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Apoziční struktura typu „noun of a noun“ a její překladové protějšky  
Appositional structure „noun of a noun“ and its translation counterparts

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Vojtěch Kučera

Souhlasím se zapůjčením bakalářské práce ke studijním účelům.

I have no objections to the BA thesis being borrowed and used for study purposes.

## Abstrakt

Tato práce se zabývá anglickou apoziční konstrukcí „noun of a noun“ (nominativum „of a“ nominativum) a jejími protějšky v českém jazyce. Jedinečnou charakteristikou takovýchto konstrukcí je jejich syntaktická a sémantická asymetrie. Obecně je konstrukce ve tvaru „noun of a noun“ vnímána jako adjektivně premodifikované podstatné jméno (např. *daughter of an Englishman*). V konstrukcích sledovaných v této práci se ovšem modifikovaným členem stává druhé podstatné jméno (např. *giant of a man*).

Jelikož český jazyk nedisponuje syntaktickým ekvivalentem zmíněné konstrukce, cílem této práce je analyzovat a následně statisticky vyhodnotit způsoby, kterými zmíněné konstrukce mohou být přeloženy. Zároveň se v teoretické části pokouší prozkoumat a zhodnotit gramatické a sémantické vlastnosti těchto konstrukcí.

Práce se zabývá četnými příklady z paralelních korpusů originálních anglicky psaných děl a jejich českých překladů. Příklady jsou rozděleny do dvou skupin: první skupinou jsou příklady s ustálenou konstrukcí „hell of a“ včetně alternovaných verzí „heck of a“ a „devil of a“, druhou skupinou jsou potom všechny ostatní případy. Práce vychází z předpokladu, že nejčastějším typem překladu bude adjektivní premodifikace podstatného jména či přirovnání.

Rozbor příkladů první skupiny odhaluje, že co do modifikace je skupina poměrně unifikovaná, zatímco sémanticky jsou příklady rozesety po celém spektru možností. Je proto takřka nemožné vystopovat nějaký jednotící princip překladu, snad s výjimkou čteně užitých expresivních modifikátorů „zatraceně“, „strašně“ apod. Rozbor druhé skupiny potom potvrzuje, že nejčastějším způsobem překladu je skutečně adjektivní premodifikace, zatímco přirovnání je oproti očekávání užíváno jen sporadicky. Dále potom odhaluje zajímavý poznatek, totiž že mezi anglickým originálem a českým překladem je častý nesoulad co do podstatného jména fungujícího jako hlava konstrukce.

**klíčová slova:** apoze, binominální jmenná fráze, překladový protějšek, modifikace, determinant, konotace

## **Abstract**

This thesis is concerned with the appositional “noun of a noun” construction and its translational counterparts in the Czech language. This structure is peculiar in that it exhibits asymmetry of syntactic and semantic relations. Normally the sequence “noun *of a* noun” would be perceived as a noun modified by a prepositional phrase (e.g. “*daughter of an Englishman*”), but in the target constructions of this thesis, the second noun is actually the modified element (e.g. “a giant of a man”).

As the Czech language does not offer a syntactically equivalent construction, the main goal of this thesis is to analyze and statistically evaluate the ways in which the instances of this construction are translated while examining and evaluating the construction’s various grammatical and semantic properties outlined in the theoretical part.

The study works with a body of examples found in an excerpt from parallel corpus of works of fiction written originally in English. These examples are divided into two groups. The first group includes the instances where sequence *hell of a* or its alternatives *heck of a* and *devil of a* occur, while the other is formed by the remaining cases. It works on the premise, that most frequently, the translation will include either adjectival premodification or comparison.

The study reveals, that the first group is rather restricted modification-wise, whereas the examples are so randomly scattered across various semantic fields, that any sort of translation pattern is hard to propose, perhaps only the slightly reoccurring usage of expressive modifiers such as “zatraceně” “strašně” etc. The study of the second group shows that adjectival premodification is indeed the most frequently appearing way of translation, whereas the use of comparison is rather sporadic. It further reveals an interesting point, which is the fairly common non-concordance of the head nouns of the English and Czech counterparts.

Keywords: apposition, binominal noun phrase, translation counterpart, modification, determiner, connotation

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## **List of Abbreviations**

BNP Binominal noun phrase

*i*BNP the idiomatic type of BNP involving “hell of a”

*f*BNP BNPs other than *i*BNPs

*CGEL* Quirk, R. et al. (1985) *A Comprehensive Grammar of the English Language*.  
London and New York: Longman.

Det<sup>1</sup> The determiner of the first noun in the BNP

Det<sup>2</sup> The determiner of the second noun in the BNP

N1 First noun in the BNP

N2 Second noun in the BNP

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## **1. Introduction**

The aim of this thesis is to examine the appositional structure “noun of a noun” and its translational counterparts in the Czech language. This structure is unique in that the syntactic and semantic relations of its elements are asymmetrical. This asymmetry is caused by the fact that what in a ‘standard’ “noun *of a* noun” sequence (e.g. *daughter of an Englishman*) would be the semantic head (*daughter* in this case) is actually semantically dependent in certain cases (e.g. *giant of a man*) with the later noun becoming the semantic head of the construction (*man* in this case).

In the Czech language, there is no structural equivalent in terms of following an identical pattern (e.g. *giant of a man* cannot be translated as *obr muže* precisely because of the asymmetry described in the previous paragraph).

Further, with the exception of Dušková’s brief discussion (13.6.1.3) of the peculiarities of equivalence between certain forms in the Czech language (mainly appositions) and the aforementioned English constructions, there appears to be complete absence of academic inquiry into the matter. It is primarily for that reason that the following examination seems worth undertaking.

The theoretical part of the thesis will focus on outlining the linguistic context, namely the case of apposition and its various subtypes along with the specific ‘noun of a noun’ construction and the approach several linguists take to it.

The analytical part will firstly aim to investigate the various grammatical features of ‘noun of a noun’ constructions used in English-written literature. Secondly, its focus will turn to Czech translations of these constructions to see if any patterns in translating them can be traced.

## **2. Theoretical background**

### **2.1 Apposition**

Apposition is an optional clause element which forms a specific type of coordination in which both of the coordinated elements have the same function in relation to the other sentence elements. (Dušková, 13.6) Thus, it is more accurate to say that the term apposition applies not to the coordinated element ('the appositive') but to the relation between the elements, which is "primarily, and typically a relation between noun phrases" (Quirk et al., 1985: 1300-1301). Biber et al. only deal with apposition in the chapter on postmodification where "Appositive noun phrases (or noun phrases in apposition) differ from other kinds of postmodifiers in that they have equivalent status with the preceding (head) noun phrase" (1999: 638), whereas Dušková and Quirk et al. see both linguistic units (in Biber et al.'s terminology the head noun phrase and the appositive noun phrase) as the units of apposition. For linguistic units to be 'appositives', that is to be in apposition, they have to meet one of the two conditions defined by Quirk et al. (1985: 1301). They must either be identical in reference, or the reference of one must be included in the reference of the other. For example, *Anna* and *my best friend* meet the first condition in "*Anna, my best friend*, was here last night," or likewise *Paul Jones* and *the distinguished art critic* in "*Paul Jones, the distinguished art critic*, died in his sleep last night". The second condition is met in "*A neighbor, Fred Brick*, is on the telephone," where *a neighbor* is identified as *Fred Brick*.

Quirk et al. (1985: 1301) compare the examples of apposition with nonrestrictive postmodification, notably nonrestrictive relative clauses as in "*Anna, who is my best friend*, was here last night." Indeed, some grammarians count nonrestrictive relative clauses as appositives and it is motivated by the frequent possibility of expanding a second appositive into a relative clause, by the loose attachment of the nonrestrictive relative clause to the sentence and by the requirement for coreference between the *wh*-word in the clause and an antecedent noun phrase. However, Quirk et al. distinguish between a noun phrase with its relative clause and apposition because "[t]he similarity between nonrestrictive relative clauses and apposition is in fact limited to relative clauses of the *SVC* type that have a noun phrase as a complement" (1985: 1301).

Quirk et al., providing the most thorough description of apposition, make three basic distinctions in apposition. They distinguish between full and partial apposition (see Section 2.1.1), between strict and weak apposition (see Section 2.1.2) and between apposition restrictive and nonrestrictive (see Section 2.1.3) These types of apposition will be dealt with in detail in the following chapters.

### 2.1.1 Full and partial apposition

In the more strict approach of some grammarians, there are three basic conditions that have to be met for the term 'apposition' to be applied (Quirk et al. 1985: 1302):

- (i) Each of the appositives can be separately omitted without affecting the acceptability of the sentence.
- (ii) Each fulfills the same syntactic function in the resultant sentences.
- (iii) It can be assumed that there is no difference between the original sentence and either of the resultant sentences in extralinguistic reference.

This is illustrated by the example "*A neighbour, Fred Brick, is on the telephone.*" (Quirk et al. 1985:1302) in which, by leaving out each appositive in turn, two sentences are obtained: "*A neighbour is on the telephone.*" and "*Fred Brick is on the telephone.*". In this example, the apposition meets all of the three conditions. Because the resultant sentences are acceptable, both noun phrases function as subject of their sentence and since *Fred Brick* and *a neighbour* are coreferential, we can assume the reference of the two resultant sentences to be the same. Quirk et al. (1985: 1302) label appositions meeting these three conditions as 'full appositions'.

For the sequences that do not meet all three of the conditions entirely, Quirk et al. designated the term 'partial apposition'. The condition (i.) is not met in "*An unusual present was given to him for his birthday, a book on ethics*" since only the second appositive can be omitted, as in "*An unusual present was given to him for his birthday.*" If the first appositive is omitted, the result is an unacceptable sentence "*\*Was given to him for his birthday, a book on ethics.*" which calls for it to be repositioned initially: "*A book on ethics was given to him for his birthday*" Since the difference from full apposition lies only in the position of the appositive, Quirk et al. (1985:1302) considered this type of apposition to be 'discontinuous full apposition'. The condition (ii) is not met in "*Norman Jones, at one time a law student, wrote several best-sellers.*" Here, *Norman Jones* can be the subject as in "*Norman Jones wrote several best-sellers*" but *at one time a law student* cannot be the subject in "*\*At one time a law student wrote several best-sellers.*" Condition (iii) is not met in "*The reason he gave, that he didn't notice the car till too late, is unsatisfactory.*" Each of the appositives can be omitted in turn and both the resultant sentences will have the appositive in the function of subject: "*The reason he gave is unsatisfactory.*" And "*That he didn't notice the car till too late is unsatisfactory,*" but Quirk et al. (1985:1303)

comment that the latter sentence is different from the previous two because “it does not assert that a particular reason is unsatisfactory but that a particular fact is unsatisfactory”

### 2.1.2 Strict and weak apposition

By the terms strict apposition and weak apposition Quirk et al. (1985:1303) distinguish between the cases in which the appositives belong to the same general syntactic class and the cases in which the appositives belong to different syntactic classes. Thus, “*Football, his only interest in life, has brought him many friends*” would be an example of strict apposition with both appositives being noun phrases and “*His only interest in life, playing football, has brought him many friends*” would be an example of weak apposition, with the first appositive being a noun phrase and the second a *-ing*-clause.

### 2.1.3 Nonrestrictive and restrictive apposition

The difference between restrictive and nonrestrictive apposition is apparent both in written expression and in speech. In writing it lies in the presence or the absence of a comma or a heavier punctuation mark. In speech it is shown by the presence or the absence of a pause and separated intonation. By this definition, an example of nonrestrictive apposition would be *selflessness, a rare quality* (Dušková, 13.62), which is made apparent in writing by the comma between the two appositives and by pause in speech. An example of restrictive apposition would be *Paul Smith the lawyer* (Dušková, 13.61.2), which lacks separation both in writing and speech. Dušková (13.61) notes that the difference between restrictive and nonrestrictive apposition is relatively subtle.

Closely connected to the nonrestrictive and restrictive apposition is what Quirk et al. (1985:1305) call the defined/defining relationship. In this relationship, one of the appositives is the defined expression and the other has the defining role. This relation is quite clear in nonrestrictive apposition, where ‘the defined’ is always the first appositive and the second appositive is ‘the definer’. Comparison of “*The President of the company, Mrs. Louise Parsons, gave a press conference after the board meeting*” and “*Mrs Louise Parsons, the President of the company, gave a press conference after the boarding meeting*” illustrates these roles. In the first example *the President of the company* is the defined and *Mrs Louise Parsons* is the defining expression. In the second example, the roles are reversed and now *Mrs Louise Parsons* is the defined and *the President of the company* is the defining expression. When the apposition is full and restrictive, the distinction between the definer and the defined might not be clear as in “*My friend Anna was*

here last night.” The roles of the definer and the defined are more apparent when the restricted apposition is partial as in “Next Saturday, *financial expert Tom Timber* will began writing a weekly column on the national economy,” where the definer is *financial expert*. Quirk et al. (1985:1305) comment that “the syntactically subordinate role of one of the appositives is clear with partial apposition, since only the definer can be omitted.”

Dušková lists several types of nonrestrictive and restrictive apposition. According to her (13.62), there are two basic types of nonrestrictive apposition. First is the type that involves the equivalence relationship, where the order of the more general and the more specific (in meaning) appositive usually can switched with no effect on the meaning. This equivalence relationship can be explicitly expressed by the insertion of indicators such as *namely, or, that is to say or in other words* etc. Examples of this type of apposition are “the head of the department, (that is to say) Mr. Matthews” or “Frank, the coach of our team.”

In the second type of nonrestrictive apposition, the second and the more general appositive either places the first element in some class, or ascribes some attribute to it. For example: “The discussion, normally the most interesting part of the seminar, did not touch on any of the basic points” (13.62.2). In both of these types of nonrestrictive apposition, the second appositive can be changed into a nonrestrictive relative clause (13.62.1-2).

In regards to the restrictive apposition, Dušková distinguishes four sub-groups (13.61). The first and the most common type of restrictive apposition is a connection of a noun with a proper noun, a quotation, a name of an art piece or substance name. In this case the first appositive is always the more general one, as in “the spaceship Apollo” or “the drug aspirin.” The definite article is not used in the cases where the first appositive is a title such as “Queen Victoria” (13.61.1). Biber et al. comment that “For the most part, this use [restrictive] is confined to cases where the second noun has a metalinguistic function, referring to a word, phrase, or expression: *The term 'pre-embryo'* is used to describe this stage.” (Biber et al. 1999: 638)

The second group covers the reverse instances, where the first appositive is the more specific. This type is restricted to the coordination of a proper noun, specifically a name of a person, and a noun denoting a profession or other characteristics. Examples are “Macdowell the composer” or “William the Conqueror” (Dušková, 13.61.2).

The third group of restrictive apposition, and the one most relevant to this paper, covers the type of apposition realized by the use of the preposition *of* (13.61.3.). There are two subtypes of this apposition. First is the type used with the names of months, cities, counties, areas, countries etc. For example: “the month of August,” “the Isle of Wight” or “the continent of Asia”. This type of apposition can only be used with the definite article and the second appositive cannot be modified.

The second type of the apposition with *of* is represented by examples such as “a giant of a man” or “a gem of a kitchen.” Dušková shows, that the element that is semantically more important (man, kitchen) is syntactically constructed as dependent, whereas the semantically dependent element is syntactically the head. Thus it differs from the similar genitive constructions such as “a point of interest” and it allows for it to be considered a type of apposition.

The last and more vaguely defined group which Dušková defines for the restrictive apposition covers the examples where the appositives are not nouns alone. There can be pronouns and numerals used, such as in “I’ll see to it myself,” or “We girls helped with the housework.” Appositives can also be adverbials as in “in January last year”. The last type of apposition Dušková mentions in this section is the one including a nominal clause such as “The fact *that his watch had stopped*”. (Dušková 13.61.4)

With all the basic types of apposition thus defined, Quirk et al. provide a compact overview:

APPOSITION	{	<i>full</i>	[either omissible]
		<i>partial</i>	[only one omissible]
	{	<i>strict</i>	[same syntactic class]
		<i>weak</i>	[different syntactic class]
	{	<i>nonrestrictive</i>	[different information unit]
		<i>restrictive</i>	[same information unit]

**Table 1: Types of apposition according to *CGEL***

This illustrates how these three distinctions can be combined, such as in “Paul Jones, the distinguished art critic, died in his sleep last night,” which is an example of full, strict,

nonrestrictive apposition or “My friend Anna was here last night,” which would be an example of full, strict and restrictive apposition etc. (Quirk et al. 1985: 1305)

## 2.2. “Noun of a noun” type of apposition

### 2.2.1. More on definition

As mentioned before, Dušková includes this construction in the chapter dealing with restrictive apposition, Quirk et al. inspect this phenomenon in their chapter on postmodification by prepositional phrases. In this chapter, they point out that “This structure consisting of determiner + noun (N2) + *of* + indefinite article + noun (N1) is not a regular prepositional postmodification, since N1 is notionally the head” (1985: 1285). Other major grammars do not include this construction at all. Bas Aarts has coined the term *Binominal noun phrase* abbreviated as BNP in his work “Binominal noun phrases in English” (Aarts, 1998: 117).<sup>1</sup> As the term suggest, Aarts sees the construction as a single noun phrase with two nominals, whereas Quirk et al. define it as a noun phrase with prepositional *of*-phrase in apposition. However, these two definitions are not rejecting each other, as both then proceed to distinguish the same linguistic patterns in the construction of this phenomenon. Quirk et al. outline the basic construction as “determiner + noun (N2) + *of* + indefinite article + noun (N1)” (1985: 1285) and Aarts as “Det<sup>1</sup> N<sup>1</sup> of Det<sup>2</sup> N<sup>2</sup>” (1998: 120) The numbering of the nominals differs in their definitions, but solely because of the rules by which they had chosen to number them. Aarts numbers the nominals chronologically, whereas Quirk et al. based on the head of the construction.<sup>2</sup>) In this way they all arrive at the same conclusion, which is that the nominal which comes as second is the head. (Quirk et al. 1985: 1285 and Aarts. 1998: 117)

On the other hand, there is a clear disagreement in their approach to the usage of plural nouns in BNPs. Where Quirk et al. claim that the first nominal must be singular, stating that the construction “*these fools of policemen*” is grammatically incorrect (1985: 1285), Aarts uses the same noun to illustrate BPN with plural nouns, in his opinion quite acceptable “*those fools of doctors*” (1998: 127). As the information on BNPs available in the major grammar books is thus depleted, the following examination will be based on the individual researches on the topic.

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<sup>1</sup> For its clarity, the term *Binominal Noun Phrase* and its abbreviation will be used in the following pages to refer to this specific construction.)

<sup>2</sup> In this work, the chronological numbering will be adhered to.

There is no clear unified definition of BNPs to be found so far. According to the distinction made by Quirk et al., this type of apposition is restrictive and strict. Whether it is a full or partial apposition is can be unclear. In example such as “A door opened; and into the assessment room stepped *a giant of a man*,” (Jon-Bok Kim and Peter Sales, 2010: 2) by separately leaving out the appositives we get two sentences. First is “A door opened; and into the assessment room stepped *a giant*,” and the other is “A door opened; and into the assessment room stepped *a man*.” In both of these sentences, the appositive functions as a subject, but the sameness of the extralinguistic reference is questionable. If, similarly, two sentences are derived from the sentence “She had *a skullcracker of a headache*,” (Kim and Sales, 2010: 1) the results are “She had *a skullcracker*,” and “She had *a headache*.” From these two sentences it is much clearer that even though both appositives have the same syntactical function in the resultant sentences, the meaning of the sentences differs. Thus it appears that this type of apposition should more probably be described as partial. Moreover, the fact that this type of apposition is not clearly definable and that various grammarians and linguists vary in their approaches to this particular type suggests, that it is indeed a special type of apposition (if it is apposition at all) which calls for separate individual investigation.

### 2.2.2. The history of Binominal noun phrases

Binominal noun phrases have their origin in Latin, in phrases such as *monstrum mulieris* (monster woman.GEN; ‘a monster of a woman’) and *flagitium hominis* (disgrace man.GEN ‘a disgrace/crook of a man’) (Aarts, 1998: 120) and they entered English through Old French. (Austin, 2008: 357) Aarts adds that most linguists agree with one another, that that N<sup>2</sup> is the subject of N<sup>1</sup> and so the phrases could be reformulated as “the woman is a monster” and “the man is a crook/criminal” (1998: 120) However, there are linguists with a differing opinion, amongst whom is van Caspel (1970: 281 quoted in Austin 1980: 359), who defines N<sup>1</sup> in *monstrum mulieris* as the subject of N<sup>2</sup> which would be reformulated as “a monster in who is a woman.” Another is Littré who shows by an example in French that “un fripon d’enfant, c’est un fripon qui est enfant; (a rascal of a child, it is a rascal who is a child; (1956–58:1307, quoted in Austin 1980: 359) the *Oxford English Dictionary* quotes the earliest examples of BPNs from the 15<sup>th</sup> century, but examples from as far back as the 13<sup>th</sup> century can be found in *The Middle English*

*Dictionary* (Kuhn, 1980). Instances of BNPs in Old English do not exist. (Curme 1931: 85, quoted by Aarts 1998: 120).

### 2.2.3 Semantics of Binominal noun phrases

Aarts states, that BNPs frequently bare the function of insults. (1998: 117) The majority of BPNs include the use of offensive vocabulary such as in “a bitch of a secretary”, “a bastard of a blackmailer” or “a fart of a bishop,” (Khudyakova: 2007) where all of the N1 have a negative connotation. It is also possible for both N1 and N2 to be insults: “sonuvabitch of a moron” (Khudyakova, 2007) As Khudyakova states: “the less numerous instances that cannot be strictly referred to as insults are nevertheless highly evaluative, with prevailing negative assessment.” (2007) However, that is not the case in “a wonder of a city” where the connotation of N1 is positive. Khudyakova shows in her analysis that BNPs are able to express both positive and negative evaluation. (2007)

Two types of BNPs can be distinguished – literal and figurative. The literal type as for example “that miser of a manager” consist of N1 which defines a category to which N2 belongs. (Khudyakova, 2007) The figurative type involve a metaphor or a simile (Aarts, 1998: 121). Khudyakova defines this type as “involving mapping of the structure of one domain onto the structure of the other” (2007). The figurative type can be further divided into two groups. The first group is uses idiomatic coinages such as *hell of a* and the second includes free coinages such as in “a scarecrow of a house.” (Khudyakova, 2007) The binominal NPs with *hell of a* will be addressed more thoroughly in the analytical chapter.

It can be safely said, that all of the BNPs, including the literal type, involve some sort of an evaluation quality in N1 (Aarts, 1998: 121). Thus, the literal construction “a fool of a policeman” is a perfect example of a BNP which would be reformulated as “a policeman that is a fool” but a speaker would never construct a BNP from “a policeman that is an Italian” as in “an Italian of a policeman”. As Khudyakova puts it “it should be emphasized that all the constructions of this type are highly expressive and can be easily referred to as the instances of creative use of language” (2007). Different restrictions apply to these two groups. In sentences with the literal BNP, such as “I was interrogated by *a fool of policeman*” both N1 and N2 can be omitted in turn with the resulting sentences “I was interrogated by a fool,” and “I was interrogated by a

policeman,” which have a similar enough meaning. On the other hand, a figurative BNP “I saw *a pearl of girl* on the street,” results in two sentences with very different meanings, if the N’s are left out successively: “I saw a pearl on the street,” in which *pearl* would refer to a gemstone, and “I saw a girl on the street,” with a clear meaning. The latter example could be seen as a form of a simile. It would be then very important for a translator to note the degree of abstractness of the comparison between N1 and N1.

#### 2.2.4 Grammatical properties of Binominal noun phrases

##### 2.2.4.1 The head in Binominal noun phrases

Aarts bases the investigation of the headedness of BNPs on six criteria made by Zwicky (1985) and modified by Hudson (1987) which were devised to locate the head of a phrase in general. Out of these six criteria, only three are actually relevant to the determination of the head of a BNP.

The first relevant criterion for headedness, which is a semantic criterion, states that “the element which determines what the overall phrase is a ‘kind of’ is the head” (Aarts, 1998: 124) In Quirk et al. terms, the head would be the ‘defined’ element. Thus in examples such as “I am getting fed up with *this flop of a TV programme*,” and “He’s *a shining light of a seminar leader*,” it is evident that in both instances, it is the N<sup>2</sup> which dictates the reference of the overall NP (Aarts 1998: 124) In other words, *a TV programme* is the ‘defined’ and *this flop* the ‘defining’ and similarly *a seminar leader* is the ‘defined’ and *a shining light* is the ‘defining’. Furthermore, Aarts states, that notions of seeing the BNPs as consisting of two heads, that is the syntactic head in N<sup>1</sup> and the semantic head in N<sup>2</sup>, are inferior to his idea of seeing both, i. e. a single head in the N<sup>2</sup>. For he claims that “on general grounds of elegance and economy, an analysis in which semantic and syntactic heads coincide is preferable to an analysis in which the two are distinguished. *Ceteris paribus*, the single head analysis is superior” (Aarts, 1998: 125).

The second applicable criterion for locating the head establishes the head as the *subcategorizand*, in other words “the constituent which subcategorized with regard to its complements” (Aarts, 1998: 128) It could be said, that N<sup>1</sup> is the subcategorizand and the succeeding *of*-phrase is a complement, but a comparison of the *of*-phrase in Binominal noun phrases and what is usually depicted as PP complements shows a significant difference: “a voracious reader of books,” versus

“a despicable racist of a policeman” (Aarts 1998: 128) In the former example, the prepositional phrase can be seen as a complement, because it is possible to substitute the first noun *reader* by a verb, where *reader of books* coincides with *read books*. However, this substitution is not possible in the latter connection between the N<sup>1</sup> and N<sup>2</sup>, that is N<sup>2</sup> is the subject of N<sup>1</sup>. But the N<sup>1</sup> is not the subcategorizand in Binominal NPs and thus it cannot have the role of the head of the whole NP (Aarts 1998: 128).

Aarts further shows, that even though N<sup>1</sup> cannot be the head of the overall NP, it can clearly take on the role of a head, such as in “that destroyer of education of a minister,” or “this manipulator of people of a mayor” (1998: 128) which are examples of BNPs in which N<sup>1</sup> has a prepositional phrase complement. The PP complement is not restricted solely to the N<sup>1</sup> as Aarts uncovers in “a virtuoso of a director of finance,” and “that genius of an instructor of music” (1998: 129). By this it is then apparent that seeing the Binominal noun phrase as a ‘noun + prepositional phrase’ does not work, since in “that destroyer of education of a minister” the noun *destroyer* would then have to adopt two PP complements, since *of education* is clearly a PP complement. Because the noun *destroyer*, as it is with the verb *destroy*, is a two-place predicate (Aarts 1998: 129).

