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Zájmena odkazující na všeobecného lidského konatele
(*you, we, they, one*) a jejich české překladové koreláty

English pronouns referring to the general human agent
(*you, we, they, one*) and their Czech counterparts

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Abbreviations

abs. absolute number

AmE American English

CGEL *A Comprehensive Grammar of the English Language*

EP *The English Patient*

ex. example

MD *Mrs. Dalloway*

NP noun phrase

1. Introduction

The present study focuses on the way of expressing the general human agent in the English language by means of personal pronouns *you*, *we* and *they*, and the indefinite pronoun *one*.

Neither English nor Czech possesses any specific device of expressing the general human agent. In both languages, reference to the general human agent is expressed by a variety of means which do not display one-to-one correspondences. The aim is to gather Czech translation equivalents of English pronouns referring to the general human agent in parallel literary texts. The linguistic analysis of the excerpts will then attempt to provide a contrastive description of the English and Czech means of representing the general human agent, their classification and the mutual relationship of the respective means. The parallel texts that will serve as the sources of the studied material are Michael Ondaatje's *The English Patient* and Virginia Woolf's *Mrs. Dalloway*, and their Czech translations.¹ Both texts are analysed with *ParaConc*, a concordance software for multilingual parallel corpora.

¹ The thesis is a part of the research project Czech National Corpus and Corpora of Other Languages, the English Section, MSM 0021620823; <<http://ucnk.ff.cuni.cz>>.

2. Theoretical background

In contrast to some other languages, the English language does not possess any specific device for the representation of the general human agent. There is the generic pronoun *one* which apparently has similar functions to a *man*-pronoun² of other languages (for instance German *man* or French *on*). However, it is not the only device available, and English makes use of various kinds of both explicit and implicit means. According to Quirk et al., all plural forms of personal pronouns can function generically, referring to "people in general" (Quirk et al., 1985: 353; henceforth *CGEL*). This study focuses on the explicit means, viz. the pronouns *you*, *we*, *they* and *one*. Generic reference is not the primary function of these pronouns; they are used either deictically (*you*, *we*) or anaphorically (*they*). The delimitation of their generic uses from their primary functions is therefore necessary.

The pronouns differ in the range of reference and their respective distribution is dependent upon and limited by various stylistic and semantic aspects. Therefore, they are not fully interchangeable. Several aspects of the generic use of these pronouns will be discussed and illustrated before we proceed to the actual analysis of the excerpts.

² In relation to *man*, which is a specific grammatical device for the expression of the general human agent in the German language, Dušková uses a term *man*-pronoun to denote all pronouns having the same characteristics as the German pronoun. Accordingly, she employs a German term *man*-Sätze to designate the sentences referring to the general human agent (Dušková, 1999: 41).

2.1 Generic you

The primary function of the second person pronoun *you* is deictic. This means that it refers to the addressee(s) determined by the situation of the utterance. Apart from this basic function, it can also refer to the general human agent. On the whole, it is probably the most frequent means of expressing general agent and it is characteristic of informal, colloquial style. In Czech, it corresponds to the second person pronoun as well; however, according to Dušková, it is not as frequent as in English. Czech tends to prefer other means, for example the lexical form *člověk* or the reflexive verb form: *You change three times. Přesedá se třikrát* (Dušková, 2003: 105).

The meaning of the pronoun in its primary function is partially retained even in its generic use, since *you* always includes the addressee. To distinguish a *man*-use of *you* from second person *you*, the addressee cannot be the only referent; he or she has to be a part of some larger group of referents, usually people in general. This is reflected in the invariability of the referent of *you* in its secondary function: the addressee does not refer to himself or herself in his or her reaction. *You* that is retained in the response denotes the same referent as was intended by the speaker (Dušková, 1999: 43). Compare the change of referent in the deictic use of *you* in *You look a bit tired. - Do I?* and the retention of the referent (and the pronoun *you*) in its generic use in *You change three times. - Do you?* (Dušková, 2003: 105). Another formal feature indicating the general character of *you* is the use of *one* in coreference with *you* in order to avoid repetition: *It's very clear what your true opinion of me is.*

It's like the way some men look at one. Patting you on the head if you show signs of being bright, and picking you up and putting you down in their way (Dušková, 1999: 44).

CGEL further remarks on the possibility of the speaker's appeal to the addressee's experience of life in general or of some specific situation: *This wine makes you feel drowsy, doesn't it?* In some cases, it is rather the speaker, not the addressee, who is the concern of the reference: *It wasn't a bad life. You got up at seven, had breakfast, went for a walk...* (CGEL, 1985: 354).³ According to Dušková, this is common where the speaker is describing his or her own experience. This experience does not apply to the speaker only: you usually denotes a group of people having the same occupation or sharing some common feature. However, the addressee is not included. The speaker can sometimes change the pronoun in the course of the utterance, switching over from *I* to *you*: *I start to argue, to explain. You start, you know, and you think they're talking perfect sense and then you know they're not* (Dušková, 1999: 43).

Another factor which can indicate the *man*-use of *you* is the verbal form that accompanies the pronoun. Generic *you* occurs predominantly together with the simple present tense, which is often used to express atemporal action of general validity: *Y'know, you can spell my name backwards and it spells the same as frontwards*. The close connection of generic *you* and the present tense may be tested by substitution of another tense, which may lead to the change of reference from

³ *One* displays similar features: in certain contexts it can be used instead of the first person singular pronoun *I* to refer to the speaker: *One suddenly realized that one was being followed*. It is connected with upper-class BrE and is considered pompous (Huddleston & Pullum, 2002: 427).

man-use to the second person. Compare the generic reference of *you* in the sentence with the present tense *Well, you have to fight fire with fire, Mr. President.* with its deictic function in the same sentence using the future tense *You will have to fight fire with fire, Mr. President.* While the second example allows only one interpretation, the first sentence is ambiguous without the particular context (Dušková, 1999: 44-45).

The reference of *you* may sometimes be ambiguous, due to its being interpreted either deictically or generally. See for example: *I think Smith's a really great speaker, whether you agree with him or not.* Here *you* could be interpreted referentially in a specific situation in which the addressee does not agree with Smith but still the speaker expresses his opinion of Smith as being a great speaker. In generic interpretation the speaker expresses the idea in general: people do not have to agree with Smith to acknowledge that he is a great speaker (Huddleston & Pullum, 2002: 1467-1468). Dušková suggests that this ambiguity principally occurs when a statement has a wider application, the addressee not being the unique referent. Basically, *you* can be interpreted generally when the statement applies to people in general or to any member of a certain class. Moreover, it is possible to substitute generic *you* with the pronoun *one*⁴ (Dušková, 1999: 45-46).

⁴ However, there appears to be a stylistic discrepancy between the two means.

2.2 Generic we

The first person plural pronoun *we* also functions primarily as a deictic expression. In contrast to *you*, it includes the speaker in its reference. Its use as a device of representing the general human agent is a characteristic feature of formal, scientific style and it is employed especially in written texts. It is the most frequent explicit means of referring to the general human agent in this style.⁵ *We* has several possible types of reference: it can involve either a group composed of two members, the speaker and the addressee, or a larger group of which the speaker and the addressee are members. This group can be of diverse size, ranging from small groups to the whole mankind. This is the inclusive type of *we* (in addition to the speaker, it also includes the addressee). The second type of *we* tells the addressee something about the speaker and other people but it excludes the addressee from the reference. This is the exclusive *we*. In formal writing, inclusive and exclusive instances of *we* can co-occur. According to *CGEL*, inclusive *we* co-occurs with verbs implying shared knowledge, such as *understand*, *see* or *appreciate*. The exclusive *we* occurs together with verbs of communication, such as *say*, *state* or *write*. It is even possible to use both types of *we* in the same sentence, although this would usually be avoided: *We see now why we expressed reservations earlier*. In the sentence, the first *we* is inclusive, since it invites the reader or the

⁵ *CGEL* attributes the fact that *we* has the widest range of meaning to its inclusive character. In addition to the inclusion of speaker, it may also include the addressee and "third parties", and its reference may be broadened to the whole mankind (*CGEL*, 1985: 354).

addressee to participate in the action. Moreover, it can be identified as having a generic reference and can be thus interchangeable with the pronoun *one*. On the contrary, the second *we* is exclusive, because it does not involve the addressee. The speaker tells the addressee that he or she and others had expressed their reservations (CGEL, 1985: 1466).

In Czech, *we* as a means of referring to the general human agent usually corresponds to the first person plural: *How easily we talk about death and suicide when we're young. Jak snadno mluvíme o smrti a sebevraždě, když jsme mladí* (Dušková, 2003: 105). Being typical of formal style, it is often interchangeable with a passive construction with an unspecified agent: *We must pay our debts. - Debts must be paid* (Dušková, 2003: 368).

When dealing with the special uses of *we*, CGEL lists the so called "rhetorical *we*". Due to its collective meaning (the nation, the party), it is considered a type of generic use of the pronoun: *In the 19th century we neglected our poor as we amassed wealth. Today we are much more concerned with the welfare of the people as a whole* (CGEL, 1985: 350).

2.3 Generic *they*

In contrast to the personal pronouns described above, the third person plural pronoun *they* excludes both the speaker and the addressee. It refers to a noun phrase which has been already mentioned earlier in the text, its function is therefore primarily anaphoric. In specific situations it can also be used deictically: we can use the question *Who are they?* when speaking, for instance, about some people present in the same room (Dušková, 2003: 104).

Similarly to *you*, *they* as a grammatical device for expressing the general human agent is characteristic of informal, colloquial style. *CGEL* comments on the fact that the pronoun retains a part of its original meaning and "tends to designate, in a sometimes disparaging way, the forces which appear to control the ordinary citizen's life: 'the authorities', 'the media', 'the government', etc: *I see they're raising the bus fares again. Whatever will they be doing next?*" (*CGEL*, 1985: 354).⁶ Dušková argues that *they* is semantically closer to the German *man* than *you* because it refers to people in general.⁷ In this sense, it is most frequently accompanied by the verb *say*: *Life is a choice, they say. I've made mine* (Dušková, 1999: 46).

They is not as frequent as *you* and in Czech it corresponds either to the third person plural or to the reflexive verbal form: *Where do they sell it? Kde to prodávají? - Kde se to prodává?* (Dušková, 2003: 105). These expressions can be transformed into constructions containing a verb in passive voice. However, this device is made use of predominantly in formal writing: *What do they call it? - What is it called?* (Dušková, 2003: 259).

In its generic function, *they* is typically accompanied by an adverbial, often an adverbial of place or time. This adverbial may serve to distinguish it from anaphoric or deictic *they*. Compare the different functions of *they* in the

⁶ In *The Cambridge Grammar of the English Language*, Huddleston and Pullum use the term "institutional *they*" for this type of *they* with generic reference (Huddleston & Pullum, 2002: 1471).

⁷In its more specific use, *they* denotes a group of people determined locally, temporally or otherwise by the context (Dušková, 1999: 46).

following two examples where the adverbial of place *abroad* causes the sentence to be of generic reference: *They make quite a thing of Christmas abroad.* - *They make quite a thing of Christmas* (Dušková, 2003: 396).

In contrast to *you, they* is less dependent upon the tense of the predicate verb and the particular context. Compare the nature of reference in the following sentences: *Art Hockstader just collapsed. They've taken him to the hospital.* - *They will take him to the hospital as soon as possible.* (Dušková, 1999: 47).

2.4 Generic one

Apart from personal pronouns, English makes extensive use of the pronoun *one*. It is a word with a number of different functions, which *CGEL* divides into three types: numerical *one*, substitute *one* and generic *one* (*CGEL*, 1985: 386).⁸ Together with *we*, it is symptomatic of formal style and writing.⁹ In British English, *one* is referred to anaphorically by means of the genitive form *one's*, reflexive form *oneself* and objective form *one*. In American English, it is common to use *his*,

⁸ Huddleston and Pullum classify *one* as a personal pronoun on the basis of two facts: first, it has a reflexive form *oneself*, and secondly, it can function as a subject of question tags: *One can't be too careful in these matters, can one?* Both are the distinctive features of the category of personal pronouns. On the other hand, *one* cannot function as an anaphor to another NP as the third person personal pronouns do (Huddleston & Pullum, 2002: 426-427).

