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Využití anglického plusquamperfekta při překladu z češtiny

English Past Perfect in Translation from Czech

Obor: Anglistika-amerikanistika

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Děkuji vedoucí své práce PhDr. Pavlíně Šaldové, Ph.D. za její cenné rady a pomoc při psaní této diplomové práce.

Abstract

Tato práce se zabývala anglickým plusquamperfektem při překladu z češtiny do angličtiny. Cílem této práce bylo identifikovat důvody, které vedly při překladu českého textu do anglického jazyka k použití plusquamperfekta v jazyce cílovém. Bylo analyzováno 200 příkladů a jejich anglických překladových korelátů.

Pro excerpci příkladů byl použit *Intercorp*, nástroj pro hledání v paralelním korpusu, který je přístupný na stránkách *Českého národního korpusu*. Po vlastní excerpci přišla na řadu analýza kompletních úseků českých textů a pokus identifikovat příklady, které by dle mého úsudku měly být přeloženy do angličtiny pomocí předminulého času. Účel tohoto pokusu byl především určit pravděpodobné důvody, které vedou anglického překladatele k použití plusquamperfekta. Moje odhady byly následně porovnány s příklady nalezenými paralelním korpusem. Má úspěšnost v identifikaci těchto jevů byla 38.5% (77 z 200 příkladů nalezených korpusem bylo mezi mými odhady).

Příklady z korpusu byly následně roztrženy dle předpokládaného hlavního důvodu pro jejich překlad do angličtiny pomocí plusquamperfekta, který byl nalezen v českém originále. Tyto důvody byly následující: Adverbium nebo jiný lexikální prostředek ujasňující časové vztahy (72 příkladů, 36%), Význam hypotetické minulosti (11 příkladů, 5.5%), Rezultativní minulost jakožto součást lexikálního významu slovesa (15 příkladů, 7.5%), Kontext, presupozice – důvod pro použití plusquamperfekta neleží v samotné větě, ale v předchozím kontextu (27 příkladů, 13.5%), Syntaktické důvody – závislé věty obsahové a adnominální (53 příkladů, 26.5%), Změna překladatele – překladatel se rozhodl změnit gramatickou strukturu, což vyústilo v použití plusquamperfekta v angličtině (22 příkladů, 11%).

Nejpočetnější se ukázala být skupina Adverbium nebo jiný lexikální prostředek ujasňující časové vztahy, za ní následovaly Syntaktické důvody. Pro účely této práce nicméně nebyly nejdůležitější dílčí statistiky, ale samotná identifikace českých jevů, které byly předpokládaným důvodem pro použití předminulého času v anglickém překladu. Na závěr práce byla provedena ještě

statistika nejčastěji se vyskytujících sloves a porovnání větné korelace. Nejčastějšími slovesy se ukázala být slovesa *be* (česky *být*, 13 výskytů, tj. 6.5%), *live* a *go* (česky *žít* a *jít*, každé z nich se objevilo šestkrát, což je 3% z celkového počtu 200 sloves). Porovnání větné korelace spočívalo v porovnání českých a anglických syntaktických struktur, tedy zda byla hlavní věta přeložena opět hlavní větou, vedlejší vedlejší, a zda si odpovídaly jednotlivé typy vedlejších vět. Tato korelace byla vysoká, přibližně 90%. Práce se zabývala také vlivem, který má zdrojový jazyk na překlad. Ukázalo se, že gramatické struktury mají sklon být v překladu napodobovány nebo kopírovány.

This thesis dealt with the English pluperfect in the Czech-English direction of translation. The aim of this thesis was to identify indices/motives leading to the use of the past perfect in the English translation, which could be found in the underlying Czech clauses. 200 examples and their English translational equivalents were analysed.

InterCorp was used for excerption. It is an online parallel corpus tool made and run by *Český národní korpus (Czech National Corpus)*. After the examples were excerpted, the complete parts of the Czech texts (used for excerption) were analysed. I tried to assess the constructions that should be translated by the past perfect myself. This should help to identify the Czech indices/motives leading to the use of the pluperfect in the English translation. My accuracy in assessing the Czech constructions translated by the pluperfect was 38.5% (I managed to identify 77 out 200 examples found in the corpus).

The examples found in the corpus were later classified according to the supposed reason for the use of the past perfect in the English translation, found in the Czech original. The groups were as follows: An adverbial or another lexical device contributing to specification of temporal relations (72 examples, 36%), Hypothetical past meaning (11 examples, 5.5%), Resultative past as a part of the meaning of the lexical verb (15 examples, 7.5%), Context/presupposition – the reason for the use of the pluperfect cannot be found in the sentence itself, but lies in

the previous context (27 examples, 13.5%), Syntactic reasons – nominal content clauses and dependent adnominal clauses (53 examples, 26.5%) and Translator's change – the translator decided to change the structure, which led to the use of the pluperfect (22 examples, 11%).

The most numerous group was An adverbial or another lexical device contributing to specification of temporal relations, followed by Syntactic reasons. Nevertheless, statistics was not the most important part of the analysis. The main aim of the thesis was to identify the supposed reasons for the Czech constructions being translated by the English pluperfect. Towards the end of this thesis also the most frequent verbs (within the excerpt) were given, which were *be* (13 times, 6.5%), *live* and *go* (six times each, i.e. 3% of the total of 200 examples). Sentence correlation was also examined and it was about 90% (main clauses were mostly translated with main clauses, dependent clauses with dependent clauses etc.). It means that syntactic constancy was quite high. The source language's effect on the language of translation was also dealt with. Generally, it seems that the constructions from the source language tend to be copied into the translation.

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1. Introduction

The goal of this MA thesis is to study the originally Czech texts with regard to the use of the past perfect in their translation into English. It is, in some ways, a follow-up study of the BA thesis *Funkce a překladové ekvivalenty anglického plusquamperfekta / The Past Perfect – Its Functions and Translation Equivalents* (Křiklánová, 2009), which dealt with the English pluperfect and its Czech translation equivalents and in whose analysis 120 examples were studied.

This MA thesis not only examines the opposite direction of translation but is a broader study of the topic looking at the signals which in the Czech originals correspond to the use of the past perfect in English. 200 examples are used for the analysis and the main purpose is to compare the structures in both languages and to find out which grammatical, semantic, contextual or pragmatic devices in Czech convey the sense of anteriority. It might also serve for comparison of the results of studies of translation in two directions; English-Czech (as in the BA thesis) and Czech-English (which should be the subject of this MA thesis).

Overall, my BA thesis showed that in Czech anteriority was mostly not expressed by any formal devices that could be found in the given sentence. (Křiklánová, 2009: 63-64) Czech im/perfective aspect proved to be connected rather to a/telicity of the English verbs (Křiklánová, 2009: 61) and in most cases neither syntax nor adverbials helped to clarify temporal relations. To be concrete,

adverbials expressing completeness of the action and other adverbials of time, i.e. adverbials expressing anteriority or [...] making the temporal relations explicit, were more frequent with English atelic verbs translated as imperfective. To be precise, in 14 out of 75 cases (i.e. 19%) a telic verb was accompanied by an adverbial of one kind described at the beginning of this paragraph. In 13 out of 45 cases (i.e. 42%) an atelic verb was accompanied by such an adverbial. Adverbials specifying temporal relations were added to the Czech

translation in three out of 71 instances of perfective verbs, which is 4% and in 11 out of 49 instances of imperfective verbs, which is 22.5%. Adverbials of the kind mentioned above appeared more often in independent sentences, at least among the English examples. 14 out of 56 main sentences contained this kind of adverbials, which is 25%, in the case dependent clauses it was 13 out of 64 examples, which is 20%. As for extra adverbials added to Czech translations, they appear to be a little more frequent in dependent clauses, [...] among the total of 56 Czech independent sentences six were accompanied by an extra adverbial of time added to the translation, which is 11%, while in the case of dependent clauses it was eight out of 64 examples, which is 13%. [...]

In general, the occurrence of adverbials of time seems to be connected rather to the issue whether the verb is telic in English / perfective in Czech or atelic in English / imperfective in Czech than to the question whether the clause is main or dependent. Moreover, in the majority of examples adverbials indicating temporal orientation were not needed, probably because the situation was usually made clear by the context. (Křiklánová, 2009: 63-64)

Isolated sentences without context were used for the analysis in my BA thesis. However, it is assumed that the indicators of anteriority might sometimes be found in larger context and that there might be other formal or textual devices expressing anteriority than those studied in the BA thesis (e.g. parallelism). Therefore, a different approach was taken in this MA thesis.

As larger context needs to be taken into account in this work, some information concerning textuality had to be included in the theoretical part as well (see Theoretical Background) and a slightly different method was used for excerption and analysis (see Material and Method), as the simple excerption of sentences including the pluperfect from the parallel corpus was not supposed to be enough for this study. On the one hand the examples of the pluperfect were

excerpted using the parallel corpus as the primary tool, but on the other hand, before this was done, whole parts of the texts had to be used for the necessary analysis of the context. The corpus used was accessed online on www.korpus.cz/intercorp i.e. it is a tool operated by the *Czech National Corpus (Český národní korpus)*. As for the sources used to identify the established terminology and to summarize the relevant theoretical information accessible till this time, *Cambridge Grammar of English* by Ronald Carter and Michael McCarthy (Carter and McCarthy, 2006), Renaat Declerk's *The Grammar of the English Verb Phrase: Volume 1 - The Grammar of the English Tense System: A Comprehensive Analysis* (Declerk, 2006), Allan Ramsay's *The Logical Structure of English: Computing Semantic Content* (Ramsay, 1990) and other sources were used.

In general, this work should examine a possible identification of indices which lead the translator to the use of the past perfect in English when translating from Czech, in which the past perfect is practically absent. This study hopes to contribute to the contrastive description of the temporal systems of Czech and English, based on concrete textual examples, and as such to be of interest not only to the field of linguistics, but also to the field of didactics and translation.

2. Theoretical background

The past perfect (the pluperfect) is an English compound tense used to express anteriority. In other words, the past perfect usually describes a past event preceding another past event. In Czech compound tenses are not generally used. Temporal relations are most often expressed by the simple present, past or future tense and there are other lexical or morphological means that specify the relations further, if needed. As this thesis is supposed to compare the systems of both languages and the function of the tense in the text construction, not only the English pluperfect, but also Czech ways of expressing anteriority will be described in this part of the thesis.

This MA thesis partially relies on the conclusions made in my BA thesis, in which I analysed the translational equivalents of the English pluperfect and compared the means of expressing anteriority in both languages. Nevertheless, as the results of the analysis of the BA thesis show, in the majority of the Czech translation equivalents there were no lexical or grammatical means of expressing anteriority, although the sequence of events was still clear to the reader. Therefore, in this thesis I would like to concentrate not only on the grammatical and lexical indices expressing anteriority, but also partly on context, semantic and pragmatic factors, which often play an important role in the temporal interpretation of the propositions in the text.

2.1 The past perfect in English: a complex tense form

Unlike the Czech language, English uses complex tense forms very commonly. “A tense form can be either a simple or a complex verb form. That is, it may consist of one constituent (the main verb) only or be a phrase involving one or more auxiliaries next to the main verb.” (Declerck, et al., 2006: 96) The pluperfect then consists of a “verb stem of perfect tense auxiliary + [...] past tense morpheme

[...] + past participle' ([...] had helped)". (Declerk, et al., 2006: 96) The fact that English is capable of creating more complex verb units expressing temporal relations is one of the reasons why anteriority can be expressed as easily as by the grammatical tense. As Declerk et al. state, "[the English t]enses represent a pairing of form and meaning." (Declerk, et al., 2006: 96) In fact, there are several meanings that the past perfect can express.

2.1.1 Meaning of the pluperfect

The past perfect (or the pluperfect) is one of important narrative tenses used in the English language. It usually expresses anteriority, in other words, describes an action or a state which happened or started before another action in the past. As Carter and McCarthy write, "the past perfect refers to a time-frame leading up to a point in the past. The present perfect refers to 'time up to now', the past perfect to 'time up to then'." (Carter and McCarthy, 2006: 619) [(i) presents a typical example of the past perfect tense.]

(i)¹: "That was in 1938. I left in June with the children for a new home in Oxford, where my mother **had bought** a house. My father **had died** in 1936." (Carter and McCarthy, 2006: 619)

As Radolph Quirk et al. write in *A Comprehensive Grammar of the English Language*, or *CGEL*,

"[t]he past perfective usually has the meaning of 'past-in-the-past', and can [be] regarded as an anterior version either of the present perfective or of the simple past. Consider the following examples:

(ii) No wonder Mrs Matthews' French was excellent – she *had lived* in Paris since childhood.

¹ This is my system of numbering examples in the Theoretical background. The numbering was changed according to this system also in quotations.

(iii) When we bought it, the house *had been* empty for several years.

[...] More technically, the past perfective may be said to denote any event or state anterior to a time of orientation in the past. The three meanings of ‘state’, ‘event’ and ‘habit’ [...] can all occur. Whereas (ii) and (iii) have illustrated the ‘state’ meaning, (iv) and (v) illustrate ‘event’ and ‘habit’ respectively:

(iv) The goalkeeper *had injured* his leg, and couldn’t play.

(v) It was foolish to fire McCabe: in two seasons, he *had scored* more goals than any other player.

When transposed into the ‘past in the past’ by means of the past perfective, the contrast between the simple past and the present perfective is neutralised:

(vi) My aunt *had lived* in Italy for four years.

(vii) He *had died* in 1920, before his son was born.

In (vi), the four-year period could either be a period leading up to [‘then’], or a period which had ceased before [‘then’], as would be clear in:

In her youth, my aunt *had lived* in Italy for four years. That’s why she spoke Italian so well.

Thus (vi) could be a projection further in the past of either (viii) or (ix):

(viii) My aunt *lived* in Italy for four years.

(ix) My aunt *has lived* in Italy for four years.

But of course, the past perfective does not have to refer to a more remote time than that referred to by the simple past. In some cases,

particularly in a clause introduced by *after*, the two [tense forms] can be more or less interchangeable:

(x) I *ate* my lunch after Sandra *had come* back from her shopping. [...]

(xi) I *ate* my lunch after Sandra *came* back from her shopping.”

(Quirk et al., 1985: *CGEL*, 189-190)

For more information concerning different degrees of obligation to use the past perfect see section Different degrees of obligation to use the pluperfect below.

Basic semantics

As mentioned above, the pluperfect can have several meanings. Its basic meaning is anteriority, but, as Leech writes, there are several “sub-uses”.

“The Past Perfect Tense (*I had written*, etc.) has the meaning of past-in-the-past, or more accurately, ‘a time further in the past, seen from the viewpoint of a definite point of time already in the past’. That is, like the Simple Past Tense, the Past Perfect demands an already established past point of reference. This is why it is difficult to begin a conversation with the Past Perfect tense.

[...] [I]n fact the Past Perfect covers an area of meaning (further in the past) equivalent to both the Past and Perfect. It is like the Perfect Aspect of non-finite verbs [...] being capable of referring to both indefinite and definite time: contrast *The parcel had already arrived* (indefinite) with *The parcel had arrived on April 15th* (definite).” (Leech, 1971: 42)

As Leech further writes, the past perfect can in its meaning correspond to the backshift of the past simple or progressive tense or the pluperfect can stand for the present perfect “shifted further to the past.

