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FINAL PAPER

CLEFT CONSTRUCTIONS IN ENGLISH AND THEIR TRANSLATION

EQUIVALENTS IN BOSNIAN/CROATIAN/SERBIAN

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Abstract

The cleft construction is a type of sentence structure where the clause is split into two parts, and each part has its own verb. While this construction exists in the English language, it is not described in B/C/S grammars. The aim of this paper is to present three main types of cleft sentences in English (*it*-clefts, pseudo-cleft, reversed pseudo-cleft) and to investigate different grammatical tools and constructions in Bosnian, Croatian and Serbian (B/C/S) that can be used for translation of the English cleft sentences. A comparative analysis of the corpus was conducted in order to identify whether there are any similar constructions or grammatical tools in B/C/S that have the same or similar function in discourse as cleft sentences in English. The findings show that there are similar constructions and grammatical tools in B/C/S: word order, particles and connectors. Changing the word order is the strategy that was used the most.

Key words: cleft sentences, emphasis, information structure, translation strategies, corpus analysis

Sažetak

Rascijepljena konstrukcija je tip sintaksičke strukture u kojoj je rečenica rastavljena na dva dijela, pri čemu svaki dio ima svoj predikat. Dok ova konstrukcija postoji u engleskom jeziku, nije opisana u gramatikama bosanskog, hrvatskog i srpskog jezika (b/h/s). Cilj ovog rada je predstaviti tri glavne vrste rascijepljenih rečenica u engleskom jeziku (*it*-cleft, pseudo-cleft, reversed pseudo-cleft) i istražiti različita gramatička sredstva i konstrukcije u b/h/s koje se mogu koristiti za prevođenje engleskih rascijepljenih rečenica. Provedena je komparativna analiza korpusa kako bi se utvrdilo postoje li slične konstrukcije ili gramatička sredstva u b/h/s koji imaju istu ili sličnu funkciju u diskursu kao rascijepljene rečenice u engleskom jeziku. Rezultati pokazuju da postoje slične konstrukcije i gramatički alati u b/h/s: red riječi, partikule i konektori. Strategija koja je najviše korištena je promjena reda riječi.

Ključne riječi: rascijepljene rečenice, naglašavanje, informacijska struktura, strategije prevođenja, analiza korpusa

Contents

1 Introduction

Translation is a complex and dynamic process that involves the transfer of meaning from a source language to a target language. It goes beyond mere word-for-word substitution between languages. Translation process can be very challenging, and it involves a deep understanding of both the source and target languages.

One of the most challenging aspects of translation is achieving grammatical equivalence, which refers to the accurate and effective transfer of grammatical structures and functions from the source language to the target language. Grammatical equivalence is crucial because it ensures that the translated text retains the same meaning, nuances, and readability as the original. The problem of grammatical equivalence in translation is a significant one, given the wide variation in grammatical structures across languages. Translators must navigate these differences carefully to preserve the meaning, tone, and style of the original text. In many cases, a direct translation of grammatical structures is not possible due to various differences between the source and target language. Emphasis is frequently placed on conveying the meaning. This translation process alters the grammatical structures of the source text to fit the characteristics of the target text while preserving the intended meaning.

The cleft construction is a unique sentence structure where the clause is split into two parts, with additional elements added to ensure grammatical correctness. This specific arrangement of constituents highlights its primary function: emphasizing a particular element of the sentence. Cleft sentences are a construction which exists in the English language and it is used quite often. However, this construction does not exist in Bosnian/Croatian/Serbian (referred to as B/C/S in this paper) and this can be very challenging for translators. The reason for this research is the absence of one B/C/S construction that would constitute a counterpart of the English cleft sentence and that can be used as a translation equivalent for the English cleft sentences. Therefore, when dealing with the translation of cleft sentences, translators have to use different strategies in order to maintain the original meaning and emphasis.

The aim of this paper is to present three main types of cleft sentences in English (*it*-clefts, pseudo-cleft, reversed pseudo-cleft) and to investigate different grammatical tools and constructions in B/C/S that can be used for translation of the English cleft sentences. To observe translation strategies employed when encountering the cleft sentences, the paper examines the

three main types of cleft sentences in the novel *Harry Potter and the Chamber of Secrets* by J. K. Rowling.

This paper consists of five chapters. The first chapter is the introductory chapter, which outlines the reasons for this research. It presents the main purposes and the objective as well as the actual research questions of this paper. The second chapter is concerned with the theoretical background where the first subchapter deals with information packaging in the English language. This second subchapter provides a detailed description of the three main types of cleft sentences (it-clefts, pseudo-cleft, reversed pseudo-cleft) while focusing on their role in the information structure of English sentences. The third subchapter focuses on grammatical tools and constructions in B/C/S that can achieve the same effect as cleft sentences in English. The last subchapter deals with the problem of grammatical equivalence in translation.

The next chapter contains the description of methodology used for this paper as well as the corpus that was used for this research and how it was analyzed. The fourth chapter deals with the analysis of the corpus and the discussion of the results. The final chapter is the conclusion.

The research question of this paper is:

- Are there any similar constructions or grammatical tools in B/C/S which have the same or similar function in discourse as cleft sentences in English?

The goal is to see how the three main types of cleft sentences are translated into B/C/S while focusing on the information structure and which translation strategies are used the most while translating cleft sentences into B/C/S.

2 Information packaging in English

Before discussing the structure and function of cleft, pseudo-cleft, and reversed pseudo-cleft sentences, it is essential to explain how discourse coherence and information packaging are achieved in English, as both are related to cleft sentences. A key factor contributing to discourse coherence is the presence of informational links between the current utterance and the prior context. This relationship can be marked in various ways, including the use of non-canonical syntactic constructions. In English, relying solely on canonical sentences may not always be the best choice if we want our writing or translation to reach its full potential. At times, choosing non-canonical sentences is essential for ensuring discourse cohesion and coherence, as well as for effectively organizing information. It is important to differentiate between various kinds of non-canonical sentences and know how and when to use them. The main non-canonical syntactic constructions that we recognize in discourse are preposing, postposing, inversion, existential, extraposition, left dislocation and right dislocation, it-cleft and pseudo-cleft, and passive.

The flow of information in a sentence depends on the choice of non-canonical construction. Specifically, these constructions, which deviate from the usual word order, are used to package information. Additionally, the information status of their constituents is relevant, where the information that is assumed to be previously known tends to be placed before that which is assumed to be new to the hearer. 'Discourse-old information is that which has been explicitly evoked in the prior discourse, while hearer-old information is that which, regardless of whether it has been evoked in the current discourse, is assumed to be already known to the hearer'. This principle is known as the "old/new" principle (Ward, G. and Birner, B. 2006. p. 154).

Many constructions are influenced by the formal weight of their constituents. In the same way that more informative (i.e., newer) information often appears later in a sentence, longer or more syntactically complex constituents also tend to be positioned towards the end. This correlation is not accidental. Previously mentioned information can usually be identified with a relatively short phrase, sometimes as brief as a pronoun or a null argument for highly salient information. Conversely, brand-new information requires a sufficiently lengthy or complex linguistic form to allow the listener to construct an appropriate discourse referent. This is known as the "end-weight" principle (Ward, G. and Birner, B. 2006. p. 158).

Quirk et al. discuss information processing in terms of prosody, highlighting the techniques used to guide the listener or reader to identify the key piece of information in a message. According to them, intonation and prosodic prominence are crucial for processing and receiving information, whether it is spoken or written. Additionally, this prosodic information is not limited to speech alone. 'The highpoint will be marked in the utterance by prosodic prominence, but even if the message is written and is silently read by the recipient, the writer must still ensure that the reader will recognize the highpoint by giving it 'imagined' prominence' (Quirk et al. 1985, p. 1355).

Before discussing cleft sentences in detail, it is also important to explain the thematic structure since a clause can be analyzed in terms of two types of structures: information structure and thematic structure. One way to explain the interactional structure of sentences is to propose that a clause is made up of two parts.

The first part is known as the theme, which represents what the clause is about. The theme serves two purposes: a) it provides a point of orientation by linking to earlier parts of the discourse, thereby preserving a consistent perspective, and b) it serves as a starting point by connecting to upcoming parts, contributing to the progression of the discourse. At the clause level, a speaker introduces the topic of their message by thematizing it, meaning they place it at the beginning of the sentence.

The second part of a clause is known as the rheme, which is what the speaker says about the theme. The rheme represents the core of the discourse, making it the most crucial element in the structure of the clause as a message, as it conveys the specific information the speaker intends to share with the listener. The rheme fulfills the communicative purpose of the utterance. Every clause follows this structure as a message: it provides information (the rheme) about a subject (the theme). For example, in the sentence *Ptolemy's model provided a reasonably accurate system for predicting the position of heavenly bodies in the sky*, the theme is *Ptolemy's model,* which is what the sentence is about, while the rheme is *provided a reasonably accurate system for predicting the position of heavenly bodies in the sky* (Baker, 2018, pp. 121-122).