The third criterion pinpoints the head as *the obligatory constituent* of the structure. This appears to be in a close relation to the first criterion in which the head is the ‘defined’ constituent. Thus in *a shining light of a seminar leader*, the *seminar leader* would logically be the obligatory component. However, more examples of BNPs show, that in some cases, it is not so clear which of the nominals is the obligatory constituent: “*A hell of a problem* came up in our meeting yesterday,” or “*That plonker of a plumber* fixed the shower to the wrong wall,” or “I consider Istanbul *a wonder of a city*” (Aarts, 1998: 130). In the first example, which Aarts defines as an example of idiomatic BNP, the obligatory constituent is certainly the noun *problem*, for the sentence “*A hell* came up in our meeting yesterday,” seems strange, whereas in the other examples of what Aarts calls literal cases of BNPs, leaving out N<sup>2</sup> poses no problems as in “*That plonker* fixed the shower to the wrong wall”, furthermore it is leaving out N<sup>1</sup> in “I consider Istanbul *a city*” which results in an odd sentence, though grammatically correct (Aarts: 1998: 131). Aarts concludes that “N<sup>2</sup> cannot occur as a ‘bare’ nominal. Thus it appears, that it is precisely in

the idiomatic cases that N 2 is obligatory, whereas in the literal cases either N 1 or N 2 can be left out” (1998: 131).

One of the less helpful criteria for detecting the head of the phrase is concerned with finding its *morphosyntactic locus*, a term which stands for the constituent in which any inflections are found. This criterion is useless in the task for searching for the head of the BNP, since as Aarts shows, the crucial inflection in the English noun phrase is the plural marker, and in the case of BNPs, both N<sup>1</sup> and N<sup>2</sup> take on the plural ending in the case of pluralization, such as in “those fools of doctors” (Aarts, 1998: 127). According to the the rest of the criteria, the head is the *governor*, i.e. “the unit in a constituent which can determine the morphosyntactic form of a sister unit” (Aarts, 1998: 129) In BNPs, however, both N<sup>1</sup> and N<sup>2</sup> are useless in determining the morphosyntactic shape of any of its neighbouring constituents (Aarts 1998: 129) The fifth criterion is of no use since it asserts that the head is the *distributional equivalent* of its mother. In the case of BNPs the distributional equivalent would be NP, but because there are two nominal expressions in Binominal noun phrases, either could be the head (Aarts 1998: 130). Thus half of are regarded by Aarts as rather irrelevant in determining the head of the Binominal noun phrase. The conclusion we can draw from applying the Zwicky/Hudson tests is that while some are not applicable or inconclusive, others offer support for the contention that N 2 is the head in BNPs.”)

#### 2.2.4.2 The preposition of

It is quite clear, that the preposition *of* is obligatory as can be perceived in examples such as: “I had a hell \*(of) a time on this tour,” “And it introduced her to Budapest, a jewel \*(of) a city,” or “I don’t think it will be too bad a dose, but it’s a beast \*(of) a complaint” In these instances, the preposition *of* cannot be replaced by a different preposition nor can it be left out as in *a couple (of) problems* or *both (of) these problems*. (Kim and Sells, 2010: 3)

#### 2.2.4.4 The type of Det<sup>1</sup>

Contrary to Det<sup>2</sup> the types of Det<sup>1</sup> can vary. The basic Det<sup>1</sup> is still indefinite as in “He is *a hulk of a man* in his middle fifties,” but other types of indefinite articles are possible such as *some* in a) or *one* in b). Moreover, it is even possible to use definite articles, as in c). Det<sup>1</sup> can further take on the role of a demonstrative as for example in d) or e). Instances of a possessive in the position of Det<sup>1</sup> are acceptable as well, as observable in f).

- a) *Some dragon of a receptionist* refused to let him see her boss without an appointment.
- b) This situation would be *one humdinger of a funny story* to tell his city friends over a drink or two.
- c) *The ghost of a smile* glimmered in his eyes.
- d) I suspect she'd been following *that fool of a carrier*.
- e) She was to marry this mountebank, *this hypocritical toad of a Sir Thomas*
- f) And she was old, antique. Deep lines grooved *her prune of a face*.

(Kim and Sells, 2010: 3)

As Aarts notes, constructions with Det<sup>1</sup> being an indefinite article, while N<sup>2</sup> would be a proper name are not possible (1998). Thus *\*a creep of a James* is not acceptable and calls for Det<sup>1</sup> to be definite as in *that creep of a James*. (Kim and Sells, 2010: 4) It must be also noted, that even though *her* is situated before N<sup>1</sup> in *her prune of a face*, logically it belongs to N<sup>2</sup> as the 'possessed' (Aarts 1998: 131) is clearly the *face* and not the *prune*. Furthermore, it can be seen that even the demonstrative determiner placed before N<sup>1</sup> can specify N<sup>2</sup> as in *that clever little wretch of a Rebecca*. As it was with *that creep of a James*, the proper name N<sup>2</sup> is preceded by an indefinite article *a*, but it refers to a definite person (Aarts, 1998: 132) As Aarts points out, in these examples, Det<sup>2</sup> should not be seen as specifying N<sup>2</sup>, because if it is accepted that it is Det<sup>1</sup> which specifies N<sup>2</sup>, a "clash of definiteness between the higher and lower determiners" would take place (1998: 132) There are examples of impossibility of constructions such as *\*a clever little wretch of a Rebecca* and the already mentioned *\*a creep of James*, where the indefinite Det<sup>1</sup> *a* does not match with the definite *Rebecca* and *James*. These examples then serve to prove that the higher determiner indeed specifies N<sup>2</sup>. (Aarts, 1998: 132)

#### 2.2.4.5 Modifiers in BNPs

Either N<sup>1</sup> or N<sup>2</sup> can be premodified. The N<sup>2</sup> can be premodified freely in both, as in *a hell of a nice guy*, *a heck of an awful job*, *that dickhead of an inarticulate tour-guide*. N<sup>1</sup> can be premodified without any problems as well, as in for example *that useless prude of a counsellor*, *that dirty digger of a gutter journalist*. The premodification of N<sup>2</sup> becomes more problematic in

the situations where the idiomatic type of BNP is the case. It is possible to use an intensifying adjective as a premodifier of N<sup>1</sup> as in *an absolute hell of a problem*, but it is not acceptable to use descriptive adjectives to say *\*a dreadful hell of a problem* or *\*a tiresome heck of a journey*. (1998:122) Considering this evidence, Aarts then concludes that “it thus looks as though the left-hand portion of BNPs is more fixed than the right-hand portion, at least in the figurative [idiomatic] BNPs” (1998: 122).

Furthermore, the modifiers preceding N<sup>1</sup> can differ in what nominal of the BNP they modify. The BNPs *this oceanic barge of a woman*, *some shrinking violet of a civil servant* and *a curate’s egg of a book* are examples which show the instances in which the modifiers *oceanic*, *shrinking*, and *curate’s* most probably modify N<sup>1</sup>, which are *barge*, *violet*, and *egg*, respectively. This is clear from the fact that the phrase *oceanic woman* feels strange, that is without a given context. It is even clearer with *shrinking violet* and *curate’s egg*, which are fixed expressions, and thus they obviously modify N<sup>1</sup> (Aarts, 1998: 133).

However, the situation differs in the case of a BNP such as *another bitchy iceberg of a woman*, where *bitchy* is apparently not a proper modifier of *iceberg*. It is then necessary to accept the notion that such modifiers can, while preceding N<sup>1</sup> actually modify N<sup>2</sup> for *a bitchy woman* is pragmatically more plausible than *a bitchy iceberg* (Aarts, 1998: 133). There are also instances in which it is not clear whether the modifier preceding N<sup>1</sup> actually modifies N<sup>1</sup> or N<sup>2</sup>. This ambiguity is apparent in examples such as *a crescent-shaped jewel of an island*, *that clumsy oaf of a newscaster*, and *that senseless maniac of a driver*, which allow for the alternatives *a jewel of a crescent-shaped island*, *that oaf of a clumsy newscaster*, and *that maniac of a senseless driver*. From this, Aarts concludes that “Two important facts come out of this discussion; one is that the highest specifier in BNPs, Det<sup>1</sup>, determines N<sup>2</sup>, the other is that pre-N<sup>1</sup> modifiers sometimes modify N<sup>1</sup>, sometimes N<sup>2</sup>” (1998: 134) Kim and Sells also show another type of premodification on the juxtaposition of the two examples in “But I ain’t scared of *that great ox of a matron*,” and “She was not being told the truth by *that apologetic mouse of a doctor*” (2010: 7, 8) In these instances, it can be observed, that in the former, the intensifying adjective premodifier *great* modifies solely the N<sup>1</sup> *ox*, whereas in the latter example the descriptive premodifier *apologetic* modifies the entire following structure *mouse of a doctor* (Kim and Sells, 2010: 8).

### 2.3. Note on translation

As of composing this thesis, no substantial work on translation of BNP into the Czech language is available. The prediction made in accordance with Dušková (13.61.3) is that the most frequent means of creating Czech equivalents of English BNP's will be either by way of adjectival premodification - *giant of a man* as 'obrovský chlap' or comparison - *giant of a man* 'chlap jak hora'. Even though formally, the Czech emotive apositional type 'chudák kluk' resembles English BNP forms, it is rather an equivalent of a noun with an adjectival premodification (poor boy). Any further investigation shall follow the findings according to the literary Czech translations used in the body of this thesis.

### **3. Material and method**

#### **3.1 Defining a framework**

When assembling the body of source material for this study, Khudyakova's remark was borne in mind. She states that binominal noun phrases are greatly expressive and for that reason can be considered “instances of creative use of language.” (2007) Aarts states that BNPs are not frequent and are primarily to be discovered in spoken material (1998: 121). However, spoken material is impractical for this study, as there are no translation counterparts for it. Thus, the framework has to be limited to written material. The highest density of the use of expressive and creative language in writing can be expected to be found in fiction. For that reason, the search for examples of BNPs has been restricted to fiction. While it can be argued that fiction is not the sole area in which BNPs can appear, it is not the aim of this work to analyze the use of this construction across different domains of written language. Because the main goal of the paper is to examine the various Czech translation counterparts of the English BNPs, whilst observing the various properties of the construction, fiction appears to be perfectly suitable and sufficient an area for this inquiry. In addition, attention will be paid to the specific syntactic-semantic proportion of this construction.

#### **3.2 Further narrowing of the material**

As the aim of this thesis is to study the English BNPs and their Czech translation counterparts, the body of the material has been, logically, limited to works of fiction with English as their original language. Furthermore, the material has been limited to BNPs where N1 and N2 are singular. The reason for that is that plural BNPs seem not to offer any other points of interest in regards to translation, if not the opposite. At the same time, it can be expected for the instances of plural BNPs to be significantly less frequent and thus statistically not very relevant.

#### **3.3 Excerption of the material**

##### **3.3.1 Corpus and query**

The data for the analysis has been acquired from the Czech National Corpus, specifically using the online *KonText* interface to operate with the parallel corpus *InterCorp v9*. To find the examples of “noun of a noun” construction with its translation counterparts, the *InterCorp v9 – English* corpus was used with *InterCorp v9 – Czech* corpus aligned. The CQL query [tag="N.\*"][word="of"][word="a"][tag="N.\*"] was used, while restricting the texts to fiction originally written in English. This query returned 7,349 ‘hits’. Later, it turned out that this query

eliminated the possible premodifiers of N2. As the most common premodifiers are adjectives, this study is restricted only to adjectival premodifiers of N2 and a second query [tag="N.\*"][word="of"][word="a"][tag="JJ"] [tag="N.\*"] was run with the same limitations as the former. The second query returned 2,710 ‘hits’. Put together, these two queries add up to a total of 10,059 concordance lines. Obviously, the same result could have been achieved with a single query by making the adjective preceding N2 optional.

### 3.3.2 The search for BNPs

There are no overt grammatical differences between BNPs such as ‘giant of a man’ and genitive constructions such as ‘daughter of a Frenchman’ except for the fact that it can be expected for the definite article ‘the’ in the position of Det<sup>1</sup> to be prevailing in the instances other than BNPs. However, as was shown in the theoretical part, BNPs can have a definite article in the position of Det<sup>1</sup> (Kim and Sells, 2010: 3). Thus, filtering out the definite article on one hand would significantly narrow the body of material but, on the other hand, it would inevitably filter out many examples of BNPs as well. For that reason it is clear that the *KonText* interface provides no further assistance in the pinpointing of BNPs. Therefore, the entire results of the first and second query have been downloaded in the *xlsx* format and had to be manually sorted.

The only filter then applied to the bulk of material was leaving out the examples in which the author was ‘anonymous’. This delivered a very insignificant result in lowering the number of results from 10,059 to 10,046 derived from a total of 150 separate works of fiction. From that point, the examples of BNPs were sought for by way of manually going through all of the 10,046 lines. Any search for BNPs with concrete nouns in both the position of N1 (such as *hell of a \**) or N2 (such as *\* of a man*) would surely bring about results faster, but those results would be too homogeneous and unsatisfactory.

### 3.3.3 The selection and limitation of BNPs

The examples of BNPs found in amongst the results of the queries were consulted with an American native speaker and a British native speaker, both well-versed in the area of writing. The outcome of this research was a total of 409 ‘true’ BNPs scattered in the total of 99 books of fiction. ‘True’ refers to those cases that are undeniably examples of BNPs. The criteria for that is the reversed subject-predicate relation on which all of the researchers agree to be the distinctive

trait of BNPs. For that reason, many of the examples with ‘N1 of a’ parts of the construction such as ‘ghost of a,’ ‘shadow of a’ or ‘shell of a’ were left out. Even though those expressions are figurative, the subject-predicate relation is not reversed, as the metaphors *ghost* in “but there was no *ghost of a smile* anywhere,” and *shadow* in “She sighed and positively a *shadow of a smile* stole over her poor, pale face,” can be seen as synonymous with *hint* and ‘hint of a smile’ is not an example of a BNP.

Furthermore, nearly half of the BNPs that were found were the idiomatic instances of BNPs with the use of *hell of a* or similar cases such as *heck of a* or *devil of a*. For the rather unvaried meanings and limited expression abilities, these idiomatic BNPs will be dealt with separately.

#### 3.3.4 The final sample

After the separation of the *hell of a*- idiomatic type of BNPs, 219 instances of the BNPs remain. The number of individual books in which those appear dropped to 80. Even though the original plan was to work with 100 examples, all of the 219 examples will be analyzed. Given the semantic variability of constituents of this construction, a random sample of 100 examples might not encompass the full scale of possibilities. Furthermore, any statistical findings derived from this analysis will be of greater significance, since they will refer to the whole of the body of the examples found in the corpus.

#### 3.4 Method and hypothesis

This thesis will examine the Binominal noun phrases and their translation counterparts. It will examine two separate units - the idiomatic instances of BNPs following the pattern of ‘hell of a N2’ labeled *i*BNPs in 4.2. and the all the other instances, grouped under the abbreviation *f*BNP in 4.3. There will be two main aspects of this study. While the goal is to examine the translation counterparts and see what methods of translation predominate (see sections 4.2.2. and 4.3.3), the study will also attempt to study the various grammatical units that are or can be a part of these construction.

Based on the very little data available on the topic of translation of the construction, it can be assumed that the predominating types of translation will be adjectival premodification and comparison. It can be also estimated, that the majority of these constructions will have a negative connotation, based on the evidence shown in the theoretical part.

#### **4. Analysis**

The aim of the following section is to analyze and provide a statistical evaluation of the English Binominal noun phrase and its Czech translation counterparts. After first examining the frequency of use of BNPs as a whole (already briefly outlined in the previous chapter), the *i*BNPs and *f*BNPs are examined separately and in two aspects. In one aspect of study, the phenomena examined are again the frequency of BNPs themselves, as well the occurrence or nonoccurrence of modifiers, the types of determiners and the semantic types of N2 and their frequencies. In the other aspect, the translation counterparts of BNPs are examined, specifically the types of their syntactical realization and their frequencies.

##### **4.1 General statistics of BNPs**

As already mentioned, 404 BNPs were found among the 10,046 examples of the ‘N *of a* (Adj) N’ construction, which amounts to approximately 4%. As this not very indicative of the frequency of, another point of view on the frequency is offered in the analysis of the number of BNPs per book. 403 BNPs in 150 books give roughly 2.7 instances per book, but as illustrated in Table 2, a majority of the books contains 2 or less instances of BNPs with over a third of the examined books not containing BNPs at all. Actually over a half of all the BNPs can be found concentrated in what composes only 12% of the total amount of the books examined. This proves that BNPs are quite infrequent but can be found in higher density in individual books, where they are presumably indicative of an authorial style.

BNPs per book	Number of books	% of 150 books
0	55	36.7%
1-2	46	30.7%
3-5	31	20.7%
6-10	10	6.7%
11-20	6	4.0%
20+	2	1.3%
Total	150	100.0%

**Table 2: Frequency of BNPs**

##### **4.2 Analysis of *i*BNPs**

In this group of BNPs, not only the the instances with ‘*hell of a \**’ or its alternative ‘*heck of a \**’ are included but also BNPs with ‘*devil of a \**’. All of these constructions follow a similar pattern

and the same rule can be applied to them, which is that only intensifying adjectives can be used as premodifiers of N1.

#### 4.2.1 Statistical findings

Even though “hell of a” is by far the most frequent construction found among the BNPs, the *i*BNPs are concentrated in a smaller number of books than *f*BNPs. The total number of 184 *i*BNPs can be found in 52 books. Similarly to the pattern of the full unit of BNP shown in Table 2, the *i*BNPs are spread quite unevenly as revealed by comparison of Table 3 and Table 4.

<i>i</i> BNPs per book	number of Books	% of 52 books
1-2	33	63.5%
3-5	12	23.1%
6-10	4	7.7%
11-20	2	3.8%
20+	1	1.9%
Total Books	52	100%

**Table 3: Frequency of *i*BNPs**

Table 3 proves that approximately 87% of the 52 books contain 5 or less instances of *i*BNPs.

Table 4 further underlines how infrequently and irregularly the *i*BNPs are used, revealing that the remaining 13% of books contain over a half of all the *i*BNPs found.

<i>i</i> BNPs per book	Number of <i>i</i> BNPs	% of 184 <i>i</i> BNPs
1-2	42	22.8%
3-5	46	25.0%
6-10	28	15.2%
11-20	31	16.8%
20+	37	20.1%
Total <i>i</i> BNPs	184	100%

**Table 4: Amount and distribution of *i*BNPs**

It is worth noting that inside the group of *i*BNPs, there are two frequently reoccurring expressions: ‘N1 of a lot’ which amounts to 65 of all the examples and ‘N1 of a time’ which

appears 16 times. The N1 is realized by *hell*, *devil* or *heck*, of which *hell* prevails strongly. Thus, ‘hell of a lot’ and ‘hell of a time’ prove to be strong collocations.

#### 4.2.2 Translation counterparts and semantics of iBNPs

The iBNPs are rather informal constructions<sup>3</sup>, which in parallel with the fact that nearly all of them appear in direct speech, with the few exceptions such as 1) which is still an instance of free indirect speech.

There are two functions that the “N1 of a” part of the iBNPs can have, both of which are highly expressive. It can either serve as a strong intensifier as in 2) or 3) or as a highly intensifying and evaluative construction which could be reformulated as *very great* or *very good* illustrated on 4) as well as *very bad* shown in 5).

- 1) Sophie Neveu was clearly a hell of a lot smarter than he was. /iBNP\_50/  
Sophie Neveuová byla na každý pád o hodně chytřejší než on.
- 2) Horses is a hell of a lot more worth than men. /iBNP\_38/  
Koně mají vo moc větší cenu než lidi.
- 3) "Well, he was goin' a hell of a long way. " /iBNP\_163/  
"Pch, to šel teda pěkně daleko. "<sup>4</sup>
- 4) This was one hell of a collection. /iBNP\_89/  
Vskutku fenomenální sbírka.
- 5) This is a hell of a way to treat a visitor. /iBNP\_142/  
Je to zatraceně divný způsob, jak jednat s návštěvníkem.

An interesting iBNP is “hell of a time” which can have both positive 6) and negative 7) and is then very dependent on the context in which it is used. In contrast, all of the alternatives with “devil of a time” have a negative connotation, e.g. 8) or 9).

- 6) “I'm gonna have me a hell of a time when we get to California. " /iBNP\_77/

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<sup>3</sup> "hell of a." *Merriam-Webster.com*. 2017. <https://www.merriam-webster.com> (30 2011).

<sup>4</sup> To make the manipulation with the data downloaded from the *InterCorp v9*, quotation marks in superscript are used even with the examples in Czech language. It must be also made clear, that the absence of quotation marks in other examples does not necessarily imply indirect speech, as oftentimes the query did not return long enough an excerpt of text to include the beginning of a possible direct speech.

Až se dostaneme do Kalifornie, *tak to fakt roztočím.* "

- 7) "Hang 's had *a hell of a time* lately , " [...] /iBNP\_73/  
 "Harry *dostává* poslední dobou *od života pořádný kapky*, " [...]
- 8) I had *a devil of a time* explaining what I was doing in there. /iBNP\_79/  
 Měl jsem pak *pěknou polízačku*, když jsem musel vysvětlovat, co tam dělám.
- 9) [...] ... *devil of a time* trying to get it to stop. /iBNP\_82/  
 [...] *a at' dělám, co dělám, ne a ne* ji zastavit.

The Czech translations are highly varied, quite disproportionately to the uniformity of the *iBNP* construction. The direct translation of *hell* 'peklo' or its derivatives appear only 9 times. As the N2's of *iBNPs* are highly varied and spread across numerous semantic fields, so are the Czech translations, using a wide variety of comparisons and Czech idioms, whose expressive and informal style resembles the style of their English counterparts, as demonstrated in 2), 3), 6-9).

Among the assortment of Czech counterparts of *iBNPs*, there is a certain number of reoccurring premodifiers. In Table 5, the premodifiers, which were found at least 5 times are shown.

adverb	amount	adjective <sup>5</sup>	amount	total	%
moc	17	x	0	17	20.5%
zatraceně	7	zatracený	5	12	14.5%
strašně	5	strašný	4	9	10.8%
hodně	9	x	0	9	10.8%
pěkně	5	pěkný	2	7	8.4%
pořádně	2	pořádný	5	7	8.4%
spousta <sup>6</sup>	6	x	0	6	7.2%
hrozně	3	hrozný	3	6	7.2%
pekelně	0	pekelný	5	5	6.0%
sakra <sup>7</sup>	5	x	0	5	6.0%
total	59		24	83	100.0%

**Table 5: Reoccurring premodifiers in Czech counterparts of *iBNPs***

<sup>5</sup> All declensions of the adjective are counted.

<sup>6</sup> 'spousta' could be perceived as a noun, but the meaning/function remains the same.

<sup>7</sup> 'sakra' is an interjection, but has a similar function in this case.

Table 5 shows that a small number of adverbs and adjectives, a few of which share the same stem. The words ‘spousta’ and ‘moc’ bear the meaning of the quantifier *a lot (of)* as shown in 10) and 11) respectively. Moreover, ‘moc’ can function as the counterpart of the intensifying *hell of a*, e.g. 12). Examples 10) and 11) also demonstrate, that the words from Table 5 can combine. The juxtaposition of examples 10) and 13) and of examples 11) and 14) than reveals, that the affective premodifiers from Table 5 can have either a positive or negative connotation, or serve as intensifiers of both modifiers with a positive connotation and a negative connotation.

- 10) A general's got to know *a hell of a lot*. /iBNP\_9/  
 Takový generál musí mít *strašnou spoustu* vědomostí.
- 11) “There are *a devil of a lot of* people about,” Edward remarked [...] /iBNP\_64/  
 “Potlouká se tu *zatraceně moc* lidí,” řekl Edward [...]
- 12) *Hell of a nice fella*. /iBNP\_167/  
*Moc dobrej kluk!*
- 13) What a hell of a nuisance! /iBNP\_119/  
 Jak je to *strašně nesmyslné!*
- 14) [...] history could do people *a hell of a lot of* good. /iBNP\_32/  
 [...] dějiny by mohly lidem *dělat zatraceně dobře*.

It appears that exactly such premodifiers as ‘hrozn-ý/-ě’, ‘pěkn-ý/ě’ or especially ‘zatracen-ý/-ě’ are suitable choices of words to employ in the translation of *iBNPs*, as they can imply both positive and negative connotations. This seems to be the effect of some degree of semantic amelioration which can be expected to be analogous to the case of *hell of a*

### 4.2.3 Analysis of determiners and modifiers in *iBNPs*

#### 4.2.3.1 Determiners

As it was pointed out in the theoretical part (see Section 2.2.4.3), the Det<sup>2</sup> can only be realized by the indefinite article *a/an* which is indeed true of all of the 184 examples of *iBNPs*. Table 6 illustrates the quantity of different realizations of Det<sup>1</sup> in *iBNPs*.

Type of Det <sup>1</sup>	amount	%
indefinite article	156	84.8%
<i>one</i>	19	10.3%
zero article	6	3.3%
definite article	3	1.6%
Total	184	100.0%

**Table 6: Types of Det<sup>1</sup> in *i*BNPs**

Expectedly, the indefinite article *a* comprises nearly 85% of the samples of Det<sup>1</sup>. The remaining cases is divided between *one* (10.3%), zero article (3.3%) and definite article (1.6%). The zero article might not be a correct label for those 6 cases, for occurrences with no Det<sup>1</sup> are only found in the cases where *hell* is positioned as the first word of a sentence, e.g. 12), or in 13) where the ellipsis marks a pause, therefore ‘divil’ can be perceived as a beginning of a utterance, the omission of the article can be ascribed to the high degree of informality. The determiner *one* is used to give even more emphasis to the already highly expressive construction, e.g. 4). None of the examples of *i*BNPs with *one* in the position of Det<sup>1</sup> have N1 realized by *devil*, whereas *devil* is the N1 in all three of the instances with definite article. As in 15) More than anything else, the definite article marks the reference to the Christian devil Satan.

- 15) I was hauled up before the German commandant who was in *the devil of a rage*./*i*BNP\_148/  
 Odvlekli mě před německého velitele, který *zuřil jako posedlý*.

#### 4.2.3.2 Modifiers

Only three examples of premodification of N1 are present in the findings. Two of them are realized by the word *whole* as in 16) and one is the vulgar intensifier *fucking*, e.g. 17)

- 16) "It's a whole hell of a lot cheaper," said Pa. /*i*BNP\_14/  
 "Jenže je to sakramentsky lacinější," řekl táta.
- 17) "I just been through one fucking hell of a night with these three creeps."/*i*BNP\_114/  
 "Nezamhouřila jsem kvůli těm třem harpyjím voko. "

That the premodification of N1 is more frequent than premodification of is apparent from Table 7 which shows what percentage of all of the *i*BNPs have a premodified N2.