In discussing the Past Perfect, it is useful to distinguish between the ordinary past point of orientation ‘then’ (T) and the previous point of time ‘before then’ (B) [. ...] Whereas T (by its very nature as a point of view of orientation) is definite, B is either definite or indefinite. The following examples show the Past Perfect paralleling the functions of the Present Perfect [...]:

(xii) The house had been empty for ages (state-up-to then [...])

(xiii) Had they been to America before? (indefinite past-in-past [...]).

(xiv) Mr. Phipps had preached in that church for fifty years (habit-up-to-then [...]).

(xv) The goalkeeper had injured his leg, and couldn’t play (resultative past-in-past [...]).

For *The parcel had arrived on April 15th*, however, there is no corresponding Present Perfect sentence, because a definite time B [...] is mentioned.” (Leech, 1971: 42)

These examples in fact illustrate the basic semantic classification applied in my BA thesis. One basic use of the past perfect was added there and that was the so-called “remote past”. (Křiklánová, 2009: 30) In the excerpt there sometimes appeared examples representing an event or a state which took place in a very distant time period in the past. The following example might illustrate this use:

(xvi) “Many times, my father **had enthralled** my brothers and me with stories from his enchanted childhood [...].” (Křiklánová, 2009: 30)

Syntactic reasons

Apart from semantic motives there are also related syntactic reasons for the use of the past perfect. Most noticeably, the past perfect is used in nominal content clauses, mainly in reported speech.

Dependent nominal clauses and relative clauses

“[T]he degree of obligation to use the pluperfect in complex sentences is different depending on the type of the subordinate clause. [In the case of] dependent content clauses and relative clauses the use of the pluperfect is maximally obligatory.” (Dušková 1994: 228)² The reason is that “the means that connects the clauses (a conjunction [or] a relative pronoun) does not say anything about the time relation between the action in the main clause and in the dependent clause” makes the usage of the past perfect obligatory.” (Dušková, 1994: 228)

As Carter and Mc Carthy write in their grammar, “[w]hen the indirect report is perceived as referring to the past, the tense in the reported clause usually changes to a past form of the tense of the original speech. This process is known as tense backshift.” (Carter and McCarthy, 2006: 811) Therefore, of the original tense in the dependent clause is the past tense, it is shifted back to the past perfect, so that the final sentence would be as follows:

(xvii) “*She said they’d wanted to go there for years.*” (Carter and McCarthy, 2006: 811)

In English tense is a deictic category, which is one of the main reasons why backshift occurs. As Carter and McCarthy write,

² Since Libuše Dušková’s *Mluvnice současné angličtiny na pozadí češtiny* (Praha: Academia, 1994) is written in Czech, all quotations from this grammar were translated by myself.

“[d]eictic meanings are relative to where the speakers are and when they are speaking. Such meanings can undergo changes in indirect reports to reflect the viewpoint of the person reporting the words spoken (since the person reporting is frequently in a different time and place from the original situation and reporting someone else’s words).” (Carter and McCarthy, 2006: 810)

“Therefore, if the verb in the main clause is in the past tense, the tense in the dependent clause is shifted further to the past. The exception may be ‘[w]hen the report refers to something treated as still relevant, or still true, or as yet unfulfilled. [Then] the verb may not necessarily shift to the past. [The example of this could be:]

(xviii) *He said he’s **going to do** military service. (he probably said, ‘I’m going to to do military service.’) [or]*

(ix) *Why **is** Joanna angry? About what? You said she’s angry about a party.’* (Carter and McCarthy, 2006: 811)

However, in most cases the tense backshift is necessary. If the original tense form in the dependent clause is the past simple or the present perfect, then the tense in the backshifted sentence changes into the past perfect. For instance, ‘[if the direct report is]

(xx) *He said, ‘We’ve **lived** here fifteen years and we’ve never **met** him,’ [then the indirect report will change as follows:]*

(xxi) *He said they **had lived** there fifteen years and they **had** never **met** him.’* (Carter and McCarthy 2006: 811)” (Křiklánová, 2009: 20)

A similar perspective operates in nominal content clauses in general.

“In this respect, there is a great difference between the following sentences:

(xxii) *‘I realized that he was right. [and]*

(xxiii) *I realized that he had been right.*' (Dušková, 1994: 228)

In (xxii) both actions take place at the same time. In (xxiii), the action described by the subordinate clause happened before the speaker's realizing the fact." (Křiklánová, 2009: 21)

The pluperfect and the unreal past condition

Another important use of the past perfect, which is connected to syntax, although there are semantic reasons as well, is the hypothetical past. As Carter and McCarthy write, the use of the pluperfect is obligatory in this case.

"The past perfect must be used when there is past reference in a hypothetical conditional clause with *if*:

(xxiv) *I'd have been killed if I'd been caught down there.*

(I would have been killed if I had been caught.)

(xxv) *Well, even if you'd come home tonight, you'd have been upset anyway.*

(... if you had come home, you would have been upset ...)

The past perfect is not used in the main clause in a hypothetical conditional sentence:

(xxvi) *If I had had more time I would have been [not I had been] in touch earlier.*" (Carter and McCarthy, 2006: 620)

Generally, the pluperfect can express past hypothetical meanings, i.e. that the action described in the clause did not happen, as, for instance, in wish-clauses:

(xxvii) *"I wish I had accepted her offer.*

[which in fact means:] I didn't accept the offer." (Huddleston and Pullum, 2002: 149-150)

Different degrees of obligation to use the pluperfect

Naturally, the pluperfect appears in a range of dependent clauses. Nevertheless, its use is obligatory mainly in nominal and conditional clauses. As Huddleston and Pullum write,

“[u]nder certain conditions the perfect may be omitted with little or no effect on the temporal interpretation. [...]

(xxviii) *She left after / as soon as / before he had spoken to her.*
[perfect]

(xxix) *She left after / before / as soon as he spoke to her.* [non-perfect]

The temporal relation between her leaving and his speaking to her is effectively the same in (xxix) as in (xxviii), being indicated by the preposition. [In this work these temporal indicators would rather be regarded as conjunctions. ...]

The contrast between the perfect and non-perfect takes on more significance when [the time of the situation] is of relatively long duration, especially with *as soon as* and (to a lesser extent) *before*. Thus while the perfect is omissible in *She left the country as soon as she had completed her thesis* [...], it is not omissible in *She left the country as soon as she had written the thesis* (where the thesis-writing situation is too long to be compared with the country-leaving one). Similarly *She left the country before she had written her thesis* allows (and indeed suggests) that she had started writing when she left and is thus not equivalent to *She left the country before she wrote her thesis*,

which indicates that the leaving preceded the whole of the thesis writing.” (Huddleston and Pullum, 2002: 147)

This quotation shows that the use of the past perfect often depends on whether the temporal relations are clear (from, for instance, use of lexical devices) or need to be clarified by the tense.

2.2 The difference between Czech and English temporal logic

The Czech and English temporal logic differ substantially. This chapter will explain basic differences between the Czech and English tense system.

2.2.1 English temporal logic

First, in English there is a wide range of complex tenses which are not usually used in Czech. The past perfect is one of them. However, there is another difference in the tense systems of both languages and that is different temporal orientation.

A significant fact about English temporal logic is that grammatical temporal relations are an isolated system. In other words, grammatical tense differs from real time. This has partly been mentioned in connection to syntax in section Syntactic reasons. By contrast, in Czech the point of orientation usually is the moment of speaking. In English

“tense as a verbal category is not identical with the extralingual tense, but it expresses temporal orientation from the speaker’s point of view or temporal relations among several processes. From the speaker’s point of view, the processes that happen simultaneously with the time of speaking are present, processes preceding the time of the speech are

past and the processes that come after the time of the speech are future.” (Dušková, 1994: 214)

The orientation of the tenses that describe other events is usually determined by a certain point. Renaat Declerk et al. call the orientation point a “temporal zero point”. This point is not “now” as we understand it in real time that we live in. It is

“the time which is the ultimate ‘origin’ of all the temporal relations expressed by the temporal structure of a tense, i.e the only time in a tense structure that is not itself represented as dependent on another (more basic) time. It is the only time that is given (‘assumed known’) whenever a sentence is uttered. In English, the temporal zero point is nearly always the encoding time, i.e. the time of uttering or writing the message. [The “temporal zero point” in English is] punctual (nondurative).” (Declerk, et al., 2006: 97-98)

In the case of the past perfect the point of orientation is located in the past. There are several situations in which the past perfect is used, which are described in chapter 2.1 The past perfect: A complex tense form. However, most frequently there is another past event, expressed in the past tense, which gives the reason for the pluperfect to be used. “Thus in *He had left when I arrived*, the structure of the past perfect tells us that *had left* locates the leaving relative to (more specifically, prior to) a time which is itself relative to speech time.” (Declerk, et al, 2006.: 97) All this indicates that the English temporal system works very differently from the Czech temporal system.

2.2.2 Czech temporal logic

“[T]he Czech temporal system is very different from the English one. In Czech it is possible to use only the simple past tense when describing a past action because Czech usually does not

use compound tenses. Anteriority can remain unexpressed, especially in the cases when it is not important which action preceded which or if it is clear from the context. If it is necessary to express anteriority various lexical devices are used like, for instance, *předtím*, which means *before*. Last but not least, if a completed action is spoken or written about, it is possible to add an expression like “*měl jsem uděláno*” (Dušková, 1994: 226), which says that the action which is being described is done or completed. In Czech it is also possible to express anteriority by means of the perfective or imperfective aspect of the verb (in Czech *dokonavost/nedokonavost*), but only telic verbs allow this. According to Dušková,

‘[t]he degree of correspondence between the English perfect and the Czech perfective aspect appears to depend on the point of contact between the temporal system in English and the temporal and aspectual system in Czech on the one hand, and on verbal semantics and context on the other hand. Since the temporal systems in the two languages show a major diverge in that English divides the past into past and before-past [...], whereas Czech regards the past globally, correspondence between the perfect tenses and the perfective aspect is found to be only partial, viz. in the sphere of indefinite past and before-past. In these spheres parallel uses are observed in the case of verbs capable of presenting verbal action as a complex act.’ (Dušková, 1999: 98-99)” (Křiklánová, 2009: 14)

In my BA English thesis telic verbs proved to be translated into Czech in vast majority as perfective (*dokonavá*) and atelic verbs as imperfective (*nedokonavá*). The category of aspect in Czech (*slovesný vid*) therefore seemed to be connected mainly to a/telicity of English verbs (see 1. Introduction). Example (xxx) illustrates this connection (a telic verb is translated into Czech as perfective):

(xxx) “What great nation **had found him**, he wondered.

V duchu uvažoval, jaký velký národ ho tehdy našel.” (Křiklánová, 2009: 48)

”“If a Czech verb is atelic we have to use other means to express anteriority which are described above. The main reason why an English verb phrase is capable of expressing that some action happened before another action in the past is that the “[s]imple pluperfect of telic verbs [...] also implies completeness of the past action.” (Dušková, 1994: 226)” (Křiklánová, 2009: 14-15)

Although the Czech language tends to use other devices than the verbal tense to express anteriority, it still has the past perfect. As Karlík, et al. write, the so-called “antepreteritum” is “a verb form that is used to mark a temporal situation in which a past action took place before another past action. It was common in Old Czech (*bych dělal, biech dělal, byl jsem dělal*³). In today’s language only the last of the forms mentioned is possible and it has the character of an archaic form.”⁴ (Karlík, et al. 2002: 42) This definition of the Czech past perfect tense implies that it is used very rarely. It usually appears as an archaic form or it can be used from stylistic reasons in newer texts.

Cvrček, et al. have a slightly different approach: “[the Old Czech had the] pluperfect, that means the past perfect tense; it was used to express actions preceding other past actions[. ...] This tense consists of the past participle [...] and the past tense of the verb *být* [(to be)]. Nowadays the pluperfect is not used and it has been completely replaced by the preterite.”⁵ (Cvrček, et al., 2010: 241) However, in the same grammar it is also claimed that “(especially in its spoken form) Czech also has compound preterite forms that express the result of the preceding action, i.e. the present perfect (*Už to mám uděláno/udělané*), the past

³ I had done / had been doing

⁴ Translated from Czech by myself.

⁵ Both extracts from Cvrček’s grammar were translated from Czech by myself.

perfect (*Když jsem měla zprávu napsanou*) and the future perfect (*Brzo to bude mít dočtené*).” (Cvrček, et al., 2010: 241)

2.3 Context as a temporal indicator

As mentioned in Different uses of the past perfect are described in section 2.1 The past perfect in English: a complex tense form, the pluperfect can express several meanings. Another question is how the reader or the listener knows which meaning of the past perfect is being used by the speaker or the writer. As Biber, et al. write,

“[b]ecause past perfect verbs phrases are context dependent – referring to a time before a past time signalled elsewhere – it is sometimes difficult to identify their intended time reference. As a result, the time reference of the past perfect is often anchored by (a) time adverbials and (b) dependent clauses.

Time adverbials do this by overtly indentifying a time frame (shown in []) to be used in interpreting the reference of the past perfect:

(xxxix) *But too late; he **had** [already] **told** her. [...]*

When the past perfect verb phrases occur in dependent clauses, the main clause provides the anchor for interpreting the time reference. In fiction, the past perfect is most common in adverbial clauses and complement clauses, while in academic prose the past perfect is most common in relative clauses.

Past perfect in adverbial clause:

(xxxix) *When I **had sorted** that out, I shrugged. [...]*

Past perfect in complement clause:

(xxxiii) *It came almost as a shock to realize that her night **had been peaceful.** [...]*

Past perfect in relative clause:

(xxxiv) *This finding was confirmed using lifetable analysis, with a 35 percent reduction in the proportion of ulcer relapses in patients who **had received** cisapride. [...]*” (Biber, et al. 2000: 469-470)

In Czech the past perfect is not really common and the temporal relations still seem to be clear enough to the reader, often just from the context. However, although “context” is a more abstract notion than, for example, lexical means, it is still supposed to use concrete devices to make (not only) temporal relations work logically.

Indicators of temporal relations should therefore be searched for not only in the given sentence, which includes a verb form in the past perfect, but also in surrounding sentences, if not in the whole text. Semantics, register of the text and other linguistic, logical and situational parameters might take part in making the temporal relations among all the facts, states and events in the context clear or easy to infer.

Temporal relations might, in a rather simplified vision, perhaps be considered to be a system of facts that can be ordered, one after another. As van Dijk writes,

“[i]f sentences denote facts [...], SEQUENCES OF SENTENCES would denote SEQUENCE OF FACTS. In some cases the structure of sentences is structurally isomorphous with the structure of fact sentences, viz in those cases where there is a one-to-one mapping from a sequence of linearly, temporally ordered facts onto a sequence of linearly ordered sentences of a discourse.

In most cases, however, the relation between ‘words and the world’ is less straightforward. First of all, a discourse usually mentions only a very small part of the facts of some situation.