⁹ Dušková claims that "[i]n conversation it occurs only in the speech of intellectual speakers (or speakers pretending to be so)" (Dušková, 1999: 48).

himself and *him*, respectively, instead. The use of *one* and its forms in the coreferential positions in AmE is a sign of formal language. Compare the British usage in *One must be careful about one's investments.* and the American one in *One must be careful about his investments.* However, the debates concerning gender issues in language have resulted in the British pattern being used increasingly in the American environment.¹⁰ What seems to support the AmE pattern is the fact that an extensive use of *one* in a text may have a pompous effect: *One cannot control one's temper easily if one is discussing a matter over which one has feelings of guilt or great personal involvement* (CGEL, 1985: 1467). Huddleston and Pullum give also an example, where *one* serves as the antecedent for the personal pronoun *they* anaphor. This is, however, a rather rare case: *One should do their best to ensure that such disputes are resolved amicably* (Huddleston & Pullum, 2002: 427).

If *one* does occur in informal use, and especially in spoken language, both in American and British English it is often mixed with other pronouns typical of informal style: *It's difficult if your house gets burgled, when one is out late at work* (CGEL, 1985: 388).

In Czech, the meaning of *one* corresponds to the expression *člověk*. Both forms include the speaker and make no direct reference to the addressee. However, they differ in terms of

¹⁰ In CGEL, a hypothesis of the expected decrease in the use of generic *one* in AmE and its partial replacement with generic *you*, *we* and *they*, which do not have to deal with the problem of the word choice in the subsequent reference, is proposed: *One should choose his friends carefully. - We should choose our friends carefully* (CGEL, 1985: 770-771).

stylistic distribution: while *one* is typical of formal, intellectual and scientific style, the Czech *člověk* is a colloquial means and is in this respect closer to the informal generic *you*: *One can't help trusting to luck.* - *Člověk nemůže nespoléhat na štěstí* (Dušková, 2003: 105).

2.5 Factors restricting the use of pronouns in reference to the general human agent

Apart from the stylistic factors mentioned above, there appear to be also syntactic and semantic limitations of the use of pronouns in generic reference. Dušková notes that, unlike the deictic and anaphoric pronouns, the pronouns referring to the general human agent cannot be modified by expressions such as *also*, *even*, *just* or *only*. Compare *You can see the museum.* - *Even you can see the museum* (Dušková, 2003: 396). Further syntactic restrictions apply to *they*: it cannot function as the object in the clause.

2.6 Other means of expressing the general human agent

Other means of expressing the general human agent in English include the passive voice and various lexical items. The sentences having the anticipatory *it* and *there* in the position of the subject and corresponding to the Czech subjectless minor sentence present another type.

Passive voice is one of the means of implicit reference and is frequent especially in formal style. Together with *we*, it is the principle device available for the expression of *man-Sätze* in this style.

Some examples of the lexical items with generic reference are *people, (a) man, a fellow, a girl, a woman, a person, an individual*, and the like. The singular forms of these items are formally characterized by the generic indefinite article and usually correspond to Czech *člověk* or to other nouns used generically. The form corresponding to the plural *people* is *lidé*: *Why do people cry at weddings? Proč lidé na svatbě pláčou?* (Dušková, 2003: 396).

Implicit reference to the general human agent may also be achieved using the constructions with *there* or *it* subjects. *There* in the position of subject anticipates the notional subject in the postverbal position. In the sentence *Or there was tree-climbing, roof-climbing, story-telling.* the dynamic character of the noun in the notional subject makes it possible to omit the agent and to refer to the general human agent implicitly. Similarly, the negative *there*-sentence with the infinitive implies the general agent, e.g. *There's nowhere to go.* This sentence type expresses extrinsic modality (possibility) (Dušková, 2003: 355).

Like *there*, the anticipatory *it* occupies the position of the subject and usually anticipates the notional subject in the form of the infinitive, gerund or dependent clause. Sentences like *It is sometimes possible to guess at the answer.* express the implicit reference to the general human agent. Again, there is a modal meaning (extrinsic - possibility) present (Dušková, 2003: 376).

3. Material and method

3.1 Material

As we have already stated above, the study is based upon the linguistic analysis of parallel texts: two English fiction texts and their Czech translations. The original English texts are the novel *The English Patient* (1992) by Michael Ondaatje, a Canadian author of Sri Lankan origin, and *Mrs. Dalloway* (1925), a novel written by one of the prominent Modernist literary figures, Virginia Woolf. The novels were translated into Czech by Eva Masnerová and Kateřina Hilská, respectively.

The basic secondary text used was Libuše Dušková's article "Man-Sätze in Czech and in English" in which the author performed a similar analysis. The article presents a contrastive description of the various means of expressing the general human agent in the style of conversation. Analysing examples occurring in six English and six Czech plays, she explores both explicit and implicit devices.

The theoretical background was further provided by three comprehensive grammars of English, namely *Mluvnice současné angličtiny na pozadí češtiny* (Dušková, 2003), *A Comprehensive Grammar of the English Language* (Quirk et al., 1985) and *The Cambridge Grammar of the English Language* (Huddleston and Pullum, 2002). Among other sources, Jaromír Tláskal's article "K vyjadřování všeobecného lidského konatele (kontrastivní pohled na francouzské *on*)" and Hana Ullmanová's M.A. diploma dissertation "Vyjadřování všeobecného lidského konatele v angličtině a němčině" were made use of.

3.2 Method

The research of the explicit devices of referring to the general human agent in English and their Czech counterparts was based upon a corpus linguistic approach. The analysis of the texts was executed with *ParaConc*, a computer software for parallel texts.

3.2.1 Czech National Corpus and the project Intercorp

The thesis is a part of the research project Czech National Corpus and Corpora of Other Languages. It uses the English section of the Intercorp parallel corpus that is being developed as a part of the research project at Charles University, Faculty of Arts. This academic and non-commercial project is approved for the years 2005 - 2011 and its goal is to build up parallel synchronous corpora for most of the languages that are taught at the Faculty. According to the official internet presentation of the project, "parallel corpora aim to serve as a source of data for theoretical studies, lexicography, student research and particularly foreign language learning, computer applications, translations and for the general public." At this stage, the respective corpora are being developed and used primarily by the members of participating university departments. Later they will become accessible to the general public.¹¹

¹¹ For more information concerning Intercorp consult the project's official web page: <<https://trnka.ff.cuni.cz/ucnk/intercorp/?lang=en>>.

3.2.2 ParaConc

The selected parallel texts were searched using *ParaConc* - a Windows parallel concordance software for multilingual parallel corpora that provides a general purpose tool permitting a wide range of investigations of translated texts. The software is not tied to particular languages. In our case, English and Czech texts were used. *ParaConc* makes it possible to perform simple text searches for words or phrases and to sort the resulting concordance lines according to alphabetical order of the words surrounding the searchword. More complex searches, including context searches, searches based on regular expressions, and part-of-speech searches are also possible. Corpus or collocate frequency can be obtained.¹²

3.2.3 Excerption of the examples

By means of a simple text search in *ParaConc* and using the relevant key words (*you, we, they, one*), we extracted all the occurrences of the above mentioned pronouns. Inspecting the results and sorting the concordance lines in alphabetical order of the words preceding or following the search term, we were able to select and delete some of the unwanted examples. Then we returned to the original order of the search results and performed an analysis of the examples that remained after the first stage of the selection. After examining the context and the Czech translations, the final set of examples was selected.

¹² The author of the software is Michael Barlow. For more information about the program see <<http://www.athel.com/paraweb.pdf>>.

To provide a quantitative background for the analysis of the occurrence of the various devices of reference to the general human agent, 296 instances of the pronouns with generic reference were found in both texts altogether. In *The English Patient*, we counted 123 occurrences of the generically used pronouns: this number includes 77 instances of generic *you*, 20 instances of generic *we*, 13 instances of generic *they* and 13 instances of generic *one*. In *Mrs. Dalloway*, 173 examples were found: 31 instances of generic *you*, 15 instances of generic *we*, 22 instances of generic *they* and 105 instances of generic *one* (cf. Table I). All the sentences used as examples are listed in the Appendix.

4. Analysis

4.1 Results of the excerption

The analysis of the sentences excerpted from *The English Patient* and *Mrs. Dalloway* showed that the most frequent pronouns referring to the general human agent in the two texts are *you* and *one*, respectively. The figures in Table I below represent the total number of examples of the generic pronouns *one*, *you*, *we* and *they*, excerpted from both texts. It also shows the representation of the individual pronouns in each text.

Table I: Results of the Excerption

| | both texts | | Ondaatje | | Woolf | |
|-------------|------------|--------|----------|--------|-------|--------|
| | abs. | % | abs. | % | abs. | % |
| <i>one</i> | 118 | 39.87 | 13 | 10.57 | 105 | 60.70 |
| <i>you</i> | 108 | 36.49 | 77 | 62.60 | 31 | 17.92 |
| <i>we</i> | 35 | 11.82 | 20 | 16.26 | 15 | 8.67 |
| <i>they</i> | 35 | 11.82 | 13 | 10.57 | 22 | 12.71 |
| total | 296 | 100.00 | 123 | 100.00 | 173 | 100.00 |

The first 20 examples of each pronoun from each text were analyzed. In case there were counted less than 20 examples of the given generic pronoun, additional examples were taken from the other text so the total number of examples would be 40. Less than 40 examples of the generic pronouns *we* and *they* were found in both texts which led to the analysis of all the instances available. In the following text, the most typical as well as some exceptional examples were selected to be commented on. The representations of the Czech counterparts of the English generic pronouns are presented in Table II below.

Table II: Representations of the Czech Counterparts

| English | Czech | | | | | | |
|---------|----------------------------------|------------|--------|----------|--------|-------|--------|
| | | both texts | | Ondaatje | | Woolf | |
| | | abs. | % | abs. | % | abs. | % |
| one | 1 st person singular* | 2 | 5.00 | 2 | 15.38 | 0 | 0.00 |
| | 1 st person plural | 1 | 2.50 | 1 | 7.69 | 0 | 0.00 |
| | 2 nd person singular | 1 | 2.50 | 1 | 7.69 | 0 | 0.00 |
| | 2 nd person plural | 1 | 2.50 | 0 | 0.00 | 1 | 3.70 |
| | člověk | 32 | 80.00 | 7 | 53.85 | 25 | 92.59 |
| | implicit | 3 | 7.50 | 2 | 15.38 | 1 | 3.70 |
| | total | 40 | 100.00 | 13 | 100.00 | 27 | 100.00 |
| you | 2 nd person singular | 4 | 10.00 | 2 | 10.00 | 2 | 10.00 |
| | 2 nd person plural | 24 | 60.00 | 10 | 50.00 | 14 | 70.00 |
| | člověk | 6 | 15.00 | 5 | 25.00 | 1 | 5.00 |
| | implicit | 6 | 15.00 | 3 | 15.00 | 3 | 15.00 |
| | total | 40 | 100.00 | 20 | 100.00 | 20 | 100.00 |
| we | 1 st person plural | 29 | 82.86 | 19 | 95.00 | 10 | 66.67 |
| | implicit | 5 | 14.29 | 1 | 5.00 | 4 | 26.67 |
| | no direct counterpart | 1 | 2.86 | 0 | 0.00 | 1 | 6.67 |
| | total | 35 | 100.00 | 20 | 100.00 | 15 | 100.00 |
| they | 3 rd person plural | 20 | 57.14 | 5 | 38.46 | 15 | 68.18 |
| | někdo | 3 | 8.57 | 2 | 15.38 | 1 | 4.55 |
| | člověk | 1 | 2.86 | 0 | 0.00 | 1 | 4.55 |
| | lidé | 1 | 2.86 | 0 | 0.00 | 1 | 4.55 |
| | druzí | 1 | 2.86 | 1 | 7.69 | 0 | 0.00 |
| | implicit | 7 | 20.00 | 3 | 30.77 | 3 | 13.64 |
| | no direct counterpart | 2 | 5.71 | 1 | 7.69 | 1 | 4.55 |
| | total | 35 | 100.00 | 13 | 100.00 | 22 | 100.00 |

* The person and number are expressed by a personal pronoun and/or the grammatical suffix of the predicate verb in Czech.

4.1.1 Generic one

Although only 13 instances of the generic pronoun *one* were detected in *The English Patient*, the second text provided much greater range of examples (105). We analyzed the first 27 examples from *Mrs. Dalloway* together with all the occurrences found in *The English Patient*. As shown in Table II, the most frequent device used for explicit reference to the general human agent in the Czech counterparts of *one* was the noun *člověk* (ex. 1). The pronouns and/or verbal forms were represented by the first person singular (ex. 2)¹³, the first person plural (ex. 3), the second person singular (ex. 4) and the second person plural (ex. 5). In 8% of the Czech counterparts the reference was not explicit – reflexive or subjectless sentences were used (exx. 6 and 7, respectively).

- (1) But failure one conceals.

Ale selhání člověk tají. (MD 66)

- (2) Humming and singing that song again and again, beating the lines thinner to bend them into one's own life.