3 Cleft and pseudo cleft sentences in English

3.1. General properties

While Randolph Quirk, a British linguist, is often credited with introducing the term "cleft sentences," Otto Jespersen discussed similar structures and emphasized their importance in English syntax. He provided a detailed description of *it*--clefts in his "Modern English Grammar" (1965). While he didn't call them as "cleft sentences" in that work, he prominently introduced the term in his other work, "Analytic Syntax" (1969) , along with some theories on the origin of this construction (Fichtner, 1993, p. 2). Most of the grammar books describe cleft constructions in similar ways.

Non – Cleft sentence:

   (1) a) *I bought a red wool sweater.*

Cleft sentences:

      b) It was a red wool sweater that I bought.

      c) What I bought was a red wool sweater.

      d) A red wool sweater was what I bought.

                            (Huddleston & Pullum, 2002)

David Crystal (2018) defines a cleft sentence as a 'sentence in which a single clause has been split into two sections, each with its own verb' (Crystal, 2018, p. 510). As can be seen from the example above, a non-cleft sentence is divided into two parts in order to create a cleft sentence and this is where the name 'cleft' comes from. One part of the cleft sentence is **foregrounded** and in this example it is *a red wool sweater*, and the other part is **backgrounded**, which in this example is *I bought* (Huddleston & Pullum, 2002, p.1414).

There are two main types of cleft sentences, *it*-clefts and pseudo-clefts (Huddleston & Pullum, 2002, p. 1414). The term 'cleft' is often used instead of *it*-clefts, and the term 'wh-clefts' instead of pseudo-clefts.

(2) a. Tom offered Sue a sherry.   (non-cleft)

     b. What Tom offered Sue was a sherry.   (pseudo-cleft)

     c. It was a sherry that Tom offered Sue.   (*it*-cleft)

(Collins, 2002, p.1)

According to Collins (2002), a non-cleft sentence is divided into two 'distinct sections'. The part immediately following the copula within the main clause, typically containing the stressed element is often called 'focus' in literature. However, he refers to this constituent as the 'highlighted element'. The constituent introduced by the relative pronoun, which is often called 'presupposition' in literature, is referred to as the 'relative clause' by Collins.

Furthermore, he says that both 'pseudo-clefts' and 'clefts' primarily serve a thematic purpose by allowing elements to be divided into two parts in numerous ways. Moreover, in pseudo-clefts, the highlighted element and the relative clause can be switched and pseudo-cleft sentences like these are called 'reversed pseudo-clefts', while the standard ones are called 'basic pseudo-clefts'.

(3) a) What I bought was a red wool sweater. (basic pseudo-cleft)

     b) A red wool sweater was what I bought. (reversed pseudo-cleft)

(Huddleston & Pullum, 2002, p. 1414)

Quirk et al. (1985) examine devices that highlight certain elements within a sentence. This involves splitting the sentence into two clauses, which is why these sentences are referred to as cleft sentences. Unlike Huddleston & Pullum, they refer to *it*-cleft sentences as a cleft sentence proper (pp. 1383-1384).

Biber et al. (1999) explain that there is a similarity between clefting and dislocation because in both cases the information that could be presented in one clause is divided into two separate

clauses, where each clause has its own verb. Same as Huddleston & Pullum, they also differentiate between two types of cleft constructions, *it*-clefts and *wh*-clefts (p. 958).

Both types of cleft constructions (as well as the inverted form of *wh*-clefts) serve the purpose of emphasizing specific elements, which can sometimes be for a contrastive effect. The emphasized element typically appears at the beginning in *it*-clefts and at the end in *wh*-clefts.

(4) a. It's a man I want.

cf. I want a man.

(5) b. What I want is something to eat, now!
cf. I want something to eat.

(Biber et al., 1999, p. 958)

Ward and Briner (2006) showed that one part of cleft sentence is the open proposition while the other one is the focus. They classify *it*-cleft sentences into two types based on whether the information is discourse-old or discourse-new:

(6) a. Inexperienced dancers often have difficulty in ending the Natural Turn in the correct alignment…It is usually the man who is at fault. (discourse-old *it*-cleft)

b. It was 50 years ago that the first real computer was built in Philadelphia. (discourse-new *it*-cleft)

(Ward & Birner, 2006, p. 294)

The general effect is to give prominence to a certain fronted item which is the 'highlighted element' (Quirk, 1985; Huddleston & Pullum, 2002).

(7) a. A faulty switch caused the trouble.
b. It was a faulty switch that caused the trouble.
c. What caused the trouble was a faulty switch.

(Huddleston, 1984, p. 459)

In cleft sentences in b. and c., the NP *a faulty switch* is given more prominence compared to the sentence in a. The sentences in b. and c. are 'thematic variants' of the non-cleft sentence in a. However, thematic structure of the *it*-cleft sentence in b. and pseudo-cleft sentence in c. is different and they perform different functions.

According to Biber et. al. (1999), although all cleft constructions give prominence, there are important differences between the types. Some of these differences have to do with the form of the elements that can be highlighted. Others have to do with the type of prominence expressed (p. 962)

Since the stress is not available in writing, intricate syntactic devices have to be used to perform similar functions. One of these devices are cleft and pseudo-cleft constructions. One of their key functions is to signal the information status (Baker, 2018, p. 149).

3.2. *It*-cleft sentences

(8) It was a red wool sweater that I bought.   (Huddleston & Pullum, 2002, p. 1414)

DUMMY *it* + VERB *be* + FOREGROUNDED ELEMENT + BACKGROUNDED ELEMENT (relative clause)

As can be seen from (8) When it comes to syntactic structure of *it*-cleft sentences, they consists of : the pronoun *it* as the subject of the matrix *be* clause*,* with the specifically focused element (*a red wool sweater*) and a relative-like dependent clause (*that I bought*) (Biber et. al., 1999). The *it* in subject function can be thought of as a place-holder for the variable, which is defined in a relative clause that is not syntactically part of the subject (Huddleston & Pullum, 2002, p. 416).

Although the form of the *it*-cleft construction is mostly set, a variation of a truncated *it*-cleft may appear. This variation omits the relative clause and takes information from prior discourse to complete the meaning. This construction permits the omission of discourse-old information.

(9)   A: Who finished off the biscuits?
        B: I don't know; it certainly wasn't me.

Halliday (1994) connected predicated theme with the notion of given and new information. In spoken language, new information is signalled by the tonic accent:

(10)   <u>The queen</u> sent my uncle that hatstand.

By using the tonic accent on *the queen*, the speaker indicates that it was the queen who sent it and not someone else. To clearly indicate that this specific piece of information holds the news value, the speaker is likely to use the predicated form:

(11)   It was the queen who sent my uncle that hatstand.

According to Baker (2018) *it*-structures are used when predicating a theme in order to place an element near the beginning of the clause.

(12)   a. It was the book that received a great deal of publicity in China.
          b. It was a great deal of publicity that the book received in China.
          c. It was in China that the book received a great deal of publicity.

Besides conjunctions and disjuncts, *it*-cleft structures are the only instance in which the theme of the clause does not appear in the initial position. The theme of it-cleft sentences occurs after the verb *to be*. Dummy *It* functions as an empty subject and it enables a specific element (*the book, in China*) to be positioned near the beginning of the clause and to be interpreted as the theme, i.e. the main focus of the message. Predicated element becomes foregrounded because it is in the theme position. This allows the speaker to choose the element acting as subject as a marked thematic choice. Important functions of predicated themes are implying contrast and signaling information structure 'by presenting the element following It+BE in the main clause as the new or important item to which the hearer's/reader's attention is drawn' (Baker, 2018, p. 135).

One of the most important functions of cleft and pseudo-cleft structures in English is to signal information status. In cleft structures, the item in theme position is presented as new and the item in rheme position is presented as given (Baker, 2018). So, the focused element is usually new and contrastive whereas the clause tends to convey presupposed information.

Halliday proposed a double thematic analysis for cleft sentences. The first level represents the thematic structure of the two clauses which are the part of the construction. The second one shows the thematic structure of the whole clause:

(13)   It   was a sherry   that Tom   offered Sue.

