway* is approached as a connective adverbial in a discourse-marker role functioning as a means of signalling sentence modality. According to Dušková (1994, p. 484), the semantics of such connectives goes beyond the sentence boundaries and serves as one of the elements of the text structure in the construction of suprasentential units. Quirk et al. (1985, p. 636) interpret *anyway* as a contrastive-concessive conjunct with the ability "to be used as discourse--initial items" (p. 633), and suggest that the textual function of conjuncts and their 'dual role' in textual structure means "expressing the relevant connection between one part of a text and another" (p. 1468). As for the cumulation of contrastive-concessive meaning, Biber et al. (1999, p. 878) suggest that "in some cases, elements of contrast and concession are combined in uses of linking adverbials" due to the researcher's inability to separate the two senses. Halliday and Hasan (2013, p. 227) interpret conjunctions as cohesive devices with inherently 'indirect' cohesive force, and specify their role of "relating to each other linguistic elements that occur in succession but are not related by other, structural means". *Anyway* contributes to various adversative, summary-like continuative--resumptive senses (p. 270) that are close to the *anyway* below, where the word is used to signal a shift in topic, i.e. the digression from a car to driving lessons:

> (1) [Context: friends are talking]
> A: *So, I've decided I'm going to go to the bank and ask for a car loan.*
> B: *That sounds like a good idea.*
> C: *Well, you need a car.*
> B: *Right.*
> A: ***Anyway****, I was wondering if either of you would teach me how to drive.* ("Cambridge Dictionary," n.d.)

In terms of textual mode, Ferrara (1997) identifies three types of *anyway* which cannot be used interchangeably; two adverbial uses fixed in a clause-final position, and discourse--marker clause-initial *anyway* (p. 347), the position of which is a significant criterion for the present research. Aijmer (2016) observes that *anyway* in the final position may have a weakening function, similar to *at least*: "when *anyway* is not strengthening and dismissive it signals a restriction or weakening of a preceding element" (p. 49). In terms of interpersonal aspects of DMs, Brinton (2017) views DMs as typical of oral rather than written discourse. and Beeching's (2016) approach even aims "to highlight their interpersonal rather than textual usages, though recognising that pragmatic markers have procedural meanings" (p. 5): conversation as oral discourse is spontaneous, interactional, social, sociable, and polite (p. 4).

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[1.1] *Anyway* as a discourse marker

Due to the above-mentioned functions of connecting, organising and managing what is said or written both textually and interpersonally, and expressing attitude and stance, i.e. their largely discourse-organising meanings, items like *anyway* (as well as *right, however, well, okay, as you know, to start with*, etc.) are broadly referred to as 'discourse markers' (DMs). As suggested above, in the present study the term 'discourse markers' encompasses both textual and interpersonal functions. For this reason, the present research draws on two approaches: Schiffrin's (1987, p. 49) framework of discourse markers highlights their contribution to discourse coherence and relations that create coherence between adjacent units of discourse. Within this model, she views DMs as "indicators of the location of utterances within the emerging structures, meanings and actions of discourse" (p. 24). Schiffrin (1987) concludes that "discourse markers are sequentially dependent units which bracket units of talk", where 'sequentially dependent' signals that markers are devices operating on a discourse level – they are not dependent on the smaller units of talk (p. 37). Schiffrin deliberately writers about 'units of talk' rather than just clauses or sentences, as DMs may be used to connect or mark much larger chunks of discourse (p. 31). Jucker and Ziv also advocate for the term 'discourse marker', since it enables them to "include a broad variety of elements under a single conceptual umbrella" (1998, p. 2). Secondly, the present research draws on Brinton's (2017) model applying five perspectives (phonological and lexical, syntactic, semantic, functional, and sociolinguistic and stylistic characteristics) that more clearly incorporate interpersonal functions of DMs.

[1.2] Criteria for analysing the discourse marker *anyway*

To identify the status of DMs, it is necessary to explore their syntactic, semantic and functional features. Jucker (2002) notes that "prototypical discourse markers will exhibit most or all of these features; less prototypical markers will have fewer features or exhibit them to a limited extent only" (p. 211). The class of DMs is seen as a scale; the more prototypical members are closer to the core, while the less prototypical members are situated in the periphery of this class (Lutzky, 2012, p. 12). Such an analysis is complemented with a detailed account of properties typically attributed to discourse markers, such as (1) *connectivity*, i.e. the ability to relate utterances or other units of discourse (cf. Schourup, 1999); (2) *optionality*, i.e. the possibility to be omitted; (3) *non-truth conditionality,* i.e. low or zero degree contribution of propositional meaning to the utterance; (4) *initiality*, i.e. (non-) obligatory utterance-initial potential (cf. Aijmer, 2002; Schiffrin, 2005); (5) *multi-categoriality*, i.e. DMs originate from various grammatical categories (adverbs, coordinating and subordinating conjunctions, interjections, clauses); (6) *multifunctionality*, i.e. DMs operate on the structural (or textual) and interpersonal (interactional – conversation structure) level (Lutzky, 2012, p. 38); and (7) *orality*, i.e. DMs are more frequent in oral discourse and are associated with informal language use (cf. Brinton, 1996, p. 33,

Brinton, 2017, p. 9). The distinction between the adverbial and discourse marker use of *anyway* is based on syntactic distribution. When *anyway* occupies the clause-initial position as a left-hand discourse bracket, it functions as a discourse-structuring element with low semantic content – it may be used to signal a return to the main topic, a change of topic, or an offer to close the conversation, and its function is predominantly structuring and pragmatic, peripheral to the utterance. When it appears in clause-final position as a right-hand discourse bracket, it carries various adverbial meanings of *nonetheless* (dismissive *anyway*), or *besides* (additive *anyway*) or less frequently *at least* (corrective *anyway*), it may also be used as a question intensifier.

