

Charles University

Faculty of Education

Department of English Language and Literature

BACHELOR THESIS

**Sweet Dreams: a translation and stylistic analysis of Charles  
Johnson's short story**

Sweet Dreams: překlad a stylistická analýza povídky Charlese  
Johnsona

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Branch of Study: English Language Oriented at Education –  
Czech Language Oriented at Education

## **DECLARATION**

I hereby declare that this bachelor thesis, titled "Sweet Dreams: a translation and stylistic analysis of Charles Johnson's short story" is the result of my own work and that all the used sources have been cited properly.

Prague, 16<sup>th</sup> April 2020

I would like to express gratitude towards Mgr. Jakub Ženíšek, Ph.D., especially for giving me the opportunity to translate such an extraordinary piece of literature and supervising this process, and to PhDr. Ladislav Janovec, Ph.D. and prof. PhDr. Tomáš Kubíček, Ph.D. for providing me with tips for literature regarding second-person narration. I should also thank my friends and family, who were forced to spend time listening to me ranting about how much fun I am having with writing this paper and spouting random trivia about linguistics and literary theory, which they, as was painfully obvious, did not enjoy. Finally, this thesis was written during the time of the pandemic of COVID-19 and for most of the time, the libraries were closed. This led to Kramerius, a digital library, to open up for university students; this simple action boosted the output of my thesis at least three-fold. I am grateful for this decision of *Národní knihovna ČR* and *DILIA* as well.

## **ABSTRAKT**

Bakalářská práce je koncipována do dvou částí. Část první jest praktickou a obsahuje paralelní překlad povídky *Sweet Dreams* amerického spisovatele Charlese R. Johnsona. Druhá, teoretická část si dává za cíl osvětlit dílčí problémy, které vyvstaly při procesu překládání, obzvláště pak se soustřeďuje na úvod a analýzu tzv. du-formy – narace z druhé osoby (nejenom) jednotného čísla, z velké části z per Moniky Fludernikové a Briana Richardsona. I přestože je této části věnována samostatná kapitola, její vliv se projikuje i jinde, obzvláště na rovině morfologické, vzhledem k výraznosti rozdílů mezi jazykem výchozím (angličtina) a jazykem cílovým (čeština). Práce se dále zabývá například postupy u překladu frazémů a analýzy mluveného administrativního stylu, jehož užívá jedna z postav v povídce. Zdroji v této práci jsou primárně mluvnice české i anglické, stylistiky, translatologické publikace, vědecké články výše zmíněných vědců a reakce na ně. Dalšími zdroji, ač jen ukázkovými, jsou internetové články, ve kterých se projevuje zrovna diskutovaný jev.

## **KLÍČOVÁ SLOVA**

du-forma, adresát, postmodernismus, Charles Johnson, překlad

## **ABSTRACT**

This bachelor thesis consists of two parts. First part is practical and features an original translation of *Sweet Dreams*, a short story by American writer Charles R. Johnson. Second, theoretical part aims to explain some of the issues encountered while translating as well as justify their solution. One of the major sections is devoted to the introduction and analysis of the phenomenon of the second-person narration, based mostly on theories devised by Monika Fludernik and Brian Richardson. Even though this is devoted to its own chapter, the influence is projected in other places too, especially in the morphological plane due to the significant differences between the original (English) and target (Czech) languages. The thesis also focuses on the methods of translating phrasemes and the analysis of spoken administrative style, which is employed by one of the characters in the story. The sources for this thesis are mostly consisting of Czech and English grammars, books on stylistics and translatology, articles of aforementioned theoreticians and reactions to those. Among other sources, albeit only exemplary ones, are various articles, where currently discussed phenomena are featured.

## **KEYWORDS**

second-person narration, narratee, postmodernism, Charles Johnson, translation

# Table of Contents

INTRODUCTION.....	8
PRACTICAL PART .....	10
THEORETICAL PART .....	26
INTRODUCTION TO THE THEORETICAL PART .....	27
<b>1 MORPHOLOGY.....</b>	<b>27</b>
1.1 Tenses and aspect .....	27
1.2 Pronouns and honorifics .....	28
1.3 Gender-specific conjugation .....	31
1.4 Declination of “datum” .....	33
<b>2 LEXIS .....</b>	<b>36</b>
2.1 Appellativisation .....	36
2.2 Proper names .....	37
2.3 Equivalence and the lack of thereof.....	38
2.3.1 Nonce words .....	40
2.4 Phraseology.....	41
<b>3 SYNTAX.....</b>	<b>45</b>
3.1 Direct and Indirect Speech .....	45
3.2 Word Order .....	46
<b>4 STYLISTICS .....</b>	<b>48</b>
4.1 Intertextuality and the reader.....	48
4.2 Time.....	49

<b>4.3</b>	<b>Second-person narration .....</b>	<b>50</b>
4.3.1	The traditional view .....	50
4.3.2	Brian Richardson's typology.....	51
4.3.3	Monika Fludernik's "communicative circuit" .....	54
4.3.4	The metalepsis.....	55
4.3.5	Naturalisation.....	56
4.3.6	Second person in Czech literature and translation.....	57
<b>4.4</b>	<b>Administrative style.....</b>	<b>58</b>
4.4.1	Normalisation and explicitness .....	58
4.4.2	Nominalisation and multiverbation .....	59
<b>CONCLUSION .....</b>		<b>62</b>
<b>REFERENCES .....</b>		<b>64</b>

## Introduction

The aim of this thesis is to present an original translation of a story *Sweet Dreams* by Charles Richard Johnson. The text itself comes from story book *Dr. King's Refrigerator: And Other Bedtime Stories* from 2005. Out of the 10 stories featured in the book, *Sweet Dreams* was chosen for a variety of reasons but most of all, it was the very unusual element of second-person narrative. This technique is scarcely featured among literature and has been overlooked by most traditional narratologists. Only in recent years does the problematic receive deeper theoretical background in comparison to its narrative "siblings" – first and third-person narration. This background is very well versed by Evgenia Iliopoulou's *Because of You: Understanding Second-Person Storytelling*. This thesis deals with only the introduction to the problematics, which is versed by two of the first theoreticians who acknowledge its prominence in the field of narratology, and their work: Brian Richardson's *The Poetics and Politics of Second Person Narrative* and *Unnatural Voices: Extreme Narration in Modern and Contemporary Fiction*; and Monika Fludernik's theses on the topic, mainly *Narrative "You" As Addressee And/Or Protagonist*. The thesis aims to explain their typologies of the narrative style. The key term will be the **narratee** – the person the story is narrated to, and often the protagonist as well.

The first part of this text is purely practical. It features the original text of the story with its Czech translation parallelly. Every row is numbered so as to make it easy to make a reference to it in the theoretical part, which is then used to supply the argument with context.

The theoretical part concentrates primarily on the aforementioned second-person narration. While this means there is a section devoted purely to the phenomenon, its influence is spread through other chapters as well, especially morphological given to the fact that in contrast with English, Czech language has



very rich verbal inflection which tends to express grammatical gender in its word-form. The usage of *you* in English second-person narration is often very ambiguous as far as the gender is concerned. In other sections, the text focuses on fragmental issues encountered while translating, which mostly stem either from the principal differences between the languages, such as the word order, the usage of honorifics or phraseology, or from issues that are common to both of them. Those would be the appellativisation, time, or the quite special element: the spoken administrative style.

The source literature for this thesis consists mostly of aforementioned articles, translatology books, English grammars by Dušková and Quirk, Czech *Mluvnice Češtiny 1, 2 and 3*, stylistics books by Čechová and Hoffmannová, bachelor theses by fellow colleagues and a variety of articles featuring currently discussed phenomena.

## **The author and the work**

Charles Richard Johnson is among other a novelist, essayist, literary scholar, philosopher and a professor of English at the University of Washington in Seattle. In his work, both fictional and non-fictional, he addresses issues of culture and racial identity. Apart from *Dr. King's Refrigerator: And Other Bedtime Stories*, his bibliography features other short story collections, such as *The Sorcerer's Apprentice* (1986) or novels, such as *Oxherding Tale* (1982) and *Middle Passage* (1990), which won the 1990 U.S. National Book Award for Fiction. From non-fiction books, it is *Turning the Wheel: Essays on Buddhism and Writing* (2003) or *Being and Race: Black Writing Since 1970* (1988).

# **PRACTICAL PART**

**Translation of the short story *Sweet Dreams* by Charles Johnson**

## *Sweet Dreams*

"PLEASE, COME IN. Sit down," he says. "I'm sorry I had to keep you waiting."

5 You cautiously enter the Auditor's tiny office, holding in your right hand the certified letter you received yesterday, the one that says "Department of Dream Revenue" in the upper-left-hand corner and, below  
10 that, the alarming words "Official Business." The letter had knocked you to your knees. It has been burning in your hand and giving you a headache and upsetting your stomach all day  
15 long. So it's almost a relief to finally be here, on the twentieth floor of a gray government building on First Avenue—almost as if you have been a fugitive from the law, running and  
20 hiding, and looking nervously over your shoulder. In fact, the letter said you *would* face prosecution if you didn't travel to downtown Seattle and  
25 take care of this business immediately. But now the anxiety is over.

## *Sladké sny*

„POJĎTE DÁL. Posad'te se,“ řekl. „Promiňte, že jsem vás nechal tak dlouho čekat.“

Opatrně vstupuješ do auditorovy maličké kanceláře. V ruce držíš ověřený dopis, jenž ti včera přišel a jenž je v levém horním rohu nadepsán slovy „Oddělení příjmů ze snů“ a pod nimi hrozivě vypadající nápis „Úřední záležitost“. Toto psaní tě zcela zničilo. Pálí tě v prstech, po celý den ti způsobuje bolehavy a střevní potíže, takže tě vlastně téměř těší, že už jsi konečně zde, ve dvacátém patře šedé úřední budovy na First Avenue; skoro to působí, že jsi trestanec na útěku před spravedlností a na každém kroku se opatrně ohlížíš přes rameno. Dopis ti ale dal jasně najevo, že budeš čelit následkům, pokud se nedostavíš do centra Seattlu a celou tuto záležitost bezodkladně nevyřešíš. Teď už jsi ale zde a všechno to z tebe opadlo.

You are there to pay your dream tax.

Chystáš se zaplatit svou daň ze snů.

30 As administrative offices go, this one is hardly more than a cubicle. The furniture is identical to every other bureaucratic compartment in the building so that no government  
35 worker feels that he or she has been issued more or less than his or her coworkers. There is a cluttered desk, a wastebasket on top of which sits a cross-cut paper shredder, a small table  
40 containing a Muratec fax machine and a Xerox copier. At the rear of the room, a four-drawer filing cabinet is pushed against the wall. Resting on this is a small Dream Meter just like the one the  
45 government attached to your bed and *everyone's* bed many years ago—a little black box roughly the size of a cellphone, with an LCD that digitally reads out the number of dreams you  
50 have on any given night, their duration, category, and the fee assigned for each one.

Místnost, do které vstupuješ, je v rámci kancelářských prostor rozlohou spíše na úrovni kóje, nábytkem se nijak neodlišuje od jiných oddělených prostor v budově, aby neměl žádný z úředníků pocit, že má k dispozici více či méně zdrojů než jeho kolegové. Vedle stolu plného věcí je zde odpadkový koš s přidělanou skartovačkou, malý stolek, na němž sedí Muratec fax a xerox. Vzadu v místnosti stojí u zdi čtyřšuplíkový sekretář, na němž leží malý somnimetr, přesně takový, jaký tobě a všem ostatním na postel před mnoha lety přimontovala vláda: malá černá krabička o velikosti mobilního telefonu, která udává počet snů, jež jedinec za noc má, jejich délku, zařazení do skupiny a poplatek za ně.