THEME	RHEME		THEME	RHEME

THEME	RHEME
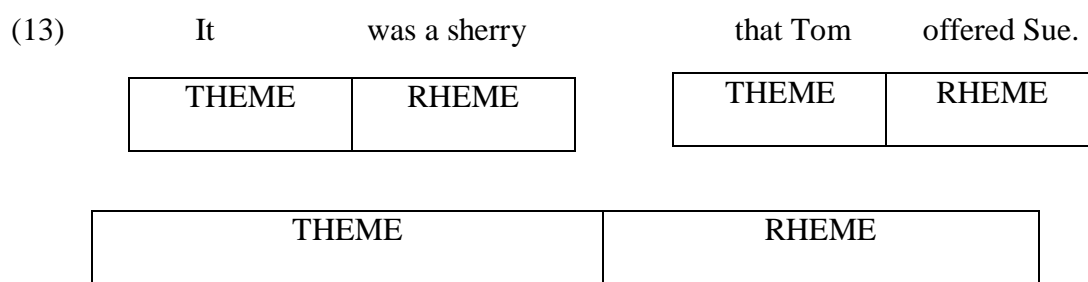
The highlighted element always comes before the relative clause and that is why it is thematic. In *it*-cleft sentences 'any element having a representational function may appear as the theme'. In these constructions the theme is unmarked if we concentrate only on the first part of the structure: through predication, the construction creates the superordinated clause where the information focus is at the end. The way theme and information interact in *it*-clefts may explain why they are frequently used in writing: because stress is not marked in writing, this construction guides the reader toward the intended interpretation of the information structure (Collins, 2002).

Quirk et. al. (1985) discuss *it*-clefts as constructions that can make explicit the division between given and new parts of communication. 'For this reason, while very common in spoken English, the construction is particularly convenient in writing, since it provides unerring guidance to the reader in silently assigning appropriate prosody. But the cleft sentence does not of itself indicate what the appropriate prosody is. Essentially, the cleft sentence indicates divided focus' (p. 1384).

(14)   A: You should criticize his CALLOUSNESS.

B: No, it's his CALLOUSNESS that I shall IGNORE.

(callousness given, ignore new)

A: You should ignore his DISHONESTY.

B: No, it's his CALLOUSNESS that I shall IGNORE.

(callousness new, ignore given)

<div align="right">(Quirk, et. al. 1985, p. 1384)</div>

Elements that are performing the roles of theme and rheme are not reversible in *it*-cleft sentences: emphasis is achieved by selecting a specific part of the structure (Collins, 2002, p. 84). Quirk et. al (1984). also emphasize that in *it*-clefts different constituents may be highlighted: subject, direct object, complement of a preposition, neutral PP complement, complement or adjunct of time or place, various other kinds of adjunct.

There are two types of *it*-clefts depending on whether the information represented by the presupposition is discourse-old or discourse-new:

(15)   a. John only did the illustrations for the book. It was Mary who wrote the story. (discourse-old presupposition)

b. It was fifty years ago that the first real computer was built in Philadelphia. (discourse-new presupposition)

<div align="right">(Huddleston & Pullum, 2002)</div>

In the first example, the content of the relative clause is given, while the new information is associated with the highlighted element, which carries the main stress. It is given that the book exists and the new information is that someone wrote the story (Quirk et. al., 1985, p. 464).

3.3. Pseudo-cleft sentences

The other main type of cleft sentences is pseudo-cleft sentence or *wh*-cleft sentence. The pseudo-cleft sentence is another device whereby, like the *it*-cleft sentence, the construction can make explicit the division between given and new parts of communication.

(16)   What you should do is tag them when they come in.

<div align="right">(Biber et al., 1999, p. 960)</div>

Pseudo cleft sentences consist of a clause introduced by a *wh*-word (*what*) with its own point of focus, a form of the verb *be*, and the specially focused element: a noun phrase, an infinitive clause, or a finite nominal clause (*tag them when they come in*) (Biber et al., 1999, p. 959).

Halliday (1994) refers to pseudo-cleft sentences as 'thematic equatives' and defines them as 'an identifying clause which has a thematic nominalization in it'. In a thematic equative, all the elements of the clause are organized into two constituents; these two are then linked by a relationship of identity expressed by some form of the verb *be* (p. 42).

The thematic equative realizes two separate semantic features. First it specifies what the theme is and on the other hand it equates it with the rheme. The feature of exclusiveness is associated with the second one:

(17)   a. What the duke gave my aunt was that teapot.

         b. The duke gave my aunt that teapot.

<div align="right">(Halliday, 1994, p. 42)</div>

The meaning of the pseudo-cleft sentence in a. is that the duke gave the aunt the teapot and nothing else. However, in the second, non-cleft sentence there is no implication that the duke did not do other things besides giving her the teapot.

Identifying themes are similar to predicated themes. Instead of using an *it*-cleft structure, an identifying theme places an element in the theme position by turning it into a nominalization using a pseudo-cleft structure:

(18)   a. What the book received in China was a great deal of publicity.

         b. What was received by the book in China was a great deal of publicity.

<div align="right">(Baker, 2018, p. 136)</div>

Both predicated and identifying themes frequently suggest an implicit contrast. They typically imply that the item in the theme (in the case of predicated themes) or rheme position (in the case of identifying themes) is selected from a range of possibilities as the one deserving the listener's or reader's attention. Items in theme position are prominent in both structures.

However, while the thematic element in predicated themes introduces new information, the thematic element in identifying themes introduced known information (Baker, 2018, p. 136).

Predicated and identifying themes are frequently used in English because they provide a method of organizing information that overcomes restrictions on word order. Additionally, they are also useful for the distinction between old and new information without relying solely on intonation (Baker, 2018, p. 136).

The content of the relative clause in pseudo-cleft sentences is presented as not being at issue which is the same with *it*-cleft sentences. However, the type of non-given information found in the relative clause of the pseudo-cleft differs somewhat from that in the *it*-cleft construction—it holds much less communicative significance.

(19)   What worries me is that he may not have sufficient will-power to carry it through.

(Huddleston, 1984 p. 466)

This difference between the pseudo-cleft and the *it*-cleft construction is connected to the linear sequence of elements. In the pseudo-clefts, the fused relative precedes, aligning with the general pattern where more crucial communicative elements tend to appear later. In contrast, in the *it*-cleft construction, the highlighted element precedes the relative clause. When the relative clause does not convey given information in this context, it adheres to the tendency that it should hold greater communicative importance than the fused relative. It's worth noting that in the reversed pseudo-cleft, the fused relative may contain more significant content (Huddleston, 1984, p. 466).

Unlike in *it*-cleft sentences, the focus phrase in pseudo-cleft sentences appears as the last element. Due to this, pseudo-cleft sentences satisfy the end-focus principle, while *it*-clefts do not. The choice between an *it*-cleft and a pseudo-cleft can be influenced by the differing lengths of the focus phrase and the relative clause. According to the end-weight principle, speakers tend to prefer an *it*-cleft when the focus phrase is short and the relative clause is long. Conversely, they favor a pseudo-cleft when the relative clause is shorter than the focus phrase (Hilpert, 2014, p.239).

The two types of clefts also differ in the pragmatic presupposition that is expressed in the relative clause. In an *it*-cleft, the relative clause contains information that is already fully known

to the listener. In contrast, pseudo-clefts enable the speaker to use the relative clause to express ideas that have not been explicitly stated in the previous discourse.

(20)   a. It was the detective who arrested the suspect.

             b. What we ended up doing was giving him some antibiotics.

(Hilpert, 2014, p. 239)

The hearer of an *it*-cleft already knows the open proposition that someone arrested the suspect. In contrast, the hearer of a pseudo-cleft has not been told that the speaker ended up doing something. More importantly, however, this information is not entirely unrelated to what has been previously mentioned. Therefore, the relative clause of a pseudo-cleft can convey information that is contextually linked to the previous discourse (Hilpert, 2014, p. 240).

3.4. Reversed pseudo-cleft sentences

The reversed pseudo-cleft sentence looks almost the same as the basic pseudo-cleft sentence, except for the position of the *wh*-clause in relation to the focused element.

(21)   There's a lot more darkness in the second TV series compared with the last one, but darkness is what comedy is all about.

(Biber, et al., 1999, p. 960)

In the thematic position, there are usually pronouns and demonstratives that refer to previously mentioned information. In the rheme, there are *wh*- forms like *what*, *why*, *where*, *how*, and *when*, with *what* and *why* being the most common. In reversed pseudo-clefts, the theme-rheme pattern cannot be switched.

Reversed pseudo-clefts and pseudo-clefts are structures that emphasize elements familiar to both the writer and reader. They act as thematizers, with the writer choosing between them based on their purpose. Reversed pseudo-clefts are used to refer to previously mentioned information, while pseudo-clefts prepare the reader for new information that, despite not being previously mentioned, is still understandable (Collins, 2002, p. 210-211).

In contrast to the highlighted element in basic pseudo-clefts, which usually introduces new information, the highlighted element in reversed pseudo-clefts typically conveys given information. Since the relative clause in reversed pseudo-clefts is rhematic, it is more likely to include new information than the thematic relative clause in basic pseudo-clefts. However, there are two factors which operate to attenuate the newness of the item or items so marked within the relative clause. First, the dependent status of the relative clause tends to background the information. Second, the relative clause represents a presupposition, a proposition the speaker assumes to be true (Collins, 2002, p. 145).