[1.3] Contrastive studies of discourse markers

There has been an increasing number of contrastive studies focused on identifying the functions of DMs across languages using bilingual corpora. Through contrastive research of DMs, we can reach a deeper understanding of what is universal and what is specific to a given language (Aijmer and Simon-Vandenbergen, 2006, p. 3). Povolná's (2013) cross-cultural investigation of causal and contrastive DMs by novice non-native Czech and German university students reveals difficulties distinguishing paratactic from hypotactic DMs, as well as the overuse of a limited repertoire of selected DMs. Povolná (2013) shows that *anyway* is used exclusively as a paratactic DM, signalling informal spoken discourse with loose coordination (cf. Leech and Svartvik, 1994, p. 14); *anyway* is dominant in native-speaker texts rather than in non-native texts (Povolná, 2013, p. 57). Furkó (2014) notes that the study of translation equivalents is a reliable way of examining the functional spectra of DMs (p. 182). However, due to the nature of DMs (i.e. optionality, non-truth conditionality, etc.), it is understandable that these expressions are frequently omitted in the translated text. Similarly, Rozumko (2021) explores underspecification strategies (cf. Crible et al., 2019) as instances of disharmony between the meaning of the original DM and its translation equivalent as identified in EU parliamentary proceedings data in an English-Polish translation corpus, and concludes that omission and functional mismatch are dominant techniques which may result from the time pressure of interpreting context, while close pragmatic equivalents make up only one third of all solutions.

While the study of translation counterparts of DMs may prove fruitful, it is by no means an easy task to translate these mainly pragmatic expressions. Furkó (2014) notes that DMs are notoriously difficult to translate due to the properties that the members of this class share (p. 182). It is "difficult to analyse DMs grammatically and their literal meaning is 'overridden' by pragmatic functions involving the speakers' relationship to the hearer, to the utterance or to the whole text" (Aijmer, 1996, p. 3). These expressions tend to be highly language-specific, and the problems they pose for translators originate from their extreme multifunctionality and their low semantic content. Understandably, this results in frequent cases of zero correspondence (Aijmer and Simon-Vandenbergen, 2006, p. 93). Furkó (2014) adds that because DMs are non-propositional elements, omitting them in the target text is an undemanding translation strategy. The resulting trans-

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lation will likely not lose much of the propositional content. However, it will "definitely lose a variety of communicative effects, such as the very naturalness of ordinary, everyday conversation, or the speaker's attitude to the words being uttered" (Furkó, 2014, p. 183), Aijmer and Altenberg (2002) note that "most connectors can be omitted if the context is clear enough" (p. 22). It is unlikely that all possible relationships between utterances would be interpreted correctly if a DM were omitted (Fraser 1999, p. 185).

Research has shown that one-to-one correspondences between DMs in two different languages is hard to achieve. Rendering pragmatic effects requires a great deal of flexibility on the translator's part when considering possible options (Furkó, 2014, p. 183). This stems from the fact that DMs "operate at several linguistic levels simultaneously and a function which is expressed by a lexical item in one language can be expressed grammatically or by another word class in another language" (Aijmer and Simon-Vandenbergen, 2006, p. 3). Thus, the DM *anyway,* originating from the class of adverbs, may be translated into Czech as an interjection, conjunction, a clause etc.; in other words, the item does not constitute a traditional word class (cf. Brinton, 2017, p. 9). Nevertheless, it is beneficial to study the most frequent, and thus more prototypical, translations as well as infrequent ones. While the most frequent translations reflect conventionalized meanings or functions, less frequent translations provide information about new developments of the DM in question (Aijmer and Simon-Vandenbergen, 2006, p. 34).

Whereas English and Czech adverbials perform similar lexicogrammatical functions in the text, there exist some discrepancies across the two languages that come to the fore when rendering connectives into Czech (Dušková, 1994, p. 163). Most English adverbials perform a very productive role of sentence modifiers; Poldauf (1964, p. 252) sees this role as part of the 'emotional evaluation potential' of English (e.g. introductory signals, exclamations, word order, questions tags, interjections, expletives, rhetorical questions). The degree of expression of emotional evaluation is "the greatest difference between the two languages" and it is due to the fact that "English prefers intellectual evaluation" (Poldauf, 1964, p. 253). This is in contrast to Czech, where such evaluative signals are rendered as structurally 'hardly visible' and translated by transposition, i.e. rendering an SL element into the TL with regard to the TL specifics: the form is usually changed but both constructions are semantically equivalent (cf. Knittlová, 2010; Vinay and Darbelnet, 1995c).