Not being a very technical  
55 person, you're not sure exactly how the  
Dream Meter works, but you do know  
there is a hefty fine for tampering with  
it—greater than for tampering with a  
smoke detector in an airplane's toilet—  
60 and somehow the Dream Meter works  
in conjunction with the microscopic  
implant your doctor inserted in your  
neck through a hypodermic needle,  
using the same process by which stray  
65 dogs are given their own bar code for  
identification at the city's animal  
shelter. To the left of the cabinet, on  
which sits the Dream Meter, is a  
calendar turned to today's October  
70 twenty first-century-date.

"Can I get you anything?" the  
Auditor asks. "Coffee? Tea?" When  
you tell him that no, you're fine, he sits  
back in his chair, which creaks a little.  
75 He is a pale young man; his color is that  
of plaster, perhaps because he sits all  
day in this windowless cubicle. You  
place his age at thirty. Thirty-five.

Vzhledem k tomu, že nejsi  
technický typ, úplně nerozumíš, jak  
sommimetr funguje, co ale víš, je, že  
jakákoliv manipulace s ním může  
vyústit v tučnou pokutu – o mnoho  
vyšší než při manipulaci s detektorem  
kouře na toaletách v letadle – a že  
nějakým způsobem spolupracuje s  
miniaturním podkožním čipem, jenž ti  
doktor implantoval stejným  
způsobem, jakým jsou čipováni toulaví  
psi pro identifikaci v městských  
útulcích. Nalevo od skříňky se  
sommimetrem visí kalendář otočený na  
dnešní říjnové datum v jednadvacátém  
století.

„Mohu vám něco nabídnout?  
Kávu nebo čaj?“ zeptá se auditor. Když  
mu odpovíš, že ne, že si nic nedáš,  
usadí se do svého mírně rozvrzaného  
křesla. Je to takový pobledlý mladý  
muž, barvou pleti připomíná stěnu,  
což prisuzuješ tomu, že celé dny  
sedává v této malé kóji bez oken.  
Odhaduješ jeho věk na třicet, možná  
třicet pět.

80 He has blond hair, perfect teeth,  
and wears a pinstriped shirt with the  
sleeves rolled up to his elbows. All in  
all, he seems anonymous, like the five  
hundred other bureaucrats in cubicles  
85 just like this one—like functionaries in  
Terry Gilliam's movie Brazil—but  
your Auditor has tried his best to  
personalize and give a bit of panache to  
both his office and himself. He wears a  
90 brightly colored Jerry Garcia tie. On his  
desk where your dream file wings  
open, he has a banker's lamp with a  
green glass shade on a solid brass base.  
And he wears a ring watch on his right  
95 index finger. A hit of ostentatious style,  
you think. Something that speaks to his  
having a smidgen of imagination,  
maybe even an adventurous, eccentric  
spirit beneath the way the State has  
100 swallowed his individuality.

Je blondatý, má krásně bílé  
zuby a na sobě košili s jehlovým  
proužkem a rukávy vyhrnutými až  
k loktům. Celkově působí anonymně,  
stejně jako těch dalších pět set  
úředníků v okolních boxech, jako je  
tento. Připomíná ti to film Brazil od  
Terryho Gilliana. Tvůj auditor se však  
velmi snažil, aby, jak sám sebe, tak  
svou kancelář, přizpůsobil a dal  
obojímu trochu šmrnc, o čemž jistě  
vypovídá mimo jiné barevná kravata  
od Jerryho Garcii. Na jeho stole, kde  
leží otevřena tvá složka, stojí  
bankéřská lampička, taková ta se  
zeleným skleněným stínítkem na  
měděném stojánku. Taky má na  
pravém ukazováčku prstenové  
hodinky, což ti sice přijde trochu  
okázalé, ale zároveň to jistě vypovídá o  
tom, že má alespoň smítko  
představivosti, možná má dokonce  
dobrodružnou, výstřední povahu,  
kterou z něj Stát ještě nestihl vysát.

Right then you decide your Auditor is someone like you, person who is just trying to do his job and, who knows, maybe he really understands your problem and wants to help you.

“Is this your first audit?” he asks.

You tell him that yes, it is.

“Well, don’t worry,” he says. “I’ll try to make this as painless as possible for you. Have you been read your rights as a taxpayer?”

You nod your head, yes. His assistant in the outer office did that.

“And,” he asks, “did she inform you that if you fail to make a full payment today—or make arrangements to pay in installments—that we can take your paycheck, your bank account, your car, or your house? Did she explain that?”

A v tu chvíli si uvědomíš, že tvůj auditor je dost možná někdo jako ty, člověk, který se pouze snaží dělat svou práci a kdo ví, možná doopravdy chápe tvůj problém a chce ti pomoci.

„Je toto váš první audit?“ zeptá se.

Odpovíš, že ano, je.

„No, tak se nebojte,“ říká.

„Pokusím se to pro vás udělat tak bezbolestně, jak to jen půjde. Byla vám jakožto poplatníkovi vysvětlena vaše práva?“

Přikývneš, byla. Jeho sekretářka před kanceláří se o to postarala.

„A,“ dodává, „informovala vás o tom, že nebudete-li schopni zaplatit dnes, případně si zařídit splátkový kalendář, můžeme si vzít vaši výplatu, bankovní účet, auto či dům? I toto vám vysvětlila?“

For a moment your heart tightens in your chest. You feel the sudden desire to stand and run screaming out of this airless room, but  
130 instead you bite down on your lower lip and bob your head up and down.

The Auditor says, "Good. Don't be nervous. You're doing fine. And I assure you, everything we say here is  
135 confidential." He peers down at the paperwork on his desk. Slowly, his smile begins to fade. "Our records show a discrepancy in the amount of dream tax that you paid last year. You  
140 declared on form ten-sixty that you enjoyed the experience of three hundred and sixty-five dreams during the previous tax period. But your Dream Meter recorded five hundred  
145 and seventy-five dreams during that time. Dreams, I regret to say, for which you did not pay. Do you have an explanation?"

Na okamžik se ti sevře hrdlo. Máš sto chutí vstát a utéct pryč z této dusivé místnosti, ale ovládneš se a místo toho jen poslušně pokývneš na souhlas.

„Výborně, nebuďte nervózní, vedete si dobře. A ujišťuji vás, že tato naše konverzace je zcela důvěrná,“ podotkne auditor, pak ale shlédne dolů na papíry na svém stole a úsměv se mu ze rtů pomalu vytrácí. „Dle našich záznamů je zde rozpor stran toho, kolik jste zaplatil na daních ze snů minulý rok. Na formuláři deset šedesát jste vykázal, že jste měl to potěšení si užít tři sta šedesát pět snů za poslední daňové období. Váš somnimetr však za tu dobu naměřil pět set sedmdesát pět snů. Sny, za které jste, bohužel, nezaplatil. Máte pro to nějaké vysvětlení?“



150 Now the room has begun to blur  
and shimmer like something seen  
through a haze of heat. You feel  
perspiration starting at your temples,  
and you tug on your shirt collar,  
155 knowing the Auditor is right. You tell  
him you love to dream. One of your  
greatest pleasures is the faint afterglow  
of a good dream once it's over, the  
lingering, mysterious images as wispy  
160 and ethereal as smoke, which you try  
to hang on to for the rest of the day,  
tasting them like the memory of a  
delicious meal, or a secret you can't  
share with anyone else. You tell him  
165 you enjoy taking a nap in the late  
afternoon, a siesta like they do in  
Spain, and that's why your Dream  
Meter reading is so high. You thought  
only dreams at bedtime counted. You  
170 didn't know naps in the daytime  
counted too.

Pojednou se místnost začne  
vlnit, jako by se před ní vznášel oblak  
teplého vzduchu. Cítíš, jak ti po čele  
začíná stékat pot a zatáhneš si za límec,  
víš, že auditor má pravdu. Říkáš mu,  
že miluješ snění. Jedna z největších  
slastí na světě je ten pocit, kdy dobrý  
sen po probuzení pomaličku doznívá a  
pak ty nepolapitelné záhadné obrázky,  
tak nejasné a rozplývající se jako pára  
nad hrncem, na které se snažíš myslet  
po celý zbytek dne, ke kterým se vracíš  
jako ke vzpomínkám na dobré jídlo,  
nebo na tajemství, které s nikým  
nesmíš sdílet. Dodáváš, že si rád  
odpoledne dáváš šlofíka neboli  
siestu, jak tomu říkají ve Španělsku, a  
proto je tedy hodnota na somnometru  
tak vysoká. Myslel sis totiž, že se  
počítají pouze sny v noci, nevěděls, že  
siesty také.

“They do—and so do  
daydreams.” he says. “You neglected  
175 to declare one hundred and eighty  
dreams experienced during naps. This  
is a *serious* offense. Ignorance is no  
excuse for breaking the law. By my  
computation, you owe the Department  
180 of Dream Revenue ninety-one  
thousand, six hundred and forty-five  
dollars and fourteen cents.”

*That much?* you say.

“Yes, I’m afraid so,” he says.  
185 “The amount of your dreams places  
you in a thirty-three percent tax  
bracket.” From his desk he lifts a sheet  
of paper that details your dream  
underpayments and a long column of  
190 dates. “Do you see this?” he says.  
“Your actual underpayment comes to  
fifty thousand dollars. But we charged  
you a penalty because, according to  
our records, you did not estimate the  
195 dreams intended to have and pay the  
correct amount of tax due. You did not  
file for an extension.

„Jistěže počítají, a stejně tak  
zasnění přes den.“ Odpovídá auditor.  
„Zanedbal jste přiznání sto osmdesáti  
takovýchto snů při odpoledním  
pospávání. To je vážný přestupek.  
Neznalost neomlouvá skutečnost, že  
jste porušil zákon. Podle mých výpočtů  
dlužíte Oddělení příjmů ze snů  
devadesát jeden tisíc šest set čtyřicet  
pět dolarů a čtrnáct centů.“

*Tolik?* vyhrkneš.

„Obávám se, že ano,“  
odpověděl. „Množství vašich snů vás  
řadí do třiatřicetiprocentní daňové  
skupiny.“ Ze svého stolu sebral list  
papíru, na kterém jsou detailně  
sepsány tvé nedoplatky a také dlouhý  
sloupec dní. „Podívejte“ říká, „ve  
skutečnosti jsou vaše nedoplatky  
padesát tisíc dolarů. Ale vzhledem  
k tomu, že jste špatně odhadl daňovou  
hodnotu svých snů, zaplatil jste tedy  
málo a ani jste si nepodal žádost o  
nástavbu, udělili jsme vám pokutu.

Furthermore, that payment is  
200 now two years late. So we had to  
charge you interest. I must say that a  
few of your dreams were very lavish  
and long running. They were in  
Technicolor. Some of them were better  
205 than the movies at Blockbuster. You *do*  
have a vivid imagination. And you  
should be thankful for that. Did you  
know that in a few Native American  
cultures, dreams are seen as an  
210 extension of waking consciousness,  
that a dreamer considers his visions  
when he's sleeping to be as much a part  
of his history as the things he  
experiences when he's awake?"

215 No, you say. You weren't aware  
of that.

"You know," he says. "I  
especially enjoyed that dream of yours  
where you find yourself shipwrecked  
220 on an island in the South Pacific, with  
no one there but you and a whole tribe  
of beautiful women who play a game  
of tossing a golden ball back and forth  
to each other.