4 Cleft and cleft like constructions in B/C/S

There are no cleft constructions in Bosnian/Croatian/Serbian. Unlike in the English language, cleft constructions are not described in B/C/S grammars.

However, there was a linguist who discussed and wrote about cleft constructions in the Croatian language and that was Ivan Ivas. He believes that cleft sentences appeared in Croatian under the influence of the English language. What he found was that out of the three types of cleft sentences the most common type in Croatian are the basic pseudo-cleft sentences. Reversed pseudo-cleft sentences are rare and *it*-clefts do not exist.

4.1. *It*-cleft sentences

Although *it*-cleft sentences are present in the Romance languages and English, they are not acceptable structures in Croatian.

(22)   It is love that makes the world go round

(Ivas, 2001, p. 435)

If we were to make a construction for sentence (22) in Croatian based on the English *it*-cleft, it would look like this:

(23)   To je ljubav koja pokreće svijet.

<div align="right">(Ivas, 2001, p.435)</div>

This construction is possible, however, without the prosodic form it can be ambiguous and it can have several meanings. Possibly because only prosody eliminates this ambiguity, the *it-*cleft construction is not used in Croatian (Ivas, 2001, p.435).

4.2. Reversed pseudo-clefts

When it comes to reversed pseudo-clefts, they are rarely used. In Croatian, a sentence does not have to be split in order to have anaphoric relation unlike in English:

(24)   So I said well I'm terribly sorry but you know – THAT's how it's going to be.
            TAKO će biti.

<div align="right">(Ivas, 2001, p. 435)</div>

However, a reversed pseudo-cleft is used for cataphoric relation:

(25)   Well THIS is what Rivens wanted – to introduce course one into Rufford.
            TO je ono što je Rivens želio – da…

<div align="right">(Ivas, 2001, p. 435)</div>

Both theme and rheme can be in the subordinate clause of a reversed pseudo-cleft in Croatian.

(26)   Upravo ta ljudska dimenzija – to je ono što je u njemu najvrijednije. (It is that human dimension – that is what is most valuable in him)   (my translation)

Considering the thematic and information structure of the sentence in (26), it can have two contexts and two prosodic forms. In the first one the information structure of this sentence is given-given. For the second one the information structure is given-new because given information is his human dimension and new information is the one about values:

(27)   1. Upravo ta ljudska dimenzija – TO je ono što je u njemu najvrijednije. (It is that human dimension – THAT is what is most valuable in him)

<div align="right">16</div>

2. Upravo ta ljudska dimenzija – to je ono što je u njemu NAJVRIJEDNIJE. (It is that human dimension –that is what is MOST VALUABLE in him)   (My translation)

In Croatian, reversed pseudo-cleft sentences are rare and are usually used in spoken language. A reversed pseudo-cleft sentence effectively connects the statement with what is in the context before and after, although it mostly acts extremely anaphorically and as the final part of the previous context. At the same time, it closes the previous part of the context as a whole and directs attention to the next part of the context.

4.3. Pseudo-cleft sentences

Pseudo-cleft sentences in Croatian have some similarities with relative sentences. They are considered a type of the relative sentence, although relative sentences could be considered a type of cleft sentences. However, they are different kinds of sentences even though pseudo-cleft sentences have a relative clause in them.

(28)   RELATIVE: Rekao je ono što je morao. / Ono što je morao, to je rekao.
(29)   Pseudo-cleft: a) Ono što je morao, to je da kaže što je vidio.

   b) Ono što je morao, je to da kaže što je vidio.

                        c) Ono što je morao, da kaže što je vidio.

                        d) Ono što je morao, a to je da kaže što je vidio.

In a pseudo-cleft sentence, there are three empty lexical elements that indicate that their content is somewhere else in the context, so there are three deictic words: *ono*, *što*, and *to*. *Ono* has a cataphoric reference, while *što* and *to* have both an anaphoric and cataphoric reference. In the relative sentence *ono* refers to the content of the first part of the sentence, while in the pseudo-cleft sentence it refers to the content of the second part of the sentence. The subject is being split and it consists of a content-empty cataphor at the beginning of the sentence while the content of the subject is at the end of the sentence (Ivas, 2001, p. 437).

A typical pseudo-left sentence in Croatian consists of a relative subject clause in the first part and declarative subject (or object) or interrogative object clause in the second part. These two parts can be connected using *je(st) to / to je / a to je* or a pause (Ivas, 2006, p. 3). In terms of information structure, pseudo-cleft sentences in Croatian are different from those in English since in English, old information is usually in the first part of the sentence (Ivas, 2001, p. 438).
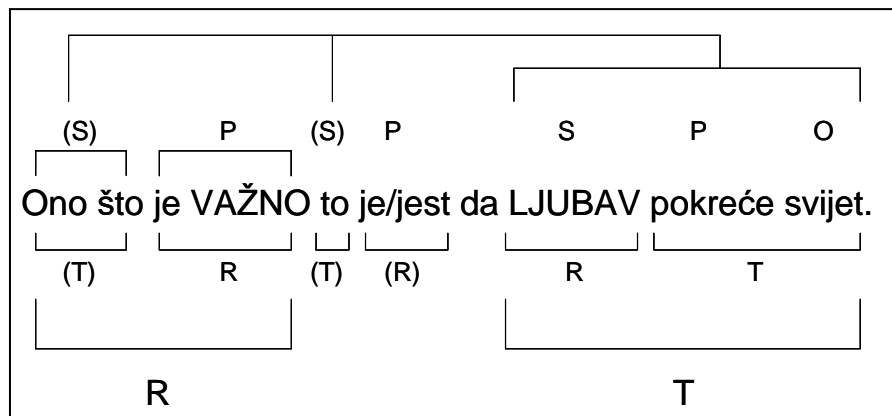
Picture No. 1: (Ivas, 2006, p. 3)

The above picture shows a typical pseudo-cleft sentence in Croatian. S, P and O stand for subject, predicate and object, while T and R stand for theme and rheme. In this sentence, Ivas marked *to je važno* as a predicate (B) while *ljubav pokreće svijet* as an argument (A). He then argues that the normal order in a sentence is *A is B*, whereas this order is reversed in a pseudo-cleft sentence. The first element in a sentence is usually the most important one.

What is typical for the Croatian pseudo-cleft sentence is that it shows how the thoughts shift: the main clause shows the place from which our thoughts turn into another one and this is why this part is the theme. But it also brings new content/information which is always in focus. In Croatian pseudo-cleft sentences modal themes are the ones that can usually be found in the main clause with performative 'verbs', verbs used to express opinion, verbs of perception [1] etc: *Ono što je važno/očito/upitno/sigurno/nepobitno/karakteristično jest...* Ivas claims that pseudo-cleft sentences are unusual because there is new information in a place where we usually have

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[1] My translation

18

theme. These types of cleft sentences are mostly used in formal, spoken language (Ivas, 2006, pp. 3-11).

Even though cleft constructions are not described in B/C/S grammars, there are some similar constructions and devices that can be used in order to achieve the same effect as a cleft sentence. Constructions and devices that are similar to cleft sentences are going to be described below.

Jahić et al. describe the tools that can be used to connect sentences and to achieve coherence in text. Those tools are called connectors. Connectors can be words, phrases or even whole predicative units. There are grammatical and lexical connectors. There is a subgroup of lexical connectors which are called lexical non-substitutable connectors. There are a few types of these connectors and one of them are 'intensity connectors'. This type of connectors emphasizes and highlights the sentences to which they belong. The ones that are used the most are: *štaviše* and *štoviše*, *čak*, *čak i*, *čak ni*, *upravo* etc. (Jahić et. al., 2000, p. 459).

Besides connectors, there are also particles. Particles are words that have a grammatical function but do not fit into the main parts of speech such as nouns, verbs, adjectives, or adverbs. They often serve a grammatical or functional role rather than carrying a specific lexical meaning. Particles can modify other words, convey the speaker's attitude, or provide emphasis.

Mrazović and Vukadinović (1990) describes, what they call 'graduativne partikule'. They are uninflected words and are always placed before another element in a sentence since they are not an independent part of a sentence. They modify the element and they describe or show the intensity. As an example of this type of particles they mention: *upravo*, *sasvim*, *već*, *tek* etc.