[1.4] Research questions

The present research stems from the hypothesis that *anyway* in its discourse-marker function is performing a variety of discourse-structuring and pragmatic functions in the TL; its translation equivalents in Czech, then, will reflect conventionalized as well as less typical translations due to language-typological differences. Since DMs are more frequent in spoken discourse, it is expected that *anyway* will mostly occur in simulated conversations (fictional dialogues) in the corpus of fiction as well as in subtitles. Attention will also be paid to whether Czech translations of the DM *anyway* exhibit properties typically attributed to DMs. The research questions were these:

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1. How is *anyway* translated and what translation strategies can be identified?
2. Is there any translation counterpart that occurs more frequently than the others and can therefore be considered prototypical in terms of one-to-one correspondence?
3. Are there any notable differences between translations in the corpus of subtitles and the corpus of fiction?

[2] Method

[2.1] Data

The corpus subsumes two registers, fiction and subtitles; such a comparison makes it possible to compare written and spoken language, as discourse markers are a feature of oral rather than written discourse and are generally linked to informal language (Brinton, 1996, p. 33). Subtitles represent audiovisual discourse; fiction represents written simulated interactions. The data were retrieved from the multilingual parallel corpus *InterCorp*, which consists of two parts – the manually aligned core and the automatically processed texts, so-called collections (Čermák and Rosen, 2012). The total size of the available part of *InterCorp v11* is 283 million words in the aligned foreign language texts in the core part and 1,225 million words in the collections (Rosen et al., 2018). English was the pivot language (i.e. original texts); Czech translations formed an aligned corpus. The 'basic' query *anyway* was specified with the meta-information of the text type (fiction and subtitles). The study analyzed the following corpus:

Table 1 Subcorpora used (source: InterCorp v11)

1	2	3	4	5	6
Name	Language	Tokens (running words)	Number of hits of *anyway*	Instances per million (i.p.m.)	Average Reduced Frequency[1]
Fiction	English	29,661,185	4,333	146.08	485.93
Subtitles	English	66,976,063	12,128	181.08	3,032.46

Table 1 shows the frequencies (absolute in column 4; relative in column 5) and a special type of adjusted Average Reduced Frequency (ARF) in column 6 of the query *anyway*. While the per million scores (column 5) show little significant difference (fiction reaches 80.67% of the subtitles subcorpora), the major frequency contrast is due to the ARF measure, as it displays a large discrepancy between the frequencies of *anyway* in fiction, which makes up 16.02% (485.93) of the subtitles corpus. As a dispersion-based frequency measure, ARF helps avoid the potential side effects of the uneven distribution of a search term in the data (i.e. its accumulation or its zero occurrence in particular sections of the corpus). This interesting asymmetry between both subcorpora clearly reflects the differences in both text types: *anyway* plays a significant genre-specific role in audiovisual discourse.

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[2.2] Procedure

In the study, we selected the first 500 items of *anyway* in both English subcorpora (*n* = 1000) and their translation equivalents (*N* = 2000), including cases of zero correspondence. The selection process was complemented with a randomisation procedure in order to prevent a scenario where automatic extraction of the top 500 items leads to the selection of examples from one book or one author, since the hits in the *InterCorp* results window are organized by the order in which they appear in the respective sources. This might mean that the first 100 hits would be extracts from one source only, and such an approach would defeat the purpose of using translation corpora since "the use of bilingual and multilingual corpora, with a variety of texts and a range of translators represented, increases the validity and reliability of the comparison" (Johansson, 2007, p. 5). Therefore, when the query generated 424 pages of hits, the occurrences were retrieved from randomly selected pages.

The selected items were then categorised according to the discourse function of *anyway* as a discourse-structuring element performing a variety of pragmatic functions. Since only a sentence-initial DM *anyway* may perform a discourse-structuring function, the sorting was carried out on the basis of the syntactic position of the occurrences, i.e. only sentence-initial occurrences were classified as DMs and vice versa. We will observe whether this criterion will suffice for distinguishing between the two uses of *anyway*.

Whereas the corpus of fiction is aligned manually and thus there are no cases of misalignment, the corpus of subtitles is aligned automatically, which results in occasional misalignments of sentences that were manually excluded from the analysis. Some of the hits included cases where *anyway* was intended to mean *any way*, i.e. the noun *way* modified by the pronoun *any*, meaning 'in any manner'. Hits similar to the one in (2) were excluded.

(2) *There were certain teachers who would hurt the children* **any way** *they could.*

DMs operate on a discourse level rather than on the level of utterances, i.e. DMs may connect or mark chunks of discourse much larger than utterances. This is especially true for *anyway* in its DM use, since its function is to signal a return to a topic that has occurred earlier in the discourse. In some cases, it was necessary to provide more context in order to demonstrate how *anyway* relates to the prior discourse. The Czech translations are only given in a length necessary for correct interpretation. Since the primary function of the DM *anyway* is to signal a return to the main topic, the main topic of each conversation is underlined.

[3] Results

[3.1] General overview: frequency

Table 2 shows the frequencies (both absolute and relative) of Czech translations of *anyway* according to the discourse function in the selected corpora. An overview of translation counterparts and frequency information is given in the Appendix (Table 3 and 4).