Table 7: Premodifiers of N2		
Type of Det <sup>1</sup>	amount	%
no premodifier	146	79.3%
adjective	33	17.9%
noun <sup>8</sup>	5	2.7%
Total	184	100.0%

**Table 7: Premodifiers of N2**

Similarly to the previous findings, the canonical *i*BNP with no premodifier before N2 prevails with nearly 80% of all the *i*BNP samples. Considerable 20% of the *i*BNPs have the N2 premodifier position occupied, mostly by adjective. An interesting pattern can be spotted: in the cases where the premodifier of N2 is a partially converted noun as in 18) or 19) and or an adjective which forms an idiom together with N2, illustrated on 20), the *hell of a* part affects the premodifier and N2 as one unit, and has in that case the intensifying-evaluative function, whereas in the instances where the *premodifier - N2* relationship is ‘ordinary’, *hell of a* only intensifies the adjective, as in 3)

- 18) [...]had been a *hell of a field officer* in his day./iBNP:101/  
 [...] byl ve své době *důstojník jako řemen*[...]
- 19) My , this will make a *heck of a dinner-party story*./iBNP\_83/  
 Páni, aspoň budu mít *co dát k lepšímu na večírcích*.
- 20) "You just had *one hell of a close call* [...]" /iBNP\_152/  
 “[...] že *jen o vlásek unikl smrti*”

#### 4.3 Analysis of *f*BNPs

In this chapter the two subtypes of BNPs which were labelled as ‘literal’ and ‘figurative with free coinages’ are grouped together under one category labelled *f*BNPs. As they are less grammatically restricted than *i*BNPs and thus the difference between them is less clear, it appears

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<sup>8</sup> i.e. partially converted nouns

appropriate to analyze them together and note the possible distinctive features in the course of the analysis.

#### 4.3.1 Statistical findings

The pattern in which the individual instances of *f*BNPs are spread across the 80 books is quite similar to the pattern of *i*BNPs with the exception that no single books contains over 20 examples of BNP, as shown in Table 8.

<i>f</i> BNPs per book	number of Books	% of 80 books
1-2	53	66.3%
3-5	18	22.5%
6-10	6	7.5%
11-20	3	3.8%
20+	0	0.0%
total Books	80	100%

**Table 8: Frequency of *f*BNPs**

Table 8 shows almost exactly the same percentage layout as Table 3, proving once again, this time about *f*BNPs, that the construction is used very infrequently with the exception of a few books as shown in Table 9, which shows that over one third of all of the *f*BNPs are compressed in as little as 9 books. Once again, this seems to be suggestive of the individual authorial

<i>f</i> BNPs per book	Number of <i>f</i> BNPs	% of 219 <i>f</i> BNPs
1-2	69	31.5%
3-5	66	30.1%
6-10	45	20.5%
11-20	39	17.8%
total <i>f</i> BNPs	219	100%

**Table 9: Amount and distribution of *f*BNPs**

#### 4.3.2 Semantic analysis of *f*BNPs

For the aim of semantic classification of the *f*BNPs the N2 has been selected as the head, for even though various researches might not agree on what is the head of the BNP or how many of heads BNP have, most of them agree that N2 is the semantic head, which is decisive for the task of translation. After a quick observation of the *f*BNPs, 8 semantic types were delimited:

- a) The P-type: all nouns that share the hyperonym ‘person’. E.g. 21)
- b) The B-type: all nouns that share the hyperonym ‘part of a body’. E.g. 22)
- c) The S-type: all nouns that share the hyperonym ‘human vocal expression’. E.g. 23)
- d) The L-type: all nouns that share the hyperonym ‘location’. E.g. 24)
- e) The T-type: all nouns that share the hyperonym ‘time’. E.g. 25)
- f) The A-type: all nouns that share the hyperonym ‘animal’. E.g. 26)
- g) The O-type: all nouns that share the hyperonym ‘inanimate object’ 27)
- h) The AB-type: remainder of BNPS, generally nouns of abstract quality, describing events, jobs etc. E.g. 28)

- 21) He was a bear of a man , bearded, [...] /fBNP\_9/  
Byl to mohutný chlap s plnovousem, [...]
- 22) [...]an odd little nob of a nose and ridiculously brown eyes. /fBNP\_132/  
[...]nos jako knoflík a legračně hnědé oči,
- 23) He let out a muted croak of a scream [...] /fBNP\_151/  
Vyrazil ze sebe tlumené zakrákání [...]
- 24) This poor cunt of a country [...] /fBNP\_165/  
Tahle ubohá zmršená země [...]
- 25) Sunday, that dog of a day. /fBNP\_188/  
Neděle, ten psí den
- 26) You big, blundering beast of a camel you, [...] /fBNP\_192/  
Ty velký, klopytavý, nemotorný velbloude, ty, [...]
- 27) Aunt Petunia's masterpiece of a pudding, [...] /fBNP\_200/  
Mistrovské dílo tety Petunie, její pudink [...]
- 28) Cursed myself for this cul-de-sac of a lie [...] /fBNP\_205/  
Proklínal jsem se za tu lež, jíž jsem sám sebe zahnal do slepé uličky [...]

Table 10 then illustrates the distribution of *f*BNPs according to these 8 types.

Semantic type	Number of instances	%
P-type	125	57.1%
B-type	26	11.9%
S-type	6	2.7%
L-type	35	16.0%
T-type	3	1.4%
A-type	4	1.8%
O-type	10	4.6%
AB-type	10	4.6%
Total	219	100.0%

**Table 10: Distribution of *f*BNPs according to the ‘semantic types’ of N2**

Table 10 shows that over a half of all the *f*BNPs are of the P-type. All but two of the B-type *f*BNPs are relating to the human body, so it can be said that roughly two thirds of the *f*BNPs serve to describe a ‘person.’ Second most frequent type of *f*BNPs is the L-type, amounting to 16% of the total *f*BNPs. Since all the other types appear in rather insignificant numbers, they will be merged together under a new M-type, where the ‘M’ simply stands for miscellaneous.

Table 11 sheds light on the question of polarity of connotation of the *f*BNPs. As stated in the theoretical part, the BNPs are usually used as insults, and if not, they connote a high degree of expressiveness, as it is rather impracticable to insult locations, it is interesting to examine in what proportion the polarity of connotation of the semantic types other than P-types is spread. The examined polarity can be either positive, negative or neutral. It must be noted, that neutral polarity does not imply low degree of expressiveness.

Semantic type	Negative connotation	Positive connotation	Neutral conotation	Total
P-type	87	19	19	125
B-type	17	1	8	26
L-type	34	1	0	35
M-type	18	5	10	33
total	156	26	37	219
%				
P-type	69.6%	15.2%	15.2%	100.0%
B-type	65.4%	3.8%	30.8%	100.0%
L-type	97.1%	2.9%	0.0%	100.0%
M-type	54.5%	15.2%	30.3%	100.0%
Total	71.2%	11.9%	16.9%	100.0%

**Table 11: Connotation *f*BNPs according to semantic types**

Table 11 proves, that majority (71%) of *f*BNPs has a negative connotation. In all of the types, negative connotation dominates. Interestingly, it is the L-type of *f*BNPs which shows only one instance of connotation other than negative.

#### 4.3.2. Properties of elements of *f*BNPs

Contrary to the *i*BNPs, the *f*BNPs are less restricted in terms of various realization of clause elements. Only 9 of all of the *f*BNPs contain a premodified N2, so the observation of this element is left out for its statistical insignificance. All the other elements are entering the BNP construction are accounted for in Table 12 in an organized fashion.

Grammatical phenomenon	P-type		B-type		L-type		M-type		Total	%
Det <sup>1</sup>										
no article	3	2%	0	0%	1	3%	2	6%	6	2.7%
indefinite article	71	57%	5	19%	9	26%	13	39%	98	44.7%
definite article	5	4%	4	15%	4	11%	8	24%	21	9.6%
possessive pronoun	19	15%	14	54%	3	9%	3	9%	39	17.8%
demonstrative pronoun	25	20%	3	12%	18	51%	6	18%	52	23.7%
other	2	2%	0	0%	0	0%	1	3%	3	1.4%
TOTAL	125	100%	26	100%	35	100%	33	100%	219	100.0%
pre-N1 modification										
No premod	50	40%	6	23%	16	46%	14	42%	86	39.3%
adjective	71	57%	20	77%	19	54%	19	58%	129	58.9%
other	4	3%	0	0%	0	0%	0	0%	4	1.8%
TOTAL	125	100%	26	100%	35	100%	33	100%	219	100.0%
Further traits of the pre-N1 modification										
Number of pre-N1 modifiers										
one premodifier	55	73%	15	75%	13	68%	15	79%	98	73.7%
more premodifiers	20	27%	5	25%	6	32%	4	21%	35	26.3%
Total	75	100%	20	100%	19	100%	19	100%	133	100.0%
Scope of pre-N modifier										
N1	36	48%	11	55%	12	63%	11	58%	70	52.6%
N2	27	36%	6	30%	6	32%	5	26%	44	33.1%
whole BNP	3	4%	2	10%	1	5%	3	16%	9	6.8%
unclear	9	12%	1	5%	0	0%	0	0%	10	7.5%
TOTAL	75	100%	20	100%	19	100%	19	100%	133	100.0%

**Table 12: Elements of *f*BNPs**

Table 12 shows that the canonical indefinite article is the most widely used determiner throughout *f*BNPs as in for example 22). Second most used determiner is demonstrative pronoun, e.g. 24). Almost 60% of *f*BNPs have adjectival premodification, of which a third is realized by multiple adjectives. This shows that the already strongly expressive BNP construction is likely to be further emphasized, to achieve as strong an emotional coloring as possible. If present, the

premodification scopes over N1 most often, with a significant amount of 43 instances of premodification scoping over to. Over a half of the B-type *f*BNPs have a possessive pronoun in the position of Det<sup>1</sup> – yet another proof of the construction tendency to evaluate or more precisely insult. The few examples, where no article is present prove to be quite similar to the instances of *i*BNPs – this occurs only when the N1 appears at the very beginning of direct speech.

#### 4.3.3. Translation of *f*BNPs into Czech language

For the sake of clarity of the examined material, 5 individual translation methods are defined.

a) N2-head approach: Instances of translation using premodification, postmodification or subject complementation, where the semantic head – N2, is translated into Czech literally and is left ‘unchanged’, i.e. still has the role of the head of the noun phrase e.g. 29). In these instances, it is expected for the ‘N1 of a’ part of the construction to be most often translated as an adjectival premodification.

b) N2-replacement approach: single noun / premodified single noun – can be modified similarly to a) but the head in the Czech phrase does not correspond to the head in the English original.<sup>9</sup> E.g. 30)

c) Comparison. E.g. 31)

d) subordinate clause. E.g. 32)

e) Other: such as apposition E.g. 33),

29) He was *a slender brunette of a man* , lean-cheeked [...] *f*BNP\_17  
Lindsay byl *štíhlý snědý muž s hubenými tvářemi*, tenkými rty[...]

30) Behind them fluttered *the old hag of a woman* from downstairs, *f*BNP\_68  
A za nimi se vrtěla *ta stará čarodějnice* zezdola,

31) He is a *beanpole of a man* [...] *f*BNP\_6  
Je hubený jako tyčka, [...]

32) [...] *a rasping bark of a voice* . *f*BNP\_108  
[...] *mluvit, jako když o sebe skřípavě drhnou dva kusy kovu*,

33) Did I kill that fool of a constable ?" *f*BNP\_47

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<sup>9</sup> the translation incorporates the meanings of both nouns of the BNP and may or may not be further modified, should the modification contain a gerund/participle, it's not a case of subordinate clause as those are not considered verbs in Czech and thus do not establish a sentence, these instances will be understood as examples of comparison

Zabil jsem toho hlupáka strážníka ?"

Translation technique	amount	%
N2-head	76	34.7%
N2-replacement	79	36.1%
Comparison	21	9.6%
Subordinate clause	16	7.3%
Other	27	12.3%
<b>TOTAL</b>	<b>219</b>	<b>100.0%</b>

**Table 13: Czech translational counterparts of fBNP**

Table 14: Translation by adjectival preposition			
	premodification	%	total fBNPs
N2-head	59	26.9%	219
N2-replacement	42	19.2%	
total	101	46.1%	

**Table 14: Translation by adjectival preposition**

As Table 13 shows, there are more instances of N2 replaced by a different head noun, contrary to the expectations and, surprisingly, comparison does occur only in less than 10% of all the translations. The number of N2-head realizations of translations is also only slightly smaller than the number of N2-replacements. Together these two approaches represent over 70% of all of the translations. Table 14 further shows what amount of the N2-head and N2-replacement translations involves adjectival premodification. Thus it turns out, that the adjectival premodification really is the most frequent way of translating BNPs, while the notion of the semantic head is not as strong a decisive factor. This can be illustrated on the comparison of varying translations of the BNP ‘giant of a man’ in 34) and 35) which deal with a very similar situation, where there is an adjective premodification present.

- 34) The door across from his opened and a blond giant of a man [...]/fBNP\_61/  
Dveře naproti se otevřely a v nich se objevil obrovský světlolvasý muž [...]
- 35) [...]I have already mentioned that gloomy giant of a man [...]/fBNP\_59/  
[...]již jsem se zmínil o tom zachmuřeném obrovi[...]

In the first example 34) the translator follows the pattern of the original BNP and keeps the N2 *man* or ‘muž’ as the head of the Czech phrase, whereas in 35) the translator decided to use N1 as the as the head. It can be said that both options are perfectly suitable. This can be traced to the fact that N2 *man* has a rather broad meaning. It seems the case when N2 is as universal as *man* that it can be left out without any drawback. However, it gets more complicated when a more concrete takes the role of N2, as shown in 36) and 37), both being constructions with *wife* as N2

- 36) My poor dumb mutt of a wife throws a better piece [...] /BNP\_87/  
 Ta moje přiblblá manželka je v posteli zezadu mnohem lepší [...]
- 37) [...]tell your abusive bitch of a wife to stop shouting at my friend [...] /fBNP\_14/  
 [...]tak řekněte tý sprostý děvce, ať přestane na mou kamarádku řvát[...]

In these instances *wife* stands for a concrete person, and leaving it out in 37) fails to convey an important information. Of course given the limitation of corpus query, it cannot be easily verified, whether an explanation would follow in the coming lines. There is one example to be found in 38) which has in the position of N2 such a very *thing*. Making it the head of the translated phrase would make no sense.

Overall it seems that N2-replacement is a more complicated approach, but if the translator manages to come up with a suitable replacement noun for N2, the result is highly functional as in 39) – where the whole BNPs is translated by a strongly emotionally colored compound noun.

- 38) It was an old shack of a thing [...]  
 Byla to stará barabizna [...]
- 39) And that failure of a man who has gone to look at his horses, /fBNP\_39/  
 A z toho budížkničemy, co se šel podívat po svých koních,

The N2-replacement group includes a number of instances where the N2 is transformed into an adjective and placed as a premodifier before N1 40) and 41)

- 40) [...]Gatsby indicated a gorgeous, scarcely human orchid of a woman /fBNP\_90/  
 [...]Gatsby ukázal na oslnivou, stěží lidskou ženskou orchidej
- 41) On this loony bin of a lake . /fBNP\_158/  
 Uprostřed téhle jezerní cvokárny,

This method produces Czech sentences which seem somewhat clumsy. Even more unnatural appear the instances where the genitive case falsely implied by ‘of a’ is used in the Czech translation. Such as in 42), 43) or 44)

- 42) How could there be fire in that marble tomb of a body ?/fBNP\_145/  
Jak se mohl uvnitř toho mramorového náhrobku těla skrývat vůbec nějaký oheň ?
- 43) He passed his hand over the brown washrag of a back ../fBNP\_147/  
Přejel mu rukou přes hnědou žínku hřbetu,
- 44) [...]and in the white lily of a hand floating[...] /fBNP\_127/  
[...] a bílá lilie její ruky vedle[...]

These examples suggest, that because the BNP construction is so infrequent, the translators might be unaware of its peculiarities.

On the whole, it can be said that the translation methods perhaps attempting to take into account the ‘shortness’ of the BNP construction seem to be more error-prone, whereas the more lengthy translations using comparison and subordinate clauses appear to capture the essence of the construction with greater ease, e.g. 45), 46)

- 45) [...]and sink into that tall Viking ship of a bed/fBNP\_202/  
[...]pak se ponořit do té vysoké postele, která připomínala loď Vikingů,/
- 46) [...]of a dandified stick-insect of a man/fBNP\_105/  
[...]dvakrát tak starého chlapa s vizáží pakobyvky

It is exactly those expressions such as “which resembled” or “looking like” used to connect the two Ns in the translations which can be seen as a trait of this particular construction.

## **5.1. Conclusion**

It was the aim of this paper to examine the ways in which the Binominal noun phrases can be translated into the Czech language, while noting the various grammatical properties of the construction itself.

The hypothesis based on Dušková's short chapter on restrictive apposition together with objective consideration assumed that the predominating patterns of translation of BNP would be adjectival premodification and comparison. As the analysis showed, adjectival premodification is in fact the most frequent way of restructuring the English BNPs into the Czech language. However, comparison is considerably less frequent. Interestingly, even some of the other ways of translating, such as subordinate clauses, appear to be almost as frequent as comparison.

The study of the *i*BNP type provided results that are in accordance with the other researchers' findings explored in the theoretical part. It is a rather fixed construction that is not very likely to be premodified compared to the *f*BNP group, in which the constructions are more often premodified than not. There are two possible functions of *i*BNPs - either *intensifying* or *intensifying-evaluative* i.e. it can either mean *very* or *very good/bad*. In terms of translation, it was observed that there is a small number of expressive adjectives and their adverbial counterparts such "zatracený" or "strašně", which occur with a certain degree of regularity and are analogous to the "hell of a" construction in that they can have either a positive or negative connotation. Other than that, however, no reoccurring translation counterparts were found.

The study of the other group of BNPs, that is *f*BNPs, has shown that almost 70% of the examples found in the corpus describe either people or their body parts. It was also confirmed that the BNP constructions tend to be insults, or have a negative connotation, with 71.2% of all the BNPs being negative. As already mentioned, the most frequently used pattern of translation of BNPs into the Czech language is premodified noun phrase.

The translations themselves point to perhaps the most interesting of findings in the thesis. While in certain cases, the head noun remains the 'same' in the translation (that is, a Czech equivalent is used), in other cases it is not so. There does not seem to be a preference throughout the scale of corpus-generated examples. It would thus appear that the crux of the translation work lies in the transfer of the meaning rather than the form of the construction. Simultaneously, perhaps too

much emphasis is put on the identification of the individual constituents of the BNP construction while in reality, the overall meaning and its transfer is crucial.

Certain limitations and shortcomings of the thesis need to be acknowledged. Primarily, the sample of examples is still fairly narrow and any exaggerated generalization would be at least questionable. Firstly, the thesis only worked with cases of singular, and secondly, the premodification of N2 was almost exclusively adjectival. The situation may well have been different had the cases been of perhaps *-ing* forms as well. Finally, especially in the case of *iBNP* (namely 'hell of a' constructions), any translation is rather controversial. That is because such constructions are in nearly all instances colloquial and slang expressions, which, to a great extent, is impossible to translate without a certain degree of ambiguity.

## **6 References and sources**

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## 7 Resumé

Teoretická část práce si stanovuje za úkol co nejpodrobněji prozkoumat jednotlivé kategorie a subkategorie konstrukcí, které více či méně odpovídají či souvisí s sémantickou náplní anglických spojení typu „noun of a noun“.

První takovou kategorií je **apozice**. Výraz sám nepopisuje až tak jeden ze členů (k čemuž svádí český ekvivalent přístavek), jako spíše pojmenovává vztah mezi členy a jejich identickou referenci. Vztah mezi členy může podle Quirka et al. (1985) potom být dvojí povahy. Apozice se tedy týká takových větných členů, které společně odkazují k identickému referentovi (*Anna, my best friend*, kde *Anna* i *my best friend* odkazují k identické osobě). Dále se může jednat o členy, které sice nutně neodkazují společně k identickému referentovi, ale reference jednoho musí nutně být zahrnuta v referenci druhého (*a neighbor, Fred Brick, is on the telephone*, kde *a neighbor* je definován jako *Fred Brick*).

Práce se dále zabývá podobností mezi apozicí a nerestriktivní vztaznou větou (*Anna, my best friend* naproti *Anna, who is my best friend*). Quirk et al. ovšem uvádí, že ač je podobnost mezi oběma nezpochybnitelná, vztahuje se vlastně jen na věty typu SVC, kde podstatné jméno slouží coby doplněk předmětu (1985).

S takto vymezenou podstatou jevu poté práce vyjmenovává a podrobněji zpracovává 6 subkategorií apozice:

- Úplná (kterýkoliv ze členů může být vypuštěn, aniž by věta jako celek postrádala platnosti) / částečná (takto vypuštěn může být pouze jeden ze členů)
- Silná (oba členy patří do stejné syntaktické kategorie) / slabá (syntaktické kategorie jednotlivých členů se liší)<sup>10</sup>
- Těsná (členy tvoří jednu infomační a intonační jednotku (Dušková, 2012)) / volná (zde je spojení mezi členy volnější, naznačeno buď změnou intonace v mluveném, či čárkou v psaném projevu)

V samém úvodu tedy práce nastavuje základní vidění problematiky apozice a vytváří tak prostor pro podrobnější prozkoumání užší tematiky, a to v anglickém jazyce hojně užívaného spojení „of a“, přesněji tedy „noun of a noun“ (např. *a giant of a man*).

Prvně se práce zabývá přístupem Quirka et al. a Duškové, kteří tento jev shodně považují za případ těsné (v případě Quirka et al. i silné) apozice. Je ovšem pozoruhodné, že mnozí jazykovědci takovou konstrukci do výčtu typů apozice nezahrnují. Situace okolo „noun of a noun“ typu konstrukce se tedy zdá poměrně komplikovaná. Tato práce proto nadále pracuje s termínem zavedeným Aartsem (1998): „**binominal noun phrase**“ (binominální jmenná fráze, *BNP*). Aarts tak neuvažuje o apozici, ale o jmenné frázi se dvěma podstatnými jmény (N1 a N2

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<sup>10</sup> „Úplná“, „částečná“, „silná“ a „slabá“ jsou volné překlady anglického originálu „full“, „partial“, „strict“ a „weak“ (Quirk et al. 1985)

v chronologickém číslování). Tato Aartsova klasifikace se potom stává výchozí pro pozdější praktickou část práce.

Nejprve se však zaměřuje na historické a mezijazykové hledisko BNP. Zajímavostí je, že obdobné konstrukce nacházíme např. v latině (*monstrum mulieris* čili *monster of a woman*) či ve francouzštině (*un fripon d'enfant* čili *a rascal of a child*) (Aarts, 1998). Co se týče vývoje anglického jazyka, první doložené příklady se datují do 15. století, ovšem ne dříve.

Co do sémantické charakteristiky BNP, velmi často se jedná o urážky. Nežřídka se proto setkáváme s výrazy vysloveně sprostými (*a bitch of a mother*, *a fart of a bishop*), a je dokonce možné, že obě podstatná jména jsou nadávkami (*son of a bitch of a moron*) (Khudayakova, 2007). Není sice nutné, aby členy BNP byly výhradně nadávkami, ovšem jejich podstata bývá výrazně hodnotící, a to i v pozitivu (*a wonder of a city*). V souladu s Aartsem práce rozeznává dva typy BNP: doslovné (N1 zde přesněji definuje kategorii N2) a figurativní (kde se hojně využívá přirovnání či metafory). Podle Aartse ovšem oba typy spojuje určitý charakter evaluace v N1. Pravidla zde ovšem nejsou úplně pevná, neboť se jedná o užití jazyka výjimečně expresivní a originální.

Dalším bodem teoretické části práce je potom gramatická podstata BNP. Práce zde pracuje s třemi pro zúžený okruh zájmu relevantními kritérii (podle Zwitského (1985), resp. Hudsona (1987)) pro určení hlavy BNP:

- Člen, který určuje celkovou podobu BNP, se fakticky stává hlavou fráze (např. N2 v *He's a shining light of a seminar leader*)
- Hlavou fráze je ten člen, který subkategorizuje druhý člen jako svůj doplněk (např. N1 v *voracious reader of books*)
- Hlavou fráze je ten člen, který je povinnou součástí fráze (např. N2 v *a shining light of a seminar leader*)

Ve stručnosti potom následuje popis nedílných součástí konstrukce BNP. Je jimi jednak předložka *of* (např. *I had a hell of a time*), která zde nemůže být vynechána či nahrazena jinou předložkou. Dále se jedná o **determinant** N2, kterým je ve všech případech neurčitý člen (*a/an* v např. *a jewel of a day*). Jakákoliv náhrada zde není přípustná a jedinou výjimku potom tvoří plurální forma BNP (např. *wobbly jellies of men*), která přirozeně žádný člen nevyžaduje. Naproti tomu determinant N1 nabízí širokou škálu možností záměny (neurčitý člen *a/an* tak může být zaměněn za *some*, *one*, *the* či ukazovací (*that*, *this*) či přivlastňovací (*his*, *her*) zájmena) a neurčitý člen je dokonce úplně vyškrtnut z konstrukcí obsahujících vlastní jméno (např. *a creep of a James* je nepřípustná forma naproti *that creep of a James*) (Aarts, 1998).

Posledním bodem teoretické části práce je potom diskuse nad **modifikací** N1 a N2.

Premodifikace obou je víceméně velmi volná (např. *a heck of an awful job*). Problémem se stává až užití premodifikátorů u idiomatických členů BNP, kdy je možno výraz umocňovat (např. *an absolute hell of a problem*), ovšem již ne popisovat (*a dreadful hell of a problem*). Dále pak práce popisuje rozdílné užití modifikátorů pro rozvíjení N1 či N2.

Tato zevrubná studie tak vytváří detailní kontext problematiky, v rámci které potom v praktické části práce dochází ke studiu konkrétních příkladů užití BNP v anglicky psané literatuře a

možností jejich překladu do českého jazyka. Zdůvodnění přednostního zaměření na literaturu je následující: ač je možné argumentovat, že výskyt BNP lze vysledovat i mimo beletrii, je to právě tam, kde je velmi hojný. Literatura také skýtá širokou databázi českých překladů, a tak se stává ideálním prostorem pro výzkum.

Práce vyžadovala využití korpusů anglického a českého jazyka. V českém prostředí se osvědčilo rozhraní *KonText*, přičemž anglickým protějškem byl *InterCrop v9*. Jak práce uvádí, datový objem z korpusu ve formě „noun of a noun“ byl uložen ve formátu xlsx a následně zpracován v programu Microsoft Excel. Vyhledávání vlastních případů BNP ve vyselektovaných korpusových příkladech a jejich klasifikaci tak nakonec prováděl sám autor práce bez použití dalších programů, zúžená selekce při hledání hesel v korpusu by totiž výsledný vzorek bývala příliš zúžila. V praxi to potom znamenalo mechanické prostudování více než 10 tisíc řádků ze 150 autorských děl.