Pobrukoval a zpíval jsem si tu píseň pořád dokola, vytepával jsem ty řádky, abych je vpravil do svého života. (EP 66)

- (3) In the street of imported parrots in Cairo one is hectored by almost articulate birds.

V ulici s dováženými papoušky v Káhiře nás tyranizují téměř zřetelně mluvící ptáci. (EP 56)

¹³ However, in the Czech translation the reference ceases to be generic. Cf. ex. 12.

- (4) The wild poem is a substitute for the woman one loves or ought to love, one wild rhapsody a fake for another.

Nespoutaná báseň je náhražkou za ženu, kterou miluješ nebo bys milovat měl, jedna nespoutaná rapsodie padělkem jiné. (EP 63)

- (5) For it was not her one hated but the idea of her, which undoubtedly had gathered in to itself a great deal that was not Miss Kilman; had become one of those spectres with which one battles in the night...

Ji jste nemohli nenávidět, ale tu její představu o sobě, která nepochybně časem zbytněla mnohým, co už nebyla slečna Kilmanová, tu ano: stala se jedním z těch přízraků, s kterými člověk zápasí v noci... (MD 64)

- (6) There is a plant he knows of near El Taj, whose heart, if one cuts it out, is replaced with a fluid containing herbal goodness.

Blízko El Tádže zná jednu rostlinu, která se, když se jí vyřízne střed, naplní tekutinou plnou blahodárné rostlinné síly. (EP 57)

- (7) There are several things one can say.

Lze říci několik věcí. (EP 62)

Notice that *one* in ex. 5 is first translated as the second person plural verb form (*nemohli jste nenávidět*) and than as *člověk*. In Czech, both means are thus used as stylistically interchangeable variants. A similar type of incoherence has been observed in another three examples, where the generic pronoun was once translated explicitly and once by means of an implicit reference within the same sentence. In ex. 8, the English adverbial clause with pronominal subject with generic

reference (*when we are old*) was translated as an adverbial comprising of a prepositional phrase with nominal prepositional complement (*ve stáří*). The generic determiners in the latter part of the sentence are translated explicitly. Exx. 9 and 10 display the generic *you* and its two different counterparts. In the first example, the pronoun is once translated implicitly by means of the impersonal subject *to* and later as the second person plural pronoun. The generic reference of *you* in the second example is first expressed explicitly by the noun *člověk* and then as a prepositional phrase functioning as an adverbial.

- (8) It is when we are old, concerned with **our** name, **our** legend, what **our** lives will mean to the future.

*To až ve stáří nám jde o jméno, o **naši** pověst, o to, co **naše** životy budou znamenat pro budoucnost. (EP 27,28)*

- (9) You needed to grab their hair and clutch it like a drowner so they would pull **you** into their midst.

*Chce to popadnout je za pačesy a držet se jich jako tonoucí, aby **vás** vytáhli mezi sebe. (EP 5,6)*

- (10) **You** felt **you** could be shot anytime there, not just if you were a soldier, but a priest or nurse.

***Člověk** tam cítil, že **ho** můžou každou chvílí zastřelit, nejen jako vojáka, ale i jako kněze nebo ošetřovatelku. (EP 13,14)*

In most of the excerpted sentences, the generic *one* referred to the people in general (ex. 11). However, a certain emphasis on the speaker was identified in several examples (exx. 12 and 13). Notice the use of the first person pronoun

and/or verbal form in the translations which reflect this emphasis.

(11) To love makes one solitary, she thought.

Z lásky se člověk stává osamělým, pomyslela si. (MD 69)

(12) Splendid lines, and erotic, but Richard Rodgers, one suspects, wanted more dignity.

Krásné veršičky, erotické, ale Richard Rodgers, řekl bych, zřejmě žádal něco důstojnějšího. (EP 55)

(13) Humming and singing that song again and again, beating the lines thinner to bend them into one's own life.

Pobrukoval a zpíval jsem si tu píseň pořád dokola, vytepečoval jsem ty řádky, abych je vpravil do svého života. (EP 66)

The Czech translation of the English sentences conceals the generic reference which is present in the original. In the process of translating, it is necessary to decipher the referent of the generic pronoun and select the most suitable way of expressing the meaning. In ex. 12, the translator decided to use a personal comment, thus changing the referent from the general human agent to the speaker. In order to preserve the original reference, it is possible to use a different translation: *Krásné veršičky, erotické, ale Richard Rodgers, člověk/jeden by řekl, zřejmě žádal něco důstojnějšího.* Sentences of this type are often ambiguous. Compare with ex. 45, where, on the contrary, the Czech translation supports the generic interpretation of the pronoun.

4.1.2 Generic you

Altogether 108 examples of generic you were identified in both texts. The analysis of the first 20 instances from each text displayed that the corresponding Czech translations used mostly explicit means of reference to the general human agent: the second person plural pronoun and/or verbal form (ex. 14) constituted the largest group. Other explicit means of reference were represented by the noun *člověk* (ex. 15) and by the second person singular pronoun and/or verbal form (ex. 16). Only in 15% of the sentences was the reference to the general human agent not explicit: in ex. 17 the Czech counterpart of the English generic you is an impersonal construction with a reflexive verb and the relative pronoun *co* as the subject.

- (14) In the desert you celebrate nothing but water.
V poušti oslavujete jedině vodu. (EP 1)
- (15) In any of Patrick's sentences, her mother had complained, you lost two or three crucial words.
Její maminka si stěžovala, že v Patrickových větách člověk postrádá dvě tři rozhodující slova. (EP 17)
- (16) Once you stumble, Septimus wrote on the back of a postcard, human nature is on you.
Jak jednou klopýtneš, napsal si Septimus na druhou stranu pohlednice, máš na krku lidskou přirozenost. (MD 13)
- (17) It was nothing you could put your finger on...
Nebylo to nic, co by se dalo přesně pojmenovat... (MD 18)

Similar to *one, you* in its generic meaning denotes a large group of people (ex. 14). Nevertheless, it retains part of its primary function and often puts an emphasis on the addressee (ex. 18). Sometimes, the pronoun can be interpreted as emphasizing either the addressee or the speaker (ex. 19). In this case, the speaker may be referring to his or her own experience and making it universal by using the generic *you*.

(18) Yes, flowers, since he did not trust his taste in gold; any number of flowers, roses, orchids, to celebrate what was, reckoning things as you will, an event...

Ano, květiny, protože svému vkusu ohledně zlatých šperků nedůvěřuje; jakékoli množství květin, růží, orchidejí na oslavu toho, co je, ať to berete, jak chcete, událost... (MD 19)

(19) ...she was never in the room five minutes without making you feel her superiority, your inferiority; how poor she was; how rich you were...

...nikdy není v pokoji déle než pět minut, aniž vám dá znát svou nadřazenost, vaši méněcennost; jak je chudá, jak vy jste bohatá... (MD 3)

4.1.3 Generic we

In the case of the pronouns *we* and *they*, less than 40 examples of each were identified in both texts. As indicated in Table II, from the 35 sentences containing generic *we* the largest group corresponded to the first person plural (ex. 20) in the Czech translations. The rest of the examples made use

of implicit reference (ex. 21) and one example was not translated at all (ex. 22).¹⁴

(20) Don't we forgive everything of a lover?

Neodpouštíme snad milenci všechno? (EP 30)

(21) ...be as decent as we possibly can.

...budme tak slušní, jak je to jen možné. (MD 24)

(22) ...and if in this exacting science which has to do with what, after all, we know nothing about - the nervous system, the human brain - a doctor loses his sense of proportion, as a doctor he fails.

...a pokud v téhle náročné vědě, která zachází - s čím vlastně? - s nervovou soustavou, s lidským mozkiem, ztratí doktor schopnost zůstat nad věcí, pak jako doktor selže. (MD 27)

In most cases, the pronoun *we* refers to people in general (ex. 23). Again, partially retaining its primary function, it can sometimes be identified as especially considering the speaker and a certain group of people (ex. 24).

(23) We die containing a richness of lovers and tribes, tastes we have swallowed, bodies we have plunged into and swum up as if rivers of wisdom, characters we have climbed into as if trees, fears we have hidden in as if caves.

Umíráme, naplnění bohatstvím milenců a rodů, vším, co jsme okusili, těly, do nichž jsme se pohroužili a

¹⁴ In ex. 14, however, the generic reference is present elsewhere in the sentence both in English and in Czech, viz. the atemporal present simple tense and the generic reference of the noun *doctor/doktor*.

plavali v nich jako v řekách moudrosti, charaktery, do nichž jsme pronikali, jako lezeme na stromy, i obavami, v nichž jsme se skrývali jako v jeskyních.
(EP 36)

(24) Where I come from, we celebrate the age as well as ourselves.

Tam, odkud pocházím, slavíme současný věk stejně jako nás samotné. (EP 37)

4.1.4 Generic they

Together with *we*, *they* was the least frequent pronoun referring to the general human agent in the texts: only 35 instances were identified in both texts. As shown in Table II, the majority of Czech counterparts of the English sentences with the generic *they* were translated using the third person plural (ex. 25)¹⁵. Among other explicit means were the indefinite pronoun *někdo* (ex. 26), the nominalized numeral *druzí* (ex. 27), the plural noun *lidé* (ex. 28) and the singular noun *člověk* (ex. 29). The implicit means constituted the second largest group (the reflexive predicate with the relative pronoun *které* as the subject in ex. 30). In two cases, the English generic pronoun did not have any direct counterpart in the translation (ex. 31).

(25) At Bourton they always had stiff little vases all the way down the table.

¹⁵ Here, the pronoun *they* is accompanied by an adverbial of place, which is typical for the sentences with generic *they*. The adverbial helps to distinguish the *man-use* of *they* from its primary function. Cf. *They always had stiff little vases all the way down the table.*

- V Bourtonu vždycky měli nenápadité vázičky rozestavěné po celém stole. (MD 43)
- (26) How dare they talk like that about a human being dying.
Jak si jen někdo troufá mluvit takhle o umírající lidské bytosti. (EP 46)
- (27) Not his twilit shadow or his arm reaching for the back of a chair or the reflection of himself in a window or how they watch him.
Ani o svém nezřetelném stínu, ani o své paži natahující se po opěradle křesla, či svém odrazu v okně, anebo o tom, jak se na něho druzí dívají. (EP 50)
- (28) For that made Septimus cry out about human cruelty - how they tear each other to pieces.
Potom totiž začal Septimus vykřikovat o lidské krutosti - jak lidé trhají jeden druhého na kusy. (MD 50)
- (29) For how could they know each other?
Protože jak může jeden člověk druhého znát? (MD 57)
- (30) I could never believe in all those services they gave for the dead.
Nikdy jsem se nepřiměla věřit všem těm obřadům, které se drží za mrtvé. (EP 44)
- (31) Not a straw, she thought, going on up Bond Street to a shop where they kept flowers for her when she gave a party.
Ani v nejmenším, říkala si, zatímco kráčela po Bond Street do obchodu, kde si zamlouvala květiny, pokaždé když pořádala večírek. (MD 38)

They in its generic sense was frequently modified by an adverbial of place or time (exx. 32 and 33). When referring to the people in general, it often occurred in the fixed expression *they say* as a means of expression extrinsic modality or in a similar expression (ex. 34).

- (32) In France in the seventeenth and eighteenth centuries they built them huge, larger than most houses

Ve Francii je v sedmnáctém a osmnáctém století stavěli obrovské, větší než většinu domů. (EP 53)

- (33) In the past, when they had had desert guides, they would hang a lantern from a long pole and the rest of them would follow the bounce of light above the star reader.

V minulosti mívali v poušti průvodce, a ti vždycky pověsili na dlouhou tyč lampu a ostatní sledovali poskakující světlo nad hlavou toho, kdo v hvězdách četl směr. (EP 51)

- (34) She would remain with the one burned man they called "the English patient," who, it was now clear to her, should never be moved because of the fragility of his limbs.

Zůstane s tím popáleným mužem, kterému se říkalo "anglický pacient", kterého, jak jí bylo jasné, nebude možné přesunout kvůli jeho chatrným údům. (EP 42)

4.1.5 Types of the implicit reference

As shown in Table III below, the majority of Czech counterparts to the English generic pronouns were translated by explicit means. Implicit reference constituted only 14% of the sentences.