Secondly, the ordering of the facts may, due to pragmatic and cognitive constraints, correspond to a different order in the discourse. Thirdly, facts are often not linearly ordered, but for instance spatially or hierarchically, which raises the issue about their ‘canonical’ representation in a discourse, if there are ordering constraints involved at all.” (van Dijk, 1986: 103-104)

As these lines indicate, linear ordering is not really what can be searched for if the reader wants to understand temporal logic either of English or of the Czech language. As Ramsay claims,

“the universe of discourse includes various special objects called instants and intervals. These objects are clearly related to one another in various ways - one instant may be before or after another, two intervals may overlap, or one may be before or after another, an interval may contain an instant, or may begin or end with it, and so on.” (Ramsay, 1990: 51)

It is clear that temporal relations are a complex matter. There are “temporal messages carried by tense and aspect markers and time adverbials. The split between presuppositions and contents clarifies the distinction between what a speaker assumes their hearer already knows and what they want them to become aware of.” (Ramsay, 1990: 53) Ramsay writes that “[t]he significance of a particular sentence cannot be fully specified until its textual context is known.” (Ramsay, 1990: 49) Later he explains this idea further and illustrates it by giving examples;

(xxxv) *Robert baked the cake. Janice ate it.*

(xxxvi) *Wimpey built all these houses. They all have timber frames. [...]*

In each case the second sentence contains a pronoun which seems to refer back to the meaning of the NP. We would like to say that the interpretations of the initial sentences place constraints on the discourse situation. We then want to use these constraints in order to

interpret the representations of the pronouns in the second sentence of each pair. (Ramsay, 1990: 49)

From examples (xxxv) and (xxxvi) above it is clear that a single sentence cannot often be interpreted on its own, or, other sentences in the text can specify its meaning or even give it a different meaning. In other cases that Ramsay describes and also illustrates by giving an example the context of the situations is simply known by the reader or the listener. They can then interpret the meaning of the sentence easily without reading or hearing other sentences. There is a so-called “presupposition”.

(xxxv) “*Robert baked the cake.* [...]”

The presupposition is what the speaker believes the hearer to know already. The speaker believes that the hearer knows about some cake which is “salient”. [A proform or a definite article, as in (xxxv), often helps the hearer understand the logical reference.]

The content is some proposition which the speaker believes, and which they want the hearer to know they believe, namely that Robert baked this salient cake.” (Ramsay, 1990: 48)

2.3.1 The pluperfect in the narrative

Narrative fiction is one the richest registers as far as the occurrence of the past perfect is concerned. In the narrative the point of temporal orientation lies in the past and therefore a lot of backshift occurs there. Biber, et al. give some statistic evidence concerning the occurrence of the past perfect across registers.

“Verbs phrases unmarked for aspect are overwhelmingly the most common in all four registers [conversation, fiction, news and academic prose] (about 90% of all verbs). While perfect aspect verb phrases are much less common than simple aspect verb phrases, they

do occur relatively frequently in all registers (between 5% and 10%). [...] The perfect aspect is used to report events or states existing at an earlier time; they are most common in fiction and news.” (Biber, et al., 1999: 461-462)

“The distribution of present and past tense verbs differs considerably accross registers: Conversation and academic prose are alike in showing a strong preference for present tense forms. Fiction shows the opposite pattern, with a strong preference for past tense verbs.” (Biber, et al., 2000: 456)

The reason for this is that “many fictional narratives are written entirely in the past tense [...] with present tense verbs being used only in direct speech attributed to fictional characters[.]” (Biber, et al., 2000: 458)

Generally, in texts, and especially in narrative texts, there usually is a great variety of different tenses, which together create a complex, but complete unit. It can be said that in the text in fact “all finite clauses (and many nonfinite ones) carry a discrete indication of tense and aspect. Although the contrasts involved are severely limited in comparison with adverbial distinctions, they contribute to the textual cohesion and progression, and of course they cannot be absent.” (Quirk et al., 1985: 1454)

It also often depends on the individual choice of the author whether they use one tense or another. In fact, tenses enable them “to depart from the linear sequence of historical order” not only to be able to shift from one subplot to another, but also to “vary the presentation and to achieve different (*eg* dramatic) effects[.]” (Quirk et al., 1985: 1455)

However, one of the main reasons why narrative texts are presented as connected to the past perfect in this paper is the backshift. In the narrative, the main events in the plot usually took place in the past and therefore these texts are past-orientated. This means that there is a certain point of orientation which, in case of the narrative, lies in the past.

Van Benthem, et al. mention a reference point which every (linguistic) situation, regardless to the type of the (written or spoken) text, has. The reference point determines the point of temporal orientation, which does not have to be the same as the reader or speaker's present. (Van Benthem, et al., 1997: 908) As far as the narrative is concerned, the reference point lies usually in the past, i.e. it lies before the reader or speaker's present. As already mentioned, in English the linguistic temporal orientation is different from the real time perception. As van Benthem, et al. further state, "[t]he existence of [...] narrative or quotational tenses in English may explain the phenomenon of "sequence of tense", in which complements of tensed verbs like *said* and *thought* tend to "inherit" the tense of the matrix verb. [It might be assumed] that each tensed clause has its own S, R, E triple." R represents the reference point, E the event point and S the speaker's present. (Van Benthem, et al., 1997: 909)

2.4 Exploring the pluperfect in comparative studies

As has been mentioned, the use of the past perfect is interesting from the contrastive point of view. Examining other comparative studies concerning the pluperfect might inspire the analysis of this thesis and give more insight into the whole issue. An instance of such work might be Diana Santos' study "The Pluperfect in English and Portuguese: What Translation Patterns Show" (1999). It is a comparative corpus-based study, which means that the approach taken in this work is quite similar to that taken in this MA thesis.

Santos compared English and Portuguese, which are languages that both have the past perfect tense. The study focused on similarities and differences between both languages' temporal systems as well as on comparing the parallel English and Portuguese forms found in the corpus. An English-Portuguese corpus was used by Santos, which was "compiled in connection with English-Norwegian Parallel Corpus (ENPC) project". (Santos, 1999: 283) The author found particularly interesting that the past perfect is often replaced by the simple past in the translation

and tried to find the reasons, as these two tenses are generally not considered to be interchangeable.

Although the past perfect appears in both languages and non-experts would probably suppose that in such cases the past perfect would be translated by the same tense form in the vast majority of examples, it became evident that there are certain differences between English and Portuguese. First, the English pluperfect is capable of expressing not just past-in-past, but also “the “past of the perfect”, which is a non-existent concept in Portuguese grammars”. (Santos, 1999: 283) This might seem to imply that in English the pluperfect should be more frequent. However, as the study showed, “the English pluperfect is considerably less frequent than the Portuguese *Mais que Perfeito*”. (Santos, 1999: 285) Moreover,

“pluperfectness is preserved in only 84% (297 out of 353) of the cases from Portuguese into English and in 68% (97 out of 142) of the cases from English to Portuguese. Conversely, pluperfects arise out of non-pluperfects in 13% (43 out of 340) of the times for English and 39% (62 out of 159) of the times for Portuguese, respectively. It seems, from this overview, that it is much more frequent for English simple tenses to be rendered by Portuguese MQP than the other way around.” (Santos, 1999: 285-286)

It is evident that the past perfect might be compensated by other grammatical forms. To exemplify Santos’ findings, “a change of aspectual class” might occur, “from event in English to a durative description in Portuguese”. For instance, “the *Imperfeito* formulation described the result state of the (previous) action described in the English text [...]:

(xxxvii) The thing *had become* a neighborhood affair.

Era um problema de todos.

Lit.: It was a problem for everybody” (Santos, 1999: 286)

In the Portuguese-English translational direction the author divided “the different tense distributions [...] into three major categories:

those depending to a large extent on language-specific discourse rules [... e.g. relative clauses ...]

those depicting a consistent aspectual change, from a change of state to its result

those where the relative temporal information is lost in the translation”

(Santos, 1999: 288)

In general, discourse and syntactic rules, verb semantics, lexical changes, context and plenty of other aspects play their roles in determining the verbal tense. There might be various structures that can compensate the use of the pluperfect in its translational equivalent. Even when the pluperfect appears in both languages which are in question, both of them still have a rich offer of variations which can be used instead of the past perfect without losing the sense of the utterance. As Santos writes, “[i]n a nutshell, matters of aspectual class, discourse sequence and connective use can be illuminated by looking at the pluperfect contrastively, and, controversially, insights from these areas can shed light on the behaviour of the pluperfect.” (Santos, 1999: 298)

3. Material and Method

In this thesis 200 examples of the English pluperfect which appeared in the Czech-to-English translation of fiction were analysed. Only Czech texts which were translated into English had to be used for the excerption. As this is a parallel study, both Czech originals and English translations were used.

First, the examples of the pluperfect were excerpted from the corpus, together with the respective Czech originals. The corpus used was called *Intercorp*, which is an online tool made and run by *Český národní korpus (Czech National Corpus)* and can be found on www.korpus.cz/intercorp. *Intercorp* is a parallel corpus which enables the user to search for examples in various languages and to view parallel results of the corresponding sentences or sections both in the original and in translation. For the purposes of this thesis Czech source texts and English translations were used, as mentioned above. The books which were used for the excerption of forty examples each were Zdeněk Jirotka's *Saturnin, Láska a smetí* by Ivan Klíma, *Nesmrtelnost* by Milan Kundera, *Romeo, Julie a tma* by Jan Otčenášek, Michal Viewegh's *Výchova dívek v Čechách* and their English translations. The translators of these works are listed in section Sources in chapter 6. Bibliography. As the past perfect was supposed to appear mainly in narrative texts, whose plots usually take place in the past and therefore their temporal orientation lies in the past, only literary works of fiction were used for the excerption and the analysis.

The excerption was done by only entering the word form *had* into the corpus. Then the examples of the past perfect were selected manually. The possibility to search for the word form *had* in combination with verbs with the *-ed* ending was not considered, as there are plenty of irregular verb forms in English which would be excluded if such method was used. The only problem with the method applied was that forms in which *had* was contracted to *'d* were not included. However, as such examples were assumed to represent a minority among the examples of the past perfect, this fact should not have a significant impact on

the results. Currently it is also possible in *Intercorp* to search for the past perfect with help of grammatical tags, namely VHD stands for the past tense of *have* followed by VVN for the participle.

As mentioned in the Introduction, in this thesis not just the sentences alone, but also their context were looked into and analyzed. As the practical part of this thesis aims to reveal some signals which lead the translator to use the past perfect in the English equivalents, we combined the corpus extraction of the data with work using running texts. Therefore, beginnings of the literary texts used for the excerption from the corpus, ending with the last (i.e. the 40th) example excerpted, were analyzed first. Overall results are presented in Chapter 4.

This approach means the study of the past perfect was done in two steps. Having determined the text-length to be studied in each book, an experiment was carried out to estimate and anticipate the reasons why the translator used the past perfect in the English version. The method which was used was searching by myself for the verb phrases in the Czech source texts which could potentially be translated by the past perfect. After this was decided, I started thinking about the reason for my decision, i.e. why a particular verb phrase was selected, as, for instance, syntactic reasons or presence of adverbials. When searching for these reasons, not just the sentence alone, but the whole textual passage was taken into consideration. This approach hoped to provide a thorough acquaintance with the texts under examination.

However, literary translation is not strictly literal, the past perfect is not obligatory in particular situations and there were also cases in which my estimations were not correct. Therefore, the number of the cases in which my decision was right was also compared to the number of erroneous assumptions.

After the examples of the pluperfect were excerpted, and the trial translation was made, the 200 examples drawn originally from the corpus were classified into categories according to the supposed reason which led to the use of the past perfect in the English translation. The groups were analyzed separately with respect to information that could be found in present-day grammars and the

examples themselves. Finally, the results of the analysis and concrete figures were evaluated in chapter 5. Conclusion.

4. Analysis

As mentioned in chapter 3. Material and Method, the main purpose of this diploma thesis is to describe motives in the underlying Czech constructions which lead the translator to the use of the past perfect in English. As the clause or sentence itself often did not make the temporal situation clear enough, the context was analysed as well.

First, 200 examples were drawn from the corpus. The overall distribution of the form in the translated texts is presented in the following table:

Table 1: The distribution of the past perfect in translated texts

Author		Words /40 instances (English)	Past perfect / 1,000 words	Corresponding length of the original text (Czech)
Jirotka	40	9106	4.39	6708
Klíma	40	4471	8.89	3522
Kundera	40	5420	7.41	4437
Otčenášek	40	7676	5.19	5313
Viewegh	40	9681	4.17	7412
Total:	200	36354	5.5	27392

As evident from the table, the length of the text in which 40 examples of the pluperfect occurred, as well as the frequency of occurrence of the past perfect,

differed for the individual texts. Overall, there were approximately 5.5 instances of the past perfect on average.

After the text length to be studied was determined, the respective passages of the books used for the excerpt in the Czech original were read. I first tried to identify the predicates which were prone to be translated using the pluperfect myself. This helped to get acquainted with the texts and to understand the clues for the use of the pluperfect in the English translation better. Moreover, the whole context and not just isolated sentences could be analysed. After this was done, my estimates and the examples which were actually found by the parallel corpus were compared. This procedure allowed to assess the possible Czech phenomena which should possibly lead to the use of the past perfect in English. The following section gives the concrete numbers and also deals with some of the aspects that could have influenced my accuracy.

4.1 My accuracy in determining the examples of the pluperfect

It is obvious that literary translation is not literal and it is not possible to account for all translator's choices. Furthermore, in some cases the use of the pluperfect is not obligatory. Last but not least, the procedure of reading a text with the view of potential translation equivalents is difficult and, in a way, imprecise; I can thus misjudge the temporal relations of some predicates, due to my relatively low training as well as my status of a native speaker of a language in which perfect tenses are not productive. A broader study would be needed to illustrate how subjective literary translation is as well as the degree of relativity of temporal relations. However, this method can still be a basis for a very interesting comparison, showing the difficulty of determining the correct tense form for a Czech student of the English language in a literary work of fiction.

Table 2 presents the results of assessing my accuracy. The numbers represent the amount of the examples of the past perfect found in the corpus which

were assessed correctly. For instance, in Jirotká's *Saturnin* 19 out of 40 examples found in the corpus were among my assumptions. Hence, as far as this book is concerned, I was right in 19 of 40 examples, so my accuracy was 47.5%.

Table 2: My Accuracy in assessing which clauses should be translated using the past perfect

Author	Amount of right guesses	Percentage of right guesses (Accuracy)
Jirotká	19 (out of 40)	47.5%
Klíma	13 (out of 40)	32.5%
Kundera	24 (out of 40)	60%
Otčenášek	12 (out of 40)	31%
Viewegh	9 (out of 40)	22.5%
Total:	77 (out of 200)	38.5%

As the numbers in Table 1 show, mostly, i.e. in four out of five cases my accuracy was lower than 50%. Among others, these results might show that conditions for the use of the past perfect are not always straightforward. There can be more grammatical phenomena capable of expressing the same (or very similar) thing. Moreover, as mentioned above, literary translation is usually not literal.

Table 2 also showed that my accuracy differed with different authors. The difference was up to 37.5%; my assumptions were right in 60% of examples in Kundera, but just in 22.5% in the text written by Viewegh. It might be possible that in some cases the translator's individual style was closer to mine. This also shows that the choices of the translational equivalent might be individual.

Nevertheless, another important factor was a certain error rate. There were several mistakes made by me in determining the tense. As mentioned above, these were mostly due to my status of a native Czech speaker and low training in literary translation. It was not really possible to determine the error rate objectively, however. The following examples illustrate the reason for that.

The fact that the following instance was not among the examples that were supposed to include the past perfect quite obviously seems to be my mistake.

(1) S použitím značné dávky své kombinační logiky jsem z mužova zmateného povídání vyrozuměl, že jakýsi chovanec, domnívající se, že je Marcus Aurelius, **utekl** z ošetrovací péče a že správa ústavu se domnívá, že pro muže mých kvalit je hračkou jmenovaného pána zase chytit.