Po další zevrubné selekci a diskusi s rodilými mluvčími jak britské, tak americké angličtiny zběhlými v oblasti psaní a literatury, finálně pro práci samou zbylo 219 *f*BNP a samostatná kategorie *i*BNP (idiomatické formy „*hell of a noun*“).

Samostatný rozbor konkrétních případů a statistika ukazuje v obecné rovině, že pouze zhruba 4% z prozkoumaných jmenných frází jsou případy BNP. To dává číslo pouze průměrná 2,7% případů na knihu. Velmi často byla vysledována naprostá absence BNP. Naproti tomu byl četnější výskyt koncentrován v pouhých 12% knih. Dá se tedy usuzovat, že četnost užívání forem BNP je především znakem individuálního autorského stylu.

Následně se práce zabývá analýzou **idiomatických** (*i*BNP, resp. „*hell of a*“) BNP forem. Nejčastější formou je podle očekávání *hell of a*, ovšem setkáváme se i s variacemi *heck of a* či dokonce *devil of a*. Výskyt těchto konstrukcí je ještě sporadičtější než v případě **ostatních forem** BNP (*f*BNP), ve zvoleném vzorku se totiž objevují jen ve 13% knih. Z analýzy vyplývá, že se jedná o vysoce neformální konstrukce, a jako takové je nacházíme především v přímé řeči. Vždy jsou vysoce expresivní a hodnotící. Zajímavostí je, že hodnotit mohou jak kladně (např. *hell of a lot smarter*), tak záporně (např. *hell of a long way*).

Co se týče **českého překladu**, převážně se setkáváme s užitím příslovcí, primárně pak pomocí slova *moc*, případně *zatraceně* (alternativně v adjektivní podobě *zatracený*). Příslovce *moc* se vyznačuje významnou vlastností fungování jako kvantifikátor a evaluátor, totiž intenzifikuje a hodnotí. Ideálními výrazy pro české ekvivalenty se zdají slova *hrozný/ě* a *pěkný/ě*, která stejně jako anglický originál *hell of a* mohou fungovat stejně pozitivně i negativně.

V další části práce je prozkoumáno chování determinantů a modifikátorů v případě konstrukcí *i*BNP. Jak bylo nastíněno výše – a statistika výzkumu práce to potvrzuje – N2 je vždy determinováno neurčitým členem. Podobně i první determinant bývá povětšinou vyjádřen neurčitým členem, případně číslovkou *one* se stejnou sémantickou úlohou či žádným členem. Určitý člen *the* se potom vyskytuje s N1 *devil* v případech, kdy se jedná o odkaz na křesťanskou ideu Satana.

N1 potom v naprosté většině případů nemá žádnou premodifikaci. Ovšem ani téměř 80% N2 není premodifikováno. Necelých 18% je potom premodifikováno užitím adjektiva a jen pouhá 3% podstatným jménem.

Práce se dále posouvá k analýze případů *f*BNP, přesněji podtypů **doslovných a figurativních**. Příklady se nacházejí v 80 knihách podle podobného vzorce jako *i*BNP, zajímavostí je, že žádné z děl neobsahuje více než 20 případů, a necelých 70% knih obsahuje pouze 1-2 případy. Zhuštěné užití se vyskytuje jen v několika individuálních knihách, znovu tak naznačuje charakteristiku autorského stylu.

Co do **sémantické analýzy** *f*BNP, práce přijímá předpoklad, že za hlavu jmenné fráze lze v naprosté většině případů považovat N2. Celou skupinu potom rozděluje na 8 sémantických typů (osoba, část těla, lidský hlasový projev, místo, čas, zvíře, neživý objekt, abstraktní podstatné jména). Více jak polovina případů *f*BNP jsou potom pojmenování osob s tím, že většina částí těla odkazuje k člověku, a tak zhruba dvě třetiny všech případů odkazuje k člověku. Jak bylo zmíněno v úvodu, konstrukce BNP slouží převážně jako nadávky, a tak není překvapivé, že polarita konotací více než 70% analyzovaných případů je právě negativní. Jako úplně nejzápornější se potom jeví kategorie místa, kde je polarita pozitivní pouze v jednom případě.

Konstrukce *f*BNP jsou daleko volnější co do jednotlivých částí. Nejčastěji užívaným determinantem shledává práce neurčitý člen *a/an*. Druhým nejčastěji užívaným je potom ukazovací zájmeno a celých 60% případů je premodifikováno adjektivem. Tyto poznatky ukazují na emocionální zabarvení a zdůraznění.

Zásadním bodem práce je potom **český překlad** *f*BNP konstrukcí. Uvedeno je proto 5 typů překladu: doslovný překlad hlavy (N2) jmenné fráze, záměna hlavy (N2) jmenné fráze, přirovnání, užití vedlejší věty a další (především pak apozice). Zde se také objevují překvapivé výsledky analýzy: navzdory očekávání jsou N2 hojně nahrazována jinou hlavou jmenné fráze a přirovnání se objevuje pouze v necelých 10% případů. Daleko častěji je tedy hlava fráze v podobě N2 nahrazena než pouze přeložena. Naproti tomu se potvrzuje domněnka, že adjektivní premodifikace je nejčastějším způsobem překladu BNP. Zdá se také, že čím kratší se pokouší být překlad (snad díky stručnosti konstrukcí BNP), tím spíše je kostrbatý a nevhodný.

Jak se tedy v práci ukazuje, předpoklad (v souladu s Duškovou), že nejčastějším způsobem překladu bude adjektivní premodifikace, je správný, zatímco důraz na přirovnání je mylný. Konstrukce BNP jsou také poměrně výjimečnou záležitostí, neboť průměrně jsou to 2.7 příkladů na knihu. Analýza idiomatických (*i*BNP) konstrukcí potom ukazuje, že se jedná především o emočně zabarvené a zdůrazňující výrazy, zatímco ostatní (*f*BNP) konstrukce se ukazují jako užívané především k popisu lidí a částí jejich těl. Ač se opakuje způsob překladu, nepodařilo se objevit ucelený postup, který by nabízel české ekvivalenty k ustáleným anglickým konstrukcím.

## 8 Appendix

Appendix Table 1: *i*BNPs

	Source	ENG original	CZ translation
<i>i</i> BNP_1	Alice Munro - Escape	" She does <b>one heck of a lot of</b> work for a fairy , " Sam said , with his large strategic grin.	"Na vílu ovšem zastane <b>pekelnou spoustu</b> práce, "poznal Sam se strategicky širokým úsměvem.
<i>i</i> BNP_2	Zadie Smith - On Beauty	" It's a <b>heck of a lot</b> easier , pah -point. "	"S tím je to <b>zatrachtile</b> jednodušší, s paup - pojntem.
<i>i</i> BNP_3	Sandra Brown - Hello, Darkness	You 've exchanged numerous Email letters with Janey Kemp , and , based on what you two wrote back and forth , you know her <b>a hell of a lot</b> better than you led me to believe.	S Janey Kempovou jste si vyměnili spoustu emailů a podle toho, co jste si vy dva psali, jsi ji znal <b>o moc</b> líp, než jsem se díky tobě domníval.
<i>i</i> BNP_4	Tom Clancy - The Hunt for Red October	Right or wrong , he didn't have <b>a hell of a lot of</b> time.	Ať už je to dobře nebo špatně, teď má už <b>zatraceně málo</b> času.
<i>i</i> BNP_5	Jeannette Angell - Callgirl: Confessions of a Double Life	Restraints , I thought... I may have been acquainted with them only academically in mental health settings , but I knew <b>a hell of a lot</b> about them from my other line of work.	Pouta, opakovala jsem si v duchu... v prostředí ústavů pro duševně choré jsem je mohla hodnotit pouze akademicky, ale ze svého druhého zaměstnání jsem o nich věděla <b>až moc</b> konkrétního.
<i>i</i> BNP_6	Robert Ludlum - The Bourne Supremacy	You relish complexity – and your explanations of it – so that you ca n't see when the simple route is <b>a hell of a lot</b> more effective. '	Libujete si ve složitostech, takže si nemůžete všimnout, že existuje <b>daleko</b> účinnější jednoduché řešení. "
<i>i</i> BNP_7	John Steinbeck - The Grapes of Wrath	They was <b>a hell of a lot</b> of us.	Bylo nás <b>spousta</b> .
<i>i</i> BNP_8	Robert Ludlum - The Bourne Supremacy	' You had <b>a hell of a lot</b> more confidence in me than I did. '	"Věřil jste mi <b>víc</b> , než já sám. "
<i>i</i> BNP_9	Ernest Hemingway - A Farewell to Arms	A general 's got to know <b>a hell of a lot</b> .	Takový generál musí mít <b>strašnou spoustu</b> vědomostí.
<i>i</i> BNP_10	Jack Kerouac - On the Road	" I 'm very glad you let me sit with you , I was very lonely and I 've been traveling <b>a hell of a lot</b> . "	"Jsem moc rád, že jste mi dovolila, abych si k vám přised. Byl jsem moc sám a takhle se už potloukám <b>pěkně dlouho</b> . "
<i>i</i> BNP_11	Saul Bellow - The Adventures of Augie March	especially since the whole race was so hepped-up about appliances , he was not <b>a hell of a lot</b> more dependent than others who couldn ' t make do without this or that commodity , engine , gizmo , sliding door , public service , and this being relieved of small toils made mind the chief center of trial.	Pak právě v branži pokroku lidstva mohl Einhorn tolik vykonat, zvlášť proto, že celý lidský rod jede na mechanismy, a on tedy není vlastně ani <b>o moc</b> závislejší než ostatní, kteří se nemůžou obejít bez toho či onoho výrobku, motoru, serepetičky, zasouvacích dveří, veřejných služeb, no a právě tím, že jsou lidé osvobozeni od těch malých namáhavých věcí, se hlavním ohniskem soutěžení stává lidská mysl.
<i>i</i> BNP_12	Tom Clancy - The Hunt for Red October	It takes <b>a hell of a lot</b> of force to vibrate a 50 , 000-ton ship ;	Rozvibrovat loď, která váží padesát tisíc tun, chce <b>pořádnou</b> sílu - a taková síla dokáže ledacos rozlámat.
<i>i</i> BNP_13	John Steinbeck - The Grapes of Wrath	The driver said , " We covered <b>a hell of a lot</b> of ground.	Řidič odpověděl: "Projeli jsme <b>půl světa</b> .

iBNP_14	Zadie Smith - On Beauty	Normally , Levi would have bluntly told his sister all of this , and Zoor would have been upset and angry , but at least she would have gone back in and changed , and , as a consequence , arrived at the party looking <b>a hell of a lot</b> better than she did now.	Za normálních okolností by Levi tohle všechno sestře rovnou řekl a Zoor by se sice naštvála a urazila, ale aspoň by se šla domů převléknout, takže by na večírku vypadala <b>daleko</b> lépe než teď.
iBNP_15	Robert Ludlum - The Bourne Supremacy	' No worse than Boston , Doug , and <b>a hell of a lot</b> better than Cairo. '	"O nic hůř než v Bostonu, Dougu, a <b>po čertech</b> líp než v Káhiře. "
iBNP_16	John Steinbeck - The Grapes of Wrath	You can print <b>a hell of a lot</b> of han'bills with what ya save payin ' fifteen cents an hour for fiel ' work. "	Takovejch letáků se dá natisknout <b>stohy</b> : za to, co ušetříš, když budeš platit za práci na poli patnáct centů na hodinu. "
iBNP_17	John Steinbeck - The Grapes of Wrath	" I ain't got <b>a hell of a lot</b> of respec ' for 'em now , " said Muley.	"K těmdle lidem u vesla už stejně <b>moc</b> úcty nemám, "řekl Muley.
iBNP_18	John Steinbeck - The Grapes of Wrath	" It 's <b>a whole hell of a lot</b> cheaper , " said Pa.	"Jenže je to <b>sakramentsky</b> lacinější, "řekl táta.
iBNP_19	John Steinbeck - The Grapes of Wrath	" I ain't got <b>a hell of a lot</b> further to go , " he said.	"To já zas toho <b>tak moc</b> před sebou nemám, "podotkl.
iBNP_20	William Styron - Sophie's Choice	He made <b>a hell of a lot</b> of noise , stampin ' and bangin ' and mutterin ' to himself. "	Dělal <b>hroznej</b> kravál, dupal jako kůň, třískal dveřmi a něco si pro sebe drmolil. "
iBNP_21	Jayne Ann Krentz - Falling awake	I always liked Vince. But it would have been <b>a hell of a lot</b> more convenient if you had picked up on the Maureen Sage-Amelia Netley link a little sooner. "	Vincenta jsem měla vždycky ráda, ale <b>ještě</b> lepší by bylo, kdybys postřehl aspoň o něco dřív, že je za tím Maureen Sageová, alias Amelia Netleyová. "
iBNP_22	John Steinbeck - The Grapes of Wrath	An ' then- I been talkin ' <b>a hell of a lot</b> .	A pak - jo a pak, <b>jak</b> já jsem mluvil.
iBNP_23	John Steinbeck - Of Mice and Men	You 'll talk about it <b>a hell of a lot</b> , but you wo n't get no land.	Řečí o tom naděláte <b>až bůh brání</b> , ale na žádný hospodářstvíčko se jakživi nezmůžete.
iBNP_24	Jeannette Angell - Callgirl: Confessions of a Double Life	Living your own real life , I have found , is <b>one hell of a lot</b> more interesting than being a professional enacter of somebody else 's fantasies.	Poznala jsem, že [ ] žít svůj vlastní život je <b>mnohem</b> zajímavější, než když člověk funguje jako profesionální herec v cizích fantaziích.
iBNP_25	J.K.Rowling - Harry Potter and the Deathly Hallows	This picture looks <b>a hell of a lot</b> like you. "	Tahle fotografie se ti <b>zatraceně</b> podobá. "
iBNP_26	Dan Brown - The Da Vinci Code	I don't know what she thinks she 's doing out there , but it 's going to cost her <b>one hell of a lot</b> more than her job ! "	Nevím, co si myslí, že dělá, ale bude jí to stát <b>sakra</b> víc než jenom její zaměstnání ! "
iBNP_27	Robert Ludlum - The Bourne Supremacy	It won't do <b>a hell of a lot</b> of good , but give it the old college try if you want to. '	<b>Moc</b> si tím nepomůžeš, ale klidně si posluž, jestli ti to udělá radost. "
iBNP_28	Zadie Smith - On Beauty	Her family freaked out a little – Howard made it all <b>a hell of a lot</b> worse than it needed to be.	"Její rodina zareagovala trochu přemrštěně - a Howard do toho zasáhl tak, že to ještě <b>o hodně</b> zhoršil.
iBNP_29	Frederick Forsyth - The Fourth Protocol	Left to itself the uranium would fizz into extinction, create <b>a hell of a lot</b> of radioactivity but no explosion.	Kdyby byl uran ponechán sám sobě, odsýčel by a zhasl, vytvořil <b>úžasně množství</b> radioaktivity, ale neexplodoval by.

iBNP_30	John Steinbeck - The Grapes of Wrath	I been thinkin ' <b>a hell of a lot</b> , thinkin ' about our people livin ' like pigs , an ' the good rich lan ' layin ' fallow , or maybe one fella with a million acres , while a hunderd thousan ' good farmers is starvin ' .	<b>Hrozně moc</b> jsem přemejšlel, přemejšlel jsem vo našich lidech, kerý žijou jako prasata, a přitom dobrá úrodná půda leží ladem, anebo jeden člověk má milión akrů, a zatím sto tisíc dobrejch fěrmářů chcípá hladu.
iBNP_31	Frederick Forsyth - The Fourth Protocol	After all , it had taken <b>a hell of a lot</b> of sweat to put it together.	Koneckonců, než dal všechny tyto informace dohromady, <b>pořádně</b> se zapotil.
iBNP_32	Kingsley Amis - Lucky Jim	Well taught and sensibly taught , history could do people <b>a hell of a lot</b> of good.	Dobře a rozumně vyučované dějiny by mohly lidem dělat <b>zatraceně</b> dobře.
iBNP_33	Frederick Forsyth - The Fourth Protocol	' <b>A hell of a lot</b> of damage , actually , ' said Sir Nigel.	" <b>Spoustu</b> škody, "řekl sir Nigel.
iBNP_34	John Steinbeck - The Grapes of Wrath	They 's <b>a hell of a lot</b> of water got to come down from the hills yet.	Z hor eště steče <b>spousta</b> vody.
iBNP_35	Robert Ludlum - The Bourne Supremacy	They can't see <b>a hell of a lot</b> . '	Oni toho <b>moc</b> nevidí. "
iBNP_36	Robin Cook - Toxin	" Well , the good part is that VNB is <b>a hell of a lot</b> less choosy than Higgins and Hancock , " Bart said.	"Na druhý straně nám hraje do ruky, že na jatkách v Loudersvillu nejsou <b>zdaleka</b> tak cimprlich jako u Higginse a Hancocka, "upozorňoval kamaráda Bart.
iBNP_37	John Steinbeck - Of Mice and Men	" I used to have <b>a hell of a lot</b> of fun with ' im.	"Tenkrát jsem ti z něj měl <b>ohromnou</b> legraci.
iBNP_38	John Steinbeck - The Grapes of Wrath	Horses is <b>a hell of a lot</b> more worth than men.	Koně mají <b>vo moc</b> větší cenu než lidi.
iBNP_39	Dan Brown - Angels & Demons	Langdon thought it felt <b>a whole hell of a lot</b> later.	Ještě půl hodiny a vypukne oheň.
iBNP_40	John Steinbeck - The Grapes of Wrath	They ain't <b>a hell of a lot</b> better than gorillas. "	Jakej je rozdíl mezi nima a gorilou ? "
iBNP_41	Johnatan Franzen - The Corrections	" He was <b>a hell of a lot</b> easier on the eyes. "	"Dokud ho měl člověk na očích, dalo se <b>o hodně</b> snáz makat. "
iBNP_42	Sandra Brown - The Crush	He was on the verge of thinking he 'd gone to <b>a hell of a lot</b> of trouble and expense for nothing when he spotted her about a third of the way down the sanctuary.	Už si málem začínal myslet, že podstoupil <b>spoustu</b> nepříjemnosti a výdajů pro nic za nic, když ji zahlédl asi ve třetině chrámové lodi.
iBNP_43	Robert Ludlum - The Bourne Supremacy	He claims to have proof that you walked back into his life and turned it around , that you set him up and took <b>a hell of a lot</b> more than a pound of flesh ! '	Prý má důkaz, že jste mu znovu vtrhli do života a obrátili ho vzhůru nohama. Že jste mu hodili návnadu a <b>všechno</b> mu ukradli, a tím nemyslím majetek ! "
iBNP_44	Dan Brown - Angels & Demons	From the feeble sound of the collision , Langdon knew he was going to need <b>a hell of a lot</b> more than an aluminum ladder to break this glass.	Podle slabého zvuku nárazu Langdon poznal, že k proražení skleněné stěny by bylo zapotřebí <b>mnohem</b> silnějšího nástroje, než je hliníkový žebřík.
iBNP_45	Dan Brown - Angels & Demons	He reminded himself that reporting for the BBC carried <b>a hell of a lot</b> more credibility than fabricating fodder for the BRITISH TATTLE , but still , this was NOT his idea of reporting.	Dobře věděl, že reportáž pro BBC musí být <b>daleko</b> věrohodnější než řečičky, kterými krmil British Tattler, ale stejně si práci reportéra takhle nepředstavoval.
iBNP_46	Robert Ludlum - The Bourne Supremacy	he pays <b>a hell of a lot</b> more for his life. '	Ale <b>po čertech</b> víc zaplatí za svůj život. "

iBNP_47	Jeannette Angell - Callgirl: Confessions of a Double Life	It was also <b>a hell of a lot</b> of work.	A taky to byla <b>pekelná</b> dřina.
iBNP_48	Robert Ludlum - The Bourne Supremacy	' Like Hoover 's raw files – raw meat – good for stories over a few belts , but not worth <b>a hell of a lot</b> . '	Jako Hooverovy choulostivé spisy - dobré akorát na povídačky, ale <b>valnou</b> hodnotu nemají. "
iBNP_49	John Steinbeck - The Grapes of Wrath	This here socket wrench makes her <b>a hell of a lot</b> easier. "	S tímhle trubkovým klíčem to jde všechno <b>snadnějše</b> . "
iBNP_50	Dan Brown - The Da Vinci Code	Sophie Neveu was clearly <b>a hell of a lot</b> smarter than he was.	Sophie Neveuová byla na každý pád <b>o hodně</b> chytřejší než on.
iBNP_51	Robert Ludlum - The Bourne Supremacy	' He understands the dynamics of the Orient <b>a hell of a lot</b> better than any of us , the so-called experts.	"Rozumí procesům v Asii <b>mnohem</b> líp než my rádobyodborníci.
iBNP_52	Jeannette Angell - Callgirl: Confessions of a Double Life	For <b>a hell of a lot</b> more than eight dollars.	Za <b>hodně</b> víc než je všivých osm dolarů.
iBNP_53	Ray Bradbury - The Martian Chronicles	I get <b>a hell of a lot</b> of fun out of just the weather here.	Já mám na příklad <b>ohromnou</b> zábavu už jen ze zdejšího počasí.
iBNP_54	John Steinbeck - Of Mice and Men	" Save ever'body <b>a hell of a lot</b> of trouble. "	"Člověk by skrz tebe neměl <b>pořád samý</b> oplítačky. "
iBNP_55	Zadie Smith - On Beauty	Levi had obviously matured <b>a hell of a lot</b> since last summer – he ' d sensed that about himself and now saw it was true.	Levi zjevně od loňského léta <b>dost</b> dospěl - už dlouho měl ten pocit a teď pochopil, že je to pravda.
iBNP_56	Gerard Durrell - Birds, Beasts and Relatives	' I bet he 'll want <b>a hell of a lot</b> for those. '	"A za ty bude chtít ten chlap jistě <b>fůru</b> peněz. "
iBNP_57	Robert Ludlum - The Bourne Supremacy	He 's got <b>a hell of a lot</b> more to lose than I do.	Může toho ztratit <b>mnohem</b> víc než já.
iBNP_58	John Steinbeck - The Grapes of Wrath	Guys ain't let to talk <b>a hell of a lot</b> together - two maybe , but not a crowd.	Chlapy tam <b>moc</b> spolu hovořit nenechají - nejvějš dva dohromady, ale všechny ne.
iBNP_59	John Steinbeck - Of Mice and Men	It 's <b>a hell of a lot</b> of fun - her crackin ' jokes all the time.	Je ti to tam <b>ohromná</b> legrace jen těch jejích vtipů !
iBNP_60	John Steinbeck - The Grapes of Wrath	Pa said , " I 'll get <b>a hell of a lot</b> curiouser 'fore I 'll do anything about it- with all them cops out there. "	Táta řekl: "To by se mnou musela mávat <b>větší</b> zvědavost, abych se do toho míchal - viděli jste, co je tam policajtů. "
iBNP_61	Robert Ludlum - The Bourne Supremacy	I 've read the papers and the magazines... but it 's just not a subject that I know <b>a hell of a lot</b> about. '	Četl jsem noviny i časopisy... ale tohle není <b>zrovna</b> můj obor. "
iBNP_62	P. D. James - Devices and Desires	There 's <b>a hell of a lot</b> we do n't know but at least we know that.	Jsou tady <b>mraky</b> věcí, co nevíme, ale tohle aspoň víme.
iBNP_63	Johnatan Franzen - The Corrections	Could be <b>a hell of a lot</b> worse , in fact.	Ve skutečnosti by na tom mohli být ještě <b>o poznání</b> hůř.
iBNP_64	James Gordon Farrell - Troubles	" There are <b>a devil of a lot</b> of people about , " Edward remarked to the Major as they motored out to the golf links.	"Potlouká se tu <b>zatraceně</b> moc lidí, "řekl Edward majorovi v autě, když spolu jeli ke golfovým hřištím.

iBNP_65	John Fowles - The French Lieutenant's Woman	Now pity is a thing that takes <b>a devil of a lot of</b> feeding.	Ale soucit je plamen, který se musí <b>pořád</b> přizívat.
iBNP_66	Dan Brown - The Da Vinci Code	PHI is <b>one H of a lot</b> cooler than PI ! "	"My matematici vždycky říkáme, že fi je <b>ještě o fous</b> lepší než pí. "
iBNP_67	Sandra Brown - The Crush	During the drive he 'd had <b>a hell of</b> a time keeping his eyes open.	Během jízdy mu dalo <b>strašnou</b> práci udržet oči otevřené.
iBNP_68	John Steinbeck - The Grapes of Wrath	" ain't had a smoke for <b>a hell of</b> a time. "	"Nekouřil jsem, <b>ani nepamatuju.</b> "
iBNP_69	John Steinbeck - The Grapes of Wrath	ain't been no Joads in jail for <b>a hell of</b> a time. "	<b>Léta letoucí</b> nebyl žádněj Joad v kriminále. "
iBNP_70	Tom Clancy - The Hunt for Red October	The Germans are supposed to have had <b>a hell of</b> a time here during the war.	Němci si tu prý během války <b>pěkně</b> užili.
iBNP_71	John Steinbeck - The Wayward Bus	" You're having <b>one hell of</b> a time for yourself , are n't you ? "	"Proč <b>tak vyvádíš</b> ? "
iBNP_72	Kingsley Amis - Lucky Jim	I think that once the things that are supposed to wear off wear off , you 'll have <b>a hell of</b> a time.	Myslím, že časem, až odpadnou všelijaké ty věci, které obvykle odpadnou, budete mít <b>peklo, a ne život.</b>
iBNP_73	John Updike - Rabbit Redux	" Hang 's had <b>a hell of</b> a time lately , " Pop chimes in , nodding as if to mesh himself with this spinning wheel , his dazzling daughter.	"Harry dostává poslední dobou od života <b>pořádný kapky</b> , "ozve se hlaholivě otec. Pokyvuje hlavou, jako by se chtěl tomu roztočenému kolovrátku, své oslnivé dceři, přizpůsobit.
iBNP_74	Saul Bellow - The Adventures of Augie March	Two volumes of Nietzsche ' s Will to Power I had <b>a hell of</b> a time swiping , for they were in a closed case at the Economy Book Store ;	Dva svazky Nietzscheho Vůle k moci byla <b>muka</b> ukrást, protože je měli v Odborném knihkupectví a antikvariátu zavřené v krabici.
iBNP_75	John Steinbeck - The Grapes of Wrath	Christ , we could have <b>a hell of</b> a time for ourselves. "	Kristepane, mohli bysme <b>se vyřádit.</b> "
iBNP_76	John Steinbeck - The Grapes of Wrath	" I ain't had a smoke in <b>a hell of</b> a time.	"Nezakouřil jsem si, <b>ani nepamatuju.</b>
iBNP_77	John Steinbeck - The Grapes of Wrath	I 'm gonna have me <b>a hell of</b> a time when we get to California. "	Až se dostaneme do Kalifornie, tak <b>to fakt roztočím.</b> "
iBNP_78	Jack Kerouac - On the Road	they were having <b>a hell of</b> a time.	Už to takhle absolvovali pětkrát a vždycky to byla <b>sranda.</b>
iBNP_79	Beryl Bainbridge - The Bottle Factory Outing	I had <b>a devil of</b> a time explaining what I was doing in there. '	Měl jsem pak <b>pěknou polízačku</b> , když jsem musel vysvětlovat, co tam dělám. "
iBNP_80	Isaac Asimov - The Caves of Steel	He said , uncertainly , " Look here , Lije , you 're taking <b>a devil of</b> a time , eating. "	"Pohleďte, Lije, "řekl nejistě, "to jídlo vám trvá <b>zatraceně</b> dlouho. "
iBNP_81	Vladimir Nabokov - Lolita	I had <b>the devil of</b> a time retrieving her - used and bruised but still cocky.	Stálo mě <b>pekelné</b> úsilí ji zachránit - našel jsem ji ztýranou a zmodřenou, ale stále plnou energie.
iBNP_82	James Gordon Farrell - Troubles	" My nose has been bleeding... <b>devil of</b> a time trying to get it to stop.	Pak Edward zaklonil hlavu, a otevřel přitom ústa tak, že velice připomínal grimasu, kterou měla před několika minutami mladíkova mrtvola. "Teče mi z nosu krv..., "prohlásil, " <b>a ať dělám, co dělám,</b> ne a ne ji zastavit.
iBNP_83	David Mitchell - Cloud Atlas	My , this will make <b>a heck of</b> a dinner-party story.	Páni, aspoň budu mít co dát <b>k lepšímu</b> na večírcích.