Table III: Implicit and Explicit Reference

| | both texts | | Ondaatje | | Woolf | |
|-----------------------|------------|--------|----------|--------|-------|--------|
| | abs. | % | abs. | % | abs. | % |
| explicit | 126 | 84.00 | 55 | 83.33 | 71 | 84.52 |
| implicit | 21 | 14.00 | 10 | 15.15 | 11 | 13.10 |
| no direct counterpart | 3 | 2.00 | 1 | 1.52 | 2 | 2.38 |
| total | 150 | 100.00 | 66 | 100.00 | 84 | 100.00 |

The explicit ways of referring to the general human agent in the Czech translations of the given texts were discussed earlier in the chapter. Concerning the implicit means, there are several types that were identified in the texts. One type made use of a subjectless construction - a type which does not exist in English, since the occupancy of the subject position is obligatory (ex. 35). Another type was a sentence with impersonal subject implying the general human agent. This construction was either reflexive or not (exx. 36 and 37, respectively). In ex. 38, the English adverbial clause was translated into Czech as an adverbial in a prepositional phrase with nominal prepositional complement. The nominalization makes it possible to leave the reference to the agent implicit. The general human agent, however, is referred to elsewhere in the sentence: by the dative of the first

person plural pronoun (*nám*) and by the first person plural possessive pronouns (*naši, naše*). Another example of nominalization can be observed in ex. 39. In two instances, the English sentence *they said* was translated into Czech using the adverb *prý*. The origin of the adverb is the third person plural of the verb *pravit* - (*oni*) *praví*. The adverb therefore makes implicit reference to the general human agent (ex. 40). Another adverb used in this function is *údajně* (ex. 41).

(35) Don't shake, you have to be a still bed for me, let me curl up as if you were a good grandfather I could hug, I love the word 'curl,' such a slow word, you can't rush it...

Nesmíte se třást, musíte být pro mě taková poklidná postýlka, a já se k vám přitulím, ano? - jako byste byl hodný dědeček, kterého můžu obejmout, mám moc ráda to slovo 'přitulit se', takové pomalé slovo, nejde je uspěchat... (EP 19)

(36) ...the little house where one bought airballs to the left...

...ten domek trochu vlevo, kde se kupovaly balonky... (MD 81)

(37) You needed to grab their hair and clutch it like a drowner so they would pull you into their midst.

Chce to popadnout je za pačesy a držet se jich jako tonoucí, aby vás vytáhli mezi sebe. (EP 5)

(38) It is when we are old, concerned with our name, our legend, what our lives will mean to the future.

To až ve stáří nám jde o jméno, o naši pověst, o to, co naše životy budou znamenat pro budoucnost. (EP 28)

(39) ...they were advertising toffee, a nursemaid told Rezia.

...reklama na karamely, prozradila Rezii jakási chuťva.
(MD 42)

(40) ...or Lady Bexborough who opened a bazaar, they said, with the telegram in her hand, John, her favourite, killed...

...nebo pro lady Bexboroughovou, která prý při zahajování dobročinného bazaru držela v ruce telegram, z něhož se dozvěděla, že její milý John také zahynul...
(MD 37)

(41) It's one they say has a ghost in the garden.

Vila, v jejíž zahradě se údajně objevuje přízrak. (EP 41)

The interesting fact is that in eight Czech sentences the implicit reference to the general human agent was accompanied by some kind of modality. The extrinsic type of modality constituted the majority - six sentences. It expressed im/possibility (exx. 42, 43 and 44). The modal meaning of the two remaining sentences was that of deontic necessity (exx. 45 and 46).

(42) There are several things one can say.

Lze říci několik věcí. (EP 62)

(43) ...be as decent as we possibly can.

...budme tak slušní, jak je to jen možné. (MD 24)

(44) It was nothing you could put your finger on...

Nebylo to nic, co by se dalo přesně pojmenovat... (MD 18)

(45) If there were rips they would have to use liquid nitrogen.

Pokud se objeví pukliny, musí se používat tekutý dusík. (EP 49)

(46) You needed to grab their hair and clutch it like a drowner so they would pull you into their midst.

Chce to popadnout je za pačesy a držet se jich jako tonoucí, aby vás vytáhli mezi sebe. (EP 5)

Concerning ex. 45, it was the Czech translation that revealed the generic character of the pronoun *they*. The pronoun was at first identified as anaphoric, referring to the soldiers as in another sentence which appears in the preceding text: *At four in the afternoon they had lowered Kip into the pit in a harness until he was waist-deep in the muddy water, his body draped around the body of the Esau bomb. Ve čtyři odpoledne spustili tenkrát Kipa do jámy na popruzích, až byl po pás v blátivé vodě, jeho tělo zakrylo plášť bomby Ezau.* However, the Czech reflexive passive construction with impersonal subject *dusík* makes it possible to identify the pronoun as having the generic reference.

The representation of explicit and implicit means of reference to the general human agent of each studied pronoun is summarized in Table IV below.

Table IV: Representation of Explicit and Implicit Means of Reference of Each Pronoun

| English | Czech | | | | | | |
|---------|-----------------------|------------|-------|----------|-------|-------|-------|
| | | both texts | | Ondaatje | | Woolf | |
| | | abs. | % | abs. | % | abs. | % |
| one | explicit | 37 | 92.50 | 11 | 84.62 | 26 | 96.30 |
| | implicit | 3 | 7.50 | 2 | 15.38 | 1 | 3.70 |
| | no direct counterpart | 0 | 0.00 | 0 | 0.00 | 0 | 0.00 |
| you | explicit | 34 | 85.00 | 17 | 85.00 | 17 | 85.00 |
| | implicit | 6 | 15.00 | 3 | 15.00 | 3 | 15.00 |
| | no direct counterpart | 0 | 0.00 | 0 | 0.00 | 0 | 0.00 |
| we | explicit | 29 | 82.86 | 19 | 95.00 | 10 | 66.67 |
| | implicit | 5 | 14.29 | 1 | 5.00 | 4 | 26.67 |
| | no direct counterpart | 1 | 2.86 | 0 | 0.00 | 1 | 6.67 |
| they | explicit | 26 | 74.29 | 8 | 61.54 | 18 | 81.82 |
| | implicit | 7 | 20.00 | 4 | 30.77 | 3 | 13.64 |
| | no direct counterpart | 2 | 5.71 | 1 | 7.69 | 1 | 4.55 |

5. Factors contributing to the general character of reference

One of the factors contributing to the general character of reference is the tense. The verb that accompanies the generic pronouns is most frequently in the simple present tense form. This fact was also observed in the excerpted sentences. More than a half of the predicate verbs accompanying the generic pronouns found in the two texts were in the simple present tense (ex. 47). The second largest group was represented by the simple past tense (ex. 48). This is not surprising due to the character of the analyzed texts: the time of the narration is usually either past or present and may shift from one to the other. In several examples, the simple past was used in order to preserve the sequence of tenses (ex. 49). The occurrence of perfect and progressive tenses was very limited (exx. 50 and 51). In two sentences the future construction was identified (ex. 52). The most regular was the pronoun *we*, which was accompanied by the simple present tense in more than 80% of the examples. The generic character of the pronoun *they* proved to be the least dependent on the accompanying verbal form of all the four pronouns. It occurred together with present simple and progressive, and with past simple, progressive and perfect tenses (exx. 53, 54, 55, 56 and 57, respectively). However, it was most frequently accompanied by the simple past or simple present tense.

(47) But nothing is so strange when one is in love (and what was this except being in love?) as the complete indifference of other people.

Ale když je člověk zamilovaný (a co jiného to bylo než zamilování), nic mu nepřijde podivnější než úplná lhostejnost ostatních. (MD 72)

- (48) Around the outcrops of rocks were the traffic of stretchers, butchered vineyards, where, if you dug deep beneath the tank ruts, you found blood-axe and spear.

Kolem skalnatých výchozů se věčně přenášela nosítka a byly tu zmasakrované vinice, kde jste objevili, pokud jste pod vyježděnými kolejem od tanků kopali dost hluboko, krvavou sekeru a kopí. (EP 12)

- (49) He would ride without them, the shush shush a permanent sea in his ears, and his crouched body stiff, cold, so there was only the idea of heat from this machine he rode so intimately, the white spray of it as he slid through villages like a slipping star, a half-second of visitation when one could make a wish.

Pojede bez nich, v uších jako by mu šumělo neustávající moře, skrčené tělo měl ztuhlé a chladné, takže si mohl jen představovat teplo motorky, ke které se při jízdě tiskl a od které se bíle rozstříkovala voda, když sjížděl ulicemi jako padající hvězda, kratičké navštívení, kdy si člověk může něco přát. (EP 65)

- (50) We die containing a richness of lovers and tribes, tastes we have swallowed, bodies we have plunged into and swum up as if rivers of wisdom, characters we have climbed into as if trees, fears we have hidden in as if caves.

Umíráme, naplněni bohatstvím milenců a rodů, vším, co jsme okusili, těly, do nichž jsme se pohroužili a

plavali v nich jako v řekách moudrosti, charaktery, do nichž jsme pronikali, jako lezeme na stromy, i obavami, v nichž jsme se skrývali jako v jeskyních.
(EP 36)

(51) What are we doing in Africa, in Italy?

Co děláme v Africe, v Itálii? (EP 22)

(52) If you take in someone else's poison - thinking you can cure them by sharing it - you will instead store it within you.

Jestliže pozřeš jed někoho druhého - a myslíš si, že ho tím uzdravíš, když se s ním o něj podělíš - uložíš místo toho ten jed v sobě. (EP 2)

(53) Not his twilit shadow or his arm reaching for the back of a chair or the reflection of himself in a window or how they watch him.

Ani o svém nezřetelném stínu, ani o své paži natahující se po opěradle křesla, či svém odrazu v okně, anebo o tom, jak se na něho druzí dívají. (EP 50)

(54) So, thought Septimus, looking up, they are signalling to me.

Aha, pomyslel si Septimus, když vzhlédl, dávají mi signál. (MD 41)

(55) In France in the seventeenth and eighteenth centuries they built them huge, larger than most houses.

Ve Francii je v sedmnáctém a osmnáctém století stavěli obrovské, větší než většinu domů. (EP 53)

(56) ...they were advertising toffee, a nursemaid told Rezia.

...reklama na karamely, prozradila Rezii jakási chůva.

(MD 42)

(57) Suppose they had heard him?

Concerning the category of voice, almost all constructions were active. Only 4 passive verbal forms were identified in the whole excerpt: 2 accompanied the pronoun *you* and 2 the pronoun *one*. The pronouns *we* and *they* occurred only in active constructions. The examples of the generic *one* accompanied by the passive verbal form were both translated as active constructions into Czech (exx. 58 and 59).

(58) In the street of imported parrots in Cairo one is hectored by almost articulate birds.

V ulici s dováženými papoušky v Káhiře nás tyranizují téměř zřetelně mluvící ptáci. (EP 56)

(59) ...an old nurse, old Moody, old Goody, some such name they called her, whom one was taken to visit in a little room with lots of photographs, lots of birdcages.

...starou chůvu, starou Moody, starou Goody, nějak tak jí říkali, k níž člověka přivedli na návštěvu do malého pokojíku plného fotografií a ptačích klecí. (MD 82)

Only in 6 instances was the mood of the verbal form other than indicative: 5 examples of the conditional and 1 of the imperative mood were discovered. 1 predicate verb in the conditional mood was accompanying the pronoun *one* (ex. 60), the rest of them had *they* as their subject (ex. 61). The imperative occurred together with the pronoun *we* (ex. 62).

(60) And the doctors and men of business and capable women all going about their business, punctual, alert, robust, seemed to him wholly admirable, good fellows, to whom one would entrust one's life, companions in the art of living, who would see one through.

A doktoři a obchodníci a schopné ženy, všichni si šli po svém, dochvilní, bdělí, silní, připadali mu naprosto úžasní, schopní lidé, kterým může člověk svěřit svůj život, společníci v umění žít, kteří člověka povedou. (MD 80)

(61) If there were rips they would have to use liquid nitrogen.

Pokud se objeví pukliny, musí se používat tekutý dusík. (EP 49)

(62) ...as we are a doomed race, chained to a sinking ship [...], as the whole thing is a bad joke, let us, at any rate, do our part...

...jelikož jsme zatracené plémě, připoutané k potápějící se lodi [...], jelikož to všechno je pouze špatný vtip, necht' v každém případě dostojíme svým povinnostem... (MD 23)

Although the majority of the verbal forms accompanying the generic pronouns did not express any modality, there was a group of almost one third of the examples with some modal meaning. The verbs expressing intrinsic modality constituted a slightly larger group. Most of these verbs were identified in constructions with the generic one. On the other hand, extrinsic meaning was observed mostly with the generic you. The most frequent intrinsic modal meaning was that of

necessity expressed by the modal verbs *must* or *have to* (ex. 63). Among other, examples of obligation, ability, volition, audacity and permission were found in the texts (exx. 64, 65, 66, 67 and 68 respectively). The most frequent type of extrinsic modality was possibility (ex. 69). There were also two examples of prediction identified in the texts (ex. 70).