225

Navíc, tato platba je již dva roky  
stará, takže jsme vám museli přičíst  
úroky. Musím říct, že některé z vašich  
snů byly velmi bohaté a dlouhé,  
v Technicoloru. Některé byly dokonce  
lepší než filmy z půjčoven. Doopravdy  
máte bujnou fantazii, máte na co být  
pyšný. Víte, že v některých  
indiánských kulturách jsou sny  
chápány jako nástavba vědomí? Že  
místní lidé chápou sny jako součást své  
životní zkušenosti stejně tak, jako vše,  
co prožijí, když jsou vzhůru?

Ne, odpovídáš. To ti nebylo  
známo.

„Víte,“ naváže auditor,  
„doopravdy jsem si užil ten váš sen,  
kde jste ztroskotal na ostrově v Jižním  
Pacifiku a v okolí nebyl nikdo kromě  
vás a kmene nádherných žen, které si  
házely zlatým míčem.

I've been thinking about that.  
Do you suppose the ship that goes  
down, the one you escaped from,  
230 symbolizes your job? But I can't figure  
out—in terms of Freud, Reich, or  
Maslow—what that damned golden  
ball means.”

You tell him you don't know  
235 what it means either. But the night you  
had that dream, just before you went to  
bed, you were reading Homer's  
*Odyssey*, the part where Odysseus  
meets Nausicaä and sojourns among  
240 the Phaeacians.

“Oh, *that* explains it then.” With  
his fingers the Auditor makes a steeple  
as he leans forward, nodding. “That  
one dream cost you five hundred  
245 dollars. You should be more careful  
about what you read at bedtime. Well,  
let's get back to business. We have all  
your dreams recorded.

Hodně jsem o tom přemýšlel.  
Myslíte, že ta potopivší se loď, ze které  
jste unikl, má symbolizovat vaši práci?  
Nějak na to nemůžu přijít, Freud, Reich  
ani Maslow mi nenabízí odpověď na  
to, co by mohl znamenat ten zlatý míč.”

Říkáš mu, že také nevíš, co  
znamená, ale tu noc, kdy se ti zdál  
tento sen, jsi četl Homérovu *Odysseiu*,  
tu část, kde Odysseus potkal Nausikau  
a pobývá mezi Faiéky.

„No jistě, to bude ono.“ Auditor  
spojí prsty ve věž, nakloní se dopředu  
a pokývá: „Tento sen vás stál pět set  
dolarů. Měl byste být opatrnější  
s výběrem literatury před spaním. No,  
vraťme se zpátky. Vaše sny máme  
nahrány.

250 I've reviewed each one, of course. Recurrent dreams—like the one where you marry your high school's homecoming queen—*those* must be taxed at twice the rate of  
255 regular dreams. Nightmares, like the one where your mother-in-law comes to live with you and your wife forever, or the one where you are giving a presentation to your company's board  
260 of directors and discover you are naked, are taxed three times higher. And it shows here that you had sixty-seven undeclared wet dreams, which—as you know—place you in a  
265 higher tax bracket. Does all this make sense to you? Do you wish to contest anything I've said?"

No, you say, you won't argue. You *did* do all that dreaming. But you  
270 tell him you can't afford to pay that amount. That it will devastate your savings, maybe drive you into the poorhouse. You will have to borrow money from friends. Take out a second  
275 mortgage on your home...

Samozřejmě jsem je všechny zhlédl, včetně těch opakujících se snů, jako ten, kde si berete za ženu královnu plesu. Ty jsou zpoplatněny dvojnásobnou taxou oproti normálním snům. Noční můry, jako ta, kde vaše tchyně přijede na návštěvu a zůstává bydlet natrvalo nebo ta, kde přednášíte před vedením firmy a zjistíte, že jste nahý, jsou zpoplatněny trojnásobně. A podle záznamů jste měl šedesát sedm nepřiznaných polucí, které, jak jistě víte, vás umisťují do vyšší daňové třídy. Rozumíte tomu? Chtěl byste něco z toho uvést na pravou míru?"

Ne, říkáš, nebudeš se hádat. Všechno, co tu zaznělo, je pravda. Ale říkáš mu, že si nemůžeš dovolit zaplatit tolik. Že by to zničilo všechny tvoje úspory, možná i vyhnalo do chudobince. Budeš si muset půjčit peníze od přátel, uzavřít druhou hypotéku na dům...

The eyes of your Auditor soften  
for a second when he hears that. He sits  
280 back in his chair again, folding his  
hands, and sighs. "I know, I know.  
Those who dream more always pay  
more. I wish to God I could help. All I  
can do, in my official capacity, is  
285 explain the situation to you."

Please, you say. How did all this  
come about?

He says. "Oh, that's easy to  
answer. The Dream Tax started early in  
290 this century. In Seattle voters were  
presented with a ballot measure that  
would cut vehicle license fees to thirty  
dollars and require public votes on all  
state and local tax and fee increases.  
295 The initiative failed, but passed a  
decade later in its entirety. And not just  
in Seattle.

Auditorův výraz na chvíli zjhl,  
když toto vyslechl. Opřel se zpět do  
svého křesla a skládaje ruce si  
povzdechl: „Já vím, já vím, kdo hodně  
snívá, špatně se mívá. Moc bych si vám  
přál pomoci. Ale ze své pozice vás  
pouze mohu seznámit s vaší situací.“

*Prosím, říkáš. Jak vůbec*  
k tomuto všemu došlo?

„No, to je prosté: daň ze snů se  
začala vybírat na začátku tohoto  
století. Obyvatelé Seattlu měli hlasovat  
o snížení poplatků za řidičský průkaz  
na třicet dolarů a obecně o tom, zda by  
se mělo veřejně hlasovat o všech,  
státních i místních, daňových i  
poplatkových navýšení. Ten návrh  
byl původně zamítnut, ale o deset let  
později prošel zcela bez úprav. A nejen  
v Seattlu.

It passed all over the country  
300 and exacerbated a revenue crisis that  
had been worsening every year since  
September eleven, two thousand one,  
what with the collapse of the high-tech  
industry, a deepening recession, the  
305 bailout of the airlines, the rebuilding of  
New York, and an open-ended global  
campaign against terrorism. A new  
source of revenue was needed to fund  
all kinds of domestic projects,  
310 homeland security, and public  
works—highway maintenance, public  
health programs, day care centers, and  
so forth.

“We had to start thinking  
315 outside the box, as they used to say. To  
find a way to tax intangibles like  
thought itself. There, you see, was a  
vast, unexploited realm for  
underwriting public works and  
320 salvaging the national treasury—  
dreams, subjective phenomenon, and  
the immaterial products of the soul.

Byl přijat na spoustě míst ve  
Státech a zhoršil tím krizi výnosů z  
daní, ke které postupně docházelo od  
jedenáctého září dva tisíce jedna jdoucí  
ruku v ruce s rozpadem high-tech  
průmyslu, prohlubujícími se recesemi,  
sanacemi leteckého průmyslu,  
přestavbou New Yorku a otevřenou  
globální kampaní proti terorismu. Bylo  
potřeba sehnat nový zdroj příjmů, aby  
zafinancoval vnitrostátní projekty,  
bezpečnostní složky a veřejné služby  
jakými jsou údržba dálnic, aktivity  
veřejného zdravotnictví, jesle a  
podobně.

Museli jsme vybočit ze zajetých  
kolejí, jak se tak říkávalo: najít způsob,  
jak zdanit nehmotné statky, jako je  
právě třeba myšlenka. Víte, tady se  
rozkládala zcela nevyužitá oblast k  
upsání veřejných prací a uchovávání  
národních cenností – snů,  
subjektivních zážitků a nehmotných  
výplodů duše.

The bureaucrat who dreamed it  
325 up remains nameless to this day, and  
he was, of course, taxed for his stroke  
of brilliance. But that was the  
beginning. As the old saying goes,  
necessity is the mother of invention.  
330 Once the need was clear, the Dream  
Tax, and all the technology to support  
it, were rushed into place in a matter of  
months.”

The Auditor pauses to reach  
335 into his desk drawer and remove a  
receipt book. “Now, will you be paying  
by check or in cash?”

A check, you say, wearily. In  
fact, you already have it written out,  
340 and hand it over to the Auditor, asking  
him if he can perhaps work with you a  
little on the payment by waiting a day  
or two before the Department of  
Dream Revenue cashes it.

345 “Yes.” he says, smiling. “That’s  
the least we can do. After all, we are  
here to be helpful.”

Úředník, který s touto  
myšlenkou přišel, zůstává dodnes  
bezejmenný a jeho geniální nápad mu  
byl samozřejmě příslušně naučtován.  
Ale to byl pouze začátek. Jak říká jedno  
staré přísloví, nouze láme železo.  
Jakmile bylo zadání jasné, daň ze snů a  
všechny technologie, které jsou k  
jejímu výběru potřeba, byly urychleně  
zadány a jejich vývoj a uvedení do  
praxe byly otázkou měsíců.“

Auditor se náhle zastaví, sáhne  
do šuplíku ve stole a vyndá z něj  
stvrzenku. „Tak, budete platit šekem  
nebo hotově? “

Šekem, říkáš rezignovaně.  
Vlastně už jsi ho vypsal a předáváš ho  
auditorovi. Ptáš se, jestli by s tebou  
nemohl mít trpělivost ohledně splátky  
alespoň do té míry, že domluví  
s oddělením snových příjmů, aby pár  
dní počkali, než si jej nechají proplatit.

„Ale jistě,“ usměje se, „to je to  
nejmenší. Přeci jen, jsme tu od toho,  
abychom byli nápomocni.“



Just then the room seems to tilt,  
350 leaning to the left like a ship on  
tempestuous waves. You squeeze the  
bridge of your nose with two fingers to  
steady yourself until this spell of  
dizziness passes. Then you turn to  
355 leave, but stop suddenly in the  
doorway because there is one final  
question you need to ask.

Does he, the Auditor. *dream?*

“Me?” he says, touching his  
360 chest with two fingers. “Dream? Oh,  
no, I can’t afford it.” He looks at your  
check, smiles again, and slips it into the  
top drawer in his desk. “Everything  
seems to be in order, at least for now.  
365 You have a good day, sir. Thank you.  
And sweet dreams...”

V tu chvíli se místnost začne  
naklánět vlevo jako loď na bouřlivých  
vlnách. Přitlačíš si na můstek mezi  
očima, aby ses udržel na nohách,  
dokud tento stav nepřejde. Pak se  
otočíš, abys odešel, ale ve dveřích se  
zastavíš, protože ses ještě nezeptal na  
poslední otázku.

Sní *on*, auditor?

„Já?“ ptá se, dotýká se prsty  
své hrudi, „snít? To ne, to si nemohu  
dovolit.“ Podívá se na vybraný šek,  
znovu se usměje a vloží jej do horního  
šuplíku ve svém stole. „Vše se zdá být  
v pořádku, alespoň v tuto chvíli.  
Děkuji a přeji vám hezký den, pane. A  
sladké sny...”

# **THEORETICAL PART**

## **Analysis and commentary of the translation**

# Introduction to the Theoretical part

This part of the thesis shall focus on the analysis of the original text, explanation of the phenomena occurring in it and the reasoning behind the steps taken when translating to Czech. Moreover, the focus shall also be put on quite an unconventional tool: the second-person narration. Using various sources, the phenomenon shall be explained and analysed in terms of the effects this has on the reader as well as formal – grammatical challenges encountered during the translation into Czech, especially with regards to conjugation.