iBNP_84	John Steinbeck - The Grapes of Wrath	Didn't do us no harm an ' he got <b>a hell of</b> a bang out of it !	Nám to neškodilo a von <b>se</b> v tom <b>vyřádl</b> .
iBNP_85	John Steinbeck - The Grapes of Wrath	Didn ' listen to the fella talkin ' what <b>a hell of</b> a bargain she was.	Vůbec jsem nedal na toho chlapíka, jak nám chtěl pořád namluvit, co je to za <b>báječnou</b> koupi.
iBNP_86	Tom Clancy - The Hunt for Red October	" Must be <b>a hell of</b> a battery system to drive something that big this fast , " Mancuso observed.	"To musí mít <b>sakra</b> silné akumulátory, když dokáže plout s něčím tak velkým tak rychle, "poznámenal Mancuso.
iBNP_87	Robert Ludlum - The Bourne Supremacy	I did , however , speak to another man , a man I 've heard a lot about who used to be stationed here – <b>one hell of</b> a brain – and he sounded as desperate as you did last night. '	Ale mluvil jsem s někým jiným. Ten člověk je <b>kapacita</b> a kdysi tady sloužil. Působil stejně zoufale jako vy včera v noci. "
iBNP_88	Saul Bellow - The Adventures of Augie March	<b>A hell of</b> a cause of sympathetic tears but also , as Clem saw , of haw-haws , as great jokes often are.	Jedna <b>velká</b> příčina soucitných slzí, ale taky, jak to viděl Clem, srdečného hó, hó, tak už to bývá s ohromnými vtípy.
iBNP_89	Dan Brown - Angels & Demons	This was <b>one hell of</b> a collection.	Vskutku <b>fenomenální</b> sbírka.
iBNP_90	William Styron - Sophie's Choice	Sometimes — like with our Gay Nineties outfit — we cause <b>a hell of</b> a commotion.	Někdy - třeba když jsme v těch hábitech z rozpustilých devadesátých let - působíme <b>šilené</b> pozdvižení.
iBNP_91	William Styron - Sophie's Choice	This was <b>one hell of</b> a compromise , I thought , pondering the harsh inequity of Nathan 's custodianship of such an exquisite prize , but better even this savory little crust than no loaf at all.	V podstatě <b>hrozný</b> kompromis, říkal jsem si, když jsem uvažoval o tě Nathanově roli ochránce objektu tak výjimečné ceny, ale lepší malá voňavá kůrečka než nemít z bochníku vůbec nic.
iBNP_92	Robert Ludlum - The Bourne Supremacy	Catherine was on target , thought John Nelson , there was <b>one hell of</b> a connection.	Catherine měla pravdu, pomyslel si John Nelson.
iBNP_93	Robert Ludlum - The Bourne Supremacy	It 's <b>one hell of</b> a cover. '	To je <b>fakticky dobré</b> krytí. "
iBNP_94	Herbert Ernest Bates - The Darling Buds of May	Pop knew that the Brigadier ' s sister , who resembled more than anything a long hairpin on the top of which she generally wore a cloche hat that looked like a pink thimble , was presumed to lead him <b>a hell of</b> a dance on most occasions and in all directions.	Larkinovi se doneslo, že generálova sestra, která silně připomínala dlouhou jehlici do vlasů a nosila obvykle přiléhavý klobouk, jenž se podobal růžovému náprstku, dělala generálovi při každé příležitosti a seč jí síly stačily <b>hotové peklo</b> .
iBNP_95	Saul Bellow - The Adventures of Augie March	What <b>a hell of</b> a deal for Ma it is to have only one normal son !	Chudák máma, <b>je to ale osud</b> , mít jen jednoho normálního syna !
iBNP_96	Tom Clancy - The Hunt for Red October	It 's been done before , and all this other activity makes for <b>a hell of</b> a diversion. "	Něco takového tu už bylo, a všechno to ostatní má od toho odpoutat pozornost. "
iBNP_97	Saul Bellow - The Adventures of Augie March	" Well , you ' re <b>one hell of</b> a doctor !	"Teda vy jste opravdu doktor <b>za všechny prachy</b> !
iBNP_98	Danielle Steel - Second Chance	" She 's <b>one hell of</b> a dog. "	"Je to <b>ostrý</b> pejsek. "
iBNP_99	John Steinbeck - The Grapes of Wrath	" Then you can go on <b>a hell of</b> a drunk. "	"Pak se můžeš zlískat, <b>jak se ti bude líbit</b> . "

iBNP_100	Ernest Hemingway - For Whom the Bell Tolls	Kashkin had made him out to be a <b>hell of</b> a fellow and Karkov had at first been insultingly polite and then , when Robert Jordan had not played at being a hero but had told a story that was really funny and obscenely discreditable to himself , Karkov had shifted from the politeness to a relieved rudeness and then to insolence and they had become friends.	Kaškin ho tam vylčil jako <b>čertovského</b> chlapíka a Karkov se k Robertu Jordanovi zpočátku choval s urážlivou zdvořilostí, ale jelikož si Robert Jordan nehrál na hrdinu, ale vyprávěl historku, která byla opravdu komická a sprostá, takže mu nebyla nijak ke cti, přesedlal Karkov s úlevou ze zdvořilosti k obhroublosti a pak k nestydatosti a stali se přáteli.
iBNP_101	Tom Clancy - The Hunt for Red October	The judge , everyone said , had been a <b>hell of</b> a field officer in his day.	Soudce, jak každý říkal, byl ve své době důstojník <b>jako řemen</b> , během korejské války pracoval s Hansem Toftem a podílel se na jedné z legendárních akcí CIA - zmizení norské lodi, která vezla lékařský personál a dodávky pro Číňany.
iBNP_102	Frederick Forsyth - The Fourth Protocol	It 's very good for the ego to make a <b>hell of</b> a fuss.	Někoho by možná potěšilo, kdyby se kolem toho udělal <b>ohromný</b> rozruch.
iBNP_103	Danielle Steel - Johnny Angel	" That was a <b>hell of</b> a game , was n't it ? " he said to Alice , and she nodded , as tears stung her eyes.	Pod víčky jí páily slzy.
iBNP_104	John Steinbeck - The Grapes of Wrath	" There must be a <b>hell of</b> a grapevine.	"To musí existovat <b>úplnej</b> tamtam.
iBNP_105	John Steinbeck - The Grapes of Wrath	Wanta be a <b>hell of</b> a guy all the time.	Chceš pořád dělat <b>haura</b> .
iBNP_106	Raymond Chandler - The Man Who Liked Dogs	' You ' re a <b>hell of</b> a guy , Carmady.	"Jste <b>zatracený</b> mezek, Carmady.
iBNP_107	Francis Scott Fitzgerald - Crazy Sunday and other short stories	" What a <b>hell of</b> a hole he leaves in this damn wilderness — already ! "	"Jakou <b>děsnou</b> prázdnotu tu zanechává v téhle zatracené džungli - už teď. "
iBNP_108	Thomas Harris - The Silence of The Lambs	" I want it all and I 'm in a <b>hell of</b> a hurry. "	"Hrozně je všechny potřebuju a <b>strašně</b> spěchám. "
iBNP_109	Jayne Ann Krentz - Falling awake	But it was a <b>hell of</b> a jolt.	Ale šok je to <b>pořádný</b> .
iBNP_110	Nicholas Evans - The Divide	I tell you , if he ' s that good in court , he ' ll be <b>one hell of</b> a lawyer. "	Jestli bude takhle skvělý u soudu, už teď se před ním můžou lumpové třást. "
iBNP_111	Brian W. Aldiss - Helliconia Spring	Scoraw took a girl named Fitty , a capricious lady who sang beautifully and led him a <b>hell of</b> a life , and produced a baby girl who died after one year.	Skoraw si vzal dívku zvanou Fitty, náladovou ženu, která uměla krásně zpívat. Učinila mu ze života <b>peklo</b> a dala mu dceru, která po roce zemřela.
iBNP_112	Tom Clancy - The Hunt for Red October	" Sergeant , that 's <b>one hell of</b> a machine you have here. "	"Četaři, to je teda <b>sakra</b> mašinka, co tu máte. "
iBNP_113	Robert Ludlum - The Bourne Supremacy	Another part of me may not approve of you , but you 're a <b>hell of</b> a man.	Moje druhé já by s tím možná nesouhlasilo, ale jste <b>prima</b> chlap.
iBNP_114	John Kennedy Toole - A Confederacy of Dunces	" I just been through <b>one fucking hell of</b> a night with these three creeps.	" <b>Nezamhouřila jsem</b> kvůli těm třem harpyjím <b>voko</b> .

iBNP_115	James Gordon Farrell - Troubles	It made <b>one hell of a</b> noise... even scared me.	Byla to <b>strašná</b> rána... i já jsem se vylekal.
iBNP_116	J. K. Rowling - Harry Potter and the Goblet of Fire	" Made <b>one hell of a</b> noise and fired rubbish everywhere , as far as I can tell , " said Mr. Diggory.	"Co já vím ? Nadělaly <b>šilený</b> rachot a všude rozházely spoustu odpadků, "řekl pan Diggory.
iBNP_117	Bram Stoker - Dracula	Wolves is fine things in a storybook , and I dessay when they gets in packs and does be chivvin ' somethin ' that ' s more afeared than they is they can make <b>a devil of a</b> noise and chop it up , whatever it is.	Vlci sou tak dobrý pro pohádky, a vochtně eště uznám, že dyž se shluknou do smečky a ženou se za něčím, co má eště víc nahnáno než voni, pak dokážou ztropit <b>d'ábelskej</b> randál a rozcupovat na kousky všecko, co jim přijde do cesty.
iBNP_118	Francis Scott Fitzgerald - The Great Gatsby	<b>'Hell of a</b> note , is n't it ?	"To je <b>sakra</b> novina, že ?
iBNP_119	John Steinbeck - The Grapes of Wrath	What <b>a hell of</b> a nuisance !	Jak je to <b>strašně</b> nesmyslné !
iBNP_120	Robert Ludlum - The Bourne Supremacy	' It ' s <b>a hell of</b> a price to pay for being hungry , ' replied the Irishman.	"Budete za něj ale muset <b>pořádně</b> zaplatit, "odvětil Ir.
iBNP_121	Douglas Adams - The Hitchhiker's Guide to the Future	He grinned at them particularly because he knew that in a few moments he would be giving them <b>one hell of a</b> quote.	Usmál se na ně zvlášť zlomyslně, protože věděl, že za několik okamžiků jim poskytnete výrok, <b>že se budou divit.</b>
iBNP_122	Sandra Brown - The Crush	" His lawyer is already making <b>a hell of</b> a racket about police harassment.	"Jeho právník už <b>vyvádí</b> kvůli policejnímu obtěžování.
iBNP_123	Raymond Chandler - The Man Who Liked Dogs	' But the idea is you make <b>a hell of</b> a racket goin ' up a ventilator - to a guy down here.	"Ale to proto, že až polezeš větrací šachtou nahoru, slyšel by tady dole <b>strašnej</b> randál.
iBNP_124	Frederick Forsyth - The Fourth Protocol	It 'll be <b>a hell of</b> a rap on the knuckles for the clerk responsible , if we can identify the knuckles. '	Jestli se nám podaří zjistit otisky, tak si to ten chlapík <b>pěkně</b> vypije. "
iBNP_125	Stephen King - Carrie	" <b>Hell of</b> a risk for a joke , " Jackie Talbot grumbled.	"Stejně <b>dost</b> riskujuem kvůli takovému fůrku, "zabručel Jackie Talbot.
iBNP_126	Jayne Ann Krentz - Falling awake	You gave them <b>a hell of</b> a scare today.	Dnes jsi jim nahnala <b>pořádný</b> strach.
iBNP_127	Robin Cook - Toxin	" Now , there ' s <b>one hell of</b> a skater , " Brian said.	"Tamhleto děvče - to je teda už <b>vážně klasa</b> , "upozorňoval je Brian.
iBNP_128	Jeannette Angell - Callgirl: Confessions of a Double Life	It was <b>one hell of</b> a skill.	Byla <b>jednoduše</b> talent.
iBNP_129	Saul Bellow - The Adventures of Augie March	And let me say that after the miracle was over my uncle was in <b>a hell of</b> a spot.	No, ale musím taky ještě říct, že po tomhle zázraku byl strejda <b>hezky v rejži.</b>
iBNP_130	Robert Ludlum - The Bourne Supremacy	' You 're <b>one hell of</b> a surprise , ' said the CIA man , coughing , and lurching into a limp as he was released.	"To je <b>ale</b> překvápko, "řekl agent CIA, zakašlal a zavrával.
iBNP_131	Saul Bellow - The Adventures of Augie March	" Why , Mr. March , what <b>a hell of</b> a surprise this is !	"No ne, pan March, to je mi <b>ale</b> překvapení !
iBNP_132	Robert Ludlum - The Bourne Supremacy	That pension is <b>one hell of</b> a survival therapy – better than anything Freud ever left us. '	Penze je <b>vynikající</b> psychologická motivace k přežití - lepší nevymyslel ani Freud. "

iBNP_133	Douglas Adams - The Hitchhiker's Guide to the Future	" He was a <b>hell of</b> a talker. "	" <b>Uměl</b> to člověku vysvětlit. "
iBNP_134	Tom Clancy - The Hunt for Red October	That was a <b>hell of</b> a thing to say in front of a young officer , Petrov thought.	Tohle je <b>sakramentská</b> věc, takhle mluvit před mladým důstojníkem, myslel si Petrov.
iBNP_135	Danielle Steel - Second Chance	" That 's a <b>hell of</b> a thing to eat on Thanksgiving.	"To je hrůza, jíst na Děkuvzdání tohle.
iBNP_136	Arthur C. Clarke - Rendezvous with Rama	That , Mercer told himself , would be a <b>hell of</b> a toboggan ride ;	Tohle, řekl si Mercer, byla jízda po <b>pekelném</b> toboganu ;
iBNP_137	Ernest Hemingway - A Farewell to Arms	" We 'll have a <b>hell of</b> a trip. "	"Jo, <b>rajský</b> výlet <b>do pekla</b> . "
iBNP_138	Robert Ludlum - The Bourne Supremacy	<b>One hell of</b> a trip ! ' "	Ta extáze mi <b>panečku stála za to</b> ! "
iBNP_139	Danielle Steel - Second Chance	It was a <b>hell of</b> a way to live , but he had no choice for the moment.	Bylo to <b>komplikované</b> , ale v tuto chvíli neměl jinou možnost.
iBNP_140	Isaac Asimov - The Caves of Steel	He said , " Reasonable as far as it goes , perhaps , but it stops short of perfection by a <b>hell of</b> a way.	Řekl: "Do jisté míry snad rozumně, ale <b>po mnoha stránkách</b> je to nedokonalé.
iBNP_141	Alice Munro - Escape	" <b>One hell of</b> a way , " the manager said.	"Takhle <b>bídně</b> skončit, "poznamenal ředitel.
iBNP_142	Raymond Chandler - The Man Who Liked Dogs	This is a <b>hell of</b> a way to treat a visitor.	Je to <b>zatraceně</b> <b>divný</b> způsob, jak jednat s návštěvníkem.
iBNP_143	Danielle Steel - Second Chance	This was a <b>hell of</b> a way to go.	Spadl do toho <b>rovnýma nohama</b> .
iBNP_144	Julian Barnes - Arthur & George	though he still had a <b>devil of</b> a distance to go with his double-baulks , as Arthur constantly pointed out to him.	Wood s dlouhými strky problémy nemá, i když - jak ho Arthur stále upozorňuje - má ještě <b>hodně</b> <b>co</b> dohánět, aby se v biliáru zdokonalil.
iBNP_145	Herbert George Wells - The Invisible Man	It was dark , and I had <b>the devil of</b> a hunt after matches , which I found at last in the drawer of the little cash desk.	Bylo tma a dalo mi <b>pekelnou</b> shánku, než jsem našel sirky, které jsem pak konečně objevil v zásuvce malého pokladního stolku.
iBNP_146	Julian Barnes - Arthur & George	The Scottish half of him has <b>the devil of</b> a job keeping the upper hand.	Tu skotskou půli jeho povahy čeká <b>d'ábelská</b> dřina, aby ho udržela na uzdě.
iBNP_147	Isaac Asimov - The Caves of Steel	The Commissioner was saying , " It 's a <b>devil of</b> a position.	"Jsem v <b>prekérní</b> situaci, "pokračoval komisař.
iBNP_148	Frederick Forsyth - The Fourth Protocol	I was hauled up before the German commandant who was in <b>the devil of</b> a rage.	Odvlekli mě před německého velitele, který zuřil <b>jako posedlý</b> .
iBNP_149	Herbert George Wells - The War of the Worlds	What a <b>devil of</b> a row ! "	Co je to za randál ? "
iBNP_150	David Mitchell - Cloud Atlas	Had <b>the devil of</b> a spat with VA.	<b>Pěkně</b> jsme se s V. A. pohádali.
iBNP_151	David Mitchell - Cloud Atlas	No bus , no train-line , and twenty-five miles was <b>the devil of</b> a walk.	Žádný autobus, žádné železniční spojení a ta <b>zatracená</b> cesta je dlouhá pětadvacet mil.
iBNP_152	Jayne Ann Krentz - Falling awake	" You just had <b>one hell of</b> a close call , Sphinx , " he said , his voice still frighteningly low and even.	Kocoura zřejmě nevzrušilo, že jen <b>o vlásek</b> unikl smrti.

iBNP_153	Sandra Brown - The Crush	Seems to me like you were having <b>one hell of</b> a good time.	Mně se zdá, že jste si to <b>náramně</b> užívala.
iBNP_154	John Steinbeck - The Grapes of Wrath	Seems like I jus ' been beatin ' my brains to death for <b>a hell of</b> a long time.	Připadá mi, že jsem si už hlavu mořil <b>dost</b> dlouho.
iBNP_155	John Steinbeck - Of Mice and Men	Bill was <b>a hell of</b> a nice fella. "	Byl to <b>moc</b> dobrej kluk. "
iBNP_156	John Steinbeck - Of Mice and Men	<b>Hell of</b> a good worker , though.	Ale dělat <b>zase dovede</b> .
iBNP_157	Frederick Forsyth - The Fourth Protocol	' It was <b>a hell of</b> a long time ago. '	"Ale to už je tak <b>strašně</b> dávno. "
iBNP_158	John Steinbeck - The Grapes of Wrath	Al must a gone <b>a hell of</b> a long ways. "	<b>Kruci</b> , kde ten Al může bejt <b>tak</b> dlouho ? "
iBNP_159	Joy Fielding - Puppet	" That was <b>one hell of</b> a stupid stunt you pulled , " she says instead , stubbornly refusing to feel sorry for the woman , to allow the small measure of insight she has gleaned into her mother 's behavior to sway her sympathies.	"To byla ale <b>zatracená</b> mrcha, cos ji oškubala, "řekla místo toho, tvrdohlavě odmítající cítit soustrast s tou ženou, uvolnit místo pocitu, že v houbi duše ji začíná chápat a soucítit s ní.
iBNP_160	Robert Ludlum - The Bourne Supremacy	You should see the ones who come in here thinking they bought a Cartier watch for <b>a hell of</b> a good price until it stops and a jeweller tells them the insides are two rubber bands and a miniature yo-yo. '	Měla byste vidět ty, co mi sem chodí a pochvalují si, že koupily <b>hrozně</b> výhodně hodinky Cartier. Jenže ty se pak zastaví a hodinář jim oznámí, že vevnitř jsou dvě gumičky a miniaturní jojo. "
iBNP_161	Isaac Asimov - The Caves of Steel	" Impossible is <b>a hell of</b> a strong word , Doctor. "	"Nemožný, to je <b>zatracené</b> silné slovo, doktore. "
iBNP_162	John Steinbeck - The Grapes of Wrath	I been training my mind for <b>a hell of</b> a long time. "	Už si ten mozek trénuju <b>bůhvíjak</b> dlouho. "
iBNP_163	John Steinbeck - The Grapes of Wrath	" Well , he was goin ' <b>a hell of</b> a long way. "	"Pch, to šel teda <b>pěkně</b> daleko. "
iBNP_164	John Steinbeck - Of Mice and Men	<b>Hell of</b> a nice place.	Je to tam u ní <b>moc</b> hezký.
iBNP_165	John Steinbeck - Of Mice and Men	" Tell you what - " he said finally , " last guy that had this bed was a blacksmith — <b>hell of</b> a nice fella and as clean a guy as you want to meet.	"Abyste teda věděl, "promluvil konečně, "před váma tu spal nějakej kovář - <b>moc</b> slušnej člověk a čistotnej, že se druhéj takovej hned tak neuvidí.
iBNP_166	William Styron - Sophie's Choice	He 's told me all about your work , what <b>a hell of</b> a good writer he thinks you are.	Vyprávěl mi o vaší práci a <b>jaký</b> že jste skvělý spisovatel.
iBNP_167	John Steinbeck - Of Mice and Men	<b>Hell of</b> a nice fella.	<b>Moc</b> dobrej kluk !
iBNP_168	Danielle Steel - Second Chance	Their life may have been chaotic , but she was <b>a hell of</b> a good woman.	Možná vedli chaotický život, jenže Fiona byla <b>zatraceně</b> výjimečná žena.
iBNP_169	John Steinbeck - The Grapes of Wrath	It 's jus ' such <b>a hell of</b> a long ways.	Jenom mi to připadá tak <b>strašně</b> daleko.
iBNP_170	John Steinbeck - The Grapes of Wrath	" You ain't been aroun ' for <b>a hell of</b> a long time. "	"Nebyl jste tady <b>ani nepamatuju</b> . "
iBNP_171	John Steinbeck - Of Mice and Men	<b>Hell of</b> a nice fella , but he ain't bright.	<b>Moc</b> dobrej chlap, ale trochu padlej na hlavu.

iBNP_172	John Steinbeck - The Grapes of Wrath	" It 's a <b>hell of</b> a long way , " Tom said.	"Jenomže je to <b>tak strašně</b> daleko, "uvažoval Tom.
iBNP_173	Ernest Hemingway - For Whom the Bell Tolls	I ' m supposed to hold it , but I know your dad set a lot of store by it because his dad packed it all through the War , besides out here when he first came out with the Cavalry , and it ' s still a <b>hell of</b> a good gun.	Měl bych ji zabavit, ale vím, že si na ni tvůj táta náramně zakládal, protože ji jeho táta s sebou tahal celou válku, a i tady, když začal jezdit s kavalérií, a je to ještě <b>setsakra</b> dobrá bouchačka.
iBNP_174	John Steinbeck - The Grapes of Wrath	Well , he 's <b>one hell of</b> a bright guy an ' reads law an ' all stuff like that.	A ten chlap je <b>chytrej jako vopice</b> a právo má v malíčku a vůbec.
iBNP_175	Ernest Hemingway - For Whom the Bell Tolls	Grandfather was a <b>hell of</b> a good soldier , everybody said.	Všichni vypravovali, jaký býval dědeček <b>po čertech</b> dobrý voják.
iBNP_176	Sandra Brown - The Crush	" That 's a <b>hell of</b> a long time to pay penance , Rennie. "	"To je <b>hodně</b> dlouhé pokání, Rennie. "
iBNP_177	John Steinbeck - Of Mice and Men	" No , he ain't , but he 's sure a <b>hell of</b> a good worker.	"To ne, ale práce vám nadělá <b>jako žádnéj druhej</b> .
iBNP_178	John Steinbeck - The Grapes of Wrath	" That 's a <b>hell of</b> a long ways , " said Tom.	"To je <b>hodně</b> daleko, "řekl Tom.
iBNP_179	John Steinbeck - The Grapes of Wrath	Tom said , " You was a <b>hell of</b> a long time.	Tom se dal slyšet: "Človče, <b>tobě to trvalo</b> .
iBNP_180	John Steinbeck - The Grapes of Wrath	" You sure took a <b>hell of</b> a long time to get to it , buddy. "	"Hele, to ti ale, <b>kruci trvalo</b> , nežs na to přišel, brácho. "
iBNP_181	Danielle Steel - Second Chance	You 're a <b>hell of</b> a good sport , John. "	Máte <b>vážně</b> odvahu, John. "
iBNP_182	Stephen King - Carrie	If these " outs " remember Ross as a friendly , good-natured fellow ( many referred to him as " a <b>hell of</b> a good shit " ) , does not Professor Jerome 's thesis suffer accordingly ?	A jestliže si tito outsideři vzpomínají na Rosse jako na přátelského, dobrosrdečného chlapce ( mnozí ho nazvali "dobrým kouskem" ), netrpí tím tak trochu teorie profesora Jeroma ?
iBNP_183	William Styron - Sophie's Choice	He 's a <b>hell of</b> a nice guy too , Pop , and I do n't guess it would be honest of me if I did not admit that I rather like basking in the reflected glory , especially since the young ladies who flock around Strohmyer are so numerous ( and delightful ) that there are always some left over for your son , Stingo , the male wallflower.	Víš, tati, je to <b>moc</b> prima kluk a nebylo by myslím ode mne čestné, kdybych nepřiznal, že se taky rád přihřívám v odlesku jeho slávy, zvláště už proto, že těch slečen, co se kolem Strohmyera rojí, je hrozná síla ( a jsou pěkné ), a vždycky jich pár zbyde pro Tvého synáčka Stinga, pro tu mužskou čekanku.
iBNP_184	John Steinbeck - The Grapes of Wrath	That 's a <b>hell of</b> a long ways.	To je <b>pořádná</b> dálka.