(63) You had to go and look at them - you had to spend a great deal of time always admiring whatever it was - linen cupboards, pillow-cases, old oak furniture, pictures, which Hugh had picked up for an old song.
Museli jste jít a podívat se na ně - museli jste strávit hodně času obdivováním té věci - skříněk na ložní prádlo, povlečení, starého dubového nábytku, obrazů, které Hugh získal za babku. (MD 9)

(64) The wild poem is a substitute for the woman one loves or ought to love, one wild rhapsody a fake for another.
Nespoutaná báseň je náhražkou za ženu, kterou miluješ nebo bys milovat měl, jedna nespoutaná rapsodie padělkem jiné. (EP 63)

(65) If we can rationalize this we can rationalize anything.
Jestliže dokážeme racionálně zdůvodnit tohle, pak můžeme racionálně zdůvodnit všechno. (EP 39)

(66) Yes, flowers, since he did not trust his taste in gold; any number of flowers, roses, orchids, to celebrate what was, reckoning things as you will, an event..
Ano, květiny, protože svému vkusu ohledně zlatých šperků nedůvěřuje; jakékoli množství květin, růží,

orchidejí na oslavu toho, co je, at' to berete, jak chcete, událost... (MD 19)

- (67) How dare they talk like that about a human being dying.

Jak si jen někdo troufá mluvit takhle o umírající lidské bytosti. (EP 46)

- (68) One had to respect it; one might laugh; but one had to respect it, he thought.

Člověk to musí respektovat, říkal si. (MD 75)¹⁶

- (69) 'That is all,' she repeated, pausing for a moment at the window of a glove shop where, before the War, you could buy almost perfect gloves.

„To je vše,“ opakovala si, když se na chvíličku zastavila u výlohy rukavičkářství, kde jste před válkou mohli koupit téměř dokonalé rukavice. (MD 24)

- (70) But the clock went on striking, four, five, six, and Mrs Filmer waving her apron (they wouldn't bring the body in here, would they?) seemed part of that garden; or a flag.

Ale hodiny bily dál, čtyři, pět, šest a paní Filmerová mávala zástěrou (přece to tělo neponesou sem, to snad ne?), jako by byla součástí té zahrady; nebo jako vlajka. (MD 54)

Examining the syntactic functions of the generic pronouns, they most frequently occupied the position of the subject (ex. 71). In the rest of the examples, they functioned either as

¹⁶ In the Czech translation, a part of the sentence is missing. The suggested translation is: *Člověk to musí respektovat; může se smát, ale musí to respektovat, říkal si.*

the object, the complement of a preposition or the determiner (exx. 72, 73 and 74, respectively). Predictably, the generic pronoun *they* occurred only in the position of the subject. This ascertainment proves the rule stated in the chapter 2.5. Generic *you*, *we* and *one* were observed in all the aforementioned positions.

(71) At Bourton they always had stiff little vases all the way down the table.

V Bourtonu vždycky měli nenápadité vázičky rozestavěné po celém stole. (MD 43)

(72) To love makes one solitary, she thought.

Z lásky se člověk stává osamělým, pomyslela si. (MD 69)

(73) Otherwise they, walking casually down the street towards you, almost about to wave, would leap over a wall and be gone for months.

Jinak když jdou náhodou po ulici proti vám a skoro už na vás kývají, vyhoupnou se najednou přes zeď a zmizí na celé měsíce. (EP 7)

(74) It is when we are old, concerned with our name, our legend, what our lives will mean to the future.

To až ve stáří nám jde o jméno, o naši pověst, o to, co naše životy budou znamenat pro budoucnost. (EP 28)

5. Conclusion

The results of the research confirmed the theoretical basis stated at the beginning of the thesis. However, it is evident that, due to the limited scope of the research, the present study cannot claim to be comprehensive. Apart from the range of the work, the individual style of selected authors and translators can affect the conclusion.

As shown in Tables I and II, the pronoun *one* was the most frequent means of referring to the general human agent in *Mrs. Dalloway*, while *The English Patient* used mainly the generic pronoun *you*. We can ascribe this piece of knowledge to the fact that, being literary works, the given texts make lesser use of the pronoun *we*, which is usually restricted to formal or scientific texts. The extensive use of *one* in *Mrs. Dalloway* could be explained by its complex style with formal features. Another explanation would be the earlier date of publication of Woolf's novel.¹⁷ *They*, which always excludes the speaker and the addressee, is the most ambiguous of all the pronouns studied. Due to its exclusive character, it is sometimes difficult to determine the range of its reference. Without broader context the same sentence can be identified to have either generic or anaphoric reference.

Generally, there is a high degree of correspondence with the Czech counterparts. The largest rate of correspondence was observed in the pronoun *we*, which corresponded to the Czech first person plural pronoun and/or verb form in almost 83%. The second largest group constitutes the English pronoun *one* and the Czech noun *člověk*. However, this correspondence is not

¹⁷ *Mrs. Dalloway* was published in 1925, while *The English Patient* in 1992.

complete due to the stylistic differences between the two counterparts. The lowest degree of correspondence was observed in the pronoun *they*, which used the greatest variety of Czech counterparts. In general, the inclusive type of reference prevailed over the exclusive type in both languages. The exclusive character of *they* was reflected in its Czech lexical counterparts (*druzí, někdo*). However, in one example it was translated as *člověk*, thus shifting the reference from completely exclusive to inclusive, since the Czech *člověk* includes the speaker. In addition, the generic *one* was translated as the second person in two examples (once as a singular and once as a plural), so the focus on the speaker changed to the focus on the addressee. Co-occurrence of different means of expressing generic reference within a sentence was identified only in four instances.

One, you and *we* referred most often to people in general or to a large group of people. However, in several examples the emphasis on the speaker or addressee was identified, which shows that the generic pronouns retain some part of their primary meaning. The reference of *we* was sometimes restricted to a smaller group of people sharing a common feature. As far as *they* is concerned, it often occurred together with an adverbial in order to distinguish its generic function from the anaphoric or deictic one. If referring to people in general, it was found in combination with the verb *say* as a means of expressing extrinsic modality.

Among the Czech counterparts, explicit means of reference to the general human agent (personal pronouns and/or verbal form, lexical means - *člověk, lidé, druzí...*) prevailed over the implicit means (cf. Tables III and IV). Among various types of implicit reference, a subjectless construction, impersonal

subject, nominalization or an adverb implying the general agent were identified. Implicit constructions also often expressed modality.

Generic reference proved to be connected with the verbal categories of the predicate (tense, mood and voice). The verbal forms accompanying the generic pronouns were prevalently in present or past simple active indicative. Perfect and progressive tenses, passive voice, and conditional and imperative mood were very limited. *They* proved to be the least sensitive to the tense and mood of the predicate verb. However, in contrast to *you* and *one*, it occurred only in active constructions. Conversely, generic *we* seems to be the most restricted in this respect, since it was observed only in active indicative constructions and in almost 90% the tense of the accompanying predicate verb was present simple. In several sentences, the generic character of the reference was supported by the occurrence of an adverbial (*never, ever, always, nikdy, vždy*) or a universal quantifier (*all, všichni*). The tense of the Czech predicate verbs generally corresponded to the English verbs, except for the instances where the difference in tense was caused by the sequence of tenses.

Approximately one third of the sentences expressed either intrinsic or extrinsic modality. Intrinsic modality, which was slightly prevalent, occurred mainly with the pronoun *one*, while extrinsic modality was in most cases identified in the sentences with the generic *you*.

There is also a link between the syntactic function of the pronoun and its generic reference. Typically, the generic pronouns function as the subject, with *they* being limited to this function. In a few cases, *you, we* and *one* also functioned

as the object, the complement of the preposition or the determiner.

Although both languages have the same means of reference to the general human agent (pronouns, *člověk...*), the comparison revealed also other devices used to refer to the general human agent - explicit and implicit, some of them with no English counterparts (reflexive passive, subjectless clauses typically expressing intrinsic modality).

Hopefully, the thesis has shown that using parallel translation corpora seems to be a useful tool for pointing out the various means used to express reference to the general human agent. It has been observed that Czech may disambiguate the English sentence. On the other hand, generic reference expressed in the English sentence may also be "lost in translation".

6. České resumé

Cílem této práce bylo shromáždit a vyhodnotit české překladové ekvivalenty anglických zájmen odkazujících na všeobecného lidského konatele (*you, we, they, one*) v paralelních beletristických textech.

Práce je formálně rozdělena do čtyř hlavních kapitol, po kterých následuje shrnutí a závěr. Po úvodní kapitole následuje kapitola druhá, která shrnuje dosavadní poznatky v oblasti odkazování jednotlivých zájmen na všeobecného lidského konatele. Dále poukazuje na stylistické, sémantické a syntaktické faktory omezující jejich generické užití a zmiňuje další způsoby vyjadřování všeobecného lidského konatele v anglickém jazyce, a to jak explicitní (lexikální výrazy typu *people, man, person*), tak implicitní (trpný rod, věty s anticipačním *it* a *there*). Vzhledem k tomu, že anglický ani český jazyk nedisponují žádným specifickým prostředkem pro vyjadřování všeobecného konatele, využívají různých jiných prostředků, jejichž primární funkce je jiná a které si v obou jazycích navzájem neodpovídají. Cílem této kapitoly je proto také odlišit generickou funkci jednotlivých zájmen od jejich funkcí primárních.

Třetí kapitola popisuje způsob excerptce a použité materiály. Hlavním sekundárním zdrojem byl článek Libuše Duškové "Man-Sätze in Czech and in English," ve kterém autorka provedla podobnou, ale mnohem rozsáhlejší analýzu. Článek popisuje různé způsoby vyjadřování všeobecného lidského konatele (explicitní i implicitní) v šesti anglických a šesti českých divadelních hrách. Teoreticky se práce dále opírala o anglické a české gramatiky, především práce Randolpha Quirka

et al., Huddlestona a Pulluma a Libuše Duškové. Mezi dalšími zdroji je například článek Jaroslava Tláskala.

Excerpce vycházela z paralelního korpusu angličtiny a češtiny (VZ MSM 0021620823). Knihy *Anglický pacient* od Michaela Ondaatjeho a *Paní Dallowayová* od Virginie Woolfové posloužily jako materiál, z něhož bylo celkem excerpováno 296 případů generického užití daných zájmen ve směru z angličtiny do češtiny. Poté bylo vybráno 150 dvojic příkladů a podána jejich klasifikace z hlediska volby prostředku odkazu na všeobecného lidského konatele. Výsledek excerptce a analýzy je shrnut v tabulkách I a II. Na základě analýzy byl potom proveden kontrastivní popis anglických a českých prostředků k vyjadřování všeobecného lidského konatele, jejich klasifikace a vzájemný vztah.

Ve čtvrté kapitole jsou shrnuty výsledky samotné analýzy. Nejprve je pojednáno o vztahu anglických zájmen a jejich překladových korelátů, a poté jsou rozebrány jednotlivé faktory přispívající ke generičnosti jednotlivých zájmen. V průběhu rozboru jsou ukázány jak příklady typické, tak příklady něčím zajímavé či neobvyklé.

Bylo zjištěno, že nejčastějším prostředkem odkazování na všeobecného lidského konatele bylo u Ondaatjeho osobní zájmeno *you*, zatímco Woolfová užívala především neurčitého zájmena *one*. Toto může být dáno komplexním stylem *Paní Dallowayové* s mnoha formálními prvky, a taktéž dřívějším datem publikace. Zájmena *we*, které se objevuje především ve formálním stylu, a exkluzivního *they* bylo v obou dílech užito nejméně. Zájmeno *they* se také ukázalo jako nejméně jednoznačné ve své referenci. Ze všech studovaných zájmen byl charakter jeho reference nejvíce závislý na kontextu.

Přestože si jednotlivé prostředky odkazování na všeobecného lidského konatele v anglickém a českém jazyce neodpovídají na sto procent, byla excerpcí zjištěna shoda ve velkém množství příkladů. Nejvyšší stupeň korespondence byl pozorován u generického zájmena *we*, které odpovídalo první osobě plurálu v téměř 83% českých vět. České *člověk* odpovídalo anglickému *one* v 80% případů. Nedokonalost této korespondence je však dána rozdílem užití těchto v dvou zájmen: *one* se vyskytuje především ve formálním nebo odborném stylu, zatímco *člověk* ve stylu neformálním. Nejméně si se svými překladovými korelátami odpovídalo zájmeno *they*, které také disponovalo největším počtem různých ekvivalentů. Ve třech případech nebyl v překladu nalezen žádný odpovídající prostředek odkazu na všeobecného lidského konatele.