(30)   a. Meni je <u>upravo</u> do toga stalo.   (That is exactly what I care about).

          b. <u>Tek</u> kasnije se setio šta je hteo reći.   (Only later did he remember what he wanted to say)

          c. <u>Već</u> tada sam znala sve o njemu.   (I had already known all about him by then)   (My translation)

                                                      (Mrazović & Vukadinović, 1990, pp. 420-422)

Jahić et. al (2000) and Silić et. al (2005) also describe a group of particles which emphasize the meaning of the word they accompany, such as: *bar, baš, čak, i, jedva, još, ni, niti, opet, samo, tek, već*.

| (31) | a. I jučer su bili ovdje. | (There were here yesterday, too) |
| | b. Nije se ni javila prijateljici. | (She didn't even call her friend) |

<div align="right">(Silić, et al., 2005, p. 254)</div>

In addition to connectors and particles, the word order can be used in order to emphasize certain elements in a sentence. The word order in B/C/S will be discussed in detail in the next chapter.

5 Word order in B/C/S

The word order in B/C/S is relatively free. In the Bosnian language, there are three types of word order: basic word order, topicalized word order, and obligatory word order. The basic word order refers to the sentence as a grammatical unit, topicalized word order refers to the sentence as an informational (communicative) unit, and obligatory word order refers to the sequence of sentence components determined by prosodic reasons.

The basic word order is also called the grammatical word order. The rules of basic word order are about the positions occupied by the elements of its grammatical properties within a sentence. These rules highlight grammatical and semantic relationships among them. Therefore, the basic word order applies to sentences as contextually independent units. The basic word order in b/c/s is Subject-Verb-Object (SVO). (Jahić, et. al., 2000, p.465).

The topicalized word order is also referred to as the concrete word order. Its rules concern the sequence of components in the information structure of a sentence. Therefore, topicalized word order can only be discussed in the context of a sentence that is a part of a text. In topicalized word order, the rule is that the theme comes first in the sentence, followed by the rheme. Since the elements of the grammatical and informational structure of a sentence are not in any relationship, applying the rules of topicalized word order often leads to various changes in the basic word order. For example, in topicalized word order, the predicate can come before the subject, the object and adverbial modifier can come before the predicate, and certain types of clauses that usually precede the main clause can follow it, and so on.

| (32) | a. Crvenim linijama sam povezao kružiće. |

b. Ništa ti ne koristi ako mi ne izliječiš mog prvog vojvodu crnostrika Ljuticu I junaka Poskoka.

<div align="right">(Jahić, et. al., 2000, p. 470)</div>

If the rheme precedes the theme, that is, if the rules of topicalized word order are disrupted, we say that the word order is *marked*. The marked word order indicates the speaker's intention to emphasize certain components of the informational structure of the sentence by giving them a prominent position in the sentence:

(33)   a. Sjede ljudi.

        b. Kroz kamen živi nosih ruke dvije.

<div align="right">(Jahić, et. al., 2000, p. 470)</div>

Klajn (2005) discusses the change in word order. The change in the word order very often leads to a change in the relationship between given and new information (theme and rheme). Based on this, we can identify one word order as neutral, stylistically unmarked, while other word orders are used only when a particular part of the sentence needs to be emphasized. Such emphasis (focalization) is most often achieved by placing an element at the end of the sentence (since new information comes after given information), but also at the beginning of the sentence for those elements that do not appear at the beginning in the neutral order (in speech, such elements will be more strongly emphasized) (p. 255).

The SVO word order is used the most, however, other combinations are possible as well. The OSV or SOV order can be used to contrast the predicate. The predicate can also be emphasized by placing it at the beginning of the sentence. On the other hand, the OVS order can be used in order to emphasize the subject.

(1) a. Košarku dečaci vole.   OSV

    b. Vole dečaci košarku.   VSO

<div align="right">(Klajn, 2005, p. 256)</div>

The subject comes after the verb if it contains new information (rheme) and in this way we emphasize it, while the object is placed in front of the verb if it contains given information (theme). When it comes to the adverbial phrase, we usually place it before the verb if we want to emphasize it (Klajn, 2005, pp. 256-259).

(2) a. Sutra počinje <u>proleće</u>.   (subject)

    b. <u>Papire</u> će pokupiti čistačica.   (object)

    c. <u>S velikom pažnjom</u> sam vas saslušao.   (adverbial phrase)

<div align="right">(Klajn, 2005, pp. 256-259)</div>

6 Grammatical equivalence in translation

Translation is a complex process that involves more than simply converting words from one language to another. Every translator needs to consider the fact that each language has its own distinctive forms to represent meaning. It is also important for translators to realize that not all of the elements of a language have equivalent forms in another language. Therefore, finding the equivalence may be considered as one of the problems which are commonly faced by translators.

According to Baker (2018), there are five levels of equivalence, namely 1. Equivalence at word level, 2. Equivalence above word level, 3. Grammatical equivalence, 4. Textual equivalence, and 5. Pragmatic equivalence. This particular paper is concerned with the third level of equivalence, i.e. the grammatical equivalence.

One of the central challenges in translation is achieving grammatical equivalence, which refers to the accurate representation of grammatical structures from the source language (SL) in the target language (TL). Grammatical equivalence is crucial because grammatical structures carry significant meaning and contribute to the overall message of the text.

Each language has its own unique set of grammatical rules, which may not have direct counterparts in other languages. There are some grammatical structures which exist in one language but do not exist in the other. This is actually the main problem of this paper. Cleft structures exist in the English language. However, these structures do not exist in B/C/S and

they are not described in B/C/S grammars. This difference can present a great challenge for translators.

This disparity can make it difficult to find equivalent structures in the TL that accurately reflect the SL's grammatical nuances. Differences in grammatical structures between the source and target languages frequently lead to alterations in the message's information content during translation. For example, the change of information can occur by omitting certain elements present in the source text because the target language lacks a suitable grammatical structure to translate them directly. While this might suggest that the omitted information is optional, in reality, such optional information is quite rare and its significance in the source text cannot be overlooked. Consequently, translators need to identify structures in the target language that can convey this information effectively (Baker, 2018, pp. 85-98).

As mentioned in the chapter on cleft sentences in English, Halliday (1994) and Baker (2018)

refer to *it*-cleft sentences and pseudo-cleft sentences as predicated theme and identifying theme respectively. According to Baker (2018), predicated and identifying themes must be handled carefully in translation because they are far more marked in languages with relatively free word order than they are in English. In general, languages with relatively free word order can thematize clause elements by placing them at the beginning, avoiding the complex structures that languages with more fixed word order use for thematization. Besides understanding the markedness level of structures in both the source and target languages, translators should also learn to make use of the thematization devices available in each language. Failure to appreciate the functions of specific syntactic structures in signaling given and new information can result in unnecessary shifts in translation (Baker, 2018, pp. 135-139).

In terms of information structure and translation, the most common strategy appears to be abandoning the thematic organization of the source text in favor of following the word-order rules of the target language. Essentially, most translators prioritize the syntactic principles of the target language over the communicative structure of the source text. Generally, this approach does not seem to disrupt the natural flow of information in the target text (Baker, 2018, p. 177).

7 Methodology and materials

Contrastive analysis was used as a primary method for research for this paper. "Contrastive analysis (CA) is the systematic comparison of two or more languages, with the aim of describing their similarities and differences" (Johansson, 2008, p. 2). The focus of this paper is grammar, more particularly, cleft constructions in English and their translation equivalents in B/C/S will be compared.

This research is a corpus-based study. Corpus of this paper consists of four editions of the novel *Harry Potter and the Chamber of Secrets* by J. K. Rowling. One edition is in English and the other three are translated editions:

- Bosnian translation: Rowling, J. K. (2011). Harry Potter i Odaja Tajni (M. Evtov, Trans.). Buybook. (Original work published 1998)

- Croatian translation: Rowling, J. K. (2014). *Harry Potter i Odaja Tajni* (Z. Crnković, Trans.). Algoritam. (Original work published 1998)

- Serbian translation: Rouling, Dž. K. (2008). *Harry Potter i Dvorana tajni* (V. Roganović & D. Roganović, Trans.). Evro Giunti. (Original work published 1998)

The selected corpus was chosen for its rich linguistic content and the availability of multiple translations into B/C/S. This novel provides a diverse range of cleft sentence constructions, making it an ideal source for examining how these structures are rendered in different languages. The original English text was thoroughly read to identify instances of the three main types of cleft constructions: *it*-cleft, basic pseudo-cleft, and reversed pseudo-cleft sentences. Once the cleft sentences were identified, their translation equivalents were found in the corresponding B/C/S translations. Once the cleft sentences and their translated equivalents were extracted, they were analyzed.

8 Analysis and results

At the beginning of the paper, the aim of this paper has been defined. The aim was to investigate which B/C/S constructions are used as translation equivalents for three types of English cleft sentences, as well as which translation techniques were used in order to translate a grammatical

construction which does not exist in the target language. This chapter begins with the contrastive analysis of the examples of the English cleft sentences from the source text and translation equivalents from B/C/S. After that, the results and findings of the analysis will be discussed.