## Appendix table 2: fBNPs

#	Author	ENG original	CZ translation
fBNP_1	J. K. Rowling - Harry Potter and the Philosopher's Stone	'Yer great puddin ' of a son don' need fattenin' any more, Dursley, don' worry,'	"Tak s tím si nedělej těžkou hlavu, Dursley ; ten tvůj vypasenej synáček přikrmovat nepotřebuje,"

fBNP_2	Jack Kerouac - On the Road	He sat in the chair with a worried look, an angel of a man , actually,	Když to Ed uslyšel, jen se posadil do křesla a tvářil se ustaraně ; prostě boží člověk,
fBNP_3	Saul Bellow - The Adventures of Augie March	You take that poor Rousseau, in the picture he leaves of himself, stubble-faced and milky, in a rope wig, while he wept at his own opera performed at court for the monarch, how he was encouraged by the weeping of the heart-touched ladies and fancied he' d like to gobble the tears from their cheeks – this sheer horse' ass of a Jean-Jacques who couldn' t get on with a single human being, goes away to the woods of Montmorency in order to think and write of the best government or the best system of education,	Vemte si třeba chudáka Rousseaua, jak se sám vylíčil, štětinatého a mléčného, v provázkové paruce, jak pláče, když u dvora hraji králi jeho operu, jak ho povzbudí, když se rozpláčou dojaté dámy, a jak si představuje, že by jim rád sezobal ty slzičky z tváří - tak tenhle naprostý hovnošlap Jean Jacques, který nedokázal vyjít s jedinou lidskou bytostí, odejde do lesů u Montmorency přemýšlet a psát o nejlepší vládě nebo nejlepším vzdělávacím systému,
fBNP_4	John Fowles - The French Lieutenant's Woman	It was opened by a small barrel of a woman , her fat arms shiny with suds,	Otevřela mu malá, jako soudek okrouhlá žena, s tlustými pažemi lesknoucími se od mydlin,
fBNP_5	Tom Clancy - The Hunt for Red October	“Some bastard of a trickster in Severomorsk — or perhaps an imperialist spy playing a typical enemy trick on us,	"Nějaký mizerný vtipálek v Severomorsku - nebo možná nějaký imperialistický špión - na nás nahráli typický nepřátelský trik,
fBNP_6	Hilary Mantel -Wolf Hall	He is a beanpole of a man , his elbows and knees jutting at the air, his big bony feet restless inside vast padded slippers,	Je hubený jako tyčka, lokty a kolena mu trčí do všech stran, veliké kostnaté nohy spočívají v objemných, měkce vystlaných trepkách,
fBNP_7	Mick Jackson - Five Boys	She was dancing with a big bear of a man and thought it must be the smell of all those American apples seeping through the pores of his skin,	Tančila s vysokým urostlým mužem a v duchu si říkala, že z jeho porů musí vycházet vůně všech amerických jablek,
fBNP_8	Anne Rivers Siddons - Hill towns	I met him almost immediately, or someone I took to be the owner : a squat, thick bear of a man who came to hug Yolie and grunt at me,	S tím jsem se seznámila téměř okamžitě, nebo to byl někdo, koho jsem za majitele považovala. Byl to takový podsaditý mohutný medvěd, který se přivalil, aby objal Yolie,
fBNP_9	Jeannette Angell - Callgirl: Confessions of a Double Life	He was a bear of a man , bearded, with eyes that twinkled behind his glasses,	Byl to mohutný chlap s plnovousem, za brýlemi pomrkávaly veselé oči,
fBNP_10	Terry Pratchett - Thief of Time	‘You 'll be thinking, this is an old bidy of a midwife ,'he said,	"Vy si nejspíš budete myslet ' to je mi ale užvaněná porodní bába ',řekla,
fBNP_11	Jonathan Franzen - The Corrections	Enid advertised in the free local paper and netted a nervous bird of a woman who was still making mistakes and whose fifties came out of her purse in a disorderly roll that she unpeeled and flattened with shaking fingers,	Enid podala inzerát do místních inzertních novin a polapila do svých sítí těkavou, nervózní ženušku, jež se v jednom kuse přeríkávala a padesátidolarovku, kterou vytáhla z kabelky, musela nejprve třesoucími se prsty oddělit z neuspořádaného smotku bankovek a pak narovnat,
fBNP_12	John Kennedy Toole - A Confederacy of Dunces	"Hey, you knocked that bitch of a cowboy over like a tenpin," Frieda screamed admiringly at Ignatius, who was still flailing his arms to regain his balance,	"Uzemnils tu kurvu kovbojskou jako kuželku,"zařvala obdivně Frieda k Ignáciovi, který dosud mlátil rukama do vzduchu, aby nabyl ztracené rovnováhy,
fBNP_13	John Irving - A Widow for One Year	And his bitch of a mother , too - and the bad uncle, I suppose,	A ta mrcha jeho matka taky - i ten zlý strýc, předpokládám,
fBNP_14	John Irving - A Widow for One Year	'If you can understand me, ' Hannah said to him, ' tell your abusive bitch of a wife to stop shouting at my friend - tell her to shout at your jerk-off son instead! '	"Jestli mi rozumíte, tak řekněte tý sprostý děvce, ať přestane na mou kamarádku rvát, Řekněte jí, ať místo toho řve na toho svého hlupáka!"
fBNP_15	Cathy Day - The circus in winter	He left a hard board of a man , but returned to his water oak-shaded shack in the Alabama bayou as soft as oleander, a sap given to weeping and hand holding,	Z chajdy pod duby na alabamských mokřadech odešel jako tvrdý chlap a domů se vrátil jako usazený měkkota, který potřeboval držet za ručičku, protože jinak s ním sebeslabší větrík mával jako s oleandrem,

fBNP_16	Philip Roth - The Human Stain	It was enough that they should be alone together somewhere other than in his bed, it was enough to have to maintain the matter-of-factness of being separated by unsurpassable social obstacles, to play their roles as farm laborer and retired college professor, to perform consummately at her being a strong, lean working woman of thirty-four, a wordless illiterate, an elemental rustic of muscle and bone who 'd just been in the yard with the pitchfork cleaning up from the morning milking, and at his being a thoughtful senior citizen of seventy-one, an accomplished classicist, an amplitudinous brain of a man replete with the vocabularies of two ancient tongues,	Stačilo, že spolu můžou být sami ještě někde jinde než v jeho posteli, stačilo, že musí nenuceně předstírat existenci nepřekonatelných společenských překážek, hrát danou roli děvečky od krav a univerzitního profesora na penzi, bohorovně předstírat, že ona je silná, šlachovitá čtyřiatřicetiletá dělnice, nemluvná a negramotná, venkovský primitiv samá kost a samý sval, která právě na vidličích vynosila do dvora trus po ranním dojení, a že on je přemýšlivý jednasedmdesátiletý senior, uznávaný znalec antiky, muž rozsáhlé mozkové kapacity prostoupené slovní zásobou dvou starověkých jazyků,
fBNP_17	Jack London - At the Rainbow's End	He was a slender brunette of a man , lean-cheeked, thin-lipped, and strong,	Lindsay byl štíhlý snědý muž s hubenými tvářemi, tenkými rty a energickým vystupováním,
fBNP_18	Philip Roth - The Human Stain	Away from this cemetery he muscled on undisturbed, uncharged with any crime, manufacturing that crude reality all his own, a brute of a being colliding with whomever he liked however he liked for all the inner reasons that justified anything he wanted to do,	Někde mimo tento hřbitov si to nerušeně valil dál, neobviněn z žádného zločinu, vyráběl si svou vlastní drsnou realitu, zabedněný surovec, který se srazí s kýmkoliv mu libo a jakkoliv mu libo na základě vlastních důvodů, které ospravedlňují jakýkoli jeho čin,
fBNP_19	Vladimir Nabokov- Lolita	It was erected and brought her by a pimply brute of a boy in a greasy bow-tie who eyed my fragile child in her thin cotton frock with carnal deliberation,	Připravil a přinesl jí ho uhrovitý klacek se zamaštěným motýlkem, který na mou křehtinku v lehkých bavlněných šatech chlípně civěl,
fBNP_20	Beryl Bainbridge - The Bottle Factory Outing	It was strange it had happened to Brenda, that particular kind of experience, coming as she did from such a respectable background – private school and music lessons and summer holidays playing tennis – exchanging her semi-detached home for a remote farmhouse in Yorkshire, lying in a great brass bed with that brute of a husband , and outside the wild moors, the geese and ducks in the barn, the sheep flowing through a gap in the wall to huddle for warmth against the sides of the house,	Bylo zvláštní, že tuhle zkušenost udělala právě Brenda, která pocházela z dobré rodiny - soukromá škola, hodiny hudby a o letních prázdninách tenis - že právě ona vyměnila pohodlný domov za vzdálenou farmu v Yorkshiru a tetelila se ve velké mosazné posteli se svým surovým manželem, zatímco všude kolem se rozprostírala divoká vřesoviště, ve stodole kejhalo husy a kachny a ovce se hrnuly dovnitř dírou ve zdi, aby se přitulily k obytnému stavení a trochu se ohřály,
fBNP_21	Francis Scott Fitzgerald - The Great Gatsby	That's what I get for marrying a brute of a man , a great, big, hulking physical specimen of a - '	To mám z toho, že jsem si vzala hrubce, takového ukázkového nadělaného, neohrabaného hromotluka, takového -"
fBNP_22	evans-pomezzi	"He flew up two days later and there was this meeting at the attorney' office and McGuigan, who turns out to be this big bull of a fella , ex-Marine or some such, starts hollering and poking his finger at Mom and Dad,..	Dva dny poté se konal soud, Přijel i McGuigan, taková gorila, Vypadal jako bývalý mariňák, Ukazoval si prstem na moje rodiče,..
fBNP_23	Dick Francis - Slay-Ride	He was a man of less than average height and more than average aggressiveness : a little bull of a man with a large black moustache that was more a statement than an adornment,	Chlap střední postavy, útočnější než bývá zvykem, býček s velkým důležitým černým knírem, Pro ozdobu ho neměl,
fBNP_24	Vladimir Nabokov- Lolita	An unidentified bearded six-footer, who, it was later conjectured, had been the lady's secret lover, walked up to her in a crowded street, soon after her marriage to Colonel Lacour, and mortally stabbed her in the back, three times, while the Colonel, a small bulldog of a man , hung onto the murderer's arm,	Neznámý, asi sto osmdesát centimetrů vysoký vousáč, který, jak se později usoudilo, byl tajným milencem oné dámy, k ní krátce poté, co se provdala za plukovníka Lacoura, přistoupil na rušné ulici a třikrát ji smrtelně bodl do zad, zatímco plukovník, spíš malý buldog než urostlý chlap, se pověsil na vrahovu paži,
fBNP_25	David Mitchell - Cloud Atlas	Now bounded out a cannonball of a man whose clerical garb declaimed his calling,	Načež ven jako dělová koule vyletěl muž, jehož kněžská ústroj dokládala jeho volání :

fBNP_26	Angela Carter - The Bloody Chamber	And what was he doing in my bedroom, this jiggling caricature of a man ?	A co vůbec dělá v mé ložnici on, tahle zpotvořená karikatura člověka ?
fBNP_27	Herbert George Wells - Invisible Man	And for this I had become a wrapped-up mystery, a swathed and bandaged caricature of a man !"	A pro tohle jsem se stal zahaleným tajemstvím, ovinutou a ovázanou karikaturou člověka!"
fBNP_28	William Styron - Sophie's Choice	As if such an altruistic sentiment could have the vaguest effect on this caricature of a Nazi , who was already being besieged by knocks at the door and an irruptive jangle of the telephone,	Jako kdyby mohl mít takový altruistický cit ten nejmenší účinek na tuhle nacistickou karikaturu, na kterou už začínalo doléhat klepání na dveře a zuriřivé vyzvánění telefonu,
fBNP_29	Arthur Conan Doyle - His Last Bow, The Case-Book of Sherlock Holmes	He' a precise, tidy cat of a man in many of his ways, so maybe it is still in the pigeon-hole of the old bureau in the inner study,	V mnohým on dbá na pořádek a je čistotnej jako kocour, tak jí má možná poráde ještě uloženou v jednom fochu starýho sekretáře v malý pracovně,
fBNP_30	Hilary Mantel -Wolf Hall	'For all the trouble she has caused, we do not find ourselves an edifying spectacle, three or four of us learned in the law and the scriptures, convening day after day to try to trip one chit of a girl .'	"Způsobila tolik nesnázi a pro nás - tři nebo čtyři z nás jsou vzděláni v právu i v Písmu - není nikterak povznášející, když se musíme den co den scházet a snažit se, aby se taková cácorka podřekla,"
fBNP_31	Brian W. Aldiss - Helliconia Spring	"Pah, yes, reluctantly, just as your father cared nothing, nothing for my pain, knew nothing, did nothing, just like all men but who's to say children are any better sucking your life from you - oh, I should have known - I tell you I despised that clod of a man always demanding, demanding everything, more than I had to give, never never satisfied, the nights of grief, the days, caught in that trap, that's what it was, and you come here, a trap designed to swindle me out of my youth, pretty, yes, yes, I was pretty, that damned disease - I see you laughing at me now, little you care -"	"Pche, ano, jsi neochotná, stejně neochotná jako tvůj otec, který se nikdy o nic nestaral, nestaral se o mou bolest, nevěděl nic, nedělal nic, tak jako všichni muži, Tvrdil, že je lepší, když děti ze ženy vysají život - ach - měla jsem to vědět, Nenávidím tu mužskou smečku, muže, kteří stále jen něco chtějí, chtějí všechno, mnohem víc než jim můžeš dát, nikdy nejsou spokojeni, Noci plné nářků, dny strávené v kleci, ano, to byl můj život a ty jsi přišla, jako past, která mne měla zbavit mého mládí a mé krásy, ano, ano, Byla jsem krásná, ale ta prokletá nemoc - vidím, že se na mne teď usmíváš, ale tak málo se o mne staráš, tak málo ti na mně záleží -"
fBNP_32	Ernest Hemingway - For Whom the Bell Tolls	Thou art no colt of a girl with cropped head and the movement of a foal still wet from its mother,	Ty nejsi žádná holka, žádná klisnička s ostříhanou hlavou, která se pohybuje jako hříbátko, ještě mokré po narození,
fBNP_33	Brian W. Aldiss - Helliconia Spring	You've seen the last of me, you thickheaded, disappointing, treacherous bully - you and your little pregnant cow of a bedmate !	Dnes mne vidíš naposled, ty zabedněná hlavo, ty nechápavče, ty proradný býku - ty s tou tvojí těhotnou krávou!
fBNP_34	Arthur Conan Doyle - His Last Bow, The Case-Book of Sherlock Holmes	I wrote to the mother, therefore - I had had quite enough of the curmudgeon of a father - and I made a clean frontal attack :	Napsal jsem proto jeho matce - netoužil jsem po další zkušenosti se starým Emsworthem, tím skrblikem popudlivým - a zaútočil jsem přímo : bývali jsme s Godfreyem kamarádi, mohl bych jí vyprávět leccos zajímavého o našich společných zážitcích, budu projíždět těmi končinami, a kdyby nic nenamítala, atd,
fBNP_35	Saul Bellow - The Adventures of Augie March	Just my deadhead of a sister does,"	To jen moje sestra, ona je taky na hlavu padlá,"
fBNP_36	Herbert George Wells - The Time Machine	For, by merely seeming fond of me, and showing in her weak, futile way that she cared for me, the little doll of a creature presently gave my return to the neighbourhood of the White Sphinx almost the feeling of coming home ;	Už jen tím, že mi tato panenka všemožně projevovala svou náklonnost a svým jemným, křehkým způsobem o mě pečovala, měl jsem při každém svém návratu do blízkosti bílé sfingy pocit, jako bych se vracel domů,
fBNP_37	Virginia Woolf - Mrs. Dalloway	Not that he blamed her or this effigy of a man in a tailcoat with a carnation in his button-hole coming towards him,	Ne že by za to mohla ona nebo snad tenhle šašek ve fraku s bílým karafiátem v klopě, který se k němu blížil,
fBNP_38	Julian Barnes - Arthur & George	He was a gentle failure of a man , with a soft face behind a full, soft beard ;	Byl to tak trochu nekňuba s jemným obličejem skrytým za hustým, jemným vousem, jen neurčitě si vědomý svých povinností, který v životě jednoduše zabloudil,

fBNP_39	Ernest Hemingway - For Whom the Bell Tolls	And that failure of a man who has gone to look at his horses,	A z toho budižkničemy, co se šel podívat po svých koních,
fBNP_40	Jane Austen - Pride and Prejudice	The gentlemen pronounced him to be a fine figure of a man , the ladies declared he was much handsomer than Mr Bingley, and he was looked at with great admiration for about half the evening, till his manners gave a disgust which turned the tide of his popularity ; for he was discovered to be proud, to be above his company, and above being pleased ; and not all his large estate in Derbyshire could then save him from having a most forbidding, disagreeable countenance, and being unworthy to be compared with his friend,	Pánové prohlašovali, že je to junák, dámy usoudily, že je mnohem větší fešák než pan Bingley, a polovinu večera k němu všichni vzhlíželi s vřelým obdivem, až jeho chování zavdalo příčinu k všeobecnému rozčarování a veškeré nadšení vyprchalo, neboť společnost shledala, že je pyšný, že mu nejsou dost vznešení a že se tu nebaví, a pak už ho ani rozlehlé statky v Derbyshiru nezachránily, aby neměl odpudivý, nepříjemný zevnějšek a aby svému příteli nesahal ani po kotníky,
fBNP_41	Virginia Woolf - Between the Acts	A very fine figure of a man he was, everyone agreed, his truncheon extended ; his waterproof pendant,	Pěkná postava, svorně si všichni řekli, když tak stojí s napřaženým obuškem, v splývavém, nepromokavém plášti,
fBNP_42	Tom Clancy - The Hunt for Red October	Maxwell was a short, tough fireplug of a man whose stubby haircut seemed to spark with aggressive energy,	Maxwell byl malý, podsaditý a jeho ježaté vlasy jako kdyby jiskřily útočnou energií,
fBNP_43	William Styron - Sophie's Choice	With mingled horror, grief and guilt Sophie had a swift intuition that the present moment would be the last time she would ever lay eyes on this brave, resolute, luminous flame of a girl .	Se směsí hrůzy, žalu i provinilosti se Sophie náhle zmocnilo tušení, že tentokrát vidí tu statečnou, neohroženou a planoucí dívku naposledy,
fBNP_44	John Kennedy Toole - A Confederacy of Dunces	There on the worn stones of the Quarter I enlisted the aid of this wilted flower of a human in gathering his associates in foppery together behind a banner of brotherhood,	A hned jsem tam na ošlapané dlažbě Francouzské čtvrti získal příslib onoho planého lidského kvítka, že shromáždí své druhy v marnivosti pod prapor bratrství,
fBNP_45	Hilary Mantel -Wolf Hall	Uncle Norfolk says bitterly, ‘ You fool of a boy .’	"Kluku pitomá," utrousí trpce strýček Norfolk,
fBNP_46	Herbert George Wells - Invisible Man	"But a fool of a cabman , standing outside a public house, made a sudden rush for this, and his extending fingers took me with excruciating violence under the ear,	Ale nějaký bláznivý drožkář, který stál venku před hospodou, náhle skočil a vrhl se po koši, a jeho napřažené prsty mě s palčivou prudkostí bodly pod ucho,
fBNP_47	Herbert George Wells - Invisible Man	Did I kill that fool of a constable ?"	Zabil jsem toho hlupáka strážníka ?"
fBNP_48	Herbert George Wells - Invisible Man	"There was a fool of a man - a sort of confederate of mine - curse him! - who tried to steal my money,	"Kvůli jednomu hlupákovi - byl to jakýsi můj společenec, aby ho hrom vzal! - který se mi pokoušel ukrást peníze,
fBNP_49	J. K. Rowling - Harry Potter and the Order Of The Phoenix	‘So would you if your fool of a mother had called you Nymphadora,’ muttered Tonks,	"Stejně jako bys to udělal ty, kdyby tě tvoje praštění matka pojmenovala Nymfadora," zahučela Tonksová,
fBNP_50	J. R. R. Tolkien - The Return of the King	I don't believe that fool of a Pimple s behind all this,	Nevěřím, že je za tím ten hlupák Uhřík,
fBNP_51	Tom Clancy - The Hunt for Red October	A fine woman killed by a damned incompetent fool of a surgeon .	Krásná žena, zabitá mizerným zatraceným felčarem,
fBNP_52	Ian McEwan - Saturday	In her second year at Oxford, dazzled by some handsome fool of a teacher , Daisy tried to convince her father that madness was a social construct, a wheeze by means of which the rich – he may have got this wrong – squeezed the poor,	Když byla Daisy v druhém ročníku na Oxfordu, uchvátil ji jeden pohledný bláznivý kantor a pokoušela se otce přesvědčit, že šílenství je sociální výmysl, prohnaný nápad, jehož prostřednictvím bohatí - tohle možná dost dobře nepochopil - utlačují chudé,
fBNP_53	J. R. R. Tolkien - The Fellowship of the Ring	'Fool of a Took ! ' he growled,	"Hlupáku Braalovská!" vrčel,

fBNP_54	Anita Shreve - All He Ever Wanted	As I had never before been invited to dine with the Feralds, I had not met his wife of less than a year, a luxurious froth of a woman in her lace jacket and bejeweled tiara,	Jelikož jsem zatím nikdy nedostal pozvání k Feraldovi domů, neměl jsem tu čest poznat jeho ženu, s kterou se oženil před necelým rokem, přepychový výkvět všech žen v krajkovém živůtku a čelence posázené drahokamy,
fBNP_55	John Irving - A Widow for One Year	Ruth Cole did as she was told, once more passing those photographs - more ghostly-seeming now than her mother's fallen ghost of a lover .	Rút Coleová poslechla a znovu prošla okolo fotografií, které nyní vypadaly daleko víc jako duchové než matčín milence,
fBNP_56	J. K. Rowling - Harry Potter and the Half-Blood Prince	He had known Hagrid to present a vicious baby dragon with a teddy bear, seen him croon over giant scorpions with suckers and stings, attempt to reason with his brutal giant of a half-brother , but this was perhaps the most incomprehensible of all his monster fancies : the gigantic talking spider, Aragog, that dwelled deep in the Forbidden Forest and which he and Ron had only narrowly escaped four years previously,	Zažil už Hagrida v situaci, kdy dával plyšového medvídka zuřivému dračímu mláděti, viděl ho, jak se rozplývá něhou nad obřími škorpiiony se smrtícími přísavkami a jedovými trny, jak se pokouší domluvit brutálnímu obrovi, který byl jeho nevlastním bratrem, tohle ale byl pravděpodobně nejnepochopitelnější ze všech jeho nestvůrných oblíbenců : gigantický mluvící pavouk Aragog, který přebýval hluboko v Zapovězeném lese a před nímž se jemu i Ronovi před čtyřmi lety jen s notnou dávkou štěstí podařilo uniknout,
fBNP_57	Ian McEwan - Saturday	He is New Blue Rider's sax player, a gleaming giant of a lad from St Kitts, in New York for a week's master class, nominally supervised by Branford Marsalis,	Je to ve skupině New Blue Rider nový hráč na saxofon, oslňující habán z antilského ostrova Svatého Kryštofa, který se v New Yorku dostal na týden do mistrovské třídy vedené samotným Branfordem Marsalisem,
fBNP_58	Robert Ludlum - The Bourne Supremacy	'When that giant of a major leaves the hospital, please come and see me,	"Až ten obří major odejde z nemocnice, přijďte, prosím vás, za mnou,
fBNP_59	Vladimir Nabokov- Lolita	(This was a joke - I have already mentioned that gloomy giant of a man , with the jaw of a horse : he was to bore me to near murder with his impressions of Switzerland at a tea party for parents that I am unable to place correctly in terms of time, )	( To byl fór - již jsem se zmínil o tom zachmuřeném obrovi s koňským kšichem : unudil mě málem k vraždě svými dojmy ze Švýcar na čajovém dýchánku pro rodiče, který nejsem s to přesně umístit v časových pojmech, )
fBNP_60	J. K. Rowling - Harry Potter and the Philosopher's Stone	A giant of a man was standing in the doorway,	Na prahu teď stál jakýsi obr,
fBNP_61	Johanna Lindsey - A loving scoundrel	The door across from his opened and a blond giant of a man stepped out to growl at her,"If that's the way you wake people, make sure you send a maid to my door, or you 'll end up being tossed down the stairs in short order,"	Dveře naproti se otevřely a v nich se objevil obrovský světlovlasý muž,"Jestli takhle budíš lidi, tak mi sem koukej rychle poslat nějakou pěknou pokojskou, nebo letíš, než bys řekl švec,"
fBNP_62	Mark Frost - The List of Seven	They turned ; a giant of a man stood before them, six-and-a-half feet tall if he was an inch, cloaked against the cold as they were, but he wore no hat ; a leonine shock of red hair crowned his massive head, and his face was framed by a thick red beard encrusted with icicles,	Otočili se : před nimi stál obrovitý muž, vysoký nejméně šest a půl stopy, zabalený proti mrazu stejně jako oni, ale bez klobouku, Jeho mohutnou hlavu korunovala lví hřiva zrzavých vlasů a tvář měl orámovánu hustým zrzavým plnovousem, prorostlým rampouchy,
fBNP_63	Gerald Durrell - Birds, Beasts and Relatives	Kralefsky was a little gnome of a man with a slightly humped back and great, earnest amber eyes who suffered from real tortures in his unsuccessful attempts to educate me,	Kralefský byl drobný mužíček s trochu přihřblými zády a velkýma vážnýma jantarovýma očima a prožil si pravé utrpení, jak se tak marně pokouel trochu mě vzdělat,
fBNP_64	John Updike - Rabbit Redux	When this good-humored goddess of a Negress refuses, through repeated conjuration, to appear vividly enough, he tries imagining Babe,	Pokud se mu tahle dobře naložená černošská bohyně přes veškeré opakované vzývání odmítá patřičně živě zjevit, zkouší si Králík představovat Babe,
fBNP_65	John Updike - Rabbit Redux	He had been afraid marrying her she would get fat like her mother but as she ages more and more her skinny little stringy go-getter of a father comes out in her,	Když si ji bral, měl strach, aby mu časem neztloustla, jako její matka, ale jak jí přibývají léta, začíná mít stále více společného spíše se svým otcem, kostnatým, slachovitým podnikatelským ctižádostivcem,