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Table 2 Frequency of Czech translations of *anyway*

	DM function	Zero correspondence	Adverbial function	Zero correspondence
Fiction	204	21 (10%)	265	43 (16%)
Subtitles	171	58 (34%)	242	82 (34%)
Total	375	79	507	125

Table 2 shows a marked contrast between the two subcorpora in zero correspondences; although interesting, these differences are relatively predictable due to the nature of written/spoken data as mentioned above.

The 204 occurrences of the DM *anyway* resulted in 57 different translations within the fiction; in the subtitles corpus, there are 40 different translations per 171 occurrences (cf. Table 3 and 4 in the Appendix). The frequency data of individual translations in the Appendix display low results (>1% to 12%, with the exception of *stejně / stejnak* = 52% and 28%), which can hardly be regarded as conclusive from a quantitative point of view. That is why it is necessary to approach the translations in a more individual manner instead of attempting to formulate generalised conclusions. Thus, a few particularly relevant translations which reveal the function of the DM *anyway* were examined in detail.

Even though some generalizations can still be made and some expressions, such as *každopádně* with 22 occurrences in subtitles and 10 occurrences in fiction, are used considerably more frequently than others, there is no single expression in the analysed corpus that could be regarded as a universal Czech equivalent of the English DM *anyway* in terms of one-to-one correspondence. Such results may certainly be linked to the very nature of the items belonging to the class of DMs. Another reason may be the fact that the sentence-initial *anyway* does not have a direct equivalent in Czech.

[3.2] The analysis of the discourse marker *anyway*

[3.2.1] Translations reflecting the dismissive function of *anyway*

The most frequent translation counterpart was *každopádně*, with 22 occurrences in the corpus of subtitles and 10 occurrences in the corpus of fiction. Havránek (1989) classifies *každopádně* as an adverb, whose meaning can be paraphrased as *v každém případě, určitě, zcela jistě, rozhodně* (*in any case, definitely / certainly, most definitely, resolutely*). The meaning of *v každém případě* (*in any case*) can be linked to the meaning of dismissive *anyway*, which can be glossed as "no matter under which, or what circumstances" (Halliday and Hasan, 2013, p. 270). The semantic similarity of *anyway* and *každopádně* may perhaps be linked to the fact that *každopádně* is the most frequent translation of the sentence-initial *anyway*. As such, it was not part of the utterance, i.e. it could not be regarded as a clause element; then, *každopádně* would be considered a particle rather than a clause adverbial as in (3):

> (3) *A: It was the weirdest dream. You were there, and you had a funny mask over your face and you had something that you needed to tell me, but you couldn't say it. B: Well, that does it. I'm*

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> *taking away your class one drugs for a week. A:* **Anyway, um**, there's something else I wanted
> to tell you. *I fainted at work the other night.*
> *B: Na týden ti seberu tvý silný drogy. A:* **Každopádně**, *chci ti říct ještě něco jinýho. Já včera
> v práci omdlela.*

In (3), speaker A uses *anyway* after his narrative was interrupted by speaker B; speaker
A then uses *anyway* to shift the focus on what she intended to say and resume her narra-
tive. It seems that the meaning of *každopádně* is somehow weakened; if it were replaced
with the synonymous expressions *v každém případě, určitě, zcela jistě, rozhodně*, the mean-
ing of the sentence would be altered. Whereas *v každém případě* could be used in approx-
imately the same way as *každopádně*, the other synonyms could not. In (3), *každopádně*
is not used to express degree of certainty about the content of the proposition. Struc-
turally, *každopádně* imitates *anyway*: it is followed by a comma, which contradicts Czech
usage according to which *každopádně* is an adverbial directly premodifying a verb phrase
(Havránek, 1989; "Internetová jazyková příručka", n.d.). Compare (4):

> (4) A: *Well, there's a stream nearby, up in the hills. It's, I don't know. What – three clicks east of
> the interstate. If you follow that, you come to this rock basin. Like a quarry pit, but not as deep.
> I found that when I was a kid.* **Anyway**, *it's fed by a tributary of the Madison. And it's the best
> damned steelhead fishing in the world.*
> *Našel jsem to tam, když jsem byl kluk.* **Každopádně**, *je to napájený přítokem řeky Madison.*

In (4), *každopádně* is again used as a structuring element with very low semantic value.
Každopádně is not intended to mean that "*the rock basin is definitely / certainly / in any case
fed by a tributary of the Madison*"; such a back-translation would not be possible. In other
words, this use of *každopádně* does not influence the modality of the clause it precedes.
Každopádně occupies initial position in both (3) and (4): all occurrences of *každopádně*
were clause-initial, which reveals the tendency of DMs to occur clause-initially. When
každopádně occurs as a translation of clause-final *anyway,* it is as an epistemic adverbial.

Another feature typical of such elements is their optionality. Omitting *každopádně* in
both examples would not alter the meaning of the utterances they precede; however, this
does not mean that *každopádně* should be considered redundant in these cases. It marks
the end of the digression and signals that the speaker is about to speak about something
else; if it were removed, the boundary it marks would not be as easily recognized, or at
least not at the pace of conversation.