## 1 MORPHOLOGY

### 1.1 Tenses and aspect

As Dušková points out in her *Mluvnice současné angličtiny na pozadí češtiny*<sup>1</sup>, the temporal systems of Czech and English are identical in the elemental distinction of past, present and future<sup>2</sup>, however, a closer look reveals significant contrast: While Czech basically features one tense for each of the temporal planes, which is then expanded on through the usage of **verbal aspect**<sup>3</sup>, the English temporal system features the opposition of *simple – progressive* and the *perfect* variants. Various combinations of these verb properties give together twelve various tenses (217).

In *Umění překlada*, Levý says this:

West European languages possess a richly diversified system of tenses, but Czech, with a less diversified tense system, has in addition the category of verbal aspect. Temporal sequences of

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<sup>1</sup> A comprehensive grammar of the English language based on Czech.

<sup>2</sup> Future tense being analytical verb form lacking its own inflectional variant.

<sup>3</sup> See footnote 13.

actions which in the original can be differentiated by six to eight verb tenses have to be collapsed into three tenses in Czech; the missing temporal semantic nuances are compensated for by means of aspectual prefixes or temporal adverbials.

(66–67)<sup>4</sup>

In other words, the diversity of tenses present in English can partially be compensated by the usage of the category of verbal aspect in Czech. Similar argument can be heard by Dagmar Knittlová in *K teorii i praxi překladu*. She warns against misinterpreting of the tenses and neglecting their compensation, she mentions for example the indirect speech where time (and person) shifting occurs (93).

In regard to this problematic, an interesting analysis has been done by Eva Zítková. In her thesis, she focuses on the correspondence between English and Czech with regards to translation of verbal aspect in her sample consisting of 306 verb forms from *Harry Potter and the Deathly Hollows* by J.K. Rowling, and the Czech translation by Pavel Medek. The results of her thesis show that while there is little correlation of aspect categories of both languages, much stronger one is between Czech aspect and the telicity of English verbs (Zítková)<sup>5</sup>.

## 1.2 Pronouns and honorifics

A very specific phenomenon regarding the usage of second-person narration is the usage of second-person address and conjugation. Monika Fludernik,

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<sup>4</sup> However, the direct quotation comes from English translation, *The Art of Translation*, by Patrick Corness: (50).

<sup>5</sup> The thesis is in English.

professor of English literature from Austria, wrote a series of articles where she focused on specifics of this type of narration. Her theoretic framework shall be looked at more thoroughly in its respective section but in one part she notes the fact that second-person fiction in fact does not necessarily condition the usage of second-person pronoun. What she suggests instead, is the usage of a **pronoun of address**. Her argument is that not all languages use second-person pronouns to address somebody, her example is German. There, *Sie* is an honorific used for addressing but at the same time, and arguably more commonly, a pronoun used for third person plural. This fact actually used to be relevant for Czech too as until the first half of the 20<sup>th</sup> century, Czech used honorifics of the same form called **onikání**<sup>6</sup>, and at the same time used **onkání**<sup>7</sup>, a form, which was used when speaking to children or generally to people with lower social level. Pavel Eisner explains *onkání* in his book from 1946<sup>8</sup>, *Chrám i tvor: Kniha o češtině*, saying that person using this style of address is being playful, he states that it is often used by lovers, therefore he pronounces it “a flirtatious style of address”, sometimes with sexual overtones (227). Today’s Czech uses solely second-person plural for honorifics, *vy*.

However, contemporary English does not have honorific pronouns anymore. The Old English featured pronouns *thou* (and its variants *thee*, *thy*, *thine*) for singular form and *you* (and its variants *ye*, *your*, *yours*). David Crystal notes that during Middle English, “noticeably during the second half of the 13<sup>th</sup> century,” *you* started being used in singular, most probably because of French noblemen using them in such manner; and later, in the 16<sup>th</sup> century “the difference between the subject and

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<sup>6</sup> *oni* = they

<sup>7</sup> *on* = he

<sup>8</sup> *Onkání*, while peripheral, was still present in the language at the time, however, nowadays it is not anymore apart from fixed expressions, parodic texts and occasional provocation.

the object forms gradually disappeared, and *you* became the norm in both situations<sup>9</sup> (374).

Thus, in translating from English to Czech, a translator should be able to determine the honorific plane on which various conversations take place. The translation theory on this topic is quite scarce, though. Knittlová mentions honorifics in a short paragraph where she suggests that often the translator helps himself with the address: If the person is addressed by their first name, then the pronoun would more probably be familiar (*ty*), however, her point is understandably conditioned by context (93). Levý contends that the whole problematic of translating 'you' into Czech would deserve its own study, however, apart from giving few examples from Shakespeare, he does not venture further into the problematic (172–173).

Unless the author specifies otherwise, the translator should adhere to their own personal experience with similar situations taking place in the story, heeding the wider context. This means that, as Levý mentions as well, the instrument the target language has should be used if the text provides situations it would be natural to use it in (66–67). This is the case with *Sweet Dreams*. As the whole story is a conversation between two participants whose social roles are significantly asymmetrical, it was decided that the honorifics be employed for the intradiegetic address of the protagonist by the auditor (the protagonist does not directly address the auditor in the story) – „*Je toto váš první audit?*“ (r107)<sup>10</sup>, however the narrator addresses the narratee without honorifics – *Odpovíš, že ano, je* (r109).

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<sup>9</sup> Subject form is *you*; object form is *ye*.

<sup>10</sup> A number with this format refers to the row number in the practical part where the phrase is located.

### 1.3 Gender-specific conjugation

A peculiar problem is the specificity of the gender in conjugation. This is understandably no problem for English, as the overall conjugation features inflective morphemes *-ed* for past tense, *-s* used in third person singular of present tense and *-ing* for the participle/gerund in regular verbs, irregular ones mostly take in the preterite (*spoke*) and a past participle (*spoken*) instead of the *-ed* (Dušková 166). In Czech, the conjugation is much more expanded. Observe the following verb and all of its forms<sup>11</sup>:

Table 1: An example verb (*u-krást* (to steal) showing verb forms in the Czech language

	singular	plural
1st person	<i>kradu</i>	<i>krademe</i>
2nd person	<i>kradeš</i>	<i>kradete</i>
3rd person	<i>krade</i>	<i>kradou</i>
imperative	<i>krad'</i>	<i>krad'te</i>
past participle	<i>kradl</i>	
passive participle	<i>kraden</i>	
present transgressive m. <sup>12</sup>	<i>krada</i>	<i>kradouce</i>
present transgressive f. + n.	<i>kradouc</i>	
past transgressive m. <sup>13</sup>	<i>ukradnuv</i>	<i>ukradnuvě</i>
past transgressive f. + n.	<i>ukradnuvši</i>	

<sup>11</sup> The table features only the variability of the **synthetic** forms, e.g. past participle does **not** equal past tense, past tense is an analytical form consisting of inflected auxiliary *být* and past participle.

<sup>12</sup> Transgressives are not used actively in everyday Czech. Their usage is limited mostly to evoke historical feeling in a text or for parodic purposes. Nowadays, its usage rises thanks to calque translations of English phrases, usually for comedic effect. Because of its scarcity in everyday language, the users of such verb form tend to make mistakes, i.e. violate the gender concordance between transgressive and the subject – \*Karel, *kradouc* mléko, se neohlížel.

<sup>13</sup> Past transgressive requires a verb that has **perfective aspect**. Most imperfective verbs have its perfective opposition available by adding a prefix, just like in this case: *krást* – *ukrást*. Aspect deals with the completeness of the process – perfective verbs generally signify that the action is completed, while an imperfective verb expresses the process unfinished, ongoing.

Both the participles have moreover gender-specific endings: *-ø* for masculine (*muž kradl, nůž byl kraden*), *-a* for feminine (*žena kradla, pění byla kradena*), *-o* for neuter (*děcko kradlo, plecko bylo kradeno*). This means that it is very probable that the reader encounters a form that is gender-specific early in the text. In fact, this point is also pointed out by Brian McHale when speaking about Calvino's *If on a winter's night traveller* and its address of the reader through second-person:

Of course, Italian grammar forces Calvino to specify the number and gender of his Reader in the original text- the Reader is, at the outset, masculine, singular— which somewhat cuts down on the potential for equivocation in the second person. In this respect, English is a good deal more ambiguous.  
(256)

So, as McHale notes, in English second-person fiction, this problem is practically non-existent. It is not possible to distinguish gender of the narratee from deictic words. To show this, it would be useful to use an example from the text:

*You thought only dreams at bedtime counted. You didn't know naps in the daytime counted too.* (r168).

The indices are not gender-specific. Similar problem is with first person text:

*I thought only dreams at bedtime counted. I didn't know naps in the daytime counted too.*

Even after the transposition, it is still not possible to determine the gender of the (in this case) narrator. The ambiguity would understandably vanish with the usage of the third person. However, Czech grammar, just like Italian, forces the specification of not only the gender but the number too:



*Myslel*<sup>14</sup> *sis totiž, že se počítají pouze sny v noci, nevěděls, že sestry také.* (r168)

It is apparent that in the translation the protagonist was decided to be male<sup>15</sup>. The justification for this decision can be found in few lines where the gender manifests itself, although nothing is as persuasive as the penultimate line in the original text: *You have a good day, sir* (r364).

## 1.4 Declination of “datum”

A special case of declination that is quite peculiar in Czech context is the word *datum* (date, as a day in a month) because of its similarities in word forms with the word *data* (data, information). To compare, here are the tables with declination of both of the words in Czech:

Table 2: Comparison of inflection of the words “datum” and “data”

	singular	plural
Nominative	<i>datum</i>	<i>data</i>
Genitive	<i>data</i>	<i>dat</i>
Dative	<i>datu</i>	<i>datům</i>
Accusative	<i>datum</i>	<i>data</i>
Vocative	<i>datum</i>	<i>data</i>
Locative	<i>datu</i>	<i>datech</i>
Instrumental	<i>datem</i>	<i>daty</i>

	singular <sup>16</sup>	plural
Nominative	—	<i>data</i>
Genitive	—	<i>dat</i>
Dative	—	<i>datům</i>
Accusative	—	<i>data</i>
Vocative	—	<i>data</i>
Locative	—	<i>datech</i>
Instrumental	—	<i>daty</i>

<sup>14</sup> This is a contracted form of *myslel jsi si*, similarly *nevěděls* is a contracted form of *nevěděl jsi*. This is probably due to what could be called the economical principle. By saying *sis* [sis] instead of *jsi si* [sisi] a whole syllable is saved in pronouncing what is syntactically one sentence constituent. Interestingly, while in the first example the contraction is fairly natural, in the second it is potentially attackable for its deviation from the stylistics plane, although it should be mentioned that such voices are decreasing. For more, see *Mluvnice Češtiny 2*: (Komárek 412).

<sup>15</sup> Although at first, the intention was to make the text gender-neutral, this however turned out to be impossible.

<sup>16</sup> *Data* is plurale tantum, therefore, it does not occur in singular form.

As is apparent, in plural form, the words are homonymous<sup>17</sup> in every word form, it is thus quite hard to distinguish between them. Another problem with this polysemy is that quite often, as is actually the case in the original text too, the words occur in a context where both of the words are fairly frequent. To get to the core of the problem, the sentence in the text is: *From his desk he lifts a sheet of paper that details your dream underpayments and a long column of **dates*** (r189). It is apparent from the English version what the meaning is, as *data* and *date* are distinguished formally.