(J19)

Making considerable use of my powers of deduction I gathered from the man's confused chatter that the inmate of some asylum, supposing himself to be Marcus Aurelius, **had escaped** from confinement, and that the management of this establishment was of the view that for a man of my calibre it would be a piece of cake to recapture the fellow.

There is a nominal content clause and the verb in the main clause is in the past tense in the Czech original, therefore the past in the dependent clause should be backshifted in English. Nevertheless, in several cases the supposed backshift did not occur, although the grammatical situation seemed to be the same. (2) was among the sentences in which the past perfect was expected by me, but reality proved to be different.

(2) Později jsem zjistil, že si tyto věci **vypůjčoval** od rekvizitáře naší přední scény. (Jirotko)

I later found out that he **borrowed** these things from the props manager of our leading theatre.

Moreover, in some cases I supposed that the present tense, used in the Czech original narrative, should be changed into the past tense by the translator because in the English narrative the past is usually used as a basic tense. In the following example the main clause was expected to be translated using the simple past tense and therefore the verb in bold would be in the past perfect. However, in the English the main clause was in the present tense. The verb phrase in italics was assumed to be in the past perfect, which was right, although the reason seems to be different in the actual English translation. The verb *be forced* seems to have a resultative meaning there.

(3) Říká, že ten nástroj **šlo** velmi těžko **ovládat** a že několikrát se jen taktak *uhnul* roztočené kouli své vlastní zbraně. (Jirotka)

He says that the weapon in question **was** very **difficult** to control and that he *had been forced* repeatedly to dodge the swinging ball of his own weapon.

These examples illustrate that it was problematic to determine the number of cases in which the difference between my estimation and reality was due to my insufficient training and human factor and those in which it was really not possible to determine the tense before checking the English translation.

From some of the above mentioned examples (2 and 3) it is evident that not only there were cases in which the past perfect appeared although I had not assumed so, but there were also cases in which I anticipated the occurrence of the pluperfect, but the reality was different. Table 3 presents the number of such cases within the respective novels as well as in total.

Table 3 – Number of erroneous assumptions in the individual works and in total

Author	Number of erroneous assumptions
Jirotka	41
Klíma	27
Kundera	21
Otčenášek	18
Viewegh	9
Total	116

In total, there were 116 cases in which I assumed that the pluperfect should be used, but it was not. The number of such erroneous assumptions was different in different works. It seems that the translator of Jirotka's *Saturnin* was the most unpredictable one for me in this respect.

As mentioned above, it was sometimes difficult to determine which tense (or grammatical construction) would be used by the translator, although it is obvious that many mistakes appeared due to my low experience in translation. Furthermore, it sometimes happened that the author changed the construction. The construction was sometimes changed only partly, for instance, a simple sentence was extended to a complex sentence. However, in some cases the underlying Czech construction was changed entirely, so that it was not possible to predict that the respective clause would include the past perfect in the English translation. For instance, the lexical verb might be changed into another or a clause member might be extended into a whole clause. (4) and (5) represent examples of such cases.

(4) A opravdu příští neděli mě posadil do řvoucího stroje, který se drkotavě rozběhl po trávě a pak se k mému úžasu a hrůze zvedl a stoupal i se mnou, a jak stoupal, země se začínala pode mnou houpat a všechno, co na ní bylo, se menšilo, scvrkávalo se, až *docela začalo mizet*. (K131)

And that Sunday he actually put me inside a roaring machine which bumpily rolled along the grass and then, to my amazement and horror, rose into the air, complete with me, and as it gained height the ground below me began to tilt and everything on it grew smaller and smaller until it **had shrunk away** to nothing.

(5) Čísi tvrdý, striktně neosobní hlas, hlas - stroj rozsévaný tlampači po **ztichlých** ulicích, se rozléhal mezi stěnami činžáků, ozvěna jej lámala. (O39)

A harsh, strictly impersonal voice, a mechanical voice came from the loudspeakers and was scattered over streets **where silence had fallen**; it resounded among the tall houses, and the echo split it up.

In (4) the underlying Czech form *začalo mizet* is changed into the verb phrase *had shrunk* which is a resultative verb form and therefore a perfect tense is supposed to be used. It is true that the adverbial *docela* might play its role in expressing the completion of the action. However, together with the verb *začít* this is not really straightforward. In (5) an attribute is changed into a dependent adjectival clause in the English translation.

There were 22 cases which represented an individual change of the translator, so it was not possible to assume that the past perfect would be used in the English version. These cases will be dealt with into more detail in the respective chapter, 4.2.6 Translator's change.

However, in most of the examples no such change occurred, but quite often there still was a choice in the tense. Some of such situations might be exemplified by (6) and (7).

(6) Hned nato, *ještě dříve než* jsem si v hlavě **stihl** srovnat své pocity, mne kdosi neznámý zezadu povalil k zemi a ruce mi zkroutil za zády. (V3)

Immediately afterwards, *before* I **had** even **had** time to collect my thoughts, an unknown assailant knocked me to the ground from behind and twisted my arms up my back.

(7) Otec **zemřel** *před pěti lety*. (Ku16)

Agnes' father **had died** *five years ago*.

In (6) and (7) the temporal relations seem to be clear enough from the lexical devices (*before* and *five years ago*). The translator still decided to use the past perfect, probably to make the temporal relations clearer in (6). In (7) the temporal relations seem to be clear enough from the temporal adverbial. However, an English native speaker would probably still use the pluperfect because of the remoteness of the action. As Constantine R. Campbell writes in his book, the pluperfect in the narrative “is best described as functioning to provide offline material that supplements, describes or explicates mainline action.” (Campbell, 2007: 213) Although Campbell’s book is about Greek, (7) illustrates that in the English narrative the pluperfect often serves as describing background information, which is not the part of the main plot. In such cases it often seems to depend on the author whether he decides to use the pluperfect or, for examples, the simple past tense. The past perfect is capable of expressing (or emphasizing) remoteness of the action.

The above mentioned points also imply that the choice of the translator might be individual. Therefore, it is interesting to compare my assumptions and the examples found by the corpus as well as some of the aspects which could have influenced my choice.

Actually, some factors might have played an important part in my accuracy in determining the likely examples of the past perfect. The main or dependent status of the respective clauses and the presence of adverbials (or devices clarifying temporal relation in general, both lexical and clausal) were factors which were also taken into account. As the reasons for the use of the past perfect in English were first searched for in the original Czech texts, the numbers of main and dependent clauses as well as of the lexical devices specifying temporal relations were counted for the underlying Czech structures.

Among examples taken from Jirotka there were 30 dependent clauses (75%), five main clauses (12.5%) and five times (12.5%) the original structure was changed by the translator. Among the dependent clauses there were 16 right assumptions, i.e. my accuracy was 53.3% as far as dependent clauses were concerned. With main clauses my success rate was 40% (two right tips). One right assessment occurred even among the changes of the translator (one out of five, i.e. 20%). Within dependent clauses seven examples included a device specifying temporal relations, four of these were among my right tips (i.e. within dependent clauses 57% of examples with adverbials were assessed correctly). Among main clauses there were two examples with a temporal specifier, 100% of these were among my right assumptions.

As far as Klíma is concerned, there were 19 dependent clauses (47.5%), 15 main clauses (37.5%) and six times the original structure was changed by the translator (15%). Among dependent clauses there were seven right presumptions, i.e. my accuracy was 36.8%. In main clauses my accuracy was 40%. Eight examples of dependent clauses included a lexical temporal specifier, six of these examples were among my right tips (75%). Nine examples of main clauses contained such a lexical device, five of these were among my right assumptions (55.6%).

Among examples taken from Kundera there were 23 dependent clauses (57.5%), 14 main clauses (35%) and in three cases (7.5%) the original grammatical structure was changed by translator. With dependent clauses my accuracy was

82.6% (19 right guesses within 23 dependent clauses), with main clauses my accuracy was cca 36% (5 out of 14). There were 21 examples with temporal specifiers (i.e. adverbials and other devices clarifying temporal relations). 14 of these occurred in dependent clauses, out of these 10 examples were among my right assumptions (i.e. my accuracy was cca 71% with examples of dependent clauses with a temporal specifier). 7 examples which contained a device making the temporal relations clear were main clauses, three of these were among my right tips (i.e. my accuracy was 43% in these cases).

In Otčenášek 10 dependent clauses occurred (25% of examples taken from this book), there were 26 main clauses (65%) and in four cases (10%) the change of the translator occurred. Among dependent clauses there were six right guesses (accuracy 60%), among main clauses there were six right presumptions (accuracy 23.1%) and there were no right presumptions in the structures which were changed by the translator.

In Otčenášek there were 23 examples (57.5%) with lexical devices helping to make temporal relations clear. 16 of these (69.6%) occurred in main clauses, out of these four examples were among the right assumptions (i.e. my accuracy was 25% with examples of main clauses with a temporal specifier). Seven remaining examples were dependent clauses, among which my accuracy was cca 57% (four of these seven examples were among my right tips). (The structures changed by the translator were not examined neither for the main or dependent status of the clause nor for the presence of lexical devices specifying temporal relations in any of the books.)

In Viewegh there were 22 dependent clauses (55%), 14 main clauses (35%) and four times the original structure was changed by the translator (10%). Among dependent clauses there were seven right assessments (i.e. my accuracy was cca 32% with dependent clauses). Among main clauses there were just two right presumptions (14% of main clauses). In 11 cases the dependent clause contained a temporal clarifier, three of these cases were among my right assumptions (i.e. cca 27%). In six cases such a specifier occurred in a main clause, while among these

cases there was only one (16.7%) example which was assumed right as the example of the pluperfect.

In total 104 dependent clauses appeared (52%) and 74 main clauses (37%). The rest of the examples (22) represented cases in which the original structure was changed by the translator. Table 4 presents my accuracy in main and dependent clauses.

Table 4: My accuracy in determining the likely occurrences of the pluperfect from the Czech originals depending on the main or dependent status of respective clauses

Status of the clause	Number of examples	Number of right guesses	My accuracy
Main	74 out of 200	21	28.4%
Dependent	104 out of 200	55	52.9%

From these numbers it is obvious that my accuracy was significantly higher with examples in dependent clauses. It was 52.9% (with examples in main clauses it was just 28.4%). These results might imply that as a Czech speaker I tend to connect the past perfect with dependent clauses. It is possible that the past perfect as a grammatical tense is taught mainly on examples of dependent clauses because in these cases syntax helps to make temporal relations clearer. In total there were more dependent clauses than main clauses, among the total of 200 examples 104 dependent clauses and 74 main clauses appeared. Since the examples were taken from English translations of Czech texts, this might also imply that the source language has an impact on the translation. This problematics will be dealt with into more detail in section 4.3.4 Source Language and Its Effect on Translation. Another explanation might be that the pluperfect is connected with dependent clauses in general. In the remaining 22 examples the original Czech structure was

changed by the translator, which led to the use of the past perfect in English. As it was not possible to anticipate the use of the past perfect in such examples, these were not counted in the statistics of my accuracy.

Furthermore, there were 87 examples with temporal specifiers. Among these examples there were 42 of my right assessments. This shows that my accuracy was also rather high (cca 48.3%) with examples including temporal specifiers. 47 times such specifiers appeared dependent clauses (i.e. cca 54% of temporal specifiers were in dependent clauses), among these I guessed rightly in 27 cases (57.4%). 40 times (i.e. in cca 46%) temporal specifiers appeared in main clauses, in these cases my accuracy was 37.5% (15 examples). It seems that the status of the clause (main or dependent) does not play a significant role in these instances. However, the presence of a device clarifying temporal relations (which usually is a temporal adverbial) seems to be quite important in determining the right tense.

It seems that these factors (the main or dependent status of the clause and presence of lexical devices helping to make temporal relations clear) play a significant role in determining the tense in translation to English. However, sometimes the sentence itself does not provide enough information and it is necessary to look more closely into the context. Furthermore, my accuracy differed with individual authors. In one case (Klíma) my accuracy was, for instance, higher in main clauses than in dependent clauses, although my predictions were generally better in dependent clauses. This also shows that different people might think differently when translating the very same text. Last but not least, there was a significant amount of mistakes given by my status of a Czech native speaker as well as my insufficient experience in translation.

This section presented an experiment in assessing my accuracy in general as well as with regard to some important factors which play a role in deciding for the right tense. As already mentioned, there might be different motives which lead the translator to choose a certain grammatical construction. In the following sections, working with the pairs of parallel examples (i.e. the objective data set of

the thesis), some of these factors will be classified, exemplified, described and, generally, dealt with into more detail.

4.2 Classification

The examples which were excerpted from the parallel texts were divided into groups according to the estimated reason which led the translator to the use of the past perfect. These reasons were searched for in the Czech originals and not just the sentences alone, but also their context was considered.

It is clear that often more than one of these reasons were found. The examples were then placed into the respective groups according to the reason which seemed to be dominant. For instance, in some types of dependent clauses backshift is claimed to be obligatory. Therefore, the examples of nominal content clauses were placed into group 5 (see below), no matter whether they, for instance, included a lexical device specifying temporal relations further. However, in some cases of dependent adnominal clauses as well as in some other types of dependent clauses (e.g. temporal) adverbials often seemed to play the decisive role. Therefore, such instances were placed into the first group of examples (an adverbial or another lexical device contributing to specification of temporal relation, see below) and syntax, as a less significant aspect, was then dealt with within the respective group.

The motives/indices found in the Czech texts which were regarded as leading to the translation with the past perfect were as follows:

- 1. an adverbial or another lexical device contributing to specification of temporal relations (72 examples, 36%)**

(8) **Viděl jsem** ho **předtím** jen jedenkrát a na večeři se mi nechtělo, sešlosti lidí, které neznám, mě spíše skličují. (K12)

I had only **met** him once before and I didn't really want to go to the dinner: a crowd of strangers tends to depress me.

2. hypothetical past meaning

(11 examples, 5.5%)

(9): Patrně by mu bylo přišlo vhod, kdybych **byl omdlel**. (J14)

Apparently it would have suited his book **had I proceeded to faint**.

3. resultative past as a part of the meaning of the lexical verb

(15 examples, 7.5%)

(10) Několik mileneckých párů **obsadilo** blízké lavičky, spatřil jejich temné obrysy, světélka cigaret. (O31)

A few lovers **had sat down** on the nearby bench; he could distinguish the dark outlines of their bodies and see the glow of their cigarettes.

In this example the Czech verb *obsadit* seemed to be resultative in its meaning. Hence, a perfect tense was needed in the English equivalent. As the plot of the story took place in the past (narrative texts were used for the excerpt) the result took place in the past as well. Therefore, the past perfect was used in the English translation.

4. context, presupposition – the reason for the use of the pluperfect cannot be found in the sentence itself, but lies in the previous context

(27 examples, 13.5%)

(11) **Snili** aspoň o tom, že se odpoutají, a tak **si vybájili** rajskou zahradu, v níž se nacházelo všechno, po čem toužili, čeho v životě nedosáhli, **vysnili** si bytosti sobě podobné, jen obdařené křídly. (K128)

But *they had dreamed* of leaving it, and so they **had invented** the garden of paradise, which had in it everything they yearned for but lacked in their lives, and they **had dreamed** up creatures similar to themselves but equipped with wings.