V každém případě in (5) and (6) also functions as a structuring element. This is solid
evidence that the sentence position of *anyway* does influence its meaning and function
greatly, and that the differences are in turn reflected in through translation. There are
seven hits in the subtitles and six hits in the fiction corpus:

> (5) **Anyway,** *I thought you'd go.* – **V každém případě**, *myslela jsem, že bys* šel.

> (6) **Anyway**, *my point is that when he saw the garrotte ... he reacted ... with genuine shock
> and disgust.* – **V každém případě**, *jde o to, že když viděl ten drát ... reagoval ... s opravdovým
> otřesem a odporem.*

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There are many synonymous expressions, such as *na každý pád, tak či tak, na každý pád, tak či onak, tak jako tak*, etc., that may function as either a particle or a clause adverbial. The pattern is again very similar, i.e. when they occur as translations of the initial *anyway*, they are particles. When they appear as translations of the clause-final (adverbial), they function as adverbials in the translations as well.

Another translation that seems to follow similar patterns as *každopádně* also originates from the class of adverbs and often functions as a particle: *ostatně* (*for that matter, after all*) is the second most frequent translation in fiction with eight occurrences; in subtitles, *ostatně* appeared four times. According to Havránek (1989), *ostatně* is synonymous with *koneckonců*.

Parallels can be drawn between the functional spectra of *anyway* and *ostatně* (and synonymous expressions). Grepl (1995, p. 865) notes that speakers use *ostatně* to change the topic, to introduce a new topic or to introduce additional argument or closer explanation. In this sense, *ostatně* functions similarly to *mimochodem* (*by the way*) and *kromě toho* (*besides*). *Mimochodem* occurred three times in both corpora, and *kromě toho* occurred once in fiction and three times in subtitles.

[3.2.2] Translations reflecting the resumptive function of *anyway*

The analysis of resumptive *anyway* reveals that a few of the translation counterparts explicitly reflect the discourse-structuring function of *anyway*. Even though such counterparts are rare in the corpus, they still need to be considered as exceptionally valuable findings that legitimize the use of multilingual corpora for exploring meanings that are visible through translation. Compare (7) and (8):

> (7) *A: Mr. Fishfinger. Can I be of some assistance? B: <u>Well, see, I need some barrels</u>, Dennis for shipping dried fish to the city. Big demand there, since this monster scare. Goodness, prices go up all the time. A: That's great. Tell me, Mr. Fishfinger, do you believe stories about villages being destroyed? B: I haven't seen the monster myself. Grain merchant, over in Muckley, he claimed that he's actually seen it. Turned his teeth snow-white overnight, they say. A: **Anyway**, <u>about the barrels</u> B: Yes, well, must be cheap. First, must be cheap.*
> *B: <u>Víš, potřebuji nějaké sudy</u>, Denisi, k přepravě sušených ryb do města ... A: **Vraťme se k** <u>těm sudům</u>. B: <u>Ano, musejí být laciné.</u>*

In (7), speaker A uses *anyway* as a resumption cue, signalling his wish to return to the main point – the purchase of barrels. This kind of use lends evidence to Schiffrin's (1987) claim that DMs work at a discourse level by marking boundaries in discourse (p. 32). In this sense, DMs are different than conjunctions, since they connect units considerably larger than clauses. *Anyway* contributes to discourse coherence and is a device that helps in anaphoric referencing; this is further evidenced by the use of definite article before the word barrels (*about **the** barrels* – *k **těm** sudům*). As for multicategoriality, DMs do not originate in any particular grammatical category, nor do they contribute to the propositional content of utterances. As Aijmer and Simon-Vandenberger (2006) note, DMs "operate at several linguistic levels simultaneously and a function which is expressed by

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a lexical item in one language can be expressed grammatically or by another word class in another language" (p. 3.) This could possibly be the reason why *anyway* was not translated by simply substituting an adverb for an adverb. Instead, the translation counterpart is a clause *vraťme se k* (*let's return to*). Halliday and Hasan (2013) note that resumptive (clause-initial) *anyway* can be glossed as 'to return to the point' or 'to resume'. *Vraťme se k* (*let's return to*) explicitly reflects this meaning; it is essentially a paraphrased version of the resumptive *anyway*. The discussion continues in the commentary to (8):

> (8) *A: Don't give up yet. I mean, maybe we'll find some talent. B: Where?* <u>All the cheerleaders on campus are already cheerleaders.</u> *A: Then I don't know. B: It's not like we're gonna run into a group of people just spontaneously shouting out … cheers.*
>
> *A: First of all, I want to thank you guys all for coming here today to this …* <u>What's the word I'm looking for? B: Shit-hole? A: Thanks.</u> *It's the only place that we could find to meet.* **So, anyway**, <u>today we're starting a new cheerleading club on campus.</u> *Why cheerleading, you say? Because cheerleading is fun.*
>
> *A: Nevzdávej se hned. Možná se někdo s talentem najde. B: A kde?* <u>Všichni roztleskávači na škole už roztleskávaj.</u> *A: Nevím B: Nemyslím, že najednou narazíme na skupinku lidí, který spontánně začnou vyvolávat … pokřiky.*
>
> *A: Především bych vám chtěla poděkovat, že jste přišli sem do této … jak bych to měla* ří*ct? B: Díry? A: Dík. Jiné místo jsme nesehnaly.* **Jak jsem řekla,** <u>dnes na škole zakládáme nový tým roztleskávání.</u> *Proč roztleskávat, ptáte se? Protože je to zábava.*

In (8), speaker A is then unable to find the right words to describe the premises on which the gathering is held. This results in a digression from the primary focus of the interaction which would be classified as a word-search digression according to the types of digressions described by Lenk (1998), who claims that "sometimes *anyway* closes digressions that occur when a speaker has problems remembering a fact, a name or the like and makes these retrieval difficulties the topic of a short digression, afterwards resuming the main or current topic of the conversation" (p. 63).