Obecně v obou jazycích převažoval inkluzivní typ reference nad exkluzivním. V jednom případě byl zjištěn posun od exkluzivního *they* k inkluzivnímu *člověk*. Také v rámci inkluzivní reference byl ve dvou příkladech zaznamenán posun v důrazu z mluvčího na posluchače/adresáta. Jednotlivé prostředky odkazování byly v rámci jedné věty konzistentní; pouze ve čtyřech větách byly zjištěny dva různé prostředky odkazu.

Generická zájmena *you*, *we* a *one* většinou odkazovala na lidstvo obecně nebo na velkou skupinu referentů. V několika příkladech však byla reference generického *we* zúžena na menší skupinu, jejíž členové sdílí nějakou vlastnost. U generického *one* byl zaznamenán důraz na mluvčího a u generického *you* důraz na mluvčího a/nebo posluchače, což potvrzuje fakt, že si generická zájmena částečně zachovávají význam své primární funkce. Generické *they* bylo často identifikováno ve spojení se slovesem *say* (jako prostředek vyjádření jistotní modality)

nebo bylo doprovázeno příslovečným určením (obvykle místa nebo času), které sloužilo k odlišení tohoto obecného *they* od *they* anaforického či deiktického.

Jak ukazují tabulky III a IV, v českých překladech výrazně převažovaly prostředky explicitní (zájmena a/nebo slovesné formy, lexikální výrazy *člověk, lidé, druzí...*) nad implicitními, které tvořily jen 14%. Bylo určeno několik typů implicitní reference: jednočlenná věta slovesná, zvrtné pasivum, substantivizace, nebo překlad anglického spojení *they say* pomocí českého příslovce *prý* nebo *údajně*.

Mezi implicitními prostředky byly identifikovány konstrukce, které se v angličtině vůbec nevyskytují (jednočlenná věta slovesná, zvrtné pasivum). Zajímavé bylo také zjištění, že velká část vět obsahujících implicitní prostředek nesla nějaký modální význam.

Dále bylo zjištěno, že na generickou referenci mají také vliv slovesné kategorie času, rodu a způsobu. V naprosté většině se generická zájmena v angličtině vyskytují se slovesem v přítomném nebo minulém čase prostém, činném rodě a oznamovacím způsobu. Totéž bylo zjištěno i u českých protějšků. Průběhové a perfektní časy, trpný rod, a rozkazovací či podmiňovací způsob se vyskytovaly jen ve velmi malém množství příkladů. Zajímavé je, že všechny trpné věty s generickým *one* byly do českého jazyka přeloženy jako aktivní konstrukce. Nejvíce konzistentní bylo zájmeno *we*, které se vyskytovalo pouze v aktivních oznamovacích konstrukcích a v téměř 90% bylo doprovázeno slovesem v přítomné čase prostém. Naopak generické *they* se ukázalo jako nejméně náchylné vlivu slovesných kategorií. Nicméně co se rodu týče, bylo generické *they*, na rozdíl od *you* a *one*, identifikováno pouze v aktivních konstrukcích.

V některých větách bylo rozpoznáno příslovečné určení (*never, ever, always, nikdy, vždy*) nebo neurčité zájmeno (*all, všichni*), které podporovalo obecný charakter reference.

Téměř třetina všech vět nesla nějaký modální význam. Mírnou převahu měla modalita dispoziční, která se nejvíce vyskytovala s generickým *one*. Nejčastěji šlo o nutnost. Dále byly rozpoznány modální významy schopnosti, dovolení, záhodnosti, volní dispozice k ději a troufalosti. Modalita jistotní byla identifikována především u konstrukcí s generickým *you* a šlo hlavně o význam možnosti. Objevilo se také několik případů předpovědi.

Obecně lze říci, že generičnost se také váže na syntaktické funkce: naprostá většina generických zájmen funguje ve větě jako podmět. Zájmeno *they* je dokonce na tuto pozici vázáno. Ostatní zájmena dále fungovala jako předmět, doplnění předložkové vazby, nebo determinátor.

Analýza příkladů ukázala, že český překlad může někdy posloužit k rozpoznání generické reference v anglickém originálu. Naopak však také může v průběhu překladu dojít ke ztrátě generičnosti. Ukázalo se tedy, že užití paralelních textů může být užitečným nástrojem k porovnávání jednotlivých způsobů odkazování na všeobecného lidského konatele v různých jazycích, i k poukázání na jednotlivé rozdíly a zajímavosti.

Práci uzavírá souhrn a soupis bibliografie. Jako příloha jsou uvedeny všechny použité doklady s překladovými ekvivalenty.

Appendix

The examples excerpted from Michael Ondaatje's *The English Patient*

Generic you

1. In the desert you celebrate nothing but water.
V poušti oslavujete jedině vodu.
2. If you take in someone else's poison - thinking you can cure them by sharing it - you will instead store it within you.
Jestliže pozřeš jed někoho druhého - a myslíš si, že ho tím uzdravíš, když se s ním o něj podělíš - uložíš místo toho ten jed v sobě.
3. Those men in the desert were smarter than you.
Ti chlapi v poušti byli chytřejší než ty.
4. She thought about Caravaggio - some people you just had to embrace, in some way or another, had to bite into the muscle, to remain sane in their company.
Uvažovala o Caravaggiovi - některé lidi člověk prostě musí tak či onak přijmout, oblíbit si je, a musí se pořádně štípnout, aby si v jejich společnosti zachoval zdravý rozum.
5. You needed to grab their hair and clutch it like a drowner so they would pull you into their midst.
Chce to popadnout je za pačesy a držet se jich jako tonoucí, aby vás vytáhli mezi sebe.
6. You needed to grab their hair and clutch it like a drowner so they would pull you into their midst.
Chce to popadnout je za pačesy a držet se jich jako tonoucí, aby vás vytáhli mezi sebe.
7. Otherwise they, walking casually down the street towards you, almost about to wave, would leap over a wall and be gone for months.
Jinak když jdou náhodou po ulici proti vám a skoro už na vás kývají, vyhoupnou se najednou přes zeď a zmizí na celé měsíce.
8. Caravaggio would disturb you by simply enfolding you in his arms, his wings.
Caravaggio vás vždycky vyvedl z rovnováhy už prostě tím, jak vás sevřel v náručí, ve svých křídlech
9. With him you were embraced by character.

U něho jste se octli v objetí charakteru.

10. In Florence, in Santa Trinita Church, you can see the painting of the Medicis with Poliziano in the foreground, wearing a red cloak.

Ve Florencii v kostele Santa Trinita, můžete vidět obraz Medicejských v popředí s Polizianem, má na sobě rudý plášť.

11. In darkness, in any light after dusk, you can slit a vein and the blood is black.

V temnotě, v jakémkoli světle po setmění, když říznete do žíly, je krev černá.

12. Around the outcrops of rocks were the traffic of stretchers, butchered vineyards, where, if you dug deep beneath the tank ruts, you found blood-axe and spear.

Kolem skalnatých výchozů se věčně přenášela nosítka a byly tu zmasakrované vinice, kde jste objevili, pokud jste pod vyježděnými kolejemi od tanků kopali dost hluboko, krvavou sekeru a kopí.

13. You felt you could be shot anytime there, not just if you were a soldier, but a priest or nurse.

Člověk tam cítil, že ho můžou každou chvíli zastřelit, nejen jako vojáka, ale i jako kněze nebo ošetřovatelku.

14. You felt you could be shot anytime there, not just if you were a soldier, but a priest or nurse.

Člověk tam cítil, že ho můžou každou chvíli zastřelit, nejen jako vojáka, ale i jako kněze nebo ošetřovatelku.

15. A man not of your own blood can break upon your emotions more than someone of your own blood.

Člověk, který není vaší krve, dokáže rozrušit vaše city víc než někdo z krve vlastní.

16. As if falling into the arms of a stranger you discover the mirror of your choice.

Jako byste tím, když padnete do rukou někomu neznámému, objevili zrcadlo své volby.

17. In any of Patrick's sentences, her mother had complained, you lost two or three crucial words.

Její maminka si stěžovala, že v Patrickových větách člověk postrádá dvě tři rozhodující slova.

18. I will read you a poem, Clifton's wife said, in her formal voice, which is how she always seems unless you are very close to her.

Přečtu vám báseň, pronesla Cliftonova žena formálním tónem, jak to člověku vždycky připadá, pokud jí není velmi blízký.

19. Don't shake, you have to be a still bed for me, let me curl up as if you were a good grandfather I could hug, I love the word 'curl,' such a slow word, you can't rush it...

Nesmíte se třást, musíte být pro mě taková poklidná postýlka, a já se k vám přitulím, ano? - jako byste byl hodný dědeček, kterého můžu obejmout, mám moc ráda to slovo 'přitulit se', takové pomalé slovo, nejde je uspěchat...

20. What you find in him are cul-de-sacs within the sweep of history-how people betray each other for the sake of nations, how people fall in love...

To, co u něho člověk nachází, jsou slepé uličky v hlavním tahu historie - jak se lidé vzájemně zrazují kvůli národům, jak lidé propadají lásce...

Generic we

21. The trouble with all of us is we are where we shouldn't be.

Potíž nás všech je v tom, že jsme tam, kde bychom být neměli.

22. What are we doing in Africa, in Italy?

Co děláme v Africe, v Itálii?

23. Even the trees are thick with diseases we brought.

I ty stromy jsou prolezlý nemocema, co jsme sem přinesli.

24. How much she is in love with him or he with her we don't know.

Jak moc je ona do něho zamilovaná a on do ní, nevíme.

25. Where shall we look for the mysterious "Zerzura"?

Kde bychom měli pátrat po záhadné "Zerzuře"?

26. When we are young we do not look into mirrors.

Když jsme mladí, ne díváme se do zrcadel.

27. It is when we are old, concerned with our name, our legend, what our lives will mean to the future.

To až ve stáří nám jde o jméno, o naši pověst, o to, co naše životy budou znamenat pro budoucnost.

28. It is when we are old, concerned with our name, our legend, what our lives will mean to the future.

To až ve stáří nám jde o jméno, o naši pověst, o to, co naše životy budou znamenat pro budoucnost.

29. We become vain with the names we own, our claims to have been the first eyes, the strongest army, the cleverest merchant.

Začínáme být ješitní na svá jména, nárokuje si vidět všechno první, být nejsilnější armádou, nejchytřejším obchodníkem.

30. Don't we forgive everything of a lover?

Neodpouštíme snad milenci všechno?

31. We forgive selfishness, desire, guile.

Odpouštíme sobectví, touhu, záludnost.

32. As long as we are the motive for it.

Pokud jsme my jejich motivem.

33. Asia is still not a free continent, and he is appalled at how we throw ourselves into English wars.

Asie pořád ještě není svobodný kontinent, a bratra děsí, jak se vrháme do anglických válek.

34. He reigned as King of Lybia for twenty-eight years, but we still remember him as only a cog in an unusual love story.

Vládl jako král Lýbie po osmadvacet let, ale my si ho stále připomínáme jenom jako pouhé kolečko v neobvyklém milostném příběhu.

35. When we meet those we fall in love with, there is an aspect of our spirit that is historian, a bit of a pedant, who imagines or remembers a meeting when the other had passed by innocently, just as Clifton might have opened a car door for you a year earlier and ignored the fate of his life.

Že když se setkáme s těmi, do nichž se zamilujeme, objeví se určitý historický aspekt naší duše, trochu pedantský, který si představuje, anebo vzpomíná na setkání, kdy ten druhý nevinně prošel kolem, tak jako ti Clifton zřejmě o rok dříve otevřel dveře auta a nemyslel na svůj životní osud.

36. We die containing a richness of lovers and tribes, tastes we have swallowed, bodies we have plunged into and swum up as if rivers of wisdom, characters we have climbed into as if trees, fears we have hidden in as if caves.

Umíráme, naplnění bohatstvím milenců a rodů, vším, co jsme okusili, těly, do nichž jsme se pohroužili a plavali v nich jako v řekách

moudrosti, charaktery, do nichž jsme pronikali, jako lezeme na stromy, i obavami, v nichž jsme se skrývali jako v jeskyních.

37. Where I come from, we celebrate the age as well as ourselves.

Tam, odkud pocházím, slavíme současný věk stejně jako nás samotné.

38. But we, oh, we were easily impressed-by speeches and medals and your ceremonies.

Jenže my, my se nechali snadno strhnout - proslovy, medailemi a vašimi ceremoniemi.

39. If we can rationalize this we can rationalize anything.

Jestliže dokážeme racionálně zdůvodnit tohle, pak můžeme racionálně zdůvodnit všechno.