There were four ways to solve this issue: **to use a different word** whatsoever, e. g. to use synonyms like *dni* (days); **to change the context** so that it is apparent, which of the words is being used; **to use a word form specific to only one of the words**, which in case of *datum* would be any of the singular word forms; or, as *Internetová jazyková příručka (IJP)*<sup>18</sup> notes, it is possible in contexts where both of the words are frequent **to use masculine declination** of *datum* in plural (*datumy, datumů, datumům, datumy, —, datumech, datumy*), however, this solution is not optimal as it does not meet the stylistic standards of neutral written text. In the end, the former solution was used. The resulting sentence looks like this: *Ze svého stolu sebral list papíru, na kterém jsou detailně sepsány tvé nedoplatky a také dlouhý sloupec **dni*** (r187).

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<sup>17</sup> The semantic relationship between the words indicates rather polysemy than homonymity as both of the words stem from Latin *dare*. For reference, search both entries in English etymology dictionary.

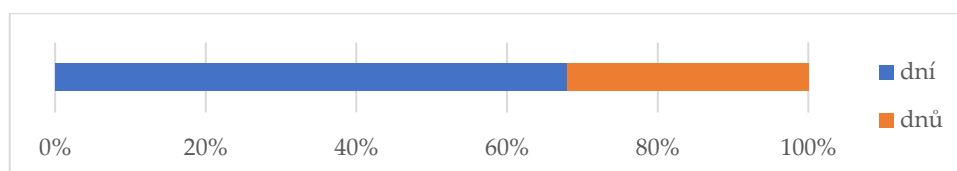
<sup>18</sup> “The Internet Language Reference Book” is a Czech handbook for everybody to consult ambiguities regarding Czech grammar. It is widely used not only by linguists but mainly by public for consultations of various problems regarding the Czech complex system of inflections, capital letters, pronunciation and more. All the tables with synchronic word formations in this thesis come from there. The handbook is developed by Czech Language Institute at Czech Academy of Sciences. Available at: <https://prirucka.ujc.cas.cz/en/>.

The Czech *den* has **dual inflection**: irregular one, which remained from the Old Czech, the word-stem system, as well as new one, which corresponds with the current gender-based system:

Table 3: Comparison of inflection of “den” in the Old Czech (left)<sup>19</sup> and Standard Czech (right).

	singular	plural		singular	plural
Nominative	<i>den</i>	<i>dni</i>	Nominative	<i>den</i>	<i>dni, dny</i>
Genitive	<i>dne</i>	<i>dní</i>	Genitive	<i>dne</i>	<i>dní, dnů</i>
Dative	<i>dni</i>	<i>dnóm<sup>20</sup></i>	Dative	<i>dni, dnu</i>	<i>dnům</i>
Accusative	<i>den</i>	<i>dni</i>	Accusative	<i>den</i>	<i>dni, dny</i>
Vocative	<i>dni<sup>21</sup></i>	<i>dni</i>	Vocative	<i>dne, dni</i>	<i>dni, dny</i>
Locative	<i>dni, dne</i>	<i>dniech<sup>22</sup></i>	Locative	<i>dni, dnu</i>	<i>dnech</i>
Instrumental	<i>dnem</i>	<i>dny</i>	Instrumental	<i>dnem</i>	<i>dny</i>

In the text, *den* is used in Gpl<sup>23</sup> where the doublet is the word forms *dní* and *dnů*. The difference between these is mainly the frequency in contemporary language:



Graph 1: The comparison of the usage of “dní” and “dnů” in literary fiction (SyD).

As the variant *dní* is more frequent in literary fiction, it was used in the final text.

<sup>19</sup>Taken from Historická mluvnice češtiny (Lamprecht 167).

<sup>20</sup> The form of the word come from the 2<sup>nd</sup> half of the 13<sup>th</sup> century, *ó* first develops into *uo* in the 14<sup>th</sup> century (Lamprecht 104-105), then into today’s /ú/ in the 15<sup>th</sup> century (Lamprecht 113).

<sup>21</sup> Historická mluvnice češtiny (HMČ) does not state vocative forms, taken from Kosek’s Historická mluvnice češtiny I (75).

<sup>22</sup> The form of the word comes from the 2<sup>nd</sup> half of the 13<sup>th</sup> century, *ie* develops into today’s /e/ in the 14<sup>th</sup> century (Lamprecht 87).

<sup>23</sup> **Genitive plural**

## 2 LEXIS

### 2.1 Appellativisation

A rather interesting phenomenon that occurred during the translation was in relation to the process of **appellativisation** or **deonymisation**. It is defined by ICOS<sup>24</sup> as the “loss of the onymic function and/or character of a proper name (List of Key Onomastic Terms 2)”. In other words, it is a process where common noun is derived from a proper name, for example appellative *sandwich* was derived from the name of the Earl of Sandwich, who had it invented for him and who popularized it. Similarly, various cheeses are named after places where they originate from: *gorgonzola*, *cheddar* etc. In Czech, this process is also very common, a strong representation comes from words named after the brand that had started selling the product, e.g. the vacuum cleaner is often called *lux* after the brand *AB Lux*<sup>25</sup>, or *žiletky*, originating from *Gillette*. The process opposite is called **propriallisation** or **onymisation**.

It is quite difficult to find any written text about it in English. An interesting observation comes from Evgeny Shokhenmayer, whose study focused on the discrepancies in the onomastic terminology, concretely, his study targeted modified proper names. In the study, he identifies different terms for the process: *appellativisation*, *appellativation*, *deonymisation* and *depropriallisation*<sup>26</sup>, while ICOS notes only the terms *appellativisation* and *deonymisation*. While researching *deonomastics*, his conclusion are only 26 results on Google occurrences, none of

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<sup>24</sup> International Council of Onomastic Sciences

<sup>25</sup> *Electrolux* today.

<sup>26</sup> Along with the variants *appellativization*, *deonymization* and *depropriallization*.

which are in the UK and 5 in the US. It seems as though not much research has been done in English-speaking countries on this topic.

In the translation, a concrete example is the *Xerox copier* (r41). In Czech, this word has undergone the process of appellativisation, presumably because the company was either the first or sole seller of the copier machines at the time. A *xerox* (r40) or *xeroxka*<sup>27</sup> is thus in Czech any copier, there actually is a verbal derivation as well: *xeroxovat* with the general meaning of ‘to copy on the photocopier’. The other brand, Muratec, does not follow this process, it might have never been introduced in the Czech Republic.

## 2.2 Proper names

Proper names are usually not translated, just modified to suit the needs of the Czech language. For example, women’s surnames generally undergo **gender inflection**, which means their surname receives a suffix *-ová*. Therefore, for example in the Czech translation of Harry Potter, the names of the female characters were changed accordingly: *Hermione Granger* – *Hermiona Grangerová* or *Minerva McGonagall* – *Minerva McGonagallová*. Even though *Mluvnice Češtiny 1* suggest every surname should be modified (306–308), it is increasingly becoming less popular even in Czech surnames (i.e. TV journalist *Emma Smetana* instead of *Smetanová*). Even though in literary translation and most official means of communication (TV, news sites), the surnames are inflected, in everyday speech it is common to talk about somebody while not modifying their name like *Sandra Bullock* or *Billie Eilish*<sup>28</sup>.

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<sup>27</sup> *-ka* being feminine suffix. The machine was originally branded as *fotokopírka*, *kopírka* being probably derived from a copying book (*kopírovací kniha*). The resulting derivation took the gender of the head in the composite.

<sup>28</sup> However, in this case, *Billie Eilish* is just an artist name, the whole name would be gender inflected: *Billie Eilish Pirate Baird O’Connelllová*.

Understandably, most of these names are still being inflected normally in the context of the sentence: Nsg *Jerry Garcia*, *Hermiona Grangerová*, *Billie Eilish* – Gsg *Jerryho Garcii*, *Hermiony Grangerové*, *Billie Eilish*<sup>29</sup> etc.

Names of cities and streets are rarely translated, usually if the translation already exists, it is taken into account, such as *Vienna* – *Vídeň*. With *Sweet Dreams*, only examples of this are *Seattle*, *New York*, *First Avenue* and *South Pacific*. The former three remain untranslated and the latter one has been translated as a calque with regards to the assumed level of the target reader – *Jižní Pacifik*.

The situation is however quite distinct in the case of classical literature. Proper names of characters in such pieces of literature tend to already have native Czech spelling. The translation sought to take into account the already existing names and use the most common ones, as in the story, Homer's *Odyssey* is referenced: *But the night you had that dream, just before you went to bed, you were reading Homer's Odyssey, the part where Odysseus meets Nausicaä and sojourns among the Phaeacians* (r235). As the default translation was chosen the one by Otmar Vaňorný, as it is the most relevant today despite its age. The resulting sentence looks thusly: *...ale tu noc, kdy se ti zdál tento sen, jsi četl Homérovu Odysseiu, tu část, kde Odysseus potkal Nausikau a pobývá mezi Faiéky* (r233).

## 2.3 Equivalence and the lack of thereof

In translating *Sweet Dreams*, it was necessary to deal with words that had either only partial equivalence in Czech, or none. Knittlová in this context mentions that this **functional equivalence** is the basic principle of nowadays' translation. In mentioning that, she further points out that while it does not matter whether

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<sup>29</sup> This name is not inflected.

formally the same or different items are used, it is imperative that the semantic values, those being primarily denotational and connotational, are preserved (6).

The absolute equivalence can be often found in economic terms. Words like *bailout* (r305) and *official business* (r11) can be equivalent to the Czech terms *sanace* (r305) and *úřední záležitost* (r11) respectively.

In the story, partial equivalence can be found in *homecoming queen* (r253). In Czech culture, there is no equivalent tradition of homecoming events so the closest event, which featured a queen of sorts was deemed to be *ples* – a ball, basically. The final translation is *královna plesu* (r252).

Interestingly enough, the translation demonstrated how thin Czech vocabulary is in connection with sleeping. Words like *nap* (r165), *daydreams* (r173) and *recurrent dreams* (r251) do not have equivalent terms in Czech, and if they do, they are usually expressive, such as *šlofik*. As the story clearly distinguishes between dreams and daydreams, it was not possible to generalize and therefore, the term *šlofik* (r165) for *nap* was used once, in the end, however, in the second occurrence, it was possible to substitute the expressive term for *siesta*, as the author himself in used this parallel in the preceding sentence as well. In case with *daydreams*, *Treq* was used in research of the best variant (Treq – databáze překladových ekvivalentů). Majority of the results were variants of *snění* which, as was already mentioned, could not be used as not to confuse it with regular *dreams*. Another result was *denní snění*, this variant was with a modification<sup>30</sup> used in the final text: *zasnění přes den* (r174). For *recurrent dreams*, the translation went with simple *opakující se sny* (r251).

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<sup>30</sup> *Snění* was substituted with *zasnění*, as the latter better illustrates the act of having one's head in the clouds but not actually being asleep, which is most probably what was meant by daydreaming in the story.

Lastly, *ring watch* (r94) and *Blockbuster* (r205) have probably never been officially introduced on Czech market and therefore, in the case of the watch, the translation varies between from seller to seller. Common names are: *prstenové hodinky*, *hodinky na prstenu*, *prstýnkové hodinky*, or *hodinky na prst*. The translation went with the first variant, *prstenové hodinky* (r97). For *Blockbuster*, a general term of *půjčovna* (r204) was used.