Both *vraťme se k* and *jak jsem* řekla (*as I said*) above are clauses, again lending evidence to the fact that DMs are not rooted in any grammatical category. As a result, the translations are very flexible, which can be observed in the two seemingly different translations sharing the same function. *Vraťme se k* subsumes a first-person plural addressee-inclusive imperative of the reflexive verb *vrátit se* (*to return back*), whereas *jak jsem řekla* is a declarative clause in the past tense with an addressee-exclusive reference. *Jak jsem řekla* finds a parallel in (9), which also reflects the speaker's wish to redirect the conversation back to the main topic and displays resumptive meaning. Other varieties of *ale jak říkám* are *takže jak říkám* (*as I said*), *ale zpátky k věci, k věci* (*let's get back to the point*):

> (9) <u>Not long ago I was in Florence, Italy.</u> *Stella and I-are in Europe now and have been since the end of the war. She wanted to come for professional reasons and I'm in a kind of business I'll soon tell about.* **Anyway**, <u>I was in Florence; I travel all over;</u> *a few days before I had been in Sicily where it was warm.*

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*Nedávno jsem byl v Itálii a přijel jsem do Florencie. **Ale jak říkám**, byl jsem ve Florencii. Jsem pořád na cestách.*

All these translations, including *vraťme se k* and *jak jsem*, occurred only once, and thus all of them are unique within the corpora; such translations can be viewed as suitable equivalents of the resumptive *anyway* and their occurrence in the analysed corpora is not to be seen as coincidental.

[3.2.3] Translations reflecting the conclusive function of *anyway*

As Park (2010) notes, "in addition to ending the just-prior sequence, *anyway* prefaced turns can also be used to end the interaction as a whole" (p. 3295). Such *anyway* may signal the speaker's intention to close the conversation. *Anyway* in (10) has both resumptive and closing functions.

(10) *A: Strip! B: Good morning to you, too A: You wearing perfume? B: I am in fact, I put on a little spritz before I left the house, you have a good nose. A: I put almond extract behind my ears sometimes. Makes me smell like a cookie. A: **Anyway**, let's get to the strip.*
*A: Svléknout! B: Vám také dobré jitro A: Máš na sobě parfém? B: Vlastně ano, těsně před odchodem jsem se navoněla. Citlivý nos! A: Občas si kápnu za uši výtažek z mandlí. Voním pak jako koláče. A: **No nic**, tak se svlékni.*

Speaker A uses *anyway* to signal the end of a digression and return to the main focus of the interaction, which remained unresolved. Moreover, speaker A uses *anyway* to close the interaction, indicating that speaker A no longer wishes to continue participating in the conversation. This *anyway* operates on both the structural and interpersonal levels. The discourse-structuring function is performed by signalling a return to the main topic, while the interpersonal function is performed by signalling the speaker's wish to end the conversation and return to the main purpose of the interaction. Interestingly, this closing function is explicitly reflected in the translation by the negative particle *no*: *no nic* and negative concord. Grepl (1995) notes that *no nic* belongs among closing expressions used in dialogues as an indication that the speaker no longer wants to contribute to the conversation or current topic (p. 674).

One more type of conclusive *anyway* is *to je jedno* (*it does not matter*); in (11) there are two occurrences of this *anyway*. The first *anyway* is a DM, the second is an adverbial.

(11) *A: You're my best friend and he's my ex. And by "ex" I mean one of a million ex-sexual partners and not anything special. **Any ... Anyway**, um. It makes me feel left out. So, I don't want you two getting together, if that's possible. B: I understand, you have nothing to worry about A: Thank you, I figured you wouldn't want my sloppy seconds **anyway**.*
*A: Jsi má nejlepší kámoška a on je můj ex. A když říkám ex, myslím tím jeden z milionu milenců, nikdo, kdo by něco znamenal. **To je jedno ...** Cítím se odstrčená. Nechci, abyste se dali dohromady. Jestli je to možné B: Chápu. Nemáš se čeho bát. A: Díky. **Stejně** bys nechtěla, koho já odhodím.*

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The first *anyway* in (11) can be viewed as resumptive in the sense that it is marking a continuation of the speaker's trend of thought, and additionally it signals the speaker's intention to get to the core of the matter. Speaker A causes the digression by adding further clarification, which is not indispensable in relation to the main message. Speaker A is probably feeling uncomfortable with this confrontation, as indicated by the false start and hesitation marker *um*. The use of *anyway* may also perhaps be regarded as a means of stalling for time.