From this sentence itself it was not evident why the past perfect was used; the reason could be found in the previous context. From the previous context it was evident that the sentence described a situation from a remote past period which was not a part of the main plot. *They* was a proform standing for people from ancient times whose lives were full of suffering, so they created the myth of the garden of Eden. One of the previous sentences was as follows:

Tatínek mi ještě pověděl o tom, jak lidé *odedávna* mnoho trpěli, připoutáni k zemi, již nesměli a nemohli opustit. (K127)

My father also told me that people had always suffered from being tied to the ground, from not being able to detach themselves from it.

The temporal adverbial *odedávna* was one of the lexical devices that helped to make the temporal relations clear to the reader.

5. syntactic reasons – nominal content clauses and dependent adnominal clauses

(53 examples, 26.5%)

(12) Agnes řekla, že ten pořad **neviděla**, a neznámá, jako by v tom viděla zastřený nesouhlas, opakovala velmi hlasitě, dívajíc se Agnes do očí: "Nesnáším skromnost!" (Ku9)

Agnes said that she **hadn't seen** the programme. As if interpreting this remark as veiled disagreement, the newcomer repeated very loudly, looking Agnes straight in the eye: 'I detest modesty!'

(13) Jednou byl dokonce ztlučen rozzuřenými dělníky, kteří na jeho rozkaz smíchali dvě suroviny a **nestačili** pak skákat okny ven. (J37)

Once he even received a beating at the hands of enraged employees who had mixed two raw materials at his command and **had then hardly been quick enough** to jump through the window.

6. translator's change – the translator decided to change the structure, which led to the use of the pluperfect

(22 examples, 11%)

(14) Pod oknem stolek, na němž mezi zaprášenou soškou obrýlené sovy a stolní lampou s papírovým stínidlem chrastívalo **zfušované** rádio. (O3)

Beneath the window stood a small table and on it, between a dusty bespectacled china owl and the lamp with its paper shade, spluttered a radio set *he had put together himself any old how*.

In this example the underlying Czech form of the English past perfect was an attribute. It was obvious that the attribute *zfušovaný* had a perfective resultative meaning, which was probably the reason that led to the use of the past perfect in the English translation.

Table 5 presents an overview of the numerical representation of individual classes.

Table 5: Individual groups' representation

Class	Number of examples	%
1. Lexical devices	72	36
2. Hypothetical past	11	5.5
3. Resultative meaning	15	7.5
4. Context/Presupposition	27	13.5
5. Syntax	53	26.5
6. Translator's change	22	11
Total	200	100

4.3 Analysing the groups

In this section the examples found in the parallel corpus, divided into groups according to the reason for the use of the past perfect, were analysed separately, within the groups presented above.

4.3.1 A Lexical device clarifying temporal relations

In total, there were 72 examples (36%) in which the main reason for the use of the past perfect in the English translation was the presence of a temporal adverbial (or another lexical/clausal device clarifying temporal relations) in the underlying Czech sentence. The presence of such a lexical device was regarded as a compensation for the lack of the past perfect in Czech.

A lexical device clarifying temporal situation in the sentence could be expected to be a simple temporal adverbial. However, other grammatical phenomena appeared in the same function. For instance, whole clauses might play the role of a temporal adverbial. (15) illustrates such an instance:

(15) Ale tato sobota se lišila od jiných: *je to přesně pět let, co zemřel*
otec. (Ku6)

But this Saturday differed from other Saturdays: it was exactly five years since her father **had died**.

In this case the main clause *je to přesně pět let* (*it was exactly five years*) specifies the temporal relations. It shows that the father mentioned in the temporal clause *had died* five years before the Saturday mentioned in the main clause. Since the main

clause contains the simple past, the situation that preceded was described by a verb in the past perfect.

Some of the adverbials (or lexical means in general) which were regarded as the main reasons for the use of the past perfect in the English translations could in fact lead to the use of perfect tenses in general. An example of these could be the temporal adverbial *tři měsíce/for three months* in (16) below:

(16) *Tři měsíce* od nich **nedostala** ani řádek. (O26)

She **hadn't had** a line from them *for three months*.

In this case the adverbial implies that the action/state started at some time in the past and still continued in the reference point. Generally in narrative texts the main plot takes place in the past, therefore the reference point lies in the past. The temporal adverbial used in (16) shows that the situation described by the sentence has the meaning of “state-up-to-then” (Leech, 1971: 42).

In (17) the adverbial *v dětství (as a child)* signals that the action described in the respective clause took place in the previous period of life of the protagonist or maybe a long time ago. As narrative texts were used for the excerption and hence the main plot was described in the past tense, the past perfect was used for the actions and situations which preceded the main narrative.

(17) *V dětství* **jsem bydlel** na kraji Prahy kousek pod kbelským letištěm ve vilce, která sousedila se zájezdní hospodou. (K18)

As a child I **had lived** on the outskirts of Prague, not far from the Kbely airfield, in a villa which stood next door to a tavern patronised by hauliers.

As mentioned above, a lexical device specifying temporal relations appeared in 72 examples, which was 36% of the total of 200 examples. This implies that a lexical or clausal device (mostly a temporal adverbial) is the most important as well as most commonly used means of expressing anteriority in Czech.

42 (cca 58%) of these temporal devices were found in main clauses. The fact that temporal relations were more often specified by lexical devices in main clauses implies that in dependent clauses syntax might often help to show which event happened first. The rest of the examples belonging into this class (30 examples, approximately 42%) were dependent clauses. There were 21 dependent adnominal clauses (70% of dependent clauses in this class), five temporal clauses (17%), one clause of concession (3.5%), one adverbial clause of manner (3.5%) and two conditional clauses expressing a real condition (cca 7%). Just five times (cca 12%) the adverbial was left out in the English translation. This supports the assumption that structures of the source language tend to influence/be copied into the translation.

The adverbial (or, generally, a lexical device) which appeared most often was *už/již* (14 times). *Už* itself appeared 12 times, *již* two times. However, these two were regarded as more or less interchangeable. *Už/již* was followed by *nikdy* and *právě* (both of them occurred three times). All these adverbials are connected to perfect tenses in general. Nevertheless, as the reference point of the narrative usually lies in the past, these adverbials were regarded as probable signals for the use of the past perfect. This can be illustrated by (18):

(18) Jeho vlastní příbuzní byli roztroušeni po celém světě a kromě nějaké vzdálené sestřenice, která žila v Německu, Agnes *nikdy* žádného z nich **nepoznala**. (Ku20)

His own relatives were scattered all over the world and except for a distant cousin living in Germany, Agnes **had never met** any of them.

(19) To aspoň cítím, že jsem v sauně", vtlačila se mezi dvě nahá těla a začala hned mluvit o včerejším pořadu v televizi, kam byl pozván k diskusi slavný biolog, který *právě vydal* paměti. (Ku8)

It gives me that real sauna feeling,' squeezed herself between two naked bodies and at once began to talk about yesterday 's television talk show featuring a famous biologist who **had just published** his memoirs.

In this thesis I tried to focus on the primary reason for the use of the past perfect, which can be found in the underlying Czech construction. However, often more factors with an effect on the assessment of the right tense in English were found. Most noticeably, in (19) above the lexical device *právě* was decided to be the most important factor which led to the use of the perfect tense in English. Nevertheless, the necessity to use the past perfect was reinforced by syntax; the respective verb phrase occurred in a dependent adnominal clause.

Other temporal adverbials which appeared were for instance *předtím* (two times), *tehdy* (two times) or *dříve* (two times).

4.3.2 Hypothetical Past Meaning

As mentioned in chapter 2. Theoretical Background, the pluperfect is used for expressing hypothetical past meaning. By the hypothetical past meaning it is meant that some action did not happen in the past.

(20) Nečekal jsem, že se mnou bude jednat, jako *kdybych* mu **přinesl** objednávku na milión obývacích pokojů, ale také mne cestou netrápily úvahy, jestli se pan velkovýrobce dobře vyspal a jestli snad nepříjdu nevhod. (J31)

I did not expect him to behave with me as *if I had brought* an order for a million living-rooms, but at the same time my journey was not tormented by concerns about whether Mr. Manufacturer slept well or whether perhaps I might be arriving at an inconvenient moment.

In (20) the action expressed by the pluperfect obviously did not happen in the past time period. The reference point lay in the past because the whole text was a narrative. The main clause was in the past tense and it described a real action (*nečekal jsem / I did not expect*). The past perfect describing a hypothetical, unreal past action appeared in the dependent clause of manner (more concretely, in an unreal comparative clause).

Actually, this meaning of the pluperfect usually appears in dependent clauses. These clauses are usually introduced by *if* or sometimes *as if*. The connective *if* itself (in Czech *kdyby*) gives the action described in the clause a hypothetical meaning. When this action is described by the past perfect, it means that it did not happen in the past, which cannot be undone. This kind of meaning very often occurs in conditional clauses. A typical example is (21).

(21) *Kdyby* mi osud **nebyl přivedl** do cesty Saturnina, nikdy bych byl nevěřil, že se vyskytuje ještě třetí druh lidí, takové jakési bílé vrány. (J1)

If fate **had not brought** me into the path of Saturnin, I would never have believed that a third category of people existed, the members of which are as rare as white crows.

The action described by the dependent conditional clause is *not bringing* the protagonist *into the path of Saturnin*. In fact, the situation that happened in the past was the opposite. The protagonist actually had been brought into Saturnin's path and the whole sentence described what would have happened if the things had been

otherwise in the past. In other words, the action described by the sentence was hypothetical and unreal. In Czech the conditional clause was introduced by *kdyby*, which was the main signal for determining the following clause as an example of the hypothetical action. Furthermore, the word *nebyl*, which was the part of the underlying Czech verb form *nebyl přivedl*, clearly indicated that the hypothetical action was an unreal past action. Although the verb *byl* is used in Czech rarely in this function, it might appear the meaning of the unreal past condition. In these cases it is a clear equivalent of the English pluperfect.

In total, 11 examples with hypothetical past meaning were found. This means that within the total of 200 examples 5.5% belonged into this group. It seems that hypothetical past meaning is not very frequent in general. Among the reasons for the use of the past perfect the examples of this one represented a minor group.

All of these examples appeared in dependent clauses. Five of them (i.e. 45.45% of clauses with hypothetical past meaning, 2.5% of the total of 200 examples) were conditional clauses with the meaning of the hypothetical, unreal past condition. Four clauses of manner (unreal comparative clauses) appeared (36.35% within this class, 2% of the total of 200 examples), there was one object clause (9.1% of clauses with hypothetical past meaning) and one unreal comparative clause (9.1% of clauses with hypothetical past meaning), which represented a subject complement of the linking verb *seem* (22).

(22) *Zdalo se mi, jako by kývla.* (V34)

It seemed to me *as if* she **had nodded**.

In all these dependent clauses the conjunction *kdyby* (*if*) or *jako* (*kdy*)*by* (*as if*), which helped to determine the hypothetical meaning, appeared. The hypothetical past meaning seemed to play the decisive role in determining the tense in these examples. The type of the dependent clause did not seem to matter that much.

If we return to the experiment discussed in section 4.1 My accuracy in determining the examples of the pluperfect, there were just four right assumptions among the examples representing the hypothetical past meaning, i.e. my accuracy within this group was 40%. Three of these right presumptions represented the unreal past condition, which means that in these cases my accuracy was 75% (3 out of 4 examples were among my right guesses). The remaining right assumption was in a clause of manner. It seems that, by me as a Czech speaker, the past perfect is very often connected with conditional clauses describing the hypothetical past. However, as other people's accuracy was not examined, this might be just a speculation. Furthermore, in two of four examples of hypothetical past condition the underlying Czech form included the verb *byl* (as in example 21), which helped to identify the anterior meaning.

4.3.3 Resultative past as a part of the meaning of the lexical verb

One of the uses of the past perfect described by Leech is the “resultative past-in-past” (Leech, 1971: 42). This fact shows that the choice of the tense might depend on the lexical meaning of the verb. In total, 15 such examples were found, which was 7.5%.

To describe this class more clearly, in some Czech examples it seemed to be difficult to find a overt indicator leading to the use of the past perfect in English. Eventually, it appeared that some verbs contained a result as a part of their lexical meaning, which led to the use of a perfect tense in English. In the context of the narrative, in which the reference point usually lies in the past, the past perfect was used with such verbs. A typical example is Ex. (23).

(23) Vlastně se tu nic **nezměnilo**. (O2)

Actually nothing **had changed**.

The verb *změnit se* / *to change* seems to have a resultative meaning in itself. When the reference point of the situation, which is being described, is in the past, as in this case (and quite usually in the context of the narrative in general), then the result takes place in the past. Therefore, the verb with a resultative meaning is in the past perfect. The verb in (23) actually means that at the reference past point nothing was different. However, here the verb *change* described the process of changing together with its result.

Sometimes an adverbial helps to express the resultative past-in-past meaning. Such examples are probably nearly on the borderline with group 1, in which the primary motive for the use of the pluperfect is a lexical device clarifying temporal relations. A typical example might be (24).

(24) Jako by *po dnech zbytečného hledání* **došel** až tam, kde končí obzor. (O1)

As if *after days of fruitless searching* he **had come** to where the horizon ends.

In (24) the temporal adverbial *po dnech zbytečného hledání* / *after days of fruitless searching* specified that the verb phrase *došel* / *had come* described a past action which took some time in the past and had a result. Nevertheless, the verb *došel* itself still seemed to include the result in its meaning. It included the process of going somewhere as well as the moment when the destination of the supposed journey was reached.

Similarly as in (23), the context surrounding this sentence was a narrative describing past events. As mentioned above, although in Czech it is quite common to use the present tense in the narrative, in English the reference point of the narrative usually lies in the past, therefore the result took place in the past as well.

The resultative meaning also seems to be connected to the passive voice. As Dušková mentions in her grammar, “the stative passive is often expressed by the perfect, e.g. *the books have been (besides are) ordered* [which in Czech means] *knihy jsou objednány.*” (Dušková, 1994: 263). This might imply that there is a certain connection between perfectivity (in its meaning of completion) and the passive (*something is/has been/had been done*). In one of the examples belonging into this group this connection seemed to appear:

(25) Anglická zahrada dole pode mnou vyhlížela trochu zanedbaně: keře byly přerostlé, trávník dlouho neposekaný, záhony růží nevypleté, bílý štěrk na přístupové cestě byl prorostlý pampeliškami a jiným plevelem. Některé zahradnické práce – kupříkladu oprava kamenného valu nebo zastřížení živého plotu u silnice – **byly mimo to provedeny** neuvěřitelně diletantsky. (V5 + context)

The English garden below me looked a trifle unkempt: the shrubs were unpruned, the lawn long in need of mowing, the rosebeds unweeded, and the white gravel on the front path was overgrown with dandelions and other weeds. In addition, certain gardening jobs such as the repair of the low stone wall or the trimming of the front hedge **had been** badly **brotched**.

The fact that the verb expressed a resultative action was evident from the verb phrase itself. *Práce byly provedeny* meant that the state of finished work was presented. As Santos writes in her study, “it is obvious that the passive and the perfect share a good deal of properties in English, therefore it is not surprising to find the passive translationally related to the pluperfect”. (Santos, 1999: 292) However, a broader study would be needed to confirm the hypothesis that the stative passive is directly connected to the completion of the action as the meaning of the perfect tenses. The verb *provést* (when used in this meaning, i.e. *to do and finish some work*) seems to have a resultative meaning in the active voice as well.