40. He had passed his book to the sapper, and the sapper had said we have a Holy Book too.

Podával tenkrát knihu ženistovi a ženista mu na to řekl, my také máme Svatou knihu.

Generic they

41. It's one they say has a ghost in the garden.

Vila, v jejíž zahradě se údajně objevuje přízrak.

42. She would remain with the one burned man they called "the English patient," who, it was now clear to her, should never be moved because of the fragility of his limbs.

Zůstane s tím popáleným mužem, kterému se říkalo "anglický pacient", kterého, jak jí bylo jasné, nebude možné přesunout kvůli jeho chatrným údům.

43. Do they have moondials?

Neexistují měsíční hodiny?

44. I could never believe in all those services they gave for the dead.

Nikdy jsem se nepřiměla věřit všem těm obřadům, které se drží za mrtvé.

45. How dare they!

Jak si to někdo troufá!

46. How dare they talk like that about a human being dying.

Jak si jen někdo troufá mluvit takhle o umírající lidské bytosti

47. In the criminal compound nearby they kept the American poet Ezra Pound in a cage, where he hid on his body and pockets, moving it daily for

his own image of security, the propeller of eucalyptus he had bent down and plucked from his traitor's garden when he was arrested.

V nedalekém zločineckém táboře drželi v kleci amerického básníka Ezru Pounda a ten tam na těle a po kapsách skrýval a přendával podle své představy bezpečí list eukalyptu, který ohnul a urval v zahradě svého zrádce, když ho zatýkali.

48. They invented it at Brompton Hospital in London for their cancer patients.

Vymysleli ho v Bromptonské nemocnici v Londýně pro svoje pacienty s rakovinou.

49. If there were rips they would have to use liquid nitrogen.

Pokud se objeví pukliny, musí se používat tekutý dusík.

50. Not his twilit shadow or his arm reaching for the back of a chair or the reflection of himself in a window or how they watch him.

Ani o svém nezřetelném stínu, ani o své paži natahující se po opěradle křesla, či svém odrazu v okně, anebo o tom, jak se na něho druzí dívají.

51. In the past, when they had had desert guides, they would hang a lantern from a long pole and the rest of them would follow the bounce of light above the star reader.

V minulosti mívali v poušti průvodce, a ti vždycky pověsili na dlouhou tyč lampu a ostatní sledovali poskakující světlo nad hlavou toho, kdo v hvězdách četl směr.

52. They would never have dropped such a bomb on a white nation.

Nikdy by takovou bombu nesvrhli na bílý národ.

53. In France in the seventeenth and eighteenth centuries they built them huge, larger than most houses

Ve Francii je v sedmnáctém a osmnáctém století stavěli obrovské, větší než většinu domů.

Generic one

54. Caravaggio's mind slips into this consideration, another syllable to suggest collecting a thought as one tinkers with a half-completed bicycle.

Caravaggio si to v duchu přebírá, odhadovat naznačuje hledání myšlenky, tak jako když se člověk vrtá v nedodělaném jízdním kole.

55. Splendid lines, and erotic, but Richard Rodgers, one suspects, wanted more dignity.
Krásné veršičky, erotické, ale Richard Rodgers, řekl bych, zřejmě žádal něco důstojnějšího.
56. In the street of imported parrots in Cairo one is hectored by almost articulate birds.
V ulici s dováženými papoušky v Káhiře nás tyranizují téměř zřetelně mluvící ptáci.
57. There is a plant he knows of near El Taj, whose heart, if one cuts it out, is replaced with a fluid containing herbal goodness.
Blízko El Tádže zná jednu rostlinu, která se, když se jí vyřízne střed, naplní tekutinou plnou blahodárné rostlinné síly.
58. Every morning one can drink the liquid the amount of a missing heart.
Každé ráno se člověk může té tekutiny napít v množství odpovídajícím tomu chybějícímu středu.
59. In the desert one is always frightened of fire.
V poušti se člověk vždycky děsí ohně.
60. He had been slowing down, the way one, half asleep, continually rereads the same paragraph, trying to find a connection between sentences.
Šlo mu to prve stále pomaleji, tak jako člověk v polospánku stále znovu čte stejný odstavec, jak se snaží najít spojení mezi větami.
61. I promised to tell you how one falls in love.
Slíbil jsem vám povědět, jak se člověk zamiluje.
62. There are several things one can say.
Lze říci několik věcí.
63. The wild poem is a substitute for the woman one loves or ought to love, one wild rhapsody a fake for another.
Nespoutaná báseň je náhražkou za ženu, kterou miluješ nebo bys milovat měl, jedna nespoutaná rapsodie padělkem jiné.
64. She was singing it as if it was something scarred, as if one couldn't ever again bring all the hope of the song together.
Zpívala, jako by ta píseň byla cosi zle pošramocené, jako by člověk už nikdy nemohl vzkřísit veškerou její naději.
65. He would ride without them, the shush shush a permanent sea in his ears, and his crouched body stiff, cold, so there was only the idea of heat from this machine he rode so intimately, the white spray of it as

he slid through villages like a slipping star, a half-second of visitation when one could make a wish.

Pojede bez nich, v uších jako by mu šumělo neustávající moře, skrčené tělo měl ztuhlé a chladné, takže si mohl jen představovat teplo motorky, ke které se při jízdě tiskl a od které se bíle rozstříkovala voda, když sjížděl ulicemi jako padající hvězda, kratičké navštívení, kdy si člověk může něco přát.

66. Humming and singing that song again and again, beating the lines thinner to bend them into one's own life. People recover from secret loss variously.

Pobrukoval a zpíval jsem si tu píseň pořád dokola, vytepával jsem ty řádky, abych je vpravil do svého života. Z tajných ztrát se lidé zotavují různě.

The examples excerpted from Virginia Woolf's *Mrs. Dalloway*

Generic you

1. If you put her in a room with someone, up went her back like a cat's; or she purred.

Když jste ji zavřeli s někým do místnosti, buď se naježila jako kočka, nebo začala příst.

2. 'That is all,' she repeated, pausing for a moment at the window of a glove shop where, before the War, you could buy almost perfect gloves. „To je vše,“ opakovala si, když se na chvíličku zastavila u výlohy rukavičkářství, kde jste před válkou mohli koupit téměř dokonalé rukavice.

3. ...she was never in the room five minutes without making you feel her superiority, your inferiority; how poor she was; how rich you were...

...nikdy není v pokoji déle než pět minut, aniž vám dá znát svou nadřazenost, vaši méněcennost; jak je chudá, jak vy jste bohatá...

4. For really, what with eating, drinking, and mating, the bad days and good, life had been no mere matter of roses, and what was more, let me tell you, Carrie Dempster had no wish to change her lot with any woman's in Kentish Town!

Když se to vezme kolem a kolem - člověk jí, pije, spí s mužským, někdy je dobře, někdy hůř, život není jen růžová zahrada, a navíc, povím vám, Carrie Dempsterová by neměnila s žádnou paničkou v Kentish Townu!

5. ...the cathedral offers company, he thought, invites you to membership of a society...

...katedrála nabízí společnost, říkal si, zve vás, abyste se stali členy spolku...

6. You could wear them at Hatfield; at Buckingham Palace.

Mohly jste si je obléct do Hatfieldu i do Buckinghamského paláce.

7. 'I am in love,' he said, not to her however, but to someone raised up in the dark so that you could not touch her but must lay your garland down on the grass in the dark.

„Jsem zamilovaný,“ oznámil, ovšem ne jí, ale komusi, kdo se vznášel ve tmě, takže jste se ho nemohli dotknout, ale museli jste položit svou girlandu do trávy ve tmě.

8. That you couldn't have done ten years ago - written quite openly about water-closets in a respectable weekly.

To jste před deseti lety nemohli udělat - psát zcela otevřeně o splachovacích záchodech v úctyhodném týdeníku.

9. You had to go and look at them - you had to spend a great deal of time always admiring whatever it was - linen cupboards, pillow-cases, old oak furniture, pictures, which Hugh had picked up for an old song.

Museli jste jít a podívat se na ně - museli jste strávit hodně času obdivováním té věci - skříněk na ložní prádlo, povlečení, starého dubového nábytku, obrazů, které Hugh získal za babku.

10. You could always get her to own up if you took the trouble...

Při troše snahy se z ní vždycky dalo vymámit přiznání...

11. Those ruffians, the Gods, shan't have it all their own way - her notion being that the Gods, who never lost a chance of hurting, thwarting and spoiling human lives, were seriously put out if, all the same, you behaved like a lady.

Ti darebáci, bohové, by neměli vládnout neomezeně - měla takovou představu, že bohové nepromarní nikdy možnost pokazit, zmařit či zničit lidský život, a vážně je vyvede z míry, když se přes to všechno chováte jako dáma.

12. If you walked with her in Hyde Park, now it was a bed of tulips, now a child in a perambulator, now some absurd little drama she made up on the spur of the moment.
Když jste s ní šli po Hyde Parku, tu záhon tulipánů, tu dítě v kočárku, tu nějaké směšné malé drama, které si vymyslela na místě.
13. Once you stumble, Septimus wrote on the back of a postcard, human nature is on you.
Jak jednou klopýtneš, napsal si Septimus na druhou stranu pohlednice, máš na krku lidskou přirozenost.
14. Holmes is on you.
Máš na krku Holmese.
15. Once you fall, Septimus repeated to himself, human nature is on you.
Jakmile člověk padne, opakoval si pro sebe Septimus, vrhne se na něj lidská přirozenost.
16. Holmes and Bradshaw are on you.
Vrhnou se na vás Holmes a Bradshaw.
17. ...so that when a man comes into your room and says he is Christ (a common delusion), and has a message, as they mostly have, and threatens, as they often do, to kill himself, you invoke proportion...
...takže když k vám přijde člověk a řekne, že je Kristus (což je běžný předud) a že přináší poselství, což většinou přináší, a vyhrožuje, že se zabije, což často činí, musíte zůstat nad věcí...
18. It was nothing you could put your finger on...
Nebylo to nic, co by se dalo přesně pojmenovat...
19. Yes, flowers, since he did not trust his taste in gold; any number of flowers, roses, orchids, to celebrate what was, reckoning things as you will, an event...
Ano, květiny, protože svému vkusu ohledně zlatých šperků nedůvěřuje; jakékoli množství květin, růží, orchidejí na oslavu toho, co je, ať to berete, jak chcete, událost...
20. As for Buckingham Palace (like an old prima donna facing the audience all in white) you can't deny it a certain dignity...
Buckinghamskému paláci (který tam jako stará subreta před publikem stál celý bílý), nelze upřít jistou důstojnost...

Generic we

21. Such fools we are, she thought, crossing Victoria Street.
Jak jsme pošetilí, napadlo ji, když přecházela Victoria Street.
22. There we stop; there we stand.
Tu se zastavíme; postojíme.
23. ...as we are a doomed race, chained to a sinking ship (her favourite reading as a girl was Huxley and Tyndall, and they were fond of these nautical metaphors), as the whole thing is a bad joke, let us, at any rate, do our part...
...jelikož jsme zatracené plémě, připoutané k potápějící se lodi (jako dívka s oblibou četla Huxleyho a Tyndalla a oni si libovali v tadytěch námořních příměrech), jelikož to všechno je pouze špatný vtip, necht' v každém případě dostojíme svým povinnostem...
24. ...be as decent as we possibly can.
...budme tak slušní, jak je to jen možné.
25. ...the people we care for most are not good for us when we are ill.
...naši nejbližší nám nejsou k ničemu, když jsme nemocní.
26. ...the people we care for most are not good for us when we are ill.
...naši nejbližší nám nejsou k ničemu, když jsme nemocní.
27. ...and if in this exacting science which has to do with what, after all, we know nothing about - the nervous system, the human brain - a doctor loses his sense of proportion, as a doctor he fails.
...a pokud v téhle náročné vědě, která zachází - s čím vlastně? - s nervovou soustavou, s lidským mozem, ztratí doktor schopnost zůstat nad věcí, pak jako doktor selže.
28. Health we must have...
Musíme být zdraví...
29. Hugh proposed modifications in deference to people's feelings, which, he said rather tartly when Richard laughed, 'had to be considered,' and read out' how, therefore, we are of opinion that the times are ripe... the superfluous youth of our ever-increasing population... what we owe to the dead...' which Richard thought all stuffing and bunkum, but no harm in it, of course...
Hugh navrhl různé úpravy v úctě k citům lidí, které, jak vyjádřil poněkud zostra, když se Richard zasmál, „je nutno vzít v potaz“, a přečetl, že „jsme tudíž názoru, že nazrál čas... nadbytečnou mládež našeho stále rostoucího obyvatelstva... což dlužíme našim mrtvým...“, o

čemž si Richard myslel, že je to všechno vata a prázdné žvanění, ale není to samozřejmě na škodu...