fBNP_66	Saul Bellow - The Adventures of Augie March	"So," I said, "is it better to leave it to Karas or a gorilla of a business-agent who takes graft from him ?"	"Takže," namítl jsem, "je lepší to nechat všechno na Karasovi nebo nějaké gorile, co dělá obchodního agenta a bere od něho úplatky ?"
fBNP_67	Mark Frost - The List of Seven	A middle-aged gunnysack of a woman with common personal habits and a cadre of effete, intellectual bookworms ?	Pytlovitá ženská středních let, se zcela tuctovými zvyky a suitou vyčpělých intelektuálních knihomolů ?
fBNP_68	Herbert George Wells - Invisible Man	Behind them fluttered the old hag of a woman from downstairs,	A za nimi se vrtěla ta stará čarodějnice zezdola,
fBNP_69	Mark Frost - The List of Seven	He sat on a three-legged stool, a pear-shaped, balding hulk of a man , middle-aged, pasty, and hollow-eyed,	Seděl na trojnožce, plešatící hromotluk hruškovitého těla a středního věku, tvarohovitý a s vpadlými očima,
fBNP_70	David Mitchell - Cloud Atlas	Ayrs a husk of a man , as if his illness has sucked all juice out of him, but stopped myself kneeling on the cinder-path like Sir Percival before King Arthur,	Přestože z Ayrsa zbyla pouhá slupka, jako by z něho nemoc vysála všechnu šťávu, poklekl jsem před ním na škvárovou pěšinku jako Parsifal před králem Artušem,
fBNP_71	Gerald Durrell - Birds, Beasts and Relatives	'That would have been all right,' he went on, ' but, just as he was about to throw the dynamite, the fish swam away and what do you think that idiot of a boy did ?	"Na tom by ještě nebylo nic zlého," pokračoval, "ale zrovna když chtěl ten dynamit hodit, ryby mu uplavalý, a jestlipak víš, co ten pitomec udělal ?
fBNP_72	Johanna Lindsey - A loving scoundrel	Danny, meet my imp of a cousin , Amy,"	Danny, seznam se s mojí sestřenicí Amy,"
fBNP_73	John Fowles - The French Lieutenant's Woman	A dry little kestrel of a man , sharp, almost fierce on occasion, yet easy to unbend when the company was to his taste, he added a pleasant astringency to Lyme society ;	Tento suchý drobný člověk, ostrý, někdy až útočně odmítavý ve svém chování, ale snadno roztávající, když mu společnost vyhovovala, dodával lymeskému prostředí trochu té velice potřebné léčivé hořké příchuti,
fBNP_74	J. K. Rowling - Harry Potter and the Half-Blood Prince	They might be able to find you a double cell in Azkaban with your loser of a husband !'	Možná se v Azkabanu najde dvoucela, kam vás zašijou i s tím ubohým ztroskotancem, s vaším panem manželem!"
fBNP_75	Julian Barnes - Nothing to Be Frightened of	b ) surprised that this old loser of a schoolmaster should have such self-knowledge ;	b ) překvapilo nás, že ten starý ztroskotanec toho o sobě tolik ví ;
fBNP_76	John Kennedy Toole - A Confederacy of Dunces	"Beware of that Machiavel of a policeman .	"Střeďte se toho Machiaveliho v policejních službách,
fBNP_77	Saul Bellow - The Adventures of Augie March	Going to see this soft-faced man of a George wasn't easy on me either,	Ani pro mě nebylo lehké chodit navštěvovat tohohle muže George s měkkou tváří,
fBNP_78	John Kennedy Toole - A Confederacy of Dunces	My Miss Marple of a mother discovered a number of theater ticket stubs in my pockets last night and has given me only carfare today,"	Slečna Marplová v osobě mé matky objevila včera večer v mých kapsách množství útržků vstupenek do kina a dala mi dnes pouze za tramvaj,"
fBNP_79	Virginia Woolf - Between the Acts	"A perfect marvel of a woman , aren't you, Mrs. Neale!	"Žena k pohledání, vid'te, paní Nealová!
fBNP_80	John Kennedy Toole - A Confederacy of Dunces	There is a girl who must be attended to, a bold and forward minx of a trollop .	Existuje totiž jistá dívka, troufalá a drzá poběhlice, které je třeba dát za vyučenou,
fBNP_81	John Kennedy Toole - A Confederacy of Dunces	Abelman, unfortunately, was apparently a rather petty person, a man too small to accept a little criticism, a hypersensitive molecule of a human .	Abelman, jak tomu vše nasvědčuje, je pohříchu malicherný člověk, příliš přizemní, aby snesl trochu kritiky, precitlivělá lidská molekula,
fBNP_82	David Mitchell - Cloud Atlas	'A White Black, a mixed-blood mongrel of a man ,' Walker told me,	"Bílý negr, takovej podvraták," uplivil si přede mnou Walker,
fBNP_83	Dan Brown - Angels & Demons	Striding up the side aisle directly toward him came a dark monster of a man .	Podél zdi kráčel rovnou k němu snědý muž strašidelného vzhledu,

fBNP_84	Johanna Lindsey - A loving scoundrel	He was quieter about it than the thief had been upon entering the room and was suddenly there blocking his path, a mountain of a man , well, in comparison to the short thief, but big enough to scare the daylight out of the urchin, who immediately bolted back the way he 'd come,	Pohyboval se tišeji než zloděj, jenž právě vstupoval do místnosti, a zablokoval mu cestu, Nad malým pobertou se tyčil jako nějaký obr, Výrostek se vyděsil a okamžitě zmizel,
fBNP_85	Arthur Conan Doyle - His Last Bow, The Case-Book of Sherlock Holmes	The mother I liked also - a gentle little white mouse of a woman .	I matka se mi zamlouvala - je to taková malá bílá lidská myška,
fBNP_86	Chuck Palahniuk - Choke	A dried little mushroom of a woman slips her skeleton's arm through mine,	Vysušená muchomůrka v podobě ženy mě vezme za ruku kostlivou dlaní,
fBNP_87	John Updike - Rabbit Redux	My poor dumb mutt of a wife throws a better piece of ass backwards than you can manage frontwards,"	Ta moje přiblblá manželka je v posteli zezadu mnohem lepší, než ty kdy můžeš bejt zepředu,"
fBNP_88	John Kennedy Toole - A Confederacy of Dunces	"May I ask what that cretin nemesis of a policeman was doing on the scene?"	"Mohu se tě zeptat, kde se tam vzala ona kreténská Nemesis v osobě tvého známého policisty ?"
fBNP_89	William Styron - Sophie's Choice	And how Nathan would have howled at this watery newt of a goy !	A jak by zneuctil tohohle mloka vylezlého z křesťanských vod Nathan!
fBNP_90	Francis Scott Fitzgerald - The Great Gatsby	'Perhaps you know that lady, ' Gatsby indicated a gorgeous, scarcely human orchid of a woman who sat in state under a white-plum tree,	"Tamhle tu dámu snad znáte," Gatsby ukázal na oslnivou, stěží lidskou ženskou orchidej, která seděla v plném lesku pod bílou švestkou,
fBNP_91	Mark Frost - The List of Seven	He was a solid Midlands ox of a man .	Byl to statný středoanglický pořizek,
fBNP_92	Philip Roth - The Human Stain	All in all, he remained a neat, attractive package of a man even at his age, the small-nosed Jewish type with the facial heft in the jaw, one of those crimped-haired Jews of a light yellowish skin pigmentation who possess something of the ambiguous aura of the pale blacks who are sometimes taken for white,	V každém ohledu zůstával i ve svém věku uhlazeným, pohledným a sporým chlapem - - židovský typ s malým nosem a s těžším tvářem ve spodní čelisti, židovský typ s drobně kudrnatými vlasy a mírně nažloutlou pigmentací kůže, vyznačující se částečně ambivalentní aurou světlých černochoů, kteří jsou někdy omylem považováni za bělochy,
fBNP_93	Ian McEwan - On Chesil Beach	The cellist, clearly disconcerted by Florence' new friend, was a pudding of a fellow with a stammer and a terrible skin condition, and Edward was able to feel sorry for him and generously forgive his slavish fixation on Florence, for he too could not keep his eyes off her,	Violoncellista, zjevně vyvedený z rovnováhy Florenciným novým přítelem, byl rosolovitý zadržávající chlapík s příšernou uhrovitou pokožkou a Edward k němu dokázal pocítit i lítost a velkoryse mu odpustit otrockou fixaci na Florence, protože ani on z ní neuměl spustit oči,
fBNP_94	Mark Frost - The List of Seven	What if this brooding puzzle of a man seated across from him embodied both brothers at once, fragmented selves residing in the troubled crucible of a single imagination, each believing the other as separate and autonomous, one stalking and killing at will, the other haunted by a memory of foul deeds committed in the eclipse of an obscuring derangement ?	Co když tato do úvah ponořená záhada, která sedí naproti němu, ztělesňuje oba bratry současně, dvě neúplné osobnosti přebývající v bolestném tyglíku jediné představivosti, z nichž každá považuje druhou za oddělenou a autonomní, jedna lovcí a vraždící podle chuti, druhá štvaná vzpomínkou na zlé skutky spáchané v mlze krajního pomatení ducha ?
fBNP_95	Mark Twain - The Adventures of Tom Sawyer	and if I git to be a reg'lar ripper of a robber , and everybody talking 'bout it, I reckon she'll be proud she snaked me in out of the wet,"	"A až ze mě bude jednoho dne opravdový raubír a kdekdo o tom bude mluvit, myslím, že vdova bude pyšná, že se mě ujala, když mi ještě teklo do bot,"
fBNP_96	John Updike - Rabbit Redux	The fireman, an old rodent of a man , with tufty eyebrows and long yellow teeth, ruminates as he talks,	Jeden z nich, starý kozák s huňatým obočím a velkými žlutými zuby, přemýšlí nahlas,"
fBNP_97	Sandra Brown - Hello, Darkness	The girl's parents, incensed that a normal, heterosexual male had responded to the inviting signals transmitted by their sextop of a daughter , had filed charges of indecency with a child,	Dívčini rodiče, které rozrušilo, že normální, heterosexuální chlap zareagoval na vyzývavé signály, které jejich sexy dcera vysílala, ho zažalovali za neslušné chování k dítěti,

fBNP_98	William Golding - Lord of the Flies	He was a shrimp of a boy , about six years old, and one side of his face was blotted out by a mulberry-colored birthmark,	Byl to takový maličký pulec, asi šestiletý, a jedna jeho tvář byla jakoby vymazána fialově červeným mateřským znamením,
fBNP_99	Cathy Day - The circus in winter	In other rooms, Japanese acrobats tumbled, men walked silver wires, and a man on a flying trapeze blew a kiss across the room to the opposite wall, to a tiny slip of a woman hanging by a bloody wrist,	V dalších místnostech dělali přemety japonští skákači, na stříbrných drátech balancovali provazochodci a akrobat na létající hrazdě posílal přes celou místnost polibek drobné ženě, jež na protější stěně visela za zkrvavené zápěstí,
fBNP_100	Mark Twain - The Adventures of Tom Sawyer	Well, you WOULD be a nice old slouch of a hermit .	Ty bys byl parádní poustevník!
fBNP_101	John Steinbeck - The Grapes of Wrath	"That big son-of-a-bitch of a girl , she belted me-"	"Ta mrcha jedna nohátá, tak mi nabančila -"
fBNP_102	J. D. Salinger - The Catcher in the Rye	"You 're a dirty stupid sonuvabitch of a moron ,” I told him,	"Ty smrade jeden idiotská, ty imbecile posraná,"řek jsem,
fBNP_103	Dan Brown - Angels & Demons	Against the white marble, she could see a tiny speck of a person emerge from the Vatican and move toward the chopper,	Na pozadí bílého mramoru spatřila Vittoria drobnou skvrnku postavy, která se vynořila z Vatikánu a kráčela k helikoptěře,
fBNP_104	John Steinbeck - The Grapes of Wrath	A specter of a man came through the dark shed,	Z temných útrob se vynořil muž jako přízrak,
fBNP_105	David Mitchell - Cloud Atlas	Was wondering whether to be late for Hendrick, when guess who waltzed into the park, unchaperoned, in the company of a dandified stick-insect of a man twice her age, a vulgar gold wedding ring on his finger as bold as brass,	Právě jsem si říkal, že na mne Hendrick už asi čeká, a hádej, kdo se vnesl do parku, Bez gardedámy, zato ve společnosti vyšňořeného dvakrát tak starého chlapa s vizáží pakobylky a se snubním prstenem blýskajícím se na všechny strany,
fBNP_106	Thomas Harris - The Silence of The Lambs	A winter sunset of a girl , that's the way I think of her,	Zimní západ slunce - tak ji vidím já,
fBNP_107	J. R. R. Tolkien - The Two Towers	"Get up, you tom-fool of a Took !	Vstávej, ty šašku Bralovská,
fBNP_108	Ernest Hemingway - For Whom the Bell Tolls	All the journalists should be shot as well as most of the people in this room and certainly the intriguing German unmentionable of a Richard .	Ti novináři by se měli všichni postřílet stejně, jako většina lidí v tomhle pokoji a určitě ten intrikářský nechci říct jaký Němec Richard,
fBNP_109	P. D. James - Devices and Desires	It had been a fairly commonplace murder, a henpecked husband at the end of his tether who had taken a hatchet to his virago of a wife .	Byla to vražda zcela obyčejná, utlačovanému manželovi vytekly nervy a vzal na svou megeru manželku sekeru,
fBNP_110	Anne Rivers Siddons - Hill towns	A waif of a woman , a mendicant,	Ta žena připomínala zatoulané dítě, žebráka,
fBNP_111	Joy Fielding - Puppet	Amanda sees a giant walrus of a man smirking at her from the middle of the shared driveway between the two homes,	Amanda spatřila mroží knír mohutného muže, který na ni mrkal ze společné příjezdové cesty mezi jejich domy,
fBNP_112	Joy Fielding - Puppet	she can see a giant walrus of a man pushing himself out of the car ;	viděla obrovský mroží knír muže, který se souká z auta ;
fBNP_113	James Gordon Farrell - Troubles	"He can't help but admire me because I did what his wash-out of a son should have done,	Musí se mi obdivovat, i kdyby nechtěl, protože jsem udělal to, co měl udělat jeho syn, ten budižkníčemu,
fBNP_114	John Banville - The Sea	He has an orchard, where he lives in a wheelless caravan under the trees with his scrawny whippet of a wife .	Má sad a žije přímo v něm, v karavanu bez kol, postaveném pod stromy, nemá manželku, zato vychrtlého vipeta,

fBNP_115	Philip Roth - The Human Stain	For Coleman that alone explained how, out of nowhere, the end could have come to an energetic sixty-four-year-old woman of commanding presence and in perfect health, an abstract painter whose canvases dominated the local art shows and who herself autocratically administered the town artists ' association, a poet published in the county newspaper, in her day the college's leading politically active opponent of bomb shelters, of strontium 90, eventually of the Vietnam War, opinionated, unyielding, impolitic, an imperious whirlwind of a woman recognizable a hundred yards away by her great tangled wreath of wiry white hair ;	Z Colemanova pohledu to jediné vysvětlovalo, jak může zčista jasna odejít ze světa energická čtyřiašedesátiletá, impozantně působící a zcela zdravá žena, abstraktní malířka, jejíž plátna dominovala místním uměleckým výstavám a která sama autokraticky řídila asociaci výtvarníků ve městě, básnířka, jejíž poezii otiskovaly okresní noviny, svého času přední politicky aktivní oponentka atomových krytů, stroncina 90 a posléze Vietnamské války, bytost neústupná, nepoddajná, nemoudrá, žena panovačná jako vichřice, kterou jste poznali na sto metrů daleko podle mohutného zacuchaného věnce tvrdých bílých vlasů ;
fBNP_116	Virginia Woolf - Mrs. Dalloway	It was the girls she thought of, the young girls with their bare shoulders, she herself having always been a wisp of a creature , with her thin hair and meagre profile ;	Ty dívky jí dělaly starost, mladé dívky s holými rameny, snad proto, že ona sama byla vždycky tak nepohledná, s řídkými vlasy a nejasným profilem ;
fBNP_117	Gerald Durrell - Birds, Beasts and Relatives	Near her by the bedside, and obviously in charge of the proceedings, was a tiny, dirty, wizened little witch of a woman holding in one hand a bucket full of well water,	Vedle postele stála drobná špinavá scvrklá ženština, nemálo podobná čarodějnicí, která zřejmě řídila celou proceduru, a v jedné ruce držela kbelík studniční vody,
fBNP_118	John Irving - A Widow for One Year	Smalley was divorced and spending Christmas with his six-year-old son, a neurasthenic wreck of a boy whose perpetual nervousness and exhaustion Smalley blamed on the boy's overprotective mother,	Byl rozvedený a Vánoce trávil se svým šestiletým synem, Chlapec byl neurastenická troska a jeho věčnou nervozitu a vyčerpání dával Smalley za vinu přehnaně ochranné péči matky,
fBNP_119	William Styron - Sophie's Choice	The rather desperate wreck of a father , a chronic lush and also something of a womanizer ;	Dostí zoufalá troska otce, chronického alkoholika a taky trochu sukničkáře, matka, poněkud nevyrovnaná, ale zato přísná dogmatická puritánka, dobře známá ve vyšších středních vrstvách, ve sportovním klubu místní honorace a u hodnostářů na nejvyšších stupních episkopálního žebříčku pro svou dlouhou a bolestivou tolerantnost vůči manželové milence, omezené venkovské huse, která se snaží vydrápat společensky výš, a konečně dcera, nebohá mrtvá Maria, oběť odsouzená k osudnému konci od samého začátku přes celý propletenec nedorozumění, drobných nenávistí a mstivého ubližování, jaké dovedou udělat z měšťáckého rodinného života téměř peklo na zemi - panebože, myslel jsem si, to je přímo něco báječného, dar z nebes!
fBNP_120	J. K. Rowling - Harry Potter and the Prisoner of Azkaban	You weren't about to commit murder right under Albus Dumbledore's nose, for a wreck of a wizard who'd lost all of his power, were you?	Ani tě nenapadlo spáchat vraždu přímo před nosem Albuse Brumbála kvůli nějaké černokněžnické ruině, která ztratila veškerou svou moc - nebo snad ano ?
fBNP_121	George Orwell - 1984	An enormous wreck of a woman , aged about sixty, with great tumbling breasts and thick coils of white hair which had come down in her struggles, was carried in, kicking and shouting, by four guards, who had hold of her one at each corner,	Jednou přivlekli čtyři dozorcí obrovitou ženu, trosku okolo šedesátky, s velikými, houpajícími se prsy a hustými lokny bílých vlasů, které jí zplihly, jak se bila, kopala a křičela,
fBNP_122	Hilary Mantel -Wolf Hall	It is only she, it is only that wretch of a woman , who poisons his mind,'	To ona, ta mizerná ženská, mu otrávilá mysl,"
fBNP_123	John Kennedy Toole - A Confederacy of Dunces	A green hunting cap squeezed the top of the fleshy balloon of a head .	Masitý balón hlavy obepínala zelená lovecká čepice,
fBNP_124	Mark Frost - The List of Seven	Alexander displayed that raw bone of a smile .	Alexander opět předvedl svůj kostnatý úsměv,
fBNP_125	J. K. Rowling - Harry Potter and the Order Of The Phoenix	They watched, in great trepidation, as he lowered his huge boulder of a head so that he could peer blearily at them,	S velkým znepokojením sledovali, jak se balvanovitá hlava sklonila a pomalu si je prohlížela,

fBNP_126	evans-pomezí	Short, dark and (except for his polished dome of a head ) excessively hairy, with mischievous black eyes and a brain as sharp as his dress sense, Martin Ingram had the kind of creative flair and ambition that were wasted on the likes of Dawlish & Drewe,	Byl malý, měl snědou pleť, byl neuvěřitelně chlupatý ( nikoli však vlasatý, na lebec se mu blýskala pleš ) ; měl černé šelmovské oči a důvtip za tři, Jmenoval se Martin Ingram, Byla pro něj typická horlivá ambicióznost a také nevyčerpatelná tvořivost, Při práci pro Dawlish & Drewe svým talentem dost plýtlval,
fBNP_127	John Updike - Rabbit Redux	Her eyelids remain closed, her mouth remains open, her breasts cast no shadow they are so shallow, she is feminine most in the swell of her backside spread on her propping heels and in the white lily of a hand floating beside his balls as if to receive from the air a baton,	Jill má zavřené oči, ale ústa otevřená, její prsy nevrhají žádný stín - jen jeho náznak ; její ženskost potvrzuje spíš oblouk zad opřený o vystouplé paty a bílá lilie její ruky vedle jeho varlat jako by právě ze vzduchu přebírala taktovku,
fBNP_128	Raymond Chandler - The Man Who Liked Dogs	His thin hair was stuck in wicks with perspiration and his bony mask of a face seemed to have a lot of lines in it that hadn't been there the night before,	Tenké vlasy měl spleené a sknocené potem, kostnatá maska jeho obličeje byla popsána vráskami, které tam ještě včera večer nebyly,
fBNP_129	Louis de Bernières - Captain Corelli's Mandolin	Her great ugly moon of a face had shrunk inwards, giving her an air of ethereal soulfulness despite her thick lips and massive brows,	Její ošklivá melounovitá tvář se propadla a bez ohledu na tlusté rty a robustní čelo jí teď dodávala vzezření nadpozemské oduševnělosti,
fBNP_130	Gerald Durrell - Birds, Beasts and Relatives	Her hands were tightly clasping the head of the big brass bedstead, her white mound of a stomach quivered and strained with what appeared to be a life of its own and she kept drawing her legs up and screaming, rolling her head from side to side, the sweat pouring down her face,	Rukama pevně svírala čelo veliké mosazné postele, a jak se jí obrovské, bílé, mohyle podobné břicho zacvřihávalo a napínalo jakoby vlastním životem, krčila nohy, pronikavě křičela, házelava hlavou ze strany na stranu a pot se jí jen řinul z obličeje,
fBNP_131	John Updike - Rabbit Redux	he snorts and snarls so his little gray mouse of a mustache merges with his nostril hairs,	odfrkne si a pokrčí při tom nos, až se mu malý myší knírek málem zamotá do chloupků vyčuhujících mu z nozder,
fBNP_132	Douglas Adams - The Hitchhiker's Guide to the Future	She was slim, darkish, humanoid, with long waves of black hair, a full mouth, an odd little nob of a nose and ridiculously brown eyes,	Byla štíhlá, tmavá, humanoidní, měla dlouhé, vlnité černé vlasy, plné rty, nos jako knoflík a legračně hnědé oči,
fBNP_133	Ian McEwan - Saturday	He's remembering her body, its pallor, the compact bump containing his grandchild, already with a heart, a self-organising nervous system, a swelling pinhead of a brain – here's what unattended matter can get up to in the total darkness of a womb,	Vybavuje si její tělo, jeho bledost, pevnou oblinu obsahující jeho budoucí vnouče, které už má srdce, nezávislý nervový systém i droboučký mozek - co jen se může vskrytu odehrávat v naprosté tmě dělohy,
fBNP_134	John Fowles - The French Lieutenant's Woman	For an absurd moment Mrs Poulteney looked like Sam : that is, she stood with her grim purse of a mouth wide open,	Na okamžik se paní Poulteneyová ironií osudu podobala Samovi ; stála tu se svými nevlídnými ústy doširoka otevřenými,
fBNP_135	John Updike - Rabbit Redux	The man wears silver circular glasses and a little pussy of a goatee and is young,	Muž má drobnou špičatou bradku a na očích kulaté brýle se stříbrnými obrůčkami a je mladý,
fBNP_136	Zadie Smith - On Beauty	A squirrel, whose progress she'd been following, finally succeeded in tearing open the netted ball of fat and nuts Kiki had left for the birds, and now stood just where she'd hoped he would half an hour earlier, right on the flagstones before her, with his question-mark of a tail quivering in the northeaster,	Veverce, jejíž počínání Kiki předtím sledovala, se konečně podařilo proniknout do kuličky z tuku a ořechů, pevně přetažené sítkou, kterou Kiki nechala venku pro ptáky, a teď stála přesně tam, kde ji Kiki chtěla mít před půl hodinou, na dlaždicích přímo před ní, a ocas ve tvaru otazníku jí pohlávil ve větru vanoucím od severovýchodu,
fBNP_137	Saul Bellow - The Adventures of Augie March	It was a little discouraging that the girls were his heiresses, as he right away told me, probably guessing that I wasn't bringing out the flower of my charm for his old cartilage-heavy Rembrandt of a squash nose with its white hairs and gunpowder speckles,	Trošinku mě odrazovalo, že obě sestry po něm měly dědit, jak mi okamžitě sdělil, patrně uhádl, že nevynáším kulové eso svého šarmu kvůli jeho starému, těžce chrupavčitému rembrandtovskému rozpláclemu nosu s bílými chlupy a puntíky střelného prachu,