In some of the examples within this class the choice of the tense seemed individual. In (26), for instance, the translator might have chosen simple past, but he probably intended to emphasise the result of the action.

(26) Pak přitáhli Němci, její starší bratr **uprchl** kamsi na východ nebo na západ, nikdo neví. (O22)

Then the Germans came. Her brother was older, he **had got away** to the East or the West, nobody knew.

Among 15 examples belonging into this group there were 8 main clauses (53.3%) and 7 dependent clauses (46.7%). All of these dependent clauses were adnominal. Although in adnominal clauses syntax plays quite an important role in tense assessment, in these seven cases the lexical meaning of the verbs seemed to be stronger and therefore it was regarded as a primary reason for the use of the pluperfect. (27) can be used as an example:

(27) Jak by si zálibně prohlíželi ty krásně modelované opálené nohy s útlými kotníky, štíhlé holeně a oblá lýtka, kulatá dívčí kolena a plná, sportem vypracovaná stehna, na nichž slunce **vytvořilo** tep zrychlující hranici hnědé a růžové v těch místech, kde mizela v oslnivě bílých šortkách. (J23)

With what pleasure would they gaze at the beautifully sculpted , tanned legs with their petite ankles, lissome shins and rounded calves, the plump, girlish knees and the full thighs moulded by sporting activity. The sun **had created** a pulse quickening border of pink and brown in those places where the thighs disappeared inside her dazzlingly white shorts.

The verb *vytvorit* included the result of the action in its meaning. The English translation of the Czech adnominal clause was a main clause, which also supports the assumption that syntax plays only a secondary role here. However, some of the examples were quite difficult to classify.

4.3.4 Context / Presupposition

Sometimes the temporal relations were not clear enough from the sentence itself, especially in the complex temporal situation typical of the narrative. In such cases, the situation was usually made clear by context and the reader understood the temporal relations from surrounding sentences. Presupposition, which can be described as “a relation between the speaker and the appropriateness of a sentence in a context” (Levinson, 1983: 177) often played its role here. Generally, presupposition means that the author supposes that the reader knows the circumstances of his or her utterance. In narrative texts these circumstances can usually be found in previous sentences.

27 examples belonging into this class were found, which is 13.5% of the total of 200 examples. A typical example is (28):

(28) Kolik *to* **bylo** dnů? (O13)

How many days **had it lasted**?

This sentence itself did not give enough information about the temporal relations. However, the proform *it* implied that some specification could be found in the previous context. The author supposed that the reader knew what was meant by *it*. Actually, in the previous sentences the main protagonist of the story was thinking about the “bloody wasted years” of his youth. (Otčenášek)

Another instance is (29).

(29) A proč **nemohl uposlechnout** matčina přání, aby se do vily nastěhovala její sestra a neteř? (Ku36)

And why **had he not honoured** Mother 's wish to have her sister and niece move into the villa?

In (29) the pluperfect was used because *he* in the sentence referred to the main protagonist's father, who had already been dead. This sentence was a part of the depiction of events which were anterior to the main plot. Some of the key sentences from the context read as follows:

“Agnes' father had died five years ago. She had lost Mother a year before that.” (Kundera)

The examples of sentences which belong into this class illustrate that although the temporal relations are mostly clear to the reader, it might be sometimes difficult to find the formal temporal indicators. In (28) and (29) the context created a presupposition in which the author supposed that some information was clear to the reader and therefore did not have to be mentioned or repeated. Nevertheless, often a proform appears that refers to the previous context.

Most of these examples (24, i.e. cca 89%) were found in main clauses. Only three examples belonging into this class (i.e. cca 11% of the total of 27 examples) appeared in dependent clauses. There was one nominal content clause (with the verb in the respective main clause in the present tense in Czech as well as in English), one adnominal clause and one conditional clause expressing a real condition.

4.3.5 Syntactic reasons

Sometimes the main reasons for the use of the pluperfect were syntactic. As mentioned in section 2. Theoretical Background, most of all, backshift is obligatory in nominal content clauses and dependent adnominal clauses. Although syntax might play a role in other types of dependent clauses as well, in the types of dependent clauses mentioned in this section syntax was considered to have a primary impact. Naturally, among the total of 200 examples other types of dependent clauses appeared as well (e.g. temporal clauses), but in all these clauses another motive for the use of the pluperfect, which was considered primary, was found.

There were 53 examples (26.5%) representing this class. 46 (cca 87% of this class, 23% of the total of 200 examples) nominal content clauses appeared. In these clauses the verb in the respective main clause was always in the past tense, therefore backshift was obligatory. A typical example is (30).

(30) Teprve tehdy jí otec **oznámil**, že si *našel* malý byt uprostřed města a rozhodl se prodat vilu. (Ku26)

It was only then that Father **told her** he *had found* a small apartment in town and planned to sell the villa.

Obviously, the first and most important reason of the use of the pluperfect in the verb phrase *had found* in the example above is the sequence of tenses in indirect speech. As the verb phrase in the superordinate clause is in the past simple (*told her*), the backshift is obligatory in the indirect speech expressed by the dependent content clause, as mentioned above. The past perfect is therefore used from syntactic reasons there. The rules for backshifting seem to be stronger with nominal content clauses than with dependent adnominal clauses, however.

(13) (see 4.2 Classification) represented an example of the past perfect in an adnominal dependent clause. As evident from this example, in dependent adnominal clauses the reasons why the past perfect was used were usually syntactico-semantic. On the one hand the situation was made clear by the semantics of other verbs (and words in general) in the whole sentence, but on the other hand syntax put the temporal relations in order. Within this group, 7 instances of dependent adnominal clauses appeared (13% within this group, 3.5% from the total).

4.3.6 Translator's change

There were 22 examples (11%) representing a change by the translator. In these cases the original Czech structure was changed into a different structure in English, which required the past perfect. 15 times (68% within this class, 7.5% of all 200 examples) the verb of the underlying Czech construction was changed into another verb in the English translation. Usually, this verb was very similar in meaning, but the verb in the English counterpart included the result of the action in its lexical meaning, while the Czech original described just the action. (31) represents a typical example:

(31) Proč **trhal** fotografie? (Ku34)

Why **had he torn up** the photos?

In this example the underlying Czech construction *trhal* was changed into *had torn up* in English, which means *roztrhal*. The English counterpart was a verb with a resultative meaning, requiring a perfect tense. As the temporal reference point of the narrative lay in the past, the perfect tense selected for this situation was the past perfect. A similar example was (32)

(32) Hrávali jsme si spolu, považoval jsem si jeho přátelství, neboť mi otevíralo vstup i do skrytých prostor hostince, do sklepení, v němž i v nejparnějším létě se uchovaly rozměrné a bělostné kostky ledu i obrovité, jak mi aspoň připadalo, pивní sudy, do stájí, v nichž sice už namísto koní **stála** černá pragovka, ale kde stěny dosud páchly močí a kde **sídlilo** množství koček nejrůznějšího stáří i barev. (K120)

We would play together , and his friendship enabled me to penetrate into the hidden parts of the tavern, such as the cellar where, even at the height of summer, huge shimmering blocks of ice were stored, as well as gigantic beer barrels - at least they seemed gigantic to me then - or into the stables, whose walls, even though the horses **had been replaced** by a black Praga car, still reeked of horse urine and where a large number of cats of varied ages and colours **had made their home**.

A similar situation was also described by Santos in her study of English and Portuguese; in some cases the Portuguese counterpart “described the result state of the (previous) action described in the English text”. (Santos, 1999: 286) It seems that each language is rich in means of compensating various grammatical structures, no matter whether the structure it compensates appears in the target language or not. Namely, Portuguese has the pluperfect, but it still uses other means of expressing anteriority as well. This means that in these cases the Czech originals did not represent models of constructions expressing anteriority. The differences between the underlying Czech constructions and their English counterparts probably just show the variability of language system.

In the remaining seven examples (32% within this class, 3.5 of the total) the underlying Czech construction was nonverbal; it was mostly represented by a simple clause member. (33) was a typical representative.

(33) Čísi tvrdý, striktně neosobní hlas, hlas - stroj rozséváný tlampači po **ztichlých** ulicích, se rozléhal mezi stěnami činžáků, ozvěna jej lámala.

(O39)

A harsh, strictly impersonal voice, a mechanical voice came from the loudspeakers and was scattered over streets **where silence had fallen**; it resounded among the tall houses, and the echo split it up.

The attribute *ztichlý* was translated by a whole adnominal clause (similarly as *zfušovaný* in example (14) in section 4.2 Classification). Although *ztichlý* was a deverbal construction, it also included result in its meaning and therefore played the role of the corresponding English pluperfect, when studying the original Czech texts it was not possible to determine which nonverbal constructions could be used as verbs in the English translation. Therefore, such cases were classified as translators' individual changes.

In one case the underlying Czech construction was entirely missing. In (34) a whole clause was added, probably to make the meaning of the sentence clearer.

(34) Původně sice stačil naprosto, ale jestliže někdo z vás už viděl buvolí rohy..., ale to by byla dlouhá historie. (J12)

Although originally its size was perfectly satisfactory, things **had changed**. I don't know whether any of you has ever seen buffalo horns... but that would be a long story.

In one excerpt (35) ellipsis appeared in the underlying Czech construction, but not in the English translation. As a result, there was a verb missing in the original Czech example.

(35) Až stará služka z hospody, když jsem se jí odvážil zeptat, mi řekla, že přece do ráje. (K124)

But the old serving woman at the tavern, once I had summoned up the courage to ask her, told me *that of course he had gone to paradise*.

4.4 Verb statistics and sentence correlation

4.4.1 Verb counts

Biber, et al write about “lexical associations of [the] past perfect aspect”. (Biber, et al, 1999: 468) In other words, some statistics were made in order to find out whether there are verbs which tend to occur with the past perfect. According to Biber, et al., “[o]nly *had been* is very common in all registers; other verbs are common in the past perfect only in fiction”. (Biber, et al., 1999: 468)

Biber, et al. presents “statistics of distribution of the most common verbs with the past perfect aspect”. Among “verbs that occur with the past perfect aspect over 40 times per million words in at least one register [including conversation, fiction, news and academic register]” were *been, gone, come, made, taken, done, left* and *had*. As for verbs which were “common in the past perfect only in fiction”, these were *say, see, become, begin, bring, find, give, get, happen, hear, know, tell* and *turn*. *Been, gone, come, made, taken, say* and *see* appeared in fiction more than 100 times per million words. (Biber, et al., 1999: 469)

Among English lexical verbs that appeared in the excerpt used for this thesis, *be* was also the most common one. It was followed by *live, go, have, dream, make* and *think*. *Be* appeared 13 times (in 6.5%), *live* and *go* six times (in 3% of the excerpted verbs), *have* and *dream* five times (2.5% each) and *make* and *think* occurred four times (2%) each among the total of 200 excerpts. *Be, go, make, have*

were among the most common verbs given by Biber, et al. as well. However, the fact that these verbs proved to be the most common ones in the past perfect might be given by their high usage in general.

4.4.2 Sentence correlation

Altogether, among the total of 200 examples containing the past perfect there were 104 dependent clauses, 74 main clauses and 22 instances of the translators' changes, which were not included in these tallies. Together with these 22 examples there were 114 (57%) dependent clauses and 79 (39.5%) main clauses. In the remaining seven examples (3.5%) the underlying Czech construction was nonverbal or missing.

Among the 114 dependent clauses there were 48 nominal content clauses (41% of dependent clauses, 24% from the total of 200 examples), 42 adnominal clauses (37% of dependent clauses, 21% from the total), eight conditional clauses (7% of dependent clauses, 4% from the total; three of them represented real condition and five hypothetical past), six temporal clauses (5% of dependent clauses, 3% from the total), five adverbial clauses of manner (4% of dependent clauses, 2.5% from the total), one adverbial clause of measure (cca 1% of dependent clauses, 0.5% from the total), one clauses of concession, one clause of reason, one object clause and one unreal comparative clause, representing a subject of a main clause.

The figures above present the numbers of various sentence structures, as they occurred in the Czech originals. However, the syntactic/syntactico-semantic structure, i.e. the main or dependent status of the clause and the kind of the dependent clause, was not always preserved in the English translation. One nominal content clause was translated into English as a main clause. Four dependent adnominal clauses were translated as main clauses, one adnominal clause was changed into a nominal content clause and one into a clause of concession. This means that five dependent clauses were translated as main clauses and two

dependent clauses changed their syntactico-semantic structure. Furthermore, two main clauses were translated as nominal content clauses. In total, nine changes in clause correlation occurred. In case that the instances of nonverbal or missing underlying Czech forms were not included, the syntactic constancy was up to 90%. In nearly 10% main clauses were changed into dependent clauses or vice versa, or the kind of dependent clause was changed in translation. The example below presents an instance of a (Czech) nominal content clause which was translated into English as a main clause.

(36) *Tvrdil, že lupič se zranil sám, a to řemdihem ze sbírek zbraní profesora Ludy.* (J4)

*According to his statement the burglar **had injured** himself, making use of the mediaeval flail included in Professor Luda's collection.*

The verb *tvrdil*, which also represents a main clause in the underlying Czech sentence, was changed into a disjunct with the same meaning in the English translation. However, as a result, the original nominal content clause changed into a main clause in English. The Czech verb was compensated by an English nonverbal phrase.

In (37) a simple sentence was expanded into a main clause and a dependent adnominal clause, which together gave the same meaning as the underlying Czech sentence. The Czech proform *to* was translated into English as *something he hadn't expected*.

(37) *S tím nepočítal.* (V9)

*That was something he **hadn't expected**.*

4.4.3 Source language and its effect on translation

The fact that the sentence correlation (syntactic constancy) was about 90% might be related to the influence the source language has on the translation. I dealt with this question in my seminar paper called *The Pluperfect in the Narrative – A Comparative Study of English-Czech and Czech-English Translation* (Prague, 2012) In this study 50 examples of the past perfect found in the English-Czech translation and 50 examples of the pluperfect from the Czech-English translation were analyzed and the results were compared for both translational directions. John Grisham's *Advokát chudých* and *1984* by George Orwell were used for the excerpt in the English-Czech direction, Zdeněk Jírotka's *Saturnin* and *Láska a smetí* by Ivan Klíma were used for the Czech-English translational direction. First 50 examples of the past perfect were used for each direction of translation (in total 100 examples were analyzed). However, the sources were not excerpted separately, which might make the results less objective.

The examples were analysed from three different perspectives:

1. The status of the clause – main or dependent
2. Presence of lexical devices clarifying the temporal relations (e.g. adverbials)
3. A/telicity of the English verbs and im/perfectivity of the Czech verbs (in the meaning of *dokonavost/nedokonavost*)

It became evident that there were certain differences between both directions of translation. Most noticeably, in the Czech-English direction dependent clauses appeared much more often than main clauses, while in the English-Czech direction there was the opposite situation. To be concrete, [i]n the Czech-English direction there were 9 Czech and 12 English main clauses, while in both languages dependent clauses predominated with 38 examples (i.e. 76%). In the opposite, English-Czech, direction of translation the majority of examples appeared in main clauses (33 Czech, i.e. 66%, and 34 English, i.e. 68%). There were just 16

dependent clauses in both languages. [Moreover,] [m]ain clauses translated into English using the past perfect usually included a verb in the perfective aspect and 56% of main clauses in the Czech-English direction included a lexical device which clarified the temporal relations. The English-Czech direction of translation did not prove these tendencies to be as strong as in the opposite direction. This shows that the source language has a significant effect on the translation.