### 2.3.1 Nonce words

The story features a handful of **nonce words**<sup>31</sup>. They are subtypes of neologisms and are made situationally for a concrete purpose but do not usually become commonly used. In *Sweet Dreams*, those are the names of new realities introduced in the text, which deal with harvesting dreams, most notably *Department of Dream Revenue* (r9), *dream tax* (r28) and *Dream Meter* (r44). The first two of these were translated analogically based on already existing realities: *Department of Revenue* – *Oddělení příjmů* → *Department of Dream Revenue* – *Oddělení příjmů ze snů*; *tax* – *daň* → *dream tax* – *daň ze snů*. Even though it was originally intended to have the terms more covert, hidden behind names that are rather implicit (*Oddělení snových příjmů* and *snová daň*<sup>32</sup>) it was in the end decided against it, as the original names are explicit as well. It is rather interesting to come up with neologisms like this, as one should take in mind that in the realm of the story, the name is used regularly, it is not just a potential entity and therefore one would think labels of such matters would undergo various processes by the users so that using it is short and poignant, **economical**, in other words.

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<sup>31</sup> Also called **occasionalisms**.

<sup>32</sup> The issue here it that *snový* means something that comes from your dreams, however, in the sense of “I dreamed it up”, it is quite positively expressive. *Snový příjem* would mean something like “a dream-like income”.



*Dream Meter* was treated similarly, however, the translation sought to reflect the already existing type of word-formation in regards to various apparatus. In Czech, metering devices are mostly one-word endocentric composites consisting of the head *-metr*<sup>33</sup> or *-měr*<sup>34</sup> and modifier of either:

- a) unit of measurement (*wattmetr, ampérmeter, newtonmetr*),
- b) physical quantity (*akcelerometr, teploměr, tachometr / otáčkoměr*),
- c) other quantity (*hlukoměr, dálkoměr, potleskoměr*),
- d) manner of measurement (*průtahoměr, hladinoměr*)
- e) combination of one or more of those (*multimetr*)
- f) possibly others<sup>35</sup>

In this fashion, a name for the device had to be devised with variants such as *snoměr, snometr, somnimetr, snoměřič, hypnometr*, other names were suggested, like *lucidometr, snoměrník, sněníměr, snílkoměr, snohodiny, snoměрка*. The problem there was with the *sno-* part as it does not sound very natural to have just one syllable in the first part. The only two examples found in Czech were *wattmetr* and *voltmetr*, which are both loanwords. In the end, *somnimetr* was chosen with *somnus* originating from Greek, meaning ‘sleep’. This translation takes into account the level of the target reader.

## 2.4 Phraseology

When translating phrasemes, the translator must more than ever focus on the **semantic part** and somewhat disregard the formal aspect. As Levý notes, if the sum

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<sup>33</sup> In loanwords, these words are usually **internationalisms** and tend to be universally understood among languages.

<sup>34</sup> This suffix originates from verb *měřit*, i.e. *měřit teplo* → *teploměr* (thermometer).

<sup>35</sup> This list is meant more as an example, it is more than probable that it does not contain the whole typology of naming measuring devices and should not be considered as such.

of individual parts of the phrase does not equal its meaning, then an equivalent in the target language should be sought after (118). In other words, it would not be right to translate the phraseme *having your cake and eating it too* as “mít svůj koláč a také jej sníst” or *to get on like house on fire* as “vycházet spolu jako hořící dům”, as they would be understood literally. However, increasingly more phrasemes from English start to occur in Czech, often as a **calque** (or at least a partial one), some of which are already regarded as a part of the language, such as *kostlivec ve skříni* (a skeleton in the closet).

One of the phrasemes in the story was a bit tricky to pin down: *As the old saying goes, necessity is the mother of invention* (r327). The journalist style of Czech writing is dominated by the calque translation, probably either due to the laziness of the writer, who uses original text in English as a reference, or due to it being the first variant to come to mind when writing an article, possibly influenced by the writers’ experience with reading English texts. What is more, the phraseme has already undergone some updates:

- *nutnost je matkou invence* (necessity is the mother of invention) (Koehn)
- *nouze bude matkou pokroku* (necessity will be the mother of progress) (Sport.cz)
- *lenost – matka pokroku* (laziness – mother of progress) (Honzák)
- *válka je matkou pokroku* (war is the mother of progress) (Hainall)
- *válka matkou plastového pokroku* (war is the mother of plastic progress) (Steidl)
- *umění, které je matkou pokroku* (Art which is the mother of progress) (Stoniš)
- *práce matka pokroku* (Work, the mother of progress) (Žák)

- *práce na hovno je matkou pokroku* (Shitty work is the mother of progress)  
(Je práce na hovno matkou pokroku?)
- ... *s nouzí, s matkou vynálezů...* (... with necessity, the mother of inventions...) (Kopp 402)

The latter of the variants comes from 1848, which means that this phraseme has been here for a long time, yet its absence in phraseological dictionaries could either mean that its use has always been peripheral, or that its popularity declined before first phraseological dictionaries arose. Be that as it may, it feels clumsy to use in literature.

Aside from the “calque” solution, either the phraseme could be substituted with a Czech equivalent denoting a similar meaning, or removed entirely and paraphrased e. g. *To víte, když jsme v nouzi, všechno najednou jde* (You know, when in need, anything is possible). The former solution was employed, as two phrasemes were found in *Slovník české frazeologie a idiomatiky* (SČFI4 618–619)<sup>36</sup>:

- nouze naučila Dalibora housi* (necessity taught Dalibor to play the violin)
- nouze láme železo* (necessity can break through iron)

While the first of the phrasemes is spot on with the meaning (necessity forces people to find a solution), it introduces context, which, given to the location of *Sweet Dreams*, does not feel right. It would probably be quite hard to justify an auditor from Seattle talking about Dalibor, a hungry violinist from Prague and expecting a fellow citizen to understand the reference. Thus, the second of the phrasemes was chosen even though the meaning is a bit different (necessity does the unthinkable).

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<sup>36</sup> A series of Czech phraseological dictionaries: SČFI1 deals with similes, SČFI2 with non-verbal expressions, SČFI3 with verbal expressions, SČFI4 with sentence expressions and SČFI5 is an onomasiological dictionary.

Another phraseme in the story was the following: *We had to start **thinking outside the box**, as they used to say* (r313). This phraseme is scarcely translated literally, yet the variety is still present among Czech texts:

- *uvažovat mimo zaběhnuté vzorce* (think outside the regular patterns) (Koehn)
- *vyjít za obvyklý myšlenkový rámeček* (venture beyond the ordinary thought framework) (Koehn)
- *opustit věž ze slonoviny* (to leave the ivory tower) (Koehn)

The latter shows a good example of a substitution of a phraseme with unusual collocation. An equivalent phraseme in the case of *Sweet Dreams* was chosen to be *museli jsme **vybočit ze zajetých kolejí*** (to side-track from the old lines) (SČFI3 288). Another possibility was *museli jsme **na to jít od lesa*** (to approach something “from the forest”) (SČFI3 343), which would however result in a shift in meaning, as this phraseme usually means generally (to approach something cleverly).

One last case of phraseology is only partial. In the original, it goes like this: *Those who dream more always pay more* (r282). The structure of the sentence is quite similar to for example the phraseme *the more things change, the more they stay the same*, or just generally the pattern *the more – the more*, however, in the case of *Sweet Dreams*, the repeating words are postponed at the end of the clause, creating a rhyme (albeit absolute/homonymous). In Czech, numerous idioms tend to be rhymed and rhythmized *komu se nelení, tomu se zelení* (who is not lazy has a good in life), *Jména hloupých na všech sloupích* (names on all the poles belong to the dullest) etc. Such effect is easily achieved by using verbs with similar conjugation: the verb *to dream* is equivalent to *snít* and *to pay* would be *platit*, however, given to the fact

that an idiom usually states something considered general truth, to affect its applicability (that the situation in fact applies always when possible) the *imperfective aspect* is employed, which formally means adding a derivational suffix, in this case in both words *-va-*. This means that the endings of the words are similar enough so that they can be used as a rhyme pair: *snívát – platívát*. The resulting sentence would look as such: *Kdo hodně snívá, hodně platívá.*

However, there is another aspect that has not been addressed, the rhythm. What makes the auditor's utterance feel the way it does is also the fact that both parts of it are rhythmically aligned: / u //, / u //.<sup>37</sup> The translation sought to reflect this as well given to the fact that it has been deemed an important part of the auditor's language, whose life seems to be influenced, or even governed, by oral tradition of idioms and other 'universal truths'. If the Czech version stayed as established at the end of the preceding paragraph, its rhythmic pattern would look like this: // u / u, / u / u u. The sentence was therefore semantically generalized from *to pay more to have a bad time*. The suffix *-va-* has been employed again: *Já vím, já vím, kdo hodně snívá, špatně se mívá* (r281). The rhythmic pattern looks like this: // u / u, / u u / u. Although even here the rhythm is not perfect, it is enough to feel more natural than the former one.

### 3 SYNTAX

#### 3.1 Direct and Indirect Speech

In regards to direct and indirect speech, it can be observed that the differences between the languages are scarce. The formal aspect includes placing and the shape of the quotations marks and probably the diversity of reporting verbs

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<sup>37</sup> / = stressed syllable; u = unstressed syllable

(Levý 131). While Trávníček's *Mluvnice spisovné češtiny 2* distinguishes only three categories of speech for the Czech language (direct, indirect and semi-direct) (745–751), which is what Dušková suggests for English as well (607–609), Quirk's comprehensive grammar suggests four (1021):

- a) **direct speech** – *“PLEASE, COME IN. Sit down,” he says.* (r2),
- b) **indirect speech** – *You tell him that yes, it is.* (r110),
- c) **free direct speech** – *That much? you say.* (r183),
- d) **free indirect speech** – *Crushed, you left the office building. What did you think would happen?*<sup>38</sup>

In the story, the direct speech is the manner by which the auditor's *spiel* is realized while the narratee's speech acts are portrayed through indirect and free direct speeches.

The speech acts of the two persons in the story are presented in a quite contrasting manner. The reason for that is the **focalisation** of the story – the *focus* of the narration. The reflector narrator sees inside the head of *you* and describes everything from their point of view; therefore, it could be said that because the story is portrayed through the protagonist (although not through his eyes), it is understandable that the Auditor would be addressing the protagonist with direct speech and the narratee's speech acts would be projected in a more internal and indirect manner.

### 3.2 Word Order

In order to achieve natural text in the target language, some specifics, often in regards to word order, ought to be heeded, especially if the language opposition

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<sup>38</sup> The story does not feature free indirect speech.

is Czech and English. Given to the inflexibility of English word order and a relative freedom of the Czech one, the composition of the sentence frequently has to undergo some sort of change. While in Czech the sentence *Auto poškodilo stavení* is rather polysemous as it is possible to not have the subject in the first position in the sentence, the analogous English sentence *The building damaged the car* is quite unambiguous, as the word order is strictly S–V–O. The defining aspect in Czech is the context and inflection.

However, while the word order in Czech is generally free, it does not actually mean a sentence with postponed subject would be understood the same way as a general S–V–O sentence. In fact, in the already mentioned example, *auto* (the object) is expected to have been mentioned already and is therefore placed in the position of the **theme**, while *building* (the subject – causator) is postponed, as it is the new information – the **rheme**. A sentence from *Sweet Dreams* will serve as an example: *Resting on this is a small Dream Meter just like the one the government attached to your bed and everyone's bed many years ago.* (r43) — ...*na němž leží malý somnimetr, přesně takový, jaký tobě a všem ostatním na postel před mnoha lety přimontovala vláda,* (r42). In the English sentence, the structure is (O<sub>a</sub>)–S–V–A–A, however, the *government* – the rheme of the sentence, is not at the end, therefore the word order is **subjective**, while the Czech sentence structure would look as such: O<sub>a</sub>–O<sub>i</sub>–A–A–V–S, therefore, to preserve the **objective** word order, which is, as *Mluvnice Češtiny* 3 mentions, typical of sentences that are considered neutral, whereas subjective word order is often a sign of markedness (558). This is caused by the fact that Czech word order tends to adhere more prominently to the principle of **functional sentence perspective**, according to which the semantic weight is usually placed at the end of the sentence.