8.1. Analysis

This part includes the analysis of the three types of cleft sentence constructions which we considered to be interesting to be analyzed in terms of their translation equivalents in B/C/S. A total number of cleft sentences found for the purpose of this research is 40. There were 28 *it*-cleft sentences, 8 basic pseudo-cleft sentences and 4 reversed pseudo-cleft sentences. Only a few of these sentences are presented in this paper as an example for illustration purposes. However, all 40 cleft sentences were used for the analysis.

This part will be further divided into three parts for three types of cleft constructions that were analyzed. The original text in English will be referred to as OT, the Bosnian translation equivalent as BT, Croatian translation equivalent as CT, and Serbian translation equivalent as ST.

8.1.1 *It* clefts

(1) OT: It was this scar that made Harry so particularly unusual, even for a wizard.

BT: A upravo je taj ožiljak činio Harryja posebno neobičnim, čak i među čarobnjacima.

CT: Upravo je zbog tog ožiljka bio tako neobičan, čak i za jednog čarobnjaka.

ST: Taj ožiljak činio je Harija krajnje neobičnim, čak i za čarobnjaka.

The major function of an *it*-cleft sentence is to put into focus the element that the author wants to emphasize. In this context, *this scar* is the foregrounded element which means that the author wanted to emphasize the thing that made Harry unusual, and not something else. The focused element is in the theme position.

The emphasis that is in English achieved through the *it*-cleft sentence is achieved through the use of the intensity connector *upravo* in both BT and CT. However, unlike in BT and CT, in ST the translators did not achieve the emphasis and *this scar* is not highlighted. The order of

syntactic elements in all three translations is the same as in the original. Therefore, translators in BT and CT managed to achieve the emphasis and highlight the important information while preserving the information structure of the original sentence. In this way proving that the information structure doesn't need to be altered always while translating cleft sentences.

(2) OT: They were within twenty feet of Hagrid's house when the front door opened, but <u>it wasn't Hagrid who emerged.</u>

BT: Kad su se našli gotovo nadomak Hagridove kućice, ulazna vrata se širom otvore ali na njima se nije pojavio Hagrid.

CT: Kad su došli na šest-sedam metara od Hagridove drvenjare, otvore se vrata, ali se na njima ne pojavi Hagrid nego Gilderoy Lockhart u pelerini najnježnije sljezove boje.

ST: Bili su na oko dvadesetak stopa od Hagridove kuće kada se vrata otvoriše, ali na njima se ne pojavi Hagrid.

In this context, the *it*-cleft sentence is used to put into focus the element that the author wants to emphasize. Hagrid is the foregrounded element. The information structure of translated versions is different from the structure in English sentence. If we were to translate the sentence following the same information structure it would look like this: *Ali Hagrid se nije pojavio na vratima*. However, if the *it*-cleft sentence was translated into B/C/S in this way, then the emphasis would be lost, since then there would be a basic or neutral word order where the emphasis couldn't be achieved. Therefore, the emphasis that is in English sentence achieved through the use of *it*-cleft sentence is in BT, CT and ST achieved by placing the focused element at the end.

(3) OT: It wasn't until they had reached Professor Flitwick's class that Harry noticed something rather odd about Riddle's diary.

BT: Tek na času profesora Flitwicka Harry na Riddleovom rokovniku primijetio nešto čudno.

CT: Tek kad su došli na sat profesora Flitwicka, Harry zapazi nešto čudno na Riddleovu rokovniku.

ST: Tek kada su stigli do učionice profesora Flitvika, Hari primeti prilično čudnu stvar s Ridlovim dnevnikom.

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The foregrounded element in this it-cleft sentence is *until they had reached Professor Flitwick's class*. The author wants to emphasize the time when Harry noticed that something is wrong with Riddle's diary. Translators in BT, CT and ST all used the word *tek* in their translations. *Tek* belongs to the group of particles which can be used in order to emphasize the meaning. In all three translations this particle is used in order to achieve the emphasis that is in English achieved through the use of it-cleft sentence. In terms of information structure BT, CT and ST all have the same structure as the original sentence where the new information is placed first and the old one last, therefore all three translations retained the original information structure.

(4) OT: Imagine how angry I was when the next time my diary was opened, it was Ginny who was writing to me, not you.

BT: Zamisli kako sam se naljutio kad se nakon našeg dopisivanja moj dnevnik otvorio, ali mi je opet pisala Ginny, a ne ti.

CT: "Možeš zamisliti kako sam se rasrdio kad mi je sljedeći put dnevnik otvoren, a u njemu mi se nisi javio ti, nego Ginny.

ST: Zamisli koliko sam bio ljut kada sam, sledeći put kad je moj dnevnik otvoren, zatekao Džini kako mi piše, a ne ti.

In this *it*-cleft sentence the author wanted to emphasize who was writing to Riddle and to highlight the contrast. *Ginny* is the foregrounded element in this *it*-cleft sentence. In this case, author considered that putting Ginny in focus was more important than other information in the sentence. All *it*-cleft sentences imply some kind of contrast, but here it is very obvious because of the negation: *not you*.

In BT, CT and ST the foregrounded element is placed in different positions and BT and CT have different information structure compared to the original sentence in English while ST has the same one. In BT the translator decided to put the foregrounded element in the last position which is different from the original sentence. However, by doing this they achieved the emphasis that is in English achieved through the use of it-cleft sentence. The basic word order is B/C/S is S-V-O. In this example *Ginny*, which is the foregrounded element, is a subject. In B/C/S when we want to emphasize the subject, it is usually placed after the verb. This is the case in BT, where *Ginny*, the subject, is placed after the verb *pisala*. In this way the emphasis

is placed on Ginny and the new information is highlighted. On the other hand, in ST this emphasis is not achieved since the subject *Ginny* is placed before the verb which is the neutral or basic word order in B/C/S. In CT the foregrounded element is in a completely different place. However, in CT the translator used conjunction *nego* in order to achieve emphasis. Furthermore, he changed the word order and placed the new information (rheme) *Ginny* at the end of the sentence and in this way highlighting the element that is also highlighted in the English sentence.

(5) OT: But after all, it was merely a lucky chance that saved you from me.

BT: Ali kad sve sabereš, ipak te puka sreća spasila od mene.

CT: Ali zapravo je tebe od mene spasila puka slučajnost.

ST: Ali, i pored svega, samo te je srećan sticaj okolnosti spasao od mene.

In this *it*-cleft sentence the foregrounded element is *merely a lucky chance*. The author wants to emphasize what saved Harry from Riddle. In terms of information structure, BT and ST have the same information structure as the original sentence in English. However, CT has a different one since the translator decided to place the new information (*puka slučajnost*) at the end of the sentence unlike the original where it is placed at the beginning. In this way it satisfied the old-new principle.

By placing the new information at the end of the sentence, the translator in CT managed to emphasize the element that is also emphasized in the English sentence. Furthermore, this translation is another case where the subject *(puka slučajnost)* is placed after the verb (*spasila*) which is another way in which the translator highlighted the new information. In BT the translator did not achieve the emphasis. They used the word *ipak*, but this did not highlight the information that was highlighted in the original sentence. Although the translator managed to have the same information structure as the original sentence, she did not achieve the emphasis. On the other hand, in ST translators did achieve emphasis. They used *samo* which is one of the particles that can be used in order to emphasize a certain element in a sentence and in this case it emphasized the important, new information (*srećan sticaj okolnosti*).

(6) OT: 'Maybe it was some other monster that was attacking people ...'

BT: A možda je sve one ljude napadalo neko sasvim drugo čudovište…

CT: "Možda je neka druga neman napadala ljude?..."

ST: Možda je neko drugo čudovište napadalo ljude

In this *it*-cleft sentence the foregrounded element is *some other monster*. The author placed the emphasis on the possibility that a different monster was responsible for the attacks. CT and ST have the same information structure as the original sentence in English. The order of the syntactic elements is S-V-O and since this is a basic word order in B/C/S, the emphasis is not achieved in CT and ST. The translators did not use any special tools or constructions either in order to achieve the emphasis, which is then lost in these two translations. On the other hand, BT has a different information structure since the foregrounded element is placed at the end of the sentence. The word order is adapted to place emphasis on the monster, which differs from the English structure but remains natural in Bosnian. Furthermore, the translator in BT uses word *sasvim*. This word is one of the particles that can be used in order to emphasize the element they are standing next too. In this case it is *the other monster* (*sasvim drugo čudovište*).

8.1.2 Pseudo-cleft sentences

(7) OT: [What Harry found most unusual about life at Ron's, however], wasn't [the talking mirror or the clanking ghoul]: it was the fact that everybody there seemed to like him.