From the results it seems to be evident that the English pluperfect tends to be connected with Czech nominal content clauses. In the Czech-English direction, nominal content clauses represented cca 42% of all (i.e. 22 of 50) examples. (38) is an illustration.

(38) Myslil jsem si, že by mě vůbec nepřekvapilo, kdybych se dověděl, že **hrál** v Davis cupu. (J27)

I decided that it would be no surprise to learn that he **had played** in the Davis Cup.

In the opposite (English-Czech) direction there were just six nominal content clauses (12%). (39) is an example. It seems that English does not show the same preferences as Czech, as far as nominal content clauses are concerned.

(39) He did say that DeVon Hardy **had been evicted** recently from an old warehouse in which he had been squatting.

Řekl, že DeVona Hardyho poměrně nedávno **vystěhovali** ze starého skladiště, ve kterém nelegálně pobýval.⁶

⁶ This is an example taken from the excerpt of the English-Czech direction of translation, used for my seminar work (Kříklánová, Tereza. *Plusquamperfektum v útvaru vyprávění – srovnávací studie anglicko-českého a česko-anglického překladu / The Pluperfect in the Narrative – A*

To sum up, it seems that Czech speakers are taught to use the past perfect mainly on examples of dependent clauses (especially nominal content clauses). Lexical devices that make temporal relations clear are also more often used in Czech. As also the sentence correlation tallies presented in the previous section show, the structures used in the source language tend to be copied in the translation, i.e. there is a kind of interference. Nevertheless, with regards to the small number of examples analysed, we can speak rather of tendencies than of rules.

5. Conclusion

The aim of this thesis was to explore the indices in Czech texts which lead the narrative translator to use the past perfect in the English counterpart. The method was based on comparing the source texts and their translation to English focussing on the past perfect in the target text. As an experimental procedure preceding the analysis proper of the pairs of sentences drawn from the corpus, the predicates in the source text were first assessed from the point of view their likelihood to be translated by the English past perfect. After this was done, the predicates thus identified were compared to those actually rendered by the pluperfect form as identified in the parallel corpus. The Czech clauses translated by the pluperfect were then classified and the respective classes were analyzed.

Table 6 presents the quantitative results. The most numerous class was class 1 (71 examples), in which the primary reason for the use of the pluperfect in the English translation was presence of lexical devices that expressed anteriority. The most common of these devices was the temporal adverbial *už / již* (appeared 14 times). In the second most numerous group (54 examples) the motives for the translation by the pluperfect were syntactic. Mostly (in 47 cases) the backshift appeared in nominal content clauses, in seven cases the status of a dependent adnominal clause was considered to be crucial. The third largest class (27 examples) was called Context / Presupposition. In these cases the indicator of anteriority lied in the previous context. On the fourth place was a class called Translator's change (22 examples). In these examples either the Czech verb was changed into an English verb that required a perfect tense (15 cases) or the underlying Czech construction was nonverbal (7 examples). Class number 3, including verbs that had the result of the action as a part of their lexical meaning, followed with 15 examples. The least numerous class was called Hypothetical past meaning. 11 examples representing this class appeared in clauses describing an unreal past condition or a hypothetical past action.

Table 6: Numeral representation within individual classes

Class	Number of examples	%
1. Lexical devices main clauses / dependent clauses	71 42 / 29	35.5
2. Hypothetical past	11	5.5
3. Resultative meaning main / dependent	15 8 / 7	7.5
4. Context /Presupposition main / dependent	27 24 / 3	13.5
5. Syntax nominal content / adnominal clauses	54 47 / 7	27
6. Translator's change change of the verb / nonverbal in Czech	22 15 / 7	11
Total	200	100

In general it seems that the most common means of expressing anteriority in Czech are temporal adverbials or lexical (or clausal) devices clarifying temporal relations in general. Syntactic motives, especially backshift in nominal content clauses, also appear very often. Nevertheless, statistics were not regarded as the

most important part of the analysis. The identification of the indices/motives (found in the Czech originals) which were regarded as leading to the use of the pluperfect in the English translation, was considered to be the main aim of the thesis.

Among the total of 200 examples there were 114 (57%) dependent clauses and 79 (39.5%) main clauses. In the remaining seven examples (3.5%) the underlying Czech construction was nonverbal or missing (counted for the underlying Czech constructions). In the English translations the syntactic constancy was 90%.

It seems that it is common to associate the English past perfect with Czech dependent clauses. According to the results of the sentence correlation comparison, in the English translations the pluperfect mostly occurred in dependent clauses as well. This shows that the source language probably has a considerable influence on the language of the translation.

An experiment, in which my accuracy in assessing the Czech constructions which should be translated by the past perfect was examined, showed that sensitivity to the English temporal system should be trained with Czech native speakers. My accuracy in assessing which clauses should be translated using the past perfect was just 38.5%. Nevertheless, it is true that this can be highly individual.

In general, this work is expected to be a contribution to the field of linguistics, didactics and translation.

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7. Resumé

V úvodní kapitole je představeno téma práce a její cíl, tedy popis a analýza českých jevů, které byly do angličtiny přeloženy pomocí plusquamperfekta, a porovnání s jejich anglickými překladovými koreláty. Hlavním účelem je v českých originálech naleznout a popsat důvody pro jejich překlad do angličtiny pomocí pluquamperfekta. Je zde také stručně nastíněna metoda získání podkladů a představeny některé zdroje, které byly použity pro druhou kapitolu práce, Teoretické pozadí. Velmi stručně jsou zde shrnuty i základní poznatky získané z bakalářské práce *Funkce a překladové ekvivalenty anglického plusquamperfekta / The Past Perfect – Its Functions and Translation Equivalents* (Křiklánová, 2009), na kterou tato diplomová práce částečně navazuje.

Druhá kapitola, Teoretické pozadí, shrnuje poznatky o plusquamperfektu získané ze soudobých mluvnic a vědeckých publikací. Tato kapitola je rozdělena na několik základních podčástí: Plusquamperfektum v angličtině: Složený čas, Rozdíl mezi anglickou a českou temporální logikou, Kontext jako časový indikátor a Zkoumání plusquamperfekta ve srovnávacích studiích.

V první z těchto sekcí je popsáno tvoření předminulého času a jeho funkce. Plusquamperfektum je složený čas, což je gramatický jev, který se v češtině vyskytuje zřídka. Proto je popisu anglického plusquamperfekta věnována poměrně velká pozornost. Předčasnost je považována za základní význam předminulého času. Jinými slovy, předminulý čas vyjadřuje minulý děj, který se odehrál před jiným dějem v minulosti. Sekce popisuje také různé podvýznamy plusquamperfekta, jako například stav/návyk trvajících/opakujících se až po určitý bod v minulosti nebo hypotetický minulý děj. Jsou uvedeny také syntaktické důvody pro použití plusquamperfekta, jako například souslednost časová v závislých větách obsahových nebo vedlejší podmínkové věty popisující nereálné, hypotetické děje. Konečně jsou zmíněny také situace, ve kterých plusquamperfektum není striktně obligatorní a může být nahrazeno jiným minulým časem.

Druhá z výše jmenovaných podkapitol Teoretického pozadí se věnuje rozdílu mezi anglickým a českým temporálním systémem. V anglickém temporálním systému se určování gramatického času liší od běžného časového vnímání. Orientuje se obvykle podle bodu promluvy, který může ležet v minulosti. Český temporální systém se více blíží reálnému vnímání času. Předminulý čas, který se v češtině téměř nepoužívá, se nahrazuje například lexikálními prostředky, které ujasňují časové vztahy. Ke konci této podkapitoly je stručně popsáno také české plusquamperfektum, které se dnes ovšem vyskytuje velmi vzácně, především jako archaický tvar.

Třetí podkapitola teoretického pozadí nese název Kontext jako časový indikátor. Zde je zmíněno, jakým způsobem závisí časové vztahy na kontextu. Indikátory časovosti jsou totiž v analytické části této diplomové práce vyhledávány nejen v izolovaných příkladech jednotlivých vět, ale také v okolním kontextu. V okolních větách se mnohdy mohou nacházet signály, které vysvětlují, v jaké časové posloupnosti se události popsané v textu staly. Tato podkapitola se také ve stručnosti zabývá útvarem vyprávění. Jako textový útvar je vyprávění bohaté na minulé časy, protože většinou popisuje minulé děje. Temporální vztahy jsou v anglickém vyprávění specifické, protože bod, podle kterého se vnímání času v tomto útvaru řídí, se obvykle nachází v minulosti.

Poslední sekce druhé kapitoly, Zkoumání plusquamperfekta ve srovnávacích studiích, sumarizuje práci Diany Santos "The Pluperfect in English and Portuguese: What Translation Patterns Show" (1999), založenou na srovnávání překladových korelátů nalezených v korpusu. Název této práce by se dal volně přeložit jako „Plusquamperfektum v angličtině a portugalštině: Co ukazují překladová schémata“. Santos srovnává angličtinu a portugalštinu, což jsou jazyky, které oba disponují plusquamperfektem. I přes to se v této studii ukazuje, že plusquamperfektum bývá často přeloženo rozdílnými způsoby. Protože je tato práce metodologicky podobná této diplomové práci, předpokládalo se, že by její prostudování mohlo být jistým přínosem. Ukazuje například, že jazyk disponuje rozličnými způsoby, jak vyjádřit shodné okolnosti. Plusquamperfektum nemusí být nutně kompenzováno, protože i

jazyk, ve kterém se vyskytuje, může využívat různé prostředky pro vyjádření stejného děje.

Třetí kapitola nese název Materiál a metoda. V této kapitole je podrobně popsán způsob získání příkladů pro analýzu a nastíněn postup, který byl zvolen pro samotnou analýzu. Představuje se zde paralelní korpus *Intercorp*, který byl použit pro vyhledávání příkladů a který je přístupný na webu Českého národního korpusu.

Čtvrtá kapitola, Analýza, již popisuje práci se samotnými příklady. Na začátku je tabulka, která uvádí frekvenci výskytu plusquamperfekta celkově i v jednotlivých textech. Dále se kapitola dělí opět na několik podkapitol: Má úspěšnost v určování příkladů předminulého času, Klasifikace, Analýza jednotlivých skupin a Statistika sloves a korelace větných typů.

Jednou z metod byl samostatný pokus o určení případů, kdy by se plusquamperfektum mělo objevit v anglickém překladu, z kompletních českých textů. Tato metoda pomohla při samotném dělení příkladů nalezených korpusem, protože pomohla odhalit důvody, které vedly překladatele k použití předminulého času při překladu určitého českého jevu. V sekci Má úspěšnost v určování příkladů předminulého času se uvádí počet příkladů a procenta, ve kterých jsem úspěšně určila daný český jev jako podklad anglického plusquamperfekta. Jsou zde také uvedeny skutečnosti, které mohly mít vliv na mou úspěšnost a počet příkladů, které byly určeny „navíc“, tzn. byly považovány za podklad pro plusquamperfektum, ale nebyly jím přeloženy. V této sekci jsou také uvedeny tabulky, které v přehledné podobě uvádějí moji úspěšnost jak celkově, tak v rámci jednotlivých děl použitých pro excerpci. Celkově byla má úspěšnost v určování příkladů přeložených plusquamperfektem 38.5% (77 z 200 příkladů bylo mezi mými odhady) a celkem 116 případů jsem určila „navíc“, tedy předpokládala jsem u nich překlad do angličtiny pomocí plusquamperfekta, což se ovšem nepotvrdilo.

Druhá podkapitola Analýzy, Klasifikace, udává přehled příkladů podle skupin, do kterých byly rozříděny. U každé skupiny je uveden také počet příkladů, jež do ní byly zařazeny. Tyto skupiny nesou názvy podle gramatických jevů určených v českých originálech, které dle mého názoru byly prvotním důvodem pro

použití plusquamperfekta v překladu do angličtiny: Adverbium nebo jiný lexikální prostředek ujasňující časové vztahy (72 příkladů, 36%), Význam hypotetické minulosti (11 příkladů, 5.5%), Resultativní minulost jakožto součást lexikálního významu slovesa (15 příkladů, 7.5%), Kontext, presupozice – důvod pro použití plusquamperfekta neleží v samotné větě, ale v předchozím kontextu (27 příkladů, 13.5%), Syntaktické důvody – závislé věty obsahové a adnominální (53 příkladů, 26.5%), Změna překladatele – překladatel se rozhodl změnit gramatickou strukturu, což vyústilo v použití plusquamperfekta v angličtině (22 příkladů, 11%).

Po představení skupin následuje rozbor samotných příkladů v podkapitole Analýza jednotlivých skupin. Příkladů zařazených do první skupiny, tedy těch, kde bylo motivem k překladu pomocí plusquamperfekta adverbium či jiný lexikální (případně i větný) prostředek, byl největší počet. Použití těchto prostředků, jejichž funkce je ujasnit temporální vztahy, byla považována za jeden z hlavních způsobů, kterým čeština vyvažuje svou nevybavenost předminulým časem a složenými časy obecně. 58% příkladů spadající do této skupiny byly v češtině hlavní věty, zbylých 42% byly věty vedlejší. Vyšší počet hlavních vět obsahující prostředek ujasňující temporální vztahy se vysvětluje tím, že syntax může částečně pomoci časové vztahy vyjasnit. V rámci této sekce byla provedena také statistika lexikálních prostředků vyskytujících se v rámci 200 rozebraných příkladů a bylo zjištěno, že nejčastěji se v češtině vyskytlo *už/již* a za ním následovalo *nikdy* a *právě*.

Druhá skupina, Význam hypotetické minulosti, obsahovala případy, kdy plusquamperfektum vyjadřovalo nereálný, hypotetický děj v minulosti, což je význam často se vyskytující v podmínkových větách. Tyto příklady byly identifikovány zejména podle spojovacích výrazů *kdyby (if)* či *jako (kdy)by (as if)*, z nichž jeden se vyskytoval v každém z těchto příkladů.

Třetí skupina byla pojmenována Resultativní minulost jakožto součást lexikálního významu slovesa. Bylo zjištěno, že některá slovesa mají výsledek děje, kterého popisují, jakožto součást svého lexikálního významu. Příkladem takového slovesa může být *změnit se*. Byla nastíněna také možná souvislost tohoto

rezultativního významu s pasivem, pro prozkoumání této spojitosti by ovšem bylo třeba obsáhlejší studie.

Kontext, presupozice byl předpokládaný důvod pro použití plusquamperfekta v anglickém překladu u skupiny čtvrté. U některých příkladů nebylo možné najít indikátor předčasnosti v izolované větě nebo souvětí, bylo tedy třeba prozkoumat kontext. Zejména v předchozím kontextu se potom nacházely signály indikující předčasnost. Je zde zmíněn pragmatický pojem presupozice, který pravděpodobně hraje roli ve volbě času u těchto příkladů. V samotné větě (příkladu) se často vyskytovala proforma, která odkazovala do předchozího textu.

Pátá skupina nese název Syntaktické důvody – závislé věty obsahové a adnominální. Obsahuje příklady, u nichž byl za prvotní důvod pro překlad do angličtiny pomocí plusquamperfekta považován syntax. V závislých adnominálních větách byla pravidla časové souslednosti považována za závazná. Závislých obsahových vět, ve kterých byla použita časová souslednost, byl v celé excerpti největší počet ze všech druhů vět vedlejších. Objevilo se jich celkem 46, což je 23% z celkového počtu 200 příkladů a 87% v rámci této skupiny. Adnominálních vedlejších vět se v této skupině objevilo sedm, což je 13% v rámci skupiny.