fBNP_138	William Styron - Sophie's Choice	Squeezing me, tousling my hair with fingers that moved across my scalp as if they were kneading dough and like some overgrown and ludicrously affectionate schnauzer poking his noble scimitar of a nose into the coral recesses of my ear, he fell into what I began to identify as his comic mode,	Přitiskl mě k sobě a suchal mi vlasy prsty, jež se pohybovaly po mé lebce, jako by hnětly těsto, a jako nějaký horlivý Schnauzer strkal vznešený handžářský nos do korálových zákřutů mého ucha a já začínal zjišťovat, že opět upadl do komické polohy, tak příznačné pro jeho způsoby,
fBNP_139	James Gordon Farrell - Troubles	His wizened skull of a face with its bushy yellow eyebrows peered up at the Major, lips contracting back over empty gums in which stood two or three discoloured teeth,	Jeho seschlá, kostnatá tvář s rozčepýřeným žlutým obočím zírala na majora, rty stažené přes prázdné dásně, z nichž trčely dva nebo tři zčernalé zuby,
fBNP_140	J.K.Rowling - Harry Potter and the Deathly Hallows	The emaciated figure stirred beneath its thin blanket and rolled over toward him, eyes opening in a skull of a face ...	... vyzáblá postava se pod tenkou příkrývkou zavrtěla a přetočila se k němu, v obličejí připomínajícím lebku se otevřely oči,... muž slaboučký jako věchýtek se posadil, chvíli se na něj - na Voldemorta - díval velkýma zapadlýma očima a pak se usmál,
fBNP_141	William Styron - Sophie's Choice	Bleared with sleep, her slab of a face looked monstrous yet ethereally placid and benign, like one of those Easter Island effigies,	Její ploská tvář otupená spánkem vypadala příšerně, ale přesto z ní zářil nebeský klid a pohoda, a Lotte tak trochu připomínala sochy na Velikonočních ostrovech,
fBNP_142	J. K. Rowling - Harry Potter and the Goblet of Fire	At this, Winky howled even harder, her squashed-tomato of a nose dribbling all down her front, though she made no effort to stem the flow,	Při těch slovech Winky zakvílela ještě srdceryvněji a z nosu, který připomínal rozmačkané rajče, jí kapalo na blůzičku, Ani se nepokoušela ten proud nějak zastavit,
fBNP_143	Ernest Hemingway - For Whom the Bell Tolls	"Yes" (damn your bloody, red pig-eyes and your swine-bristly swines-end of a face ),	"Ano,"( Čert vem ta tvoje zatracená červená prasečí očka a ten tvůj štetinatý sviňský rypák, )"
fBNP_144	Vladimir Nabokov- Lolita	I had preserved in the alcohol of a clouded memory the toad of a face .	Viděl jsem mu několikrát letmo do tváře a všiml jsem si, že se trochu podobá jednomu mému příbuznému ze Švýcar, bodrému a dost odpornému obchodníkovi vínem,
fBNP_145	Anne Rivers Siddons - Hill towns	How could there be fire in that marble tomb of a body ?	Jak se mohl uvnitř toho mramorového náhrobku těla skrývat vůbec nějaký oheň ?
fBNP_146	Jonathan Franzen - The Corrections	Hour after hour, she wore a big crinkled U of a smile .	Hodinu za hodinou se jí na tváři držel úsměv zvedající koutky úst do velkého, zvlněného U,
fBNP_147	Francis Scott Fitzgerald - The Great Gatsby	He passed his hand over the brown washrag of a back .	Přejel mu rukou přes hnědou žínku hřbetu,
fBNP_148	Hilary Mantel -Wolf Hall	That wreck of a body , held together by lacing and stays, encloses a voice that you can hear as far as Calais : it resounds from here to Paris, from here to Madrid, to Rome,	V tom zuboženém těle, jež drží pohromadě jen šněrováním a výztužemi, se skrývá hlas, který se rozléhá až do Calais ; dolehne až do Paříže, do Madridu, do Říma,
fBNP_149	Herbert George Wells - Invisible Man	The visitor laughed abruptly, a bark of a laugh that he seemed to bite and kill in his mouth,	Host se úsečně zasmál - štekavým smíchem, který jako by byl skousl a zdusil v ústech,
fBNP_150	J. K. Rowling - Harry Potter and the Half-Blood Prince	He had a voice like none that Harry had ever heard : a rasping bark of a voice .	Harry ještě v životě neslyšel nikoho mluvit, jako když o sebe skřípavě drhnou dva kusy kovu,
fBNP_151	Dan Brown - The Da Vinci Code	He let out a muted croak of a scream , not even loud enough to be heard outside the car,	Vyrazil ze sebe tlumené zakrákání, které nemohlo být slyšet ani těsně vedle vozu,
fBNP_152	evans-pomezi	Sarah called his cell phone and left a blistering, drunken, accusatory howl of a message , which she regretted almost as soon as she hung up and even more in the sober light of the next morning,	Sarah mu zavolala na mobil, Nebral ho, Nechala mu ukřičený, opilý vzkaz, kterého hned po zavěšení litovala, A ráno, po vystřízlivění, si rvala vlasy dvojnásob,
fBNP_153	J. K. Rowling - Harry Potter and the Chamber of Secrets	Goyle's low rasp of a voice issued from his mouth,	Z úst mu vyšel Goylův nízký, skřípavý hlas,
fBNP_154	J. K. Rowling - Harry Potter and the Goblet of Fire	Its voice was higher even than Dobby's had been, a teeny, quivering squeak of a voice , and Harry suspected — though it was very hard to tell with a house-elf — that this one might just be female,	Měl ještě vyšší hlas než jeho přítel, Spíš jenom slabounce, třaslavě pištěl, a Harry si pomyslel - i když u domácích skřítků to bylo velice těžké posoudit - že to spíš může být skřítkva,

fBNP_155	Terry Pratchett - Thief of Time	That too vanished, with the merest whisper of a scream .	Nakonec se slabým náznakem výkřiku zmizel i ten,
fBNP_156	Terry Pratchett & Neil Gaiman - Good Omens	Oh God, he thought, or other suitable entity, don' t let me spend another evening cutting newspapers to bits in this ashtray of a room .	Oh bože, nebo kterákoliv jiná vhodná entito, nenech mě celé další odpoledne vystříhovat zbytečné články z novin v téhle příšerné místnosti podobné popelníku,
fBNP_157	Herbert George Wells - Invisible Man	"It's a beast of a county ,"said the voice,	"Je to potvorný okres,"pravil hlas,"a lidi špinové,"
fBNP_158	Philip Roth - The Human Stain	On this loony bin of a lake .	Uprostřed téhle jezerní cvokárny,
fBNP_159	Saul Bellow - The Adventures of Augie March	The flop I found was in a tall clapboard hotel, a kind of bone of a building , with more laths than plaster, with burns in the blanket, splits in the sheet opening on the mattress and its many stains,	Na noc jsem si našel pěkný herberk, byl to hotýlek pobitý zvenku prkny, barák vyzáblý jako kost, víc rákosí než omítky, deka propálená, prostěradlo rozervané, takže byly vidět matrace, hezky flekaté,
fBNP_160	Mark Frost - The List of Seven	Their trail took them to a gymnasium in a Soho side street, a squat, filthy brick of a building , its walls a palimpsest of posters trumpeting the forgotten but once epic collisions of yesterday's fistic gladiators,	Jejich cesta vedla do tělocvičny v jedné malé uličce v Soho, v opuštěné špinavé cihlové budově, Její zdi byly palimpsestem plakátů vytrubujících již zapomenutá, ale kdysi slavná střetnutí pěstních gladiátorů včerejška,
fBNP_161	Arthur C. Clarke - Rendezvous with Rama	"There must be enough material for centuries of research in this frozen carcass of a world .	Tenhle zmrzlý, mrtvý svět určitě obsahuje dost látky na celá staletí výzkumů,
fBNP_162	John Kennedy Toole - A Confederacy of Dunces	"Let me assure you that I did not choose to collapse here before your gas chamber of a den .	"Dovolte, abych vás ujistil, že jsem si vaši plynovou komoru pro svůj kolaps nezvolil,
fBNP_163	John Kennedy Toole - A Confederacy of Dunces	I have been viciously attacked within the walls of your cobweb of a home .	"Nedostí na tom, že jsem byl na tomto shromáždění přehlížen a zlehčován, ale byl jsem v téhle peleši, již nazýváte svým domovem, zločinně napaden,
fBNP_164	William Styron - Sophie's Choice	The cubbyhole of a room we took for seven dollars was drab and stifling, and its exposure on a nondescript back street let in feeble light from the midday sun,	Kumbálek, co jsme si najali za sedm dolarů, byl ošumělý, zatuchlý a okno, které vedlo do naprosto nevýrazné zapadlé ulice, propouštělo z polední sluneční záře jen dost chatrné světlo,
fBNP_165	John Updike - Rabbit Redux	This poor cunt of a country s the biggest jampot's ever come along so let's eat it, friend,	Tahle ubohá zmršená země představuje největší soudek marmelády, kterež se kdy vyskyt, tak ho pojd' me hezky vylizat do dna,
fBNP_166	John Kennedy Toole - A Confederacy of Dunces	"You're the one who introduced my innocent being to that den of a bar .	"To ty jsi zavedla mou nevinnou bytost do onoho hampýzu,
fBNP_167	Saul Bellow - The Adventures of Augie March	My head was a long way from being clear in this lionish place, the paltry, ritzy den of a parlor , and he maybe was not as bold and easy as he sounded,	Moc daleko jsem měl k tomu, abych měl jasnou hlavu v tomhle lvím prostředí, v tom ubohém nóbl doupěti toho salónu, a on možná nebyl tak smělý a nenucený, jak se z jeho hlasu zdálo,
fBNP_168	Francis Scott Fitzgerald - The Great Gatsby	On the last night, with my trunk packed and my car sold to the grocer, I went over and looked at that huge incoherent failure of a house once more,	Poslední večer, když jsem sbalil kufr a prodal auto hokynáři, šel jsem se ještě jednou podívat na ten obrovský, nesourodý, neúspěšný pokus o dům,
fBNP_169	David Mitchell - Cloud Atlas	I'll find out if Luisa Rey is still alive in a corner of the Whistling Thistle, my de facto office and a wrecked galleon of a back-alley tavern where Mary, Queen of Scots, summoned the devil to assist her cause,	Sednu si v koutku U Hvízdajícího bodláku, což je teď de facto moje kancelář a jinak zřícenina krčmy, kde se Marie, skotská královna, spojila s ďáblem, a zjistím, jestli je Luisa Reyová ještě naživu,
fBNP_170	Saul Bellow - The Adventures of Augie March	So his keeping to himself, in some hole of a room like mine, or worse, was understandable ;	Takže bylo pochopitelné, že je někde zalezlý sám v takové díře, jako jsem místo pokoje měl já, nebo ještě v něčem horším - nikdy v životě se ke mně nemusel blížit se studem, nemusel mi nic vysvětlovat a za nic se omlouvat, a ani teď to rozhodně neměl v úmyslu,
fBNP_171	Anne Rivers Siddons - Hill towns	There, after another seemingly endless stumbling trot through the darkness, we found a tiny hole-in-the-wall of a place where only a few dark-clad men sat silently at tables, drinking,	Po dalším zdánlivě nekonečném klopytání ve tmě jsme zde našli malinkatý zapadák, kde u stolů vyseďávali pouze černé oblečení muži a popíjeli,

fBNP_172	William Styron - Sophie's Choice	Your youth, I suppose, that wonderful flexibility of your age that allows you to be beguiled by, rather than devoured by, this octopus of a city .	Asi to dělá mládí, jeho fantastická pružnost, že tě tahle chobotnice, tohle město těmi svody spíš jen láká, než aby tě shtlo,
fBNP_173	Douglas Adams - The Restaurant at the End of the Universe	This pimple of a place was the thing that had earned this world the reputation of being the most totally evil place in the Galaxy,	Ono místo, vřed na tváři planety, jí vysloužilo pověst nejhrůznějšího světa v Galaxii,
fBNP_174	Mick Jackson - Five Boys	He was invited in and in the time it took the kettle to boil he drew a map of America on a paper bag to show where he came from, but all the woman saw was a crumpled rug of a country and the soldier's home somewhere lonely in the middle which, by his own admission, was nowhere near New York or Hollywood,	Dostalo se mu pozvání na návštěvu a než se uvařila voda na čaj, stačil na papírový sáček nakreslit mapu Ameriky, aby ukázal, odkud pochází, ale žena viděla jenom nějakou zmuchlanou zemi s vojákovým domovem ztraceným kdesi uprostřed, což nebylo, jak sám připustil, nikde poblíž New Yorku ani Hollywoodu,
fBNP_175	Michael Ondaatje - The English Patient	She leaps up and in midair turns so she lands facing the other way, then skips forward even wilder now down the black hall, still landing on squares she knows are there, her tennis shoes banging and slamming onto the dark floor-so the sound echoes out into the far reaches of the deserted Italian villa, out towards the moon and the scar of a ravine that half circles the building,	Vyskočí a ve vzduchu se otočí, takže dopadne na zem obrácená druhým směrem, potom ještě divočeji skáče černou chodbou dopředu, dopadá na čtverce, o kterých ví, že tam jsou, její tenisky buší a pleskají do tmavé podlahy - takže se ten zvuk rozléhá do nejzazších koutů opuštěné italské vily, až ven k měsíci a strži, která jako jizva zpola obklopuje budovu,
fBNP_176	Vladimír Nabokov- Lolita	Lo recalled that scarecrow of a house , the solitude, the soggy old pastures, the wind, the bloated wilderness, with an energy of disgust that distorted her mouth and fattened her half-revealed tongue,	Lo se rozpoměla na tu olezlinu, stesk, rozmoklá stará pastvíska, vítr, zduřelou poustinu, a odpor, který se jí zračil v tváři, jí zkřivil ústa a nadmul povypláznutý jazyk,
fBNP_177	Angela Carter - The Bloody Chamber	That lovely, sad, sea-siren of a place !	To překrásné, smutné místo, připomínající sirénu!
fBNP_178	Saul Bellow - The Adventures of Augie March	If he didn' t know the answer himself he could ask one of his biological buddies in that semi-skyscraper of a building where there were always dogs barking with abnormal strain, which made me flinch a little when I heard it,	Jestli to sám nebude vědět, může se zeptat nějakého biologického kámoše v tom polomrakodrapu, kde věčně štěkali psi z abnormálního vypětí, trochu jsem sebou trh, když jsem to slyšel,
fBNP_179	John Kennedy Toole - A Confederacy of Dunces	"I notice that no one in this whitened sepulcher of a room has so much as even looked at us,	"Pozoruji, že nám v této vybělené hrobce nikdo zatím nevěnoval jediný pohled,
fBNP_180	Jack Kerouac - On the Road	It was an old shack of a thing covered with an inch of dust inside ;	Byla to stará barabizna uvnitř zaneřáděná třicetimetrou vrstvou prachu ;
fBNP_181	Saul Bellow - The Adventures of Augie March	I could be sure the slugger was coming on behind in one of the taxis in the file of cars fluddering and shimmering off their blue gas stink in this dull hot brute shit of a street .	Mohl jsem si být jist, že ten bijec jede za mnou v jednom z těch taxíků ve frontě aut, která ze sebe pšoukala a tetelila modrý výfukový smrad v té nudné, rozpálené, zvířecké, zasrané ulici,
fBNP_182	William Styron - Sophie's Choice	In the darkening shoebox of a room in Washington, D.C., Sophie and I, almost without our being aware of it, had exchanged places, so that it was I who lay on the bed staring up at the ceiling while she stood by the window where I had first placed myself, brooding over the distant fire,	V tom potměném washingtonském pokojíku velikosti krabice od bot jsme si se Sophií téměř maně vyměnili místa, takže na posteli jsem teď ležel já a hleděl do stropu, zatímco ona stála jako já dřív u okna a zadumaně upírala zraky na vzdálený požár,
fBNP_183	Saul Bellow - The Adventures of Augie March	All that she had in this vault of a room was a bed and chair,	Neměla v té kryptovité místnůstce nic než postel a židli,
fBNP_184	Margaret Atwood - Life Before Man	A few thousand to the children when they turn twenty-one, and the rest to Timothy Eaton's bloated warthog of a church .	Až dovrší věk jednadvaceti let, dostanou pár tisíc dětí, zbytek případně tomu nadmutému praseti bradavičnatému, církvi Timothyho Eatona,

fBNP_185	Robert Ludlum - The Bourne Supremacy	'This sick whale of a bus could take you well over an hour, and that is only if this miserable driver stays on the road,	"Tahle rachotina by vás tam vezla přes hodinu, a to jen v případě, že ji řidič udrží na silnici,
fBNP_186	John Updike - Rabbit Redux	It had put on all that muscle for the war and now it was wading into the biggest happiest muck of greed and graft and exploitation and pollution and slum-building and Indian-killing this poor old whore of a planet has ever been saddled with, right?	Napřed se do té války opřel veškerou silou, kterou měl k dispozici, a teď se začal přímo bez sebe blahem brodit nejhlubším blátem hrabivosti a korupce a vykořisťování a znečišťování přírody a budování slumů a vyvražďování Indiánů, jak to tahle zkurvená planeta ještě nikdy nezažila,
fBNP_187	John Kennedy Toole - A Confederacy of Dunces	The people who own this wreck of a building have been waiting for an opportunity like this for years,	Na takovouhle příležitost museli majitelé téhle zříceniny čekat dlouhá léta,
fBNP_188	John Updike - Rabbit Redux	Sunday, that dog of a day .	Neděle, ten psí den,
fBNP_189	Philip Roth - The Human Stain	And yet what a lovely day it is today, a gift of a day , a perfect day lacking nothing in a Massachusetts vacation spot that is itself as harmless and pretty as any on earth,	A jaký je při tom dnes nádherný den, den jako dar, dokonalý den, kterému naprosto nic neschází, v rekreační oblasti státu Massachusetts, která je sama o sobě nevinná a nádherná jako kterákoli jiná na zemi,
fBNP_190	Kingsley Amis - Lucky Jim	It was a real scorcher of a day , and the train was a €   well, itâ €   '	Celý den horko jako v peci, vlak měl - tedy -"
fBNP_191	Ernest Hemingway - For Whom the Bell Tolls	Look at the water wagtail," she said and pointed to the gray ball of a bird that was bobbing up and down on a stone up the stream,	Podívej, to je horský konipásek,"řekla a ukázala na šedivý chomáček peří, který kousek dál proti proudu poskakoval po balvanu,"
fBNP_192	Rudyard Kipling - Jungle Book and Second Jungle Book	You big, blundering beast of a camel you, you upset our tent,	Ty velký, klopýtavý, nemotorný velbloude, ty, tys nám porazil stan!
fBNP_193	John Steinbeck - The Wayward Bus	The red cows turned their heads slowly and watched the bus as it ground by, and one old fool of a cow became panic-stricken and ran away, kicking and bucking as though that would remove the bus,	Dobytěk za projíždějícím autobusem pomalu otáčel hlavu, jen jedna stará stračena se zjančila, začala výhrůžně vyhazovat zadkem a kopat a pak se zděšeně dala na útěk,
fBNP_194	Vladimir Nabokov- Lolita	Within the intricacies of the pattern (hurrying housewife, slippery pavement, a pest of a dog , steep grade, big car, baboon at its wheel ), I could dimly distinguish my own vile contribution,	Ve spleti obrazce ( chvátající hospodyňka, kluzký chodník, psí bestie, příkrý svah, velký automobil, za volantem pavíán ) jsem mlhavě rozeznával svůj vlastní hanebný podíl,
fBNP_195	evans-pomezi	She was wearing a battered and stained old cowboy hat and a big and belted blanket of a coat in deep red and green,	Měla na sobě obnošený kovbojský klobouk a jakýsi kabát přepásaný páskem, Hrál zelenou a červenou barvou,
fBNP_196	Michael Ondaatje - The English Patient	And in truth he has never gotten accustomed to the beds of the West, A pallet and an air pillow are all he uses in his tent, whereas in England when staying with Lord Suffolk he sank claustro-phobically into the dough of a mattress , and lay there captive and awake until he crawled out to sleep on the carpet,	Ve stanu používá jenom pokrývku na zemi a nafukovací polštář, zato v Anglii, když bydlel u lorda Suffolka, se klaustrofobicky propadal do těstovité měkké matrace a ležel tam jako zajatec a beze spánku, dokud nevylezl a nevyspal se na koberci,
fBNP_197	Angela Carter - The Bloody Chamber	Chilled through, he pressed the latch of the gate and saw, with a pang, how, on the withered ghost of a tangle of thorns, there clung, still, the faded rag of a white rose,	Celý promrzlý stiskl kliku u brány a s bolestným bodnutím spatřil, jak na zaschlém zbytku trnité zmeti dosud lpí povadlý cár bílé růže,
fBNP_198	John Kennedy Toole - A Confederacy of Dunces	The dancing spread like a forest fire, and soon the floor was filled with couples who swayed and dipped around the Gibraltar of a wallflower , Ignatius,	Tanec se šířil jako lesní požár a vbrzku byla místnost plná párků, jež se vydouvaly a nízily kolem Gibraltarů té opovrhované čekanky - Ignácia,
fBNP_199	Jonathan Franzen - The Corrections	Big gusts and related clouds and a fierce lion of a sun blew the gaze around, agitating Newport's white clapboard and mown greens, making them unseeable straight on,	Prudké poryvy větru spojené s mraky letícími po modré obloze a slunce jak lev s mohutnou hřívou probudily bílé natřené newportské domy a zelené upravené trávníky a nabídly jejich nevidané ostrý obraz,

fBNP_200	J. K. Rowling - Harry Potter and the Chamber of Secrets	Aunt Petunia's masterpiece of a pudding , the mountain of cream and sugared violets, was floating up near the ceiling,	Mistrovské dílo tety Petunie, její pudink, celá ta hora šlehačky a cukrových fialek, se vznášelo málem u stropu,
fBNP_201	Michael Ondaatje - The English Patient	Half dreaming, he entered the maze of a cylinder alongside the picric acid and the gaine and the condensers until he reached the fuze deep within the main body,	V polospánku se vnořil do labyrintu těla bomby s kyselinou pikrovou, rozněcovačem a spínači, až dospěl k zapalovači hluboko v hlavní části bomby,
fBNP_202	Anne Rivers Siddons - Hill towns	How lovely it would be to have a bath and sink into that tall Viking ship of a bed .	Jak úžasné bude vykoupat se a pak se ponořit do té vysoké postele, která připomínala loď Vikingů,
fBNP_203	John Irving - A Widow for One Year	'If she thinks she's got a rat's ass of a chance to get custody of Ruth, she's got another think coming!' Ted shouted,	"Jestli si myslí, že má jen co by se za nehet vešlo šance získat do péče Rút, tak ať se jde bodnout!" zařval Ted,
fBNP_204	William Styron - Sophie's Choice	Without being willing quite fully to admit it, I had begun to detest my charade of a job .	I když jsem nebyl ochoten si to sám plně připustit, začal jsem pociťovat ke své vydavatelské šarádě odpor,
fBNP_205	David Mitchell - Cloud Atlas	Cursed myself for this cul-de-sac of a lie , for clearly I was fit as a fiddle, alone, on foot, and with my valise and satchel,	Proklínal jsem se za tu lež, jíž jsem sám sebe zahnal do slepé uličky, protože bylo zcela zřejmé, že jsem fit jako rybička, že jsem sám, že jdu po svých a že nesu kuffík a aktovku,
fBNP_206	David Mitchell - Cloud Atlas	Syrupy florentine of a piece , but its drowsy flute is rather successful,	Florentsky přeslazená skladba, taková ta ospale letargická flétna v ní je ale docela působivá,
fBNP_207	Mark Twain - The Adventures of Tom Sawyer	But there war n't any other place as handy after that fool of a job .	Ale po té hlouposti, co jsme provedli, jsme neměli moc na vybranou,
fBNP_208	William Styron - Sophie's Choice	"I hate this type of — and here I thought she used a lovely gem of a phrase —“unearned unhappiness!”	"Nenávidím tenhle typ"- a mě napadlo, jakého skutečně případného výrazu užila -"neprotržného a nezaslouženého pocitu neštěstí!"
fBNP_209	John Grisham - The Testament	But you and the other legal eagles will attack the will, and you 'll create this huge mess of a lawsuit that quickly gets in the tabloids because there's eleven billion at stake,	Ale vy s těmi ostatními právníckými orly napadnete závět' a připravíte obrovské zmátečné soudní jednání, které se rychle dostane do novin a časopisů, protože jde o jedenáct miliard,
fBNP_210	John Grisham - Client	They were going through this nightmare of a divorce , he was chasing other women and had girlfriends all over town, they even caught him with a cute little nurse at the hospital, but the divorce was a horrible nightmare and Reggie got to where she could n't handle it,	Prožívali tehdy peklo rozvodu, její manžel se honil za jinými ženskými a milenky měl po celém městě, dokonce ho jednou přistihla s roztomilou ošetrovatelkou v nemocnici, Rozvod byl hrůza, Reggie to nakonec nezvládla,
fBNP_211	John Kennedy Toole - A Confederacy of Dunces	"A sibyl of a medieval nun .	"Věštkyně, středověká řeholnice,
fBNP_212	John Kennedy Toole - A Confederacy of Dunces	From the austerity and tranquility of her medieval world, the penetrating gaze of this legendary Sybil of a holy nun would exorcise the horrors which materialize before our eyes in the name of television,	Pronikavý pohled této svaté jeptišky s pověstí legendární Sibyl, pohled vržený z přísné kázně a poklidu jejího středověkého světa, by zapudil horory, zhmotňující se před našima očima jménem televize,
fBNP_213	John Steinbeck - The Grapes of Wrath	"They's a big son-of-a-bitch of a peach orchard I worked in,	"Já ti něco povím," řekl klidně, "já jsem dělal na jedný broskvový plantáži, velká jako hrom,
fBNP_214	Alice Munro - Runaway	When you came in I thought that must've been a whale of a sad play .	Když jsi přišla, tak jsem si pomyslela, že to musela být ukrutně smutná hra,
fBNP_215	Vladimir Nabokov- Lolita	Then (while I stood waiting for her) she pulled out the slow snake of a brilliant belt and tried it on,	Nato ( zatímco jsem stál a čekal na ni ) vytáhla jako váhavého hada půvabný pásek a vyzkoušela si ho,

fBNP_216	Vladimir Nabokov- Lolita	We traveled very leisurely, having more than a week to reach Wace, Continental Divide, where she passionately desired to see the Ceremonial Dances marking the seasonal opening of Magic Cave, and at least three weeks to reach Elphinstone, gem of a western State where she yearned to climb Red Rock from which a mature screen star had recently jumped to her death after a drunken row with her gigolo,	Cestovali jsme klidně, bez chvatu. Zbýval nám ještě víc než týden ke kontinentálnímu rozhraní ve Wace, kde chtěla za každou cenu vidět Obřadní tance předznamenávající zahájení sezóny v Kouzelné jeskyni, a nejméně tři týdny na cestu do Elphinstonu, klenotu mezi městy na Západě, kde toužila vyšplhat na Červenou skálu, z níž nedávno skočila jedna odrostlá hvězda stříbrného plátna po opilecké hádce se svým žigolem,
fBNP_217	Louis de Bernières - Captain Corelli's Mandolin	On July 25th, King Victor Emmanuel had imprisoned his improbable cockerel of a prime minister and appointed the venerable Marshal Badoglio in his place, the same who had opposed all plans to invade Greece, and, despite being Chief-of-Staff, had not been informed of it even when it had already occurred,	Pěťadvacátého července nechal král Viktor Emanuel uvěznit toho svérázného kohouta a zároveň ministerského předsedu Benita Mussoliniho a na jeho místo jmenoval ctihodného maršála Badogliu, stejného člověka, který se stavěl proti všem plánům na napadení Řecka a který o invazi tamtéž - ačkoliv byl náčelníkem generálního štábu - nebyl informován, ani když byla v plném proudu,
fBNP_218	John Kennedy Toole - A Confederacy of Dunces	"I am certainly not going to sit up in that deathtrap of a front seat for highway travel,	"Přece se neposadím na notoricky známé sedadlo smrti,
fBNP_219	Angela Carter - The Bloody Chamber	Chilled through, he pressed the latch of the gate and saw, with a pang, how, on the withered ghost of a tangle of thorns, there clung, still, the faded rag of a white rose,	Celý promrzlý stiskl kliku u brány a s bolestným bodnutím spatřil, jak na zaschlém zbytku trnité změti dosud lpí povadlý cár bílé růže,