## 4 STYLISTICS

*Sweet Dreams* can be argued to be a postmodern story. Aside from, as will be mentioned below, the second-person narration and its metaleptic tendencies, the text also features a fair deal of out-of-story references, as well as the general grim mood of the circumstances featuring an individual lost in a dystopian world of bureaucracy and indifference.

### 4.1 Intertextuality and the reader

The style of the translation is often influenced by the reader the text is originally intended for. It probably would not be appropriate to reference the October Revolution in a children's book. Similarly, the translator should peruse the text that is to be transcribed so that it is absolutely clear whom the author intends to write for. The key to this in the text itself, the density of intertextual references might be one factor influencing the intended reader and also the type of these references. Something similar is mentioned by Zbyněk Fišer, he argues that the **empirical author** decides how much he is going to make his text attractive for more sophisticated readers by challenging the level of explicitness of his actions (70).

At the same time though, according to Fišer, the **model reader of the original** is different from the **model reader of the translation**, which means the author's and translator's texts will be read by different people, even though both of those models are potentially very similar.

In the case of *Sweet Dreams*, the intertextual references and allusions revolve around realia of the 20<sup>th</sup> century, be it psychologists like in the sentence *But I can't figure out—in terms of Freud, Reich, or Maslow—what that damned golden ball means* (r230); or a film and its creator —*like functionaries in Terry Gilliam's movie Brazil—*



(r86). The way to identify the model reader goes through here: Johnson probably did not want to target uneducated people nor children. His model reader is probably somebody past high school at least, which can be also shown on another example: *you were reading Homer's Odyssey, the part where Odysseus meets Nausicaä and sojourns among the Phaeacians* (r237). For somebody, who has not read the *Odyssey*, it probably is not clear why the auditor somehow finally understands, as there is clear parallel between the dream and the mentioned part of the book.

## 4.2 Time

An interesting point can be observed in regards to time. While the story clearly points to the future, as, understandably, there is no means of harnessing thought, it could be argued that Johnson's prospect might be much closer than it initially seems. First, the calendar *turned to today's October twenty first-century-date* (r69) is quite a good sign that the story is taking place in the same century the reader is in and therefore it feels closer. The regalia popular maybe at the time of the release of the book could be another sign, the ring watches or ties by Jerry Garcia, it is quite improbable that even in 2020 these products are regarded by mass culture. Moreover, one last *Blockbuster* in the whole world is in Oregon (Gourarie). The history of the Dream Tax is not of much help either, as the only absolute point in time is *early in this century* (r289), which is not much to go with, and the *September eleven, two thousand one* (r301), which is however mentioned as a past event. The remaining temporal element is *decade later* (r296), which is in relation to *early in this century*. Thus, it could be argued that the reader is thrown in *in medias res*, and not just in regards to time.

## 4.3 Second-person narration

The theoretical background behind second-person narration is not very well documented. In what follows, a brief summary of various approaches to the problematic shall be attempted, mostly from the perspective of two notable theoreticians, Brian Richardson and Monika Fludernik. It is believed that such work could serve for others as a source of literature on the topic and a brief introduction.

### 4.3.1 The traditional view

American literary theoretician Gerald Prince defines second-person narration in his *Dictionary of Narratology* thusly: “A narrative the NARATEE<sup>39</sup> of which is the PROTAGONIST in the story s/he is told.” (84) His definition is not based on much, as his work on this topic does not go very far and, as Monika Fludernik notes, sources for this entry omit an important article from 1981 by Hopkins and Perkins: *Second Person Point of View in Narrative*, as well as contain references quite misleading in regard to the problematic (284–285). In a similar fashion, Brian Richardson writes, many other “great works of narrative theories published during the eighties” would fail to either acknowledge or even mention second-person narratives whatsoever (309). These would include theoretical works by the likes of Franz Stanzel, Gérard Genette or already mentioned Gerald Prince. Also, for example, Lubomír Doležal’s whole work on this topic span through one footnote in *Heterocosmica* where he, similarly to Stanzel, briefly outlines the phenomenon as a mode close to the first-person narration (2003, 244) and later confirms this view in one of his later articles (2014, 240).

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<sup>39</sup> The person the story is narrated to. Czech literary theory uses the term *adresát*, an equivalent to *addressee*.

### 4.3.2 Brian Richardson's typology

Richardson's definition of the second-person narrative is based around the usage of the second-person pronoun, 'you' and other aspects but he is noticeably more careful about absolutes:

Second-person narrative may be defined as any narration that designates its protagonist by a second-person pronoun. This protagonist will usually be the sole focalizer, and is generally the work's narratee as well. In most cases, the story is narrated in the present tense, and some forms also include frequent usage of conditional and future tenses. My account enumerates tendencies rather than stipulates invariant conditions; this is because second person narration is an extremely protean form, and its very essence is to eschew a fixed essence. (310)

In other words, Richardson refrains from Prince's definition by specifying the pronoun, and generally balances better with the tendencies of the fiction, refraining from adhering to a fixed definition.

What follows in his article, *The Poetics and Politics of Second Person Narrative*, is a classification of 'you' narration types: he distinguishes the **standard**, the **subjunctive** and the **autotelic**. It should be noted that with these are not included the authorial direct addresses of the 'gentle reader' like the one in *Lolita* or (albeit parodic) in *Tristram Shandy*: "The HOMUNCULUS, Sir, in how-ever low and ludicrous a light he may appear, in this age of levity, to the eye of folly or prejudice." (4) Nor are included the 'you' narratives where there actually is no apparent addressee, as is the case of Dostoyevsky's *Notes from the Underground*: "No, I refuse to consult a doctor from spite. That you probably will not understand. Well,

I understand it, though (Part I, I)", as well as narrations where the 'you' dialogue is internalized. (311)

The former of the three modes, the *standard*, is probably the closest to the traditional narration. Richardson defines this mode by it having a story presented "usually in the **present tense** about a **single protagonist** who is referred to in the second person" (310), as is the case with *Sweet Dreams*.<sup>40</sup> He defines 'you' as not only the narratee but also the narrator. This idea is further supported by him claiming that the usage of the second person is not conditioned by the situation, it is just that the author chose to narrate the story from the second person. It is a point close to where other theorists would classify the second-person narration in general, however, their approach meant that they would attach it to one of the other persons to, as is noted by Iliopoulou, preserve the binary nature of their thinking (21). As has already been mentioned, Stanzel and Doležel believed second-person narration to be a mode of the first person. In contrast, Brian McHale believes that "*you* stands in for the third-person pronoun of the fictional character, functioning in a kind of displaced free indirect discourse." (223) Both of these claims are refuted by Richardson, in his view the second person stands somewhere in between, allowing for outer view of the situation while being intimate with the subject (312–313).

The *subjunctive*<sup>41</sup> is characterized mainly by the type of literature it occurs in. It is the language used by **self-help** literature, maybe for good illustration, a recent example could be *12 Rules for Life* by Jordan B. Peterson: "Stand up straight with

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<sup>40</sup> An example of this can be found already at the very beginning: *You cautiously enter the Auditor's tiny office, holding in your right hand the certified letter you received yesterday, the one that says "Department of Dream Revenue" in the upper-left-hand corner and, below that, the alarming words "Official Business."* (r5)

<sup>41</sup> In his publication from 2006, *Unnatural Voices - Extreme Narration in Modern and Contemporary Fiction*, Richardson calls this type *the hypothetical* (28–30).

your shoulders back" (24), "Set your house in perfect order before you criticize the world" (126) or "Pay attention. Focus on your surroundings, physical and psychological. Notice something that bothers you, that concerns you, that will not let you be, which you *could* fix, that you *would* fix." (96). The main features of this type that are apparent from this example are the use of **the imperative**, the employment of the **future tense**, the **clear-cut nature** of the text and the clear **contrast between the narrator and the narratee**. This type also occurs in cook books and various types of manuals (Richardson, *The Poetics and Politics of Second Person Narrative* 320).

Finally, the *autotelic* is the type which includes a **direct address** to the reader (fictional or actual). This includes for example passages from *The French Lieutenant's Woman* where the narrator (the actual author) speaks to the narratee (the implied reader<sup>42</sup>) about the story he is writing, bridging the boundaries of the fiction: "Perhaps you suppose that a novelist has only to pull the right strings and his puppets will behave in a lifelike manner; and produce on request a thorough analysis of their motives and intentions. Certainly I intended at this stage (*Chap. Thirteen—unfolding of Sarah's true state of mind*) to tell all—or all that matters. But I find myself suddenly like a man in the sharp spring night, watching from the lawn beneath that dim upper window in Marlborough House;" (95–96) Other examples would be *If on a winter's night a traveller*, a much discussed novel by Italo Calvino, which is presumably one of the main reason second-person narration is getting attention in the first place.

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<sup>42</sup> However, in some cases the reader can also be actual. Richardson gives examples of such phenomena in the article: *A Small Place* by Jamaica Kincaid and Calvino's already mentioned *If on a winter's night a traveller* (323).

### 4.3.3 Monika Fludernik's "communicative circuit"

In her work on the topic, Fludernik tries to accommodate the second-person narrative into the frameworks of already existent concepts, namely Stanzel's opposition of the *first* and *third person*, and Genette's dichotomy of *homo-* versus *heterodiegesis* (Fludernik, Narrative "You" As Addressee And/Or Protagonist). Similarly to Richardson, she casts second-person fiction into three groups according to the style of address of the addressee by the narrator (221–222):

- a) An instance with **explicit address**, whether that be by 'you' or the use of imperatives. In this case, the narratee is extra-diegetic and so is the narrator. She states epistolary narratives, dramatic monologues, or *skaz*<sup>43</sup> like narratives as types of literature to have this feature. *Travesty* by John Hawkes is given as an example.
- b) An instance where the **narratee is an actant** – a part of the story, as well as the narrator who, in most cases, knows the 'you' and their story and so it seems the 'I' and 'you' know each other on the story plane as well as on the narrational plane. Fludernik also calls these *we* narratives, as often these narratives would employ this pronoun. It is featured for example in Günter Grass' *Katz und Maus*.
- c) Finally, an instance where there is **no address function**. In this type of narration, no metaleptic address is intended by the narrator in terms of the realm of communication, the narrator has no intention to talk to a narratee. Thus, similarly to Richardson's *standard*, the 'you' often operates in places where 'I' would work as well. *Sweet Dreams* would therefore

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<sup>43</sup> A traditional Russian oral narrative.

again belong into this category, and it is probably the most prominent category as well.