BT: Harrya, međutim, u Ronovoj kući nije najviše začudilo [ni ogledalo koje priča a ni predstavnik zlih džina na njihovom tavanu], nego činjenica da su ga tamo, po svemu sudeći, svi od reda voljeli.

CT: [Međutim, najneobičnije u Ronovoj kući] nije Harryju bilo [zrcalo koje govori ni gul koji diže buku], nego činjenica da ga svi u toj kući kanda vole.

ST: Hariju je pak kod Vizlijevih najčudnije bilo [ne ogledalo koje govori, niti akrepovo tandrkanje], već činjenica da su ga svi voleli.

This example consists of one pseudo cleft sentence and a truncated *it*-cleft sentence at the end. A truncated *it*-cleft structure omits the relative clause and takes the information from prior discourse to complete the meaning, and in this case it would be: *that Harry found most unusual about life at Ron's.* The foregrounded element in the pseudo-cleft sentence is *the talking mirror*

or the clanking ghoul, whereas the foregrounded element in the truncated *it*-cleft is *the fact that everybody there seemed to like him*.

The emphasis that is achieved in the pseudo-cleft sentence in English is achieved in all three translated versions even though none of them decided to use the pseudo-cleft sentence („*Ono što je...*"). The translators in BT, CT and ST placed the important element at the end of the sentence and in this way they emphasized it. On the other hand, the situation for *it*-cleft is different since the translators used grammatical tools instead of the word order to highlight the element. In all three translated versions, the pseudo-cleft sentence and the truncated *it*-cleft sentence are connected through the use of conjunctions. Conjunction *nego* is used in both BT and CT, while conjunction *već* is used in ST. These are contrast conjunctions and the emphasis in translated versions is achieved by using them. The information structure of the sentence in English and the translated versions is the same.

(8) OT: Anyway, what really got me was that it was a boy speaking.

BT: U svakom slučaju, nisam se naljutila zbog jezika nego zato što sam čula glas nekog dječaka.

CT: Na nekom drugom jeziku, po svoj prilici. Najviše sam se naljutila što je to bio jedan dečko.

ST: Mislim da je bilo na nekom drugom jeziku. U svakom slučaju, ono što me je zaista iznerviralo je što je to izgovorio neki dečak.

That it was a boy speaking is a foregrounded element in this pseudo-cleft sentence. Here, the author wanted to emphasize the cause, i.e. what was it that surprised Myrtle. Emphasis is on the surprising fact that the speaker was a boy. In terms of the information structure, all three translations have the same structure as the original sentence.

This is one of the rare examples where the translation also has a cleft sentence in it. In this example it is the ST. The translators in ST decided to use a pseudo-cleft sentence as well and, in this way, achieved the emphasis. The translation closely follows the structure of the original sentence, ensuring clarity and maintaining the emphasis on the surprising element. BT has a somewhat different structure because it has a clarification of what did not cause the reaction first and then what actually did cause it. So, it uses a negation and a contrast structure and, in this way, has a different effect than the sentence in English. The translator in CT did not use

the pseudo-cleft construction in order to achieve the emphasis although it was possible. However, he did place the important, new information at the end of the sentence. In this way the translator highlighted the element that is in English highlighted through the use of pseudo-cleft sentence.

8.1.3 Reversed pseudo-cleft

(9) OT: 'It matters,' said Hermione, speaking at last in a hushed voice, '<u>because being able to talk to snakes was what Salazar Slytherin was famous for.</u>

BT: 'Ima veze', rekla je Hermione snizivši glas do šapata, 'utoliko što je sposobnost komuniciranja sa zmijama nešto po čemu je bio poznat Salazar Slytherin.

CT: "Nije svejedno", odvrati napokon Hermiona prigušenim glasom, "jer je Salazar Slytherin bio znamenit upravo po tome što je govorio sa zmijama. Zato je zmija i simbol Slytherina."

ST: Ima veze – reče Hermiona, napokon progovorivši, utišanim glasom – zato što je Salazar Sliterin bio poznat baš po tome što je mogao da priča sa zmijama. Zbog toga je znak kuće Sliterin zmija.

In this reversed pseudo-cleft sentence, the foregrounded element is *being able to talk to snakes*. The author wanted to emphasize the fact that Salazar Slytherin has the ability to talk to snakes and that he was famous for it. In CT the translator used the intensity connector *upravo* in order to achieve the emphasis. On the other hand, translators in ST decided to use *baš* for emphasis. *Baš* is one of the particles that can be used to emphasize the meaning of the word it accompanies, and, in this case, it is *po tome što je mogao da priča sa zmijama* i.e., emphasizing what Salazar Slytherin was famous for.

However, unlike in CT and ST, translator in BT did not use any special tools in order to achieve the emphasis. What they did use is the same order of syntactical elements and the same information structure. In BT the translator put the rheme (*sposobnost komuniciranja sa zmijama*) before the theme and by doing this they disrupted the topicalized word order. If the topicalized word order is disrupted, we say that the word order is marked, which is the case here. This is not the case in ST and CT. The order in these two translations is different because the rheme and the foregrounded element are at the end of the sentence which is different from the sentence in English and BT.

(10)   OT: Except that the words weren't what he heard;

    BT: Ali ono što je začuo nisu bile riječi; promaklo mu je i čudno siktanje…

    CT: Ipak nije čuo te svoje riječi. Promaklo mu je ĉudno psikanje…

    ST: Međutim, ono što je čuo nisu bile reči. Ote mu se čudan siktaj…

In this reversed pseudo-cleft sentence, the foregrounded element is *the words*. The author wants to emphasize the fact that Harry didn't hear the words but some other sound, in this way also highlighting a contrast. The information structure in BT, CT and ST is different from the original. The foregrounded element in all three translations is placed at the end of the sentence.

This example is particularly interesting because BT and ST are almost the same. Translators in both used the same construction, which is a pseudo-clef construction. This is one of the reasons why the information order in BT and ST is different from the original sentence since the English uses a reversed pseudo-cleft sentence. Even though BT and ST have a basic pseudo-cleft, the translators did manage to achieve the emphasis that is achieved in the English sentence. On the other hand, CT does have the same information order as BT and ST. However, the translator did not use any special tools or constructions which would emphasize the element which is highlighted in the original text.

8.2. Results

This section presents the findings from the analysis of cleft sentences in English and their translations into Bosnian, Croatian and Serbian (B/C/S). The primary aim of this research is to examine the three main types of cleft sentences in English—*it*-clefts, pseudo-clefts, and reversed pseudo-clefts—and to investigate the various grammatical tools and constructions employed in B/C/S to translate these sentences effectively.

As previously mentioned, a total of 40 cleft sentences were identified and analyzed for this study, comprising 28 it-cleft sentences, 8 basic pseudo-cleft sentences, and 4 reversed pseudo-cleft sentences. Each cleft sentence was carefully examined to determine how the emphasis and syntactic structure of the English original were rendered in the target languages.

This section focuses on the syntactic strategies used in B/C/S translations, analyzing whether the original cleft constructions were retained, modified, or replaced with alternative structures

in B/C/S. A quantitative analysis was done for this purpose. The results are visually represented through two diagrams, which illustrate key patterns and trends in the translation of three types of English cleft sentences into B/C/S.
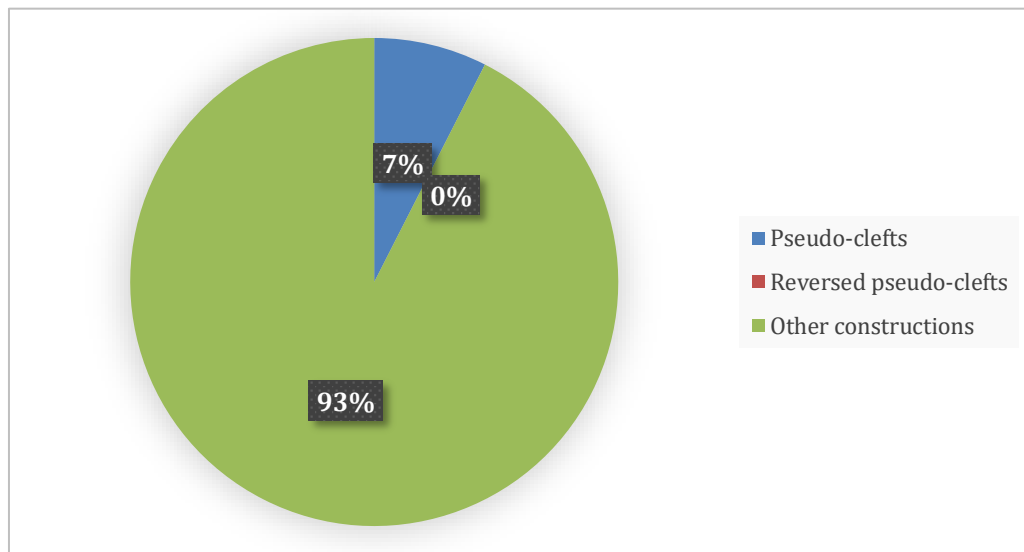

Diagram 1

Diagram 1 shows how many sentences were translated with pseudo-cleft and reversed pseudo-cleft sentences into B/C/S. It shows the number of cleft sentences translated into B/C/S using cleft constructions against those translated with alternative structures. This visual representation demonstrates the extent to which cleft sentences were preserved or altered in B/C/S.