To je jedno successfully reflects the function of shifting focus to what is seen as important; it is yet another way of expressing the inessentiality of the preceding utterance in relation to the main message. This translation is close to *no nic* (though lacking the explicit negation marker), but it shares less similarities with *jak jsem* řekla or *vraťme se k*. Whereas *jak jsem* řekla and *vraťme se k* point back to a topic that has occurred earlier in the discourse, *no nic* and *to je jedno* do not share this function. The main function *to je jedno* appears to be marking the preceding utterance as unimportant and shifting the focus to the core matter.

Extract (12) is from a radio broadcast with current traffic information:

> (12) *Oh! Remember what I was saying, near the Woo-Ku interchange about that big dog loung-*
> *ing on the expressway? A listener, Mr. Huang, just called in. I guess some guy who wasn't tuned*
> *in earlier … couldn't avoid the dog in time. **Anyway**, Mr. Huang says the dog is … **Well, any-***
> ***way** … And now, a safety reminder to all of you …*
> ***Každopádně** pan Huang* říkal, *že ten pes … **No, změňme téma** … Nyní věnujte pozornost*

The first *anyway* is used in a way that has already been discussed earlier, i.e. as a return to the main point after a slight digression. The second *anyway, i.e. změňme téma* (*let's change the topic*) performs a different function; it is used to close the topic of 'dog on the expressway'. The speaker's wish to change the topic stems from the fact that the dog is dead, as is implied by the context but not mentioned explicitly. The speaker is clearly struggling to state this fact out loud, and he therefore uses *well, anyway* to shift the focus to a different matter. Examples (11) and (12) allow us to see how DMs operate on the interpersonal level, as they aid in expressing attitudes and emotions. Although *InterCorp* only provides texts without suprasegmental features, it can be assumed that the speaker's use of *anyway* is in both cases related to his hesitation in speech, marked by three dots (in the original).

Translations (13) and (14) illustrate other equivalents of conclusive *anyway*. Park (2010) observes that apart from closing conversations, the conclusive DM *anyway* can often be "followed by a summary characterization of the just-prior sequence" (p. 3295). According to Havránek (1989), *zkrátka* (*a dobře*) can be glossed as *stručně řečeno* (*in brief*), and is used to introduce a brief concluding summary of the preceding utterance:

> (13) *"I was at a soccer game in Ghazi Stadium in 1998. Kabul against Mazar-i- Sharif, I think,*
> *and by the way the players weren't allowed to wear shorts. Indecent exposure, I guess." He gave*
> *a tired laugh. "**Anyway**, Kabul scored a goal and the man next to me cheered loudly." Suddenly*
> *this young bearded fellow who was patrolling the aisles, eighteen years old at most by the look*

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*of him, he walked up to me and struck me on the forehead with the butt of his Kalashnikov. 'Do
that again and I'll cut out your tongue, you old donkey!' he said.*

*V roce 1998 jsem zašel na fotbal na stadion Gházi. Kábul hrál proti Mazáre Šarífu, pokud si
vzpomínám, jo a mimochodem, hráči nesměli nastoupit v šortkách. Zřejmě se to teď nesluší"
Unaveně se zasmál. "**Zkrátka a dobře**, Kábul dal gól a chlap vedle mě radostně zajásal..."*

The speaker uses *anyway* after a slight digression to resume his narrative. Whereas *zkrát-
ka a dobře* implies that a short summary should follow, what follows after the digression
is not a summary of any sort. Instead, the speaker simply continues telling his story. The
other extracts in which *zkrátka* occurred were also examined, but none of them seemed
to introduce a segment that somehow summarised what had been said. However, (14) is
different in that the speaker does in fact use *anyway* to avoid unnecessary explanations
and get to the core matter; *abych to zkrátil* (*to cut a long story short*) reflects this function
correctly:

(14) *She didn't want to go straight to the sleeping draught this evening, but He insisted. Ap-
parently He'd fallen asleep at His desk this afternoon and says He can't stand any more broken
nights (not to mention broken teeth). He's not the only one. **Anyway**, around ten o'clock She
gave in.*

*Ona se večer nechtěla rovnou uchýlit k uspávadlu, ale On na tom trval. Zřejmě totiž odpoledne
usnul u psacího stolu, a probdělých nocí (o zlomených zubech nemluvě) už prý má dost. Ne,
není sám. **Abych to zkrátil**, kolem desáté podlehla.*

[4]   Conclusion

The aim of the study was to analyse translations of *anyway* in the parallel corpus *Inter-
Corp*; *anyway* was explored particularly in its discourse-marker function, which was ex-
pected to be problematic when rendering into Czech. The data consisted of two distinct
types of discourse, written (fiction) and oral (subtitles), in order to confirm the findings
of many previous studies concluding that discourse markers are more frequent in spo-
ken than written registers. A total 2000 occurrences (English originals and their Czech
translations) were analysed, including cases of zero correspondence.

The analysis of the discourse marker *anyway* is far from conclusive from a quantita-
tive point of view; 375 occurrences (204 in fiction and 171 in subtitles) were classified as
discourse markers. The 375 occurrences resulted in 97 different translation counterparts.
The large variety of translations may be linked to the multifunctionality and flexibility
of discourse markers; overall, Czech translations are more explicit than a single *anyway*.

Let us now answer the research questions outlined in section 1.4:

RQ1. How is *anyway* translated and what translation strategies can be identified?