Fludernik then goes on to lend Stanzel's *teller – reflector* dichotomy, on which she bases the concept of communicative narration. In her view, the reflector mode in the type c) coincides with **noncommunicative narrative**, as the usage of 'you' is *adeictic* – without any obvious recipient. In teller mode, which she calls **communicative narrative**, she builds on Genette's terminology and adds a quality which signifies whether communication entities (the narrator and the narratee) are a part of the story or not: she distinguishes **homocommunicative** narrative, where either of the participants (or both) is the protagonist in the narration, and **heterocommunicative** one, where the realm of communication and that of the fiction are strictly separated. (1993, 224) These terms' purpose is to establish the level of communicational connection between the narrator and the narratee as well as help distinguish the relationship between them and the story. She also coins the term '**homoconative**' (1993, 224), which signifies a situation in heterocommunicative narratives in which the narratee is a character in the story but the narrator is not.

#### 4.3.4 The metalepsis

Both Fludernik and Richardson in some form describe metalepsis involved in usage of the second-person pronoun, whether it be intentional or not. In describing the *standard*, Richardson discusses the reason for using the second instead of the other two persons. Even though the address function was delegated to the other two types of the narration (*subjunctive, autotelic*), using the pronoun 'you' inadvertently "threatens the ontological stability of the fictional world, insofar as it necessarily addresses the reader as the central character" (312). The idea is, even

though the protagonist is not meant to coincide with the reader, the first reaction to reading the pronoun is very much direct and unsettling for the reader, thus metaleptic. This notion, as Richardson argues, is very often a form of a game with the readers.<sup>44</sup>

To apply this idea onto *Sweet Dreams*, it is a general function of dystopian stories to warn the humanity of the possible future. By using this pronoun, thus even if for a brief second merging the reader with the protagonist, the sense received from the narrative by having been told that *I* have to pay up to such an extent that *I* might spend the rest of *my* life indebted to friends and banks is just soul crushing.

#### 4.3.5 Naturalisation

In Fludernik's case, the metalepsis is involved in the process of "**naturalization**<sup>45</sup> of narrational schemas" (1993, 221). The idea is that in traditional narration schemes (first of third person) it is easy for the reader to understand what the motivation is for the narrator to recount their story. It is natural even in everyday language. However, it is less frequent to listen to a story of 'you' by 'I', or *a story of me the way you say it was*, for that matter. Such stories are considerably harder to *naturalize* – put into the context of usual narrative situations. Fludernik states different situations where this could be the case: "telling the addressee what she did because she has suffered a stroke of amnesia; telling the addressee what happened

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<sup>44</sup> However, this process is in no way restricted to literature. In the video game *Pathologic*, the player is very often addressed by (albeit metaleptic) characters on the story plane directly through the eyes of a character (or rather, each of the three characters) (Brewis 10:43–11:18). This is not so unique to video games, however, *Pathologic* moreover gives characters a possibility to be puzzled by the style of spiel the addresser refers to them. This is down to the player, as more possibilities to answer are presented to them in a classic dialogue box. A player can choose whether he (in this case literally) stays in character or accepts the metaleptic leap between the ontological planes and accepts *the game*.

<sup>45</sup> In Culler's definition "'Naturalization' emphasizes the fact that the strange or deviant is brought within a discursive order and thus made to seem natural." (Culler 161) Fludernik however stretches the meaning for her purposes.



to her because she may have forgotten, trying to resuscitate the events in the addressee's mind; addressing an absent or dead person; giving way to the narrator's rhetorical urge to relive events (and thus relieve herself of them), to mentally resurrect the co-experiencer in the addressee function" (1993, 221).

#### 4.3.6 Second person in Czech literature and translation

It seems that in Czech literary theory, not much attention has been given to the phenomenon of second-person narration. Doležel's input has already been mentioned and otherwise the employment of the narrative technique is sparse in the discourse. There is only a short text regarding the properties of the narration in Hoffmannová's *Stylistika mluvené a psané češtiny* (415–416). Here, Hoffmannová, while acknowledging the existence of second-person narratives, which are only partial in the story, talks about a book by Jan Němec, *Dějiny světla*, a biographical novel about Czech photographer, František Drtikol. In this novel, second-person narration is strictly obeyed. According to Hoffmannová, the narrative is extraordinary especially in regards to the usage of verb tenses and aspects. To show the uniqueness of the narrative, Němec mostly employs perfective verbs, which would, as Dušková mentions, be equivalent to past simple tense in English (237), however, as is shown in analysis by Janotová, it is more of a tendency (54).

In her bachelor thesis, Hamanová characterizes the narrator of *Dějiny světla* as the type where the addressee is the protagonist of the story and the reader at the same time. This would probably be deemed *homocommunicative*, by the terminological frame established in this thesis. Hamanová's argument is also that the usage of the second person is a mediator between intimate view of the first person and third person, which is more suited for the form of biographical novel, as this type of literature employs facts and realia of the subject's life. This view is

very much the one of Richardson's (25) and, in the end, it very well describes the narrator in *Sweet Dreams* as well. The translation took this fact into account.

## 4.4 Administrative style

A prominent style of speech featured is that of the auditor: he very clearly uses **administrative style**<sup>46</sup>. Homoláč and Mrázková classify it under the branch of **institutional communication** and argue that it is employed especially by authorities as a form of official communication (144). As they go on to argue, it is very characteristic for its **asymmetry between the participants in the communication** (159) – one is usually the authority while the other a simple recipient, just like in the case of *Sweet Dreams*, this discrepancy is even amplified by the fact that the institution directed the “commoner” protagonist to explain to him his situation. This also leads us to the main functions of the style: the **directive**<sup>47</sup>, **informative** and **operative**. (Čechová 168). In addition, the style is described as very **normalized, nominal, explicit**, with frequent **multiverbation** tendencies (Čechová 170). The translation sought to grasp this style as well.

### 4.4.1 Normalisation and explicitness

The normalisation of the style is apparent from the way it is used. In practice, the authors are expected to use facts, adhere to communication norms, and stay away from expressivity and other creative aspects of the language used in communication. Hand in hand with this fact goes **explicitness** of their delivery, trying to be **economical**<sup>48</sup>, often by the use of **imperative** without explanation, which in turn explains why the written communication in this style is often

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<sup>46</sup> as defined by functional stylistics

<sup>47</sup> Homoláč and Mrázková, as well as Jakobson, use the term *conative function* (159).

<sup>48</sup> = adhering to *the economy principle* (also *the principle of least effort*)

preferred. Just like paper forms, authors of administrative style communications tend to use **standardized** forms to be as exact and explicit as possible, often for legal reasons. In the story, we see the examples of this in the auditor's frequent usage of exact numbers and monosemantics (especially terms) like: *you declared on **form sixty** that you enjoyed the experience of **three hundred and sixty-five** dreams during the previous **tax period*** (r139) or *By my computation, you owe the Department of Dream Revenue **ninety-one thousand, six hundred and forty-five dollars and fourteen cents*** (r178). To finalize, the normalization is very apparent by the strict view the auditor sees the world around him, which is also epitomized by the lack of empathy and is often the most noticeable aspect of an "anonymous bureaucrat" stereotype. An example of this characteristic is this almost phraseological sentence: *Ignorance is no excuse for breaking the law* (r177).

In the Czech language, normalisation takes form of Standard Czech, even in the spoken form, often with tendencies to *hypercorrection*<sup>49</sup> on the part of the speaker. The usage of standard Czech, as well as the need to be explicit, moreover lead authors to the usage of precise conjunctions and prepositions, sometimes even novel expressions (170). This fact is reflected in the translation: *nebudete-**li** schopen zaplatit* (r118), *naše konverzace je **zcela** důvěrná* (r133), ***dle** našich záznamů je zde rozpor **stran** toho* (r137).

#### 4.4.2 Nominalisation and multiverbation

The tendency to nominalize is apparent in the original text as well, often in places where verbal expression could be used, for example: *do you **have an explanation*** (r147) instead of *can you **explain** this*, or *we are here to **be helpful*** (r345)

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<sup>49</sup> In Czech, an example of hypercorrection could be wrong assignment of the inflectional morpheme – Npl *barmané* instead of *barmani* (both mean barmen). While *-é* is stylistically higher than *-i*, it cannot be used with most words.

instead of *we are here to help*. Even though this is a natural attribute of the English language, especially in comparison with Czech, which prefers the usage of finite verb forms rather than nominal ones (Knittlová 94–95), Knittlová further explains, the administrative style is even for regular English **strongly nominal** (130). However, it should be noted that Knittlová does not mention semi-prepared spoken administrative style where the strong normativity of the style is constantly challenged by the other party in the communication, and where the rules are much harder to comply.

Multiverbation<sup>50</sup> is the process through which the nominalisation manifests, when one-word expression expands into two and more. It is the effect opposite to **univerbation**. As Čechová claims, instead of using a concrete verb, a more general verb is used with the process in nominal form e.g. instead of saying *measure*, a speaker might say *to take measurement* (160). This is very common in administrative style as it sounds professional and explicit, although some linguists, like Michael Shapiro argue a bit differently:

One could easily surmise that some of these hypertrophies arise from a need to be explicit, to repeat for emphasis, but a close analysis reveals that this is not so. (...) A stereoscopic view of the entire variety of cases where an enlargement has occurred reveals what is at bottom a FAILURE OF THOUGHT, of a piece with a “culture of excess.” (295–296)

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<sup>50</sup> Also called Pluriverbation.

What Shapiro means to say is that rather than being explicit, the reason for this phenomenon to occur, albeit in normal everyday conversation, is the supposed higher stylistic level of expressing oneself – the pseudo-intellectuality.

The auditor in *Sweet Dreams* uses nominalisation in few of his utterances: *make arrangements to pay in installments* (r119). The translation sought to slightly enforce this aspect of the style by translating some of the verbal expressions nominally or where verbal expression would be more natural to use: *You should be more careful about what you read at bedtime* (r245) — *Měl byste být opatrnější s výběrem literatury před spaním* (r241) and *you did not file for an extension* (r196) — *ani jste si nepodal žádost o nástavbu* (r195).

It should be noted that in some cases the verbal character was used even in the auditor's speech: *Ignorance is no excuse for breaking the law* (r177) — *Neznalost neomlouvá skutečnost, že jste porušil zákon* (r178).

## CONCLUSION

This bachelor thesis presented a Czech translation of the short story *Sweet Dreams* by American writer Charles Johnson. The practical part demonstrated side-by-side translation with the original text.

In the theoretical part, the focus was put on various fragmentary problems encountered in the course of the translation process. Major role has had the narration style of the story: the second person. While this, by most traditional narratologists, overlooked topic received its own and probably the most expansive chapter in this paper, it was influential in other topics as well, especially on the morphological plane. Its influence was apparent in the conjugation, that is, the contrast possible ambiguity regarding the gender of the narratee. Major part of the section devoted to the phenomenon was taken by the explanation of the two typologies, Richardson's distinction of *standard*, *subjunctive* and *autotelic* and explanation of Monika Fludernik's terminology regarding the presence of the address function on the narrational plane. There, she distinguishes *homo* and *heterocommunicative*, as well as *noncommunicative* narrative, which lacks the address function whatsoever.

Another important aspect was the creation of nonce words – neologisms occurring in a single context with little to no chance of becoming a part of active vocabulary. In the case of *Sweet Dreams*, these were the expressions dealing with the whole apparatus of dream harvesting and, in the process, the reasoning behind the naming of the non-existent metering device present in the story was explained. Last but not least, rather long section was devoted to phraseology, the concrete examples in the story and the solutions applied are all available to see. With each of these, the Czech phraseological dictionary was consulted for optimal equivalent.

Throughout the work, various grammar books were being consulted, as well as theoretical books concerning translation. The justification of various solutions is supported by (sometimes maybe a bit erratic) literal translations (especially with the phrasemes) to demonstrate the nuances between individual solutions for non-Czech speakers as those ought to be the target readers of this paper.

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