As previously stated, there were a total of 40 cleft sentences found in the novel. Out of those 40 sentences, only 3 of them were translated using pseudo-cleft and reversed pseudo-cleft sentences in B/C/S. As can be seen from the diagram, all of those three sentences were translated using only pseudo-cleft construction while reversed-pseudo cleft construction was not used in in any of the three translations. Therefore, this affirms what Ivas (2001) said, which is that reversed pseudo-cleft sentences are rare and are usually used in spoken language. What is important to mention is that the translator in Serbian used pseudo-cleft construction for these three sentences, Bosnian translator used this construction when translating only one of these sentences, while Croatian translator did not use pseudo-cleft or reversed-pseudo cleft construction in any of the sentences. What is interesting to point out is that in one example pseudo-cleft construction was used in translating reversed-pseudo cleft construction.
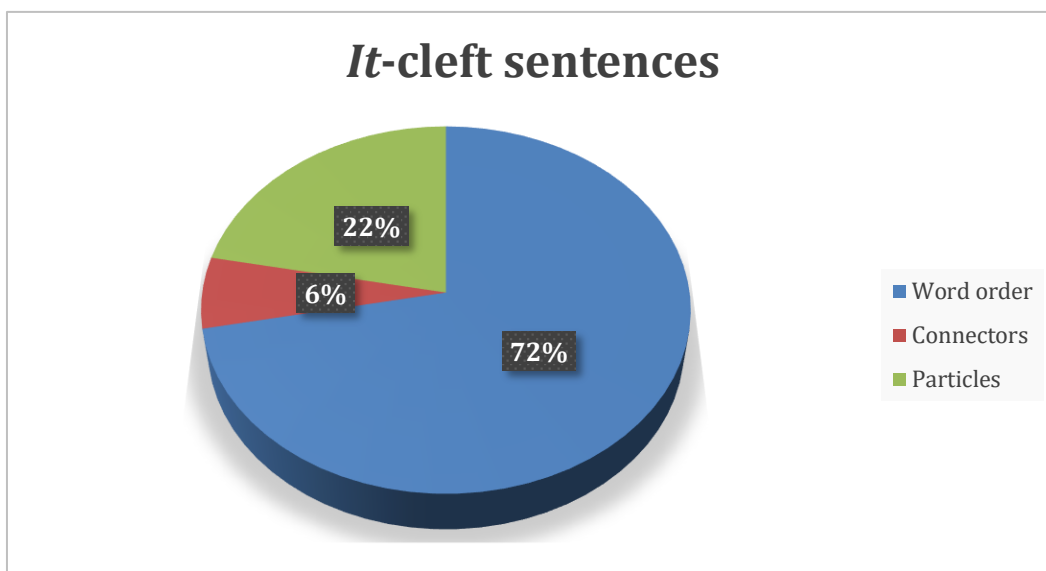
Diagram 2

Diagram 2 shows which constructions and grammatical tools were used in B/C/S translations of English *it*-cleft sentences. Word order was used 23 times, particles were used 12 times, while connectors were used in only two instances. What is important to mention is that there were a few examples of translated *it*-cleft sentences where the translators did not achieve the emphasis that was achieved in English, therefore, they did not use any of the constructions or grammatical tools when translating *it*-cleft sentences. For this reason, these examples were not included in this analysis.

As can be seen in the diagram, translators in BT, CT and ST used word order the most while trying to highlight the elements that were highlighted in the original text. Bosnian and Serbian translators were the ones that used word order the most in their translations of *it*-cleft sentences. Particles were also used in translation of *it*-cleft sentences, however, they were not used as frequently as word order. As the diagram shows, translators in BT, CT and ST used connectors the least.

As stated in the introductory part of this paper, the research question was to find whether there are any similar constructions or grammatical tools in B/C/S which have the same or similar function in discourse as cleft sentences in English. The findings of the comparative and quantitative analysis of the corpus show that there are similar constructions and grammatical tools in B/C/S. There were three that were found and those are: word order, particles and

connectors. It is important to point out that there were pseudo-cleft sentences used in B/C/S translations as well. However, they were used in a very small number of examples.

In terms of information structure and translation, abandoning the thematic organization of the source text in favor of following the word-order rules of the target language is the most common strategy (Baker, 2018, pp. 135-139). Word order was used the most in B/C/S translations. When using word order in their translation, translators in BT, CT and ST mostly focused on changing the word order and information structure of the original cleft sentence. Change in word order can be used when a particular part of the sentence needs to be emphasized. Since, unlike in English, the word order in B/C/S is relatively free, the translators could place the important information anywhere in the sentence in order to achieve the emphasis that is in English achieved through the use of cleft constructions. In all three translations, the translators decided to put the important information at the end of the sentence. By changing the word order and putting the important information at the end of the sentence, the translators highlighted the important information. Furthermore, if the emphasized element was subject, they were changing its place and putting it after the verb, which was another way of achieving emphasis.

There were also instances where the translators decided to retain the information structure of the original sentence. In that case, the translators used various particles and connectors in order to achieve the emphasis.

9 Limitations of the study

There are several limitations of this study that should be acknowledged. The first limitation is the size of the corpus. This study is based on a relatively small corpus of 40 cleft sentences, which includes 28 it-clefts, 8 basic pseudo-clefts, and 4 reversed pseudo-clefts. This limited corpus size may not capture the full range of syntactic and semantic diversity present in English cleft sentences, nor does it fully reflect the variety of translation strategies that could be employed in Bosnian, Croatian and Serbian. A larger corpus might have provided broader insights and potentially led to different findings.

Another limitation is the emphasis on the grammatical structure. The analysis in this paper

primarily focuses on the grammatical aspects of the three types of cleft sentences and their translations, with particular attention to how these sentences are constructed and rendered in B/C/S. While focusing on grammatical aspects provides valuable insights into the syntactic challenges in translation, it may overlook other important linguistic elements that play a significant role in how cleft sentences function in the English language and B/C/S.

Additionally, this study may not fully explore how different registers (formal, informal, technical, etc.) affect the translation of cleft sentences. Elements such as genre, register, and the translator's personal style can play a crucial role in determining how cleft sentences are translated into the target language. Variations in register could lead to different translation choices that are not fully captured by the study's analysis. Future studies could benefit from a more detailed analysis of how these factors interact with translation choices.

Lastly, English and B/C/S are languages that are constantly evolving. The findings of this research are based on the current language usage, which may change over time. Cleft sentences appeared in Croatian under the influence of English language. As language evolves, future studies should consider how these ongoing developments could impact the translation of cleft sentences, possibly resulting in changes in translation strategies or the appearance of new ones.

10 Conclusion

This paper aimed to examine the translation of three main types of English cleft sentences: *it*-clefts, pseudo-clefts, and reversed pseudo-clefts, into Bosnian, Croatian and Serbian (B/C/S). The primary research question was to investigate whether B/C/S languages possess similar constructions or grammatical tools that can serve the same or similar function in discourse as English cleft sentences.

Through a detailed analysis of the corpus, it was found that, although pseudo-cleft and reversed pseudo-cleft sentences do exist in B/C/S, they are rarely used in translation. The research showed that there are three main strategies which are used in the translation of three types of cleft sentences: word order, particles, and connectors. Out of these three strategies, word order is the most frequently used strategy to achieve the emphasis in B/C/S that was in English achieved through the use of cleft sentences.

One of the key findings of this research is that translators primarily altered the information structure in their translations, following the word order rules of the B/C/S rather than preserving the thematic organization of the English text. This strategy aligns with Baker's (2018) observation that in terms of information structure and translation, the most common strategy is to abandon the thematic structure of the source text in favor of the target language's word order. This strategy results in a more fluid and coherent translation in B/C/S, even if it means deviating from the original sentence structure. On the other hand, when translators did retain the information structure of the original English cleft sentences, they achieved the intended emphasis through the use of particles and connectors. This shows that, even when preserving the information structure of the original text, translators can maintain the emphasis and effect of cleft sentences by using these grammatical tools.

Although various strategies were employed in the translations, they did not alter the intended emphasis of the cleft sentences. The translations sound natural in B/C/S, which is crucial for readers' comprehension and engagement. This ensures that the original effect and focus of the cleft sentences are effectively conveyed while adapting to the linguistic norms of B/C/S.

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