Since discourse markers carry very little or no propositional meaning, it is very diffi-
cult to analyse these expressions semantically. The analysis therefore centred around the
pragmatic and discourse-structuring functions of the clause-initial *anyway*. The transla-

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tions were interpreted qualitatively instead of attempting to formulate generalised conclusions. The most significant finding is that in some cases, the translations explicitly reflect the discourse-structuring function of *anyway*; translations such as *jak jsem řekla* or *vraťme se k* point to a topic that has appeared earlier in the discourse and signal the speaker's intention to return to that topic, which is essentially the definition of the resumptive *anyway*. Other translations that belong in this group include *ale jak říkám, takže jak říkám, ale zpátky k věci, k věci*.

RQ2. Is there any translation counterpart that occurs more frequently than the others and can therefore be considered prototypical in terms of one-to-one correspondence?

The most common translation of the discourse marker *anyway* was *každopádně*, with a total 32 occurrences. When *každopádně* occurred as a translation of the clause-initial *anyway*, it was not part of the clause structure; instead, it would be classified as a particle rather than an adverb. *Každopádně* was stripped of its semantic value, i.e. it only functioned as a structuring element, marking boundaries in the given discourse: its semantics displayed features typically attributed to discourse markers. Due to the fact that Czech does not have suitable one-word expressions that would function similarly to the resumptive *anyway*, literally describing the structuring function should therefore be considered a possible and adequate translation option. Such findings also support the claim that it is not possible to find one-to-one correspondences of discourse markers. In other cases, the translations reflect the conclusive or closing function of *anyway* via units such as *no nic* and *to je jedno*. The interpersonal function of *anyway* was clearly visible in some extracts; for instance, the translation *no, změňme téma* was associated with the speaker's sense of uneasiness about the topic.

RQ3. Are there any notable differences between translations in the corpus of subtitles and the corpus of fiction?

There is a marked contrast between the two subcorpora in zero correspondences; in the subtitles data, zero correspondences constitute about one third (34%) of all the equivalents of *anyway*; in the fiction they constitute 10%. As for the repertoire of the equivalents, the most common equivalent in the subtitles is *každopádně* (13%), which is also the most frequent equivalent in the whole corpus; in the fiction, however, *každopádně* constitutes just 5%, and the most frequent equivalent (7%) is *ale* and *ostatně*.

To conclude, context and the intended pragmatic and structuring functions must be considered in order to produce adequate translations of the discourse marker *anyway*, or indeed any other discourse marker. The analysis of the sentence-initial *anyway* has not provided conclusive results; the discourse marker *anyway* is much less semantically 'rooted' than the adverbial *anyway* which carries a specific meaning; however, the sentence-initial *anyway* operated on the discourse level, creating cohesive links.

One major conclusion can be drawn from the analysis of clause-initial and clause--final *anyway*. Regardless of how one decides to term the sentence-initial *anyway*, the

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analysis proved that the syntactic distribution of *anyway* is a criterion of great significance. *Anyway* is an extremely multifunctional expression, and parallel corpora allow for cross-linguistic research; further research is, however, needed to explore zero correspondences of *anyway* – which, based on the quantitative analysis, are dominant in the data.

[Notes]

1 ARF measure: en:pojmy:arf. (2016, Dec 12). In *Příručka ČNK*. Retrieved 13:13, January 26, 2023, from http://wiki.korpus.cz/doku.php?id=en:pojmy:arf&rev=1481556142.

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[Appendix]

Table 3

Translations of DM *anyway* in fiction		
Zero correspondence	21	10%
Ale, Ostatně	14	7%
Zkrátka a dobře	11	5%
Každopádně / na každý pád	10	5%
(Ať) tak či onak, No, Stejně	9	4%
(A) kromě toho	8	4%
Ať je to jak chce, (A) vůbec, mimochodem, mimo to	7	3%

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V každém případě, tak jako tak	6	3%
(A) navíc	5	2%
Beztak, to je jedno, a stejně, koneckonců/konečně, (no) zkrátka	4	2%
A, ale stejně, aspoň	3	1%
A nakonec, ale (zpátky) k věci, rozhodně, prostě, a potom, takže	2	1%
Hlavně, ať tak nebo tak, ale co naplat, tak, ovšem, raději, ale ať už to bylo cokoliv, ale abych nezapomněla, ale dost už ..., leč, a co, ale ať to dopadne jak chce, abych to zkrátil, přece jenom, vlastně, a pak, buď jak buď a kdo ví, ale jak říkám, jo – a	1	>1%
Total	204	

Table 4

Translations of DM *anyway* in subtitles		
Zero correspondence	58	34%
Každopádně	22	13%
Takže	10	6%
V každém případě	7	4%
A stejně/tejně, nicméně, (A) vůbec	5	3%
Ale, Zkrátka a dobře, Ostatně	4	2%
I tak, vlastně, rozhodně, kromě toho, mimochodem, navíc, no (nic)	3	2%
Tak, mimoto, to je jedno, tak či tak	2	1%
No dobře, tedy, a pak, vraťme se k ..., jak jsem řekla, jen, ať tak nebo tak, taky, když tak o tom uvažuju, a, beztak, v tom případě, budiž, kromě toho, aspoň, no – změňme téma	1	>1%
Total	171	