30. Bradshaw said, 'The people we are most fond of are not good for us when we are ill.'

Bradshaw řekl: „Naši nejbližší nám nejsou k ničemu, když jsme nemocní.“

31. Bradshaw said, 'The people we are most fond of are not good for us when we are ill.'

Bradshaw řekl: „Naši nejbližší nám nejsou k ničemu, když jsme nemocní.“

32. And up came that wandering will-o'-the-wisp, that vague phosphorescence, old Mrs Hilbery, stretching her hands to the blaze of his laughter (about the Duke and the Lady), which, as she heard it across the room, seemed to reassure her on a point which sometimes bothered her if she woke early in the morning and did not like to call her maid for a cup of tea: how it is certain we must die.

A už si to sem šinula ta bludička, to bludné fosforeskování, stará paní Hilberyová, rozpřáhla ruce za jeho huronského smíchu (ta o vévodovi a dámě), který, jak ho zaslechla z druhé strany místnosti, jako by ji ujišťoval o tom, co jí někdy trápilo časně zrána, když se probudila a nechtěla volat služku, aby jí přinesla čaj: o jistotě naší smrti.

33. Are we not all prisoners?

Nejsme snad všichni vězni?

34. But Peter did not agree that we know nothing.

Ale Peter s ní nesouhlasil, že nevíme nic.

35. We know everything, he said...

Víme všechno, řekl...

Generic they

36. ...a suspense (but that might be her heart, affected, they said, by influenza) before Big Ben strikes.

...napětí (ale to by se možná dalo přičíst srdci, které, jak jí řekli, oslabila chřipka), než se ozvou údery Big Benu.

37. ...or Lady Bexborough who opened a bazaar, they said, with the telegram in her hand, John, her favourite, killed...

...nebo pro lady Bexboroughovou, která prý při zahajování dobročinného bazaru držela v ruce telegram, z něhož se dozvěděla, že její milý John také zahynul...

38. Not a straw, she thought, going on up Bond Street to a shop where they kept flowers for her when she gave a party.

Ani v nejmenším, říkala si, zatímco kráčela po Bond Street do obchodu, kde si zamlouvala květiny, pokaždé když pořádala večírek.

39. Suppose they had heard him?

Co když ho někdo slyšel?

40. ...ah! the Prince! who took wonderfully, they said, after old King Edward, but was ever so much slimmer.

...ach! princ! který se prý úžasně podobá králi Edwardovi, ale je o tolik štíhlejší.

41. So, thought Septimus, looking up, they are signalling to me.

Aha, pomyslel si Septimus, když vzhlédl, dávají mi signál.

42. ...they were advertising toffee, a nursemaid told Rezia.

...reklama na karamely, prozradila Rezii jakási chůva.

43. At Bourton they always had stiff little vases all the way down the table.

V Bourtonu vždycky měli nenápadité vázičky rozestavěné po celém stole.

44. ...an old nurse, old Moody, old Goody, some such name they called her, whom one was taken to visit in a little room with lots of photographs, lots of birdcages.

...starou chůvu, starou Moody, starou Goody, nějak tak jí říkali, k níž člověka přivedli na návštěvu do malého pokojíku plného fotografií a ptačích klecí.

45. At the office they advanced him to a post of considerable responsibility.

V kanceláři ho povýšili na místo se značnou zodpovědností.

46. They were proud of him...

Byli na něj pyšní...

47. And they have the very highest opinion of you at your office?

A v kanceláři o vás mají to nejlepší mínění?

48. Sir William had a friend in Surrey where they taught, what Sir William frankly admitted was a difficult art - a sense of proportion.

Sir William má přítele v sanatoriu v Surrey, kde učí to, o čem sir William připouští, že je obtížné umění, totiž schopnost zůstat nad věcí.

49. Elizabeth rather wondered, as they did up the parcel, what Miss Kilman was thinking.

Když jí nákup balili, Elizabeth přemítala, o čem slečna Kilmanová přemýšlí.

50. For that made Septimus cry out about human cruelty - how they tear each other to pieces.

Potom totiž začal Septimus vykřikovat o lidské krutosti - jak lidé trhají jeden druhého na kusy.

51. The fallen, he said, they tear to pieces.

Toho, kdo padne, říkal, roztrhají na kusy.

52. Even if they took him, she said, she would go with him.

I kdyby si pro něj přišli, řekla, půjde s ním.

53. They could not separate them against their wills, she said.

Nemůžou je od sebe oddělit proti jejich vůli, řekla.

54. But the clock went on striking, four, five, six, and Mrs Filmer waving her apron (they wouldn't bring the body in here, would they?) seemed part of that garden; or a flag

Ale hodiny bily dál, čtyři, pět, šest a paní Filmerová mávala zástěrou (přece to tělo neponesou sem, to snad ne?), jako by byla součástí té zahrady; nebo jako vlajka.

55. They wouldn't bring him in here, would they?

Přece ho nepřinesou sem, ne snad?

56. They were carrying him away now.

Už ho nesou pryč.

57. For how could they know each other?

Protože jak může jeden člověk druhého znát?

Generic one

58. ...it was his sayings one remembered...

...zato jeho průpovědky, ty si člověk pamatoval...

59. A charming woman. Scrope Purvis thought her (knowing her as one does know people who live next door to one in Westminster)...

Okouzující žena, pomyslel si Scrope Purvis (který ji znal jen tak, jako člověk zná své sousedy ve Westminsteru)...

60. For having lived in Westminster-how many years now? over twenty, - one feels even in the midst of the traffic, or waking at night, Clarissa was positive, a particular hush, or solemnity...

Když totiž člověk žije ve Westminsteru - kolik už je to? přes dvacet let - pocituje i uprostřed všeho toho dopravního ruchu, nebo když se v noci probudí, Clarissa to ví jistě, takové zvláštní ticho, nebo snad vážnost...

61. For Heaven only knows why one loves it so, how one sees it so, making it up, building it round one, tumbling it, creating it every moment afresh...

Jenom nebe ví, proč to člověk tak miluje, jak to vidí, vytváří si to, obklopuje se tím, boří to a každým okamžikem znovu vytváří.

62. ...but one must economize, not buy things rashly for Elizabeth...

...ale člověk musí šetřit, nenakupovat pro Elizabeth tak zbrkle...

63. But why with Miss Kilman? who had been badly treated of course; one must make allowances for that, and Richard said she was very able, had a really historical mind.

Ale proč do slečny Kilmanové? která si jistě prošla peklem - to musí člověk vzít v úvahu, a která Richardovi připadá velmi schopná, historii má v malíčku.

64. For it was not her one hated but the idea of her, which undoubtedly had gathered in to itself a great deal that was not Miss Kilman; had become one of those spectres with which one battles in the night...

Ji jste nemohli nenávidět, ale tu její představu o sobě, která nepochybně časem zbytněla mnohým, co už nebyla slečna Kilmanová, tu ano: stala se jedním z těch přízraků, s kterými člověk zápasí v noci...

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66. But failure one conceals.

Ale selhání člověk tají.

67. The British middle classes sitting sideways on the tops of omnibuses with parcels and umbrellas, yes, even furs on a day like this, were, she thought, more ridiculous, more unlike anything there has ever been than one could conceive...

Příslušníci britské střední třídy sedící po stranách v horních patrech omnibusů s balíčky a deštníky, ano, dokonce v kožešinových límcích v tomhle počasí, jsou, říkala si, směšnější než cokoli si v tu chvíli člověk dovede představit...

68. A marvellous discovery indeed - that the human voice in certain atmospheric conditions (for one must be scientific, above all scientific) can quicken trees into life!

To je vskutku báječný objev - že lidský hlas v určitých atmosférických podmínkách (nebot' člověk musí především uvažovat vědecky) může oživit stromy!

69. To love makes one solitary, she thought.

Z lásky se člověk stává osamělým, pomyslela si.

70. ...but all the more, she thought, taking up the pad, must one repay in daily life to servants, yes, to dogs and canaries, above all to Richard her husband, who was the foundation of it - of the gay sounds, of the green lights, of the cook even whistling, for Mrs Walker was Irish and whistled all day long - one must pay back from this secret deposit of exquisite moments...

...ale tím spíš, myslela si, jak brala ten zápisník, musí člověk v každodenním životě oplácet sluhům, ano, i psům a kanárkům, a hlavně Richardovi, jejímu manželovi, na kterém to všechno stojí - ty radostné zvuky, zelená světla, kuchařka, která si dokonce píská, nebot' paní Whistlerová je Irka a píská si celý den -, člověk musí oplácet z tohoto tajného zásobníku skvostných okamžiků...

71. It was a sudden revelation, a tinge like a blush which one tried to check and then, as it spread, one yielded to its expansion, and rushed to the farthest verge and there quivered and felt the world come closer, swollen with some astonishing significance, some pressure of rapture, which split its thin skin and gushed and poured with an extraordinary alleviation over the cracks and sores.

Byl to náhlý objev, dotek barvy, jako uzardění, které se člověk snaží potlačit, a pak, když se rozprostře, podvolí se mu, vrhne se až na samý okraj a tam se chvěje a cítí, jak se svět přibližuje, bobtná

nějakým udivujícím významem, nějakým tlakem vytržení, jež trhá jeho tenkou pokožku a tryská a s neobyčejnou úlevou zalévá praskliny a boláky.

72. But nothing is so strange when one is in love (and what was this except being in love?) as the complete indifference of other people.

Ale když je člověk zamilovaný (a co jiného to bylo než zamilování), nic mu nepřijde podivnější než úplná lhostejnost ostatních.

73. All this she saw as one sees a landscape in a flash of lightning - and Sally (never had she admired her so much! gallantly taking her way unvanquished.

To všechno uviděla, tak jako člověk zahlédne krajinu ve světle blesku - a Sally (nikdy ji snad neobdivovala víc!) se vznešeně ubírala dál, jako by se jí to ani nedotklo.

74. Always making one feel, too, frivolous; empty-minded; a mere silly chatterbox, as he used.

Taky vždycky v člověku vyvolával pocit, že je frivolní; že má prázdnou hlavu; že je pouhá pošetilá žvanilka, jak říkával.

75. One had to respect it; one might laugh; but one had to respect it, he thought.

Člověk to musí respektovat, říkal si.

76. And why, after all, does one do it?

A proč to nakonec člověk dělá?

77. Witty, with a lizard's flickering tongue, he thought (for one must invent, must allow oneself a little diversion), a cool waiting wit, a darting wit; not noisy.

Vtipná, s hbitým ještěřčím jazýčkem, říkal si (protože člověk si musí vymýšlet, musí si dovolit trochu zábavy), má chladný důvtip, který vyčkává, pak vystřelí; nestrhává na sebe pozornost.

78. And it was smashed to atoms - his fun, for it was half made up, as he knew very well; invented, this escapade with the girl; made up, as one makes up the better part of life, he thought - making oneself up...

A ta jeho zábava se obrátila vniveč, protože si ji z poloviny vymyslel, jak moc dobře věděl; vymyslel si tuhle eskapádu s dívkou; vymyslel si ji, stejně jako si člověk vymýšlí většinu života, říkal si - vymýšlí si sám sebe...

79. But odd it was, and quite true; all this one could never share - it smashed to atoms.

Ale co je divné, a přesto je to pravda - člověk o tomhle nikdy nikomu nemůže říct - obrátilo se to vniveč.

80. And the doctors and men of business and capable women all going about their business, punctual, alert, robust, seemed to him wholly admirable, good fellows, to whom one would entrust one's life, companions in the art of living, who would see one through.

A doktoři a obchodníci a schopné ženy, všichni si šli po svém, dochvilní, bdělí, silní, připadali mu naprosto úžasní, schopní lidé, kterým může člověk svěřit svůj život, společníci v umění žít, kteří člověka povedou.

81. ...the little house where one bought airballs to the left..

...ten domek trochu vlevo, kde se kupovaly balonky...

82. ...an old nurse, old Moody, old Goody, some such name they called her, whom one was taken to visit in a little room with lots of photographs, lots of birdcages.

...starou chůvu, starou Moody, starou Goody, nějak tak jí říkali, k níž člověka přivedli na návštěvu do malého pokojíku plného fotografií a ptačích klecí.

83. Still, one got over things.

Nicméně člověk se z toho dostal.

84. But what was the scientific explanation (for one must be scientific above all things)?

Ale jaké je vědecké vysvětlení (neboť člověk musí především uvažovat vědecky)?

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