Poslední skupina, Změna překladatele, obsahovala příklady, v nichž byla původní gramatická struktura v rámci překladu přeměněna na jinou. Byly sem zařazeny příklady, u nichž díky této změně nešlo použití plusquamperfekta v anglickém protějšku odhadnout z českého originálu. V 15 příkladech, což je 68% v rámci této skupiny, byl českým jevem přeloženým do angličtiny za pomoci předminulého času jednoduchý větný člen, například přívlastek. V zbylých sedmi příkladech (32%) bylo v českém originále sloveso popisující děj (bez výsledku), jež bylo v angličtině změněno na jiné sloveso, které obvykle ve svém významu zahrnovalo i výsledek akce. Podobný jev se vyskytoval také ve srovnávací studii o angličtině a portugalské Diany Santos, která je zmíněna výše. Nemusí se zde tedy v češtině jednat o protějšek plusquamperfekta, ale pouze o ukázkou variability jazyka.

Po rozboru jednotlivých skupin následuje kapitola Statistika sloves a korelace větných typů. Zde se uvádí, která slovesa se v rámci excerpty vyskytovaly

v kombinaci s anglickým předminulým časem nejčastěji. Nejčastější se ukázala být slovesa *be* (česky *být*, 13 výskytů, tj. 6.5%), *live* a *go* (česky *žít* a *jít*, každé z nich se objevilo šestkrát, což je 3% z celkového počtu 200 sloves). Tato metoda byla inspirována statistikami nalezenými v mluvnici Douglase Bibera a kolektivu (*Longman Grammar of Spoken and Written English*, 1999). Dále v této kapitole následuje analýza korelace větných typů, která zkoumá, zda byly větné typy zachovány v překladu (tedy zda byly hlavní věty přeloženy opět hlavními větami a vedlejší vedlejšími, včetně odpovídajícího typu). Korelace se ukázala být vysoká, konkrétně v 90% si větné typy v angličtině a v češtině odpovídaly. Na konci této kapitoly je zmíněno ještě srovnání anglicko-českého a česko-anglického překladu, kterého jsem se věnovala v rámci své specializační práce *Plusquamperfektum v útvaru vyprávění – srovnávací studie anglicko-českého a česko-anglického překladu / The Pluperfect in the Narrative – A Comparative Study of English-Czech and Czech-English Translation* (Křiklánová, 2012). Tato práce zkoumala překlady v obou směrech z různých hledisek, konkrétně dle výskytu předminulého času v hlavních a vedlejších větách, uvažovala se i kategorie vidu a přítomnost lexikálních prostředků ujasňujících časové vztahy (zejména temporálních adverbíí). Ukázalo se, že jazyk originálu má na překlad poměrně velký vliv. Struktury zdrojového jazyka jsou často kopírovány do jazyka cílového. V česko-anglickém překladu se například plusquamperfektum častěji vyskytovalo ve vedlejších větách, zatímco v angličtině ve větách hlavních. V česko-anglickém překladu se také častěji vyskytovala adverbia.

Pátá kapitola, Závěr, uvádí shrnutí poznatků získaných v rámci této diplomové práce. Cílem této práce bylo najít motivy, které vedou překladatele k použití anglického plusquamperfekta v překladu z češtiny do angličtiny. Tyto motivy byly prezentovány jako názvy jednotlivých skupin a každý byl zvlášť analyzován. Nejčastějším z důvodů pro překlad do angličtiny pomocí plusquamperfekta se ukázala být přítomnost adverbíí, případně jiných lexikálních (či větných) prostředků ujasňujících časové vztahy. Druhou nejpočetnější skupinou byly Syntaktické důvody, následoval Kontext/presupozice. Čtvrtou nejpočetnější skupinou byla Změna překladatele. Na pátém místě byla Rezultativní minulost jakožto součást lexikálního významu slovesa a nejméně početnou skupinou se

ukázala být Hypotetická minulost. Součástí závěrečné kapitoly je tabulka prezentující konkrétní číselné hodnoty. Hlavním významem práce nicméně nebylo statistické zhodnocení, ale samotná identifikace důvodů pro použití plusquamperfekta v překladu do angličtiny, které mohou být nalezeny v českém originále.

Závěrem jsou v kapitole Literatura uvedeny prameny, z nichž tato práce čerpala, včetně zdrojů excerpce pro analýzu. V Příloze se nachází kompletní seznam použitých příkladů z korpusu, rozdělených dle jednotlivých autorů.

8. Appendix

Otčenášek

O1	Jako by po dnech zbytečného hledání došel až tam, kde končí obzor.	As if after days of fruitless searching he had come to where the horizon ends.
O2	Vlastně se tu nic nezměnilo.	Actually nothing had changed.
O3	Pod oknem stolek, na němž mezi zaprášenou soškou obrýlené sovy a stolní lampou s papírovým stínidlem chrastívalo zfušované rádio.	Beneath the window stood a small table and on it, between a dusty bespectacled china owl and the lamp with its paper shade, spluttered a radio set he had put together himself any old how.
O4	Otec se shovívavě usmíval, když si zařizoval tento študácký kamrlík z nepotřebného skladiště za jeho počestnou živností.	His father had smiled indulgently at his idea of making a student den out of this useless storeroom behind the respectable tailoring business.
O5	Ani měsíc tomu není, co tu kurážně popili dvě láhve prabídného konsumního vína a lomozili do noci, dokud se neozvalo nevrle klepání probuzených nájemníků.	Less than a month ago they had boldly drunk up two bottles of lousy cheap wine here, making a din far into the night, until angry neighbours awakened from sleep knocked on the wall.
O6	Ale to všechno snad žil jiný člověk, takový mládeneček, který si čas od času vypůjčil od táty - tak trochu zbytečně - štětku a břitvu a sedřel s tváře pět měkkých chlupů, aby si dodal nutnou sebedůvěru před schůzkou s děvčetem.	But it must have been somebody else who had lived through all that: a young man who sometimes borrowed father's shaving-brush and razor - a trifle unnecessary - and scraped half-a-dozen soft hairs from his cheeks to give himself the necessary self-confidence before a date with a girl.
O7	Vyrůstal jako jedináček, pozdní ratolest stárnoucích manželů, pod křídly jejich věčných starostí.	He had grown up an only child, the late joy of an elderly couple, sheltered beneath the wing of endless anxiety.
O8	Samozřejmě: je válka, Němci ohryzali hranice a teď se rozvalují v celé zemi.	Of course, there was a war on. The Germans had gnawed away the frontiers and then overrun the whole country.

O9	Hrdinná wehrmacht potopila zase tolik a tolik brutto registrovaných tun a táhne na Moskvu, nemáš si kam jít zatančit a v biografu si div sanice nevykloubíš zíváním při nekonečném týdeníku, který praská chvastounstvím a láskou k führerovi.	The heroic Wehrmacht had again sunk so and so many registered tons of shipping and was marching on Moscow. There was nowhere a fellow could go to dance and at the flicks you ran the risk of lockjaw from yawning through their endless news-reels filled to bursting with bragging and devotion to the Führer.
O10	Máma vysedává večer co večer v kuchyni s brýlemi na špičce nosu, čte v Kralické bibli a pohybuje při tom slabě rty, táta proti ní. Hudruje na buničinu, z níž aby kouzelník spíchl šaty, samé dřevo, samá náhražka, odříká si dokonce sobotní partičku taroků v hostinci Josefa Šlapáka vdova, vysedává doma a čte Jiráska.	Mum sat in the kitchen every evening with her specs on the end of her nose, reading the Czech Brethren's Bible and moving her lips slightly, opposite Dad s at and grumbled about the utility cloth nobody but a magician could make up a suit out of, nothing but wood cellulose, nothing but ersatz. He had even given up his Saturday evening game of taroc in the pub run by Joseph Šlapák's widow, and sat at home reading Jirásek's historical novels about the Hussites.
O11	Jsou tu Němci, zavírají lidi do kriminálu, zabíjejí... Ale co zmůžeš proti světu, když už jej staří tak beznadějně zpackali?	The Germans were there, sending people to prison and killing people - but what could you do against the whole world, when the old people had made such a hopeless mess of it?
O12	Vybral by sis onačejší, ale nikdo se neptal.	He would have liked things different - but nobody had asked him.
O13	Kolik to bylo dnů?	How many days had it lasted?
O14	Jak začaly?	How had those days begun?
O15	Ale ani ta ho nepřekvapila. V prvních dnech znal způsob, jak ji zapudit. Aspoň na chvíli.	Not even this surprised him. During the first few days he had known how to silence it, at least for a while.
O16	Z počátku se zdálo všechno jednoduché.	At first it had all seemed so simple.
O17	Potloukal se po večeři po ulicích, dlažba slabě vydechovala odpolední slunce, ale jarní soumrak se už neznatelně kradl do města.	After supper he wandered about the streets. A faint warmth left by the afternoon sun still breathed from the pavements, but the spring twilight had stolen unobserved into the city.
O18	Ne, na první pohled ho nikterak neokouzila, všiml si dokonce, že má trochu široká ústa a pár pih na nose.	No, at first sight she had not attracted him at all; he even noticed that she had rather a wide mouth and freckles here and there on her nose.
O19	Nad městem už visel jarní	Spring twilight had gathered over the city.

	soumrak.	
O20	Kuřík, který po celou dobu tak křečovitě tiskla k prsům, se jí vysmekl z prstů a udeřil o betonovou cestu.	The little case she had been hugging to her bosom all the time slipped out of her grasp and fell on the concrete path.
O21	Údivem si zapomněl zapálit cigaretu, zahodil sirku, až když ho spálila do prstu.	In his consternation he had forgotten to light his cigarette , and as the match began to burn his fingers he threw it away.
O22	Pak přitáhli Němci, její starší bratr uprchl kamsi na východ nebo na západ, nikdo neví.	Then the Germans came. Her brother was older, he had got away to the East or the West, nobody knew.
O23	V posledním roce bydlela v Praze u příbuzných, tátova sestra se provdala za árijce, smíšeným manželstvím dávají prozatím pokoj.	She had spent the last year with relatives in Prague. Her father's sister had married an Aryan, for the time being they were leaving mixed marriages alone.
O25	Snad tak se stalo, že táta šel s mámou do Terezína dřív, loni v listopadu.	That must have been why Daddy and Mummy had been sent to Terezín before her - they went last November.
O26	Tři měsíce od nich nedostala ani řádek.	She hadn't had a line from them for three months.
O27	Smluvili se na šifrách, aby mohli psát trochu otevřeně.	They had decided on a code so as to be able to write a bit more openly.
O28	Krčil bezradně rameny, nevyznal se v těchto věcech a dosud o nich ani řádně nepřemýšlel.	He shrugged his shoulders helplessly. He knew nothing about these things and had never even thought about them properly.
O29	Tak se s nimi jednou setkal na schodišti domu, kde bydlel s rodiči, a dosud cítí v těle tu mrazivou, drkotavou hrůzu, která se zmocnila celého domu.	He had run into them once on one of the landings in the flat where he lived with his parents, and he could still feel the freezing, trembling horror that had possessed the whole building.
O31	Několik mileneckých párů obsadilo blízké lavičky, spatřil jejich temné obrysy, světélka cigaret.	A few lovers had sat down on the nearby bench; he could distinguish the dark outlines of their bodies and see the glow of their cigarettes.
O32	tisíckrát je prošel sám a teď mu jde po boku malá, mlčící dívka.	a thousand times had he gone this way alone, and now he had a slight, silent girl at his side.
O33	Od starého domu, kde ji zanechal, to nebylo daleko: deset minut rychlé chůze, pět minut běhu, ne víc.	It was not far from the old house where he had left her - ten minutes' quick walk, five minutes at a run, that was all.
O34	Mlčel a jeho zklamané mlčení bylo těžší, než kdyby se na Pavla vrhl a začal jej	He remained silent, and this stony silence was worse than if he had rushed at Paul and struck him.

	bít.	
O35	Co se všechno stalo od dnešního večera?	What a lot had happened since the evening began!
O36	Bylo v něm trochu strachu a také divná radost, zvědavost a pýcha nad vlastním činem.	He felt something of fear , and a strange joy , too , and curiosity , and pride at what he had done.
O37	Snad, snad ji opravdu zachránil.	Maybe - maybe he really had saved her life.
O38	Druhý den odpoledne hlásily všechny tlampače městu, že ráno 27. května 1942 byl v Praze spáchán atentát na zastupujícího říšského protektora Heydricha.	The following afternoon all the loudspeakers in the streets announced that on the morning of May 27th 1942 an attempt had been made on the life of the Reichsprotektor Heydrich.
O39	Čísi tvrdý, striktně neosobní hlas, hlas - stroj rozsévaný tlampači po ztichlých ulicích, se rozléhal mezi stěnami činžáků, ozvěna jej lámala.	A harsh, strictly impersonal voice, a mechanical voice came from the loudspeakers and was scattered over streets where silence had fallen; it resounded among the tall houses, and the echo split it up.
O40	Není už mladík, podnikatelskou ctižádost, měl - li vůbec kdy jakou, dávno hodil za hlavu, ale je tu rodina.	He was no longer young , and his business ambitions - if he had ever had any - had gone by the board long ago; but there was the family to think of.

Viewegh

V1	Zamykaje schránku, všiml jsem si, že papírová jmenovka je přeškrtnuta ostrou rýhou, nejspíše od klíče nějakého mladého nepřítele všech učitelů.	As I locked the letter-box, I noticed that the label with our name had been scored through with something sharp, most likely the key of some young enemy of all teachers.
V2	Přesně v okamžiku, kdy jsem mohl konstatovat, že číslo uvedené v dopise se shoduje s číslem na sloupku vstupní brány, se ozval nepříjemný pronikavý zvuk, provázející automatické otvírání posuvných vrat.	No sooner had I ascertained that the number in the letter tallied with the number on the gate-post at the front entrance than an unpleasant piercing noise could be heard as the automatic gate slid open.

V3	Hned nato, ještě dříve než jsem si v hlavě stihl srovnat své pocity, mne kdosi neznámý zezadu povalil k zemi a ruce mi zkroutil za zády.	Immediately afterwards, before I had even had time to collect my thoughts, an unknown assailant knocked me to the ground from behind and twisted my arms up my back.
V4	Ještě nikdy v životě jsem neviděl stébla trávy z takové blízkosti.	I had never before examined a blade of grass from so close.
V5	Některé zahradnické práce - kupříkladu oprava kamenného valu nebo zastřížení živého plotu u silnice - byly mimo to provedeny nevysvětlitelně diletantsky.	In addition, certain gardening jobs such as the repair of the low stone wall or the trimming of the front hedge - had been badly botched.
V6	Věděl jsem, že vilu koupil v roce 1990, ale to, že tu nebydlí nijak dlouho, se dalo odhadnout i podle toho, jak vyslovoval moje pracovna.	I knew he had bought the villa in 1990, but the fact he had not lived there long could also be detected from the way he pronounced the words my office.
V8	Když ke mně vzhlédl, z jeho výrazu jsem pochopil, že to zřejmě myslel jako otázku.	When he raised his eyes to me, I realised from his expression that he had apparently intended it as a question.
V9	S tím nepočítal.	That was something he hadn't expected.
V10	Vracel jsem se v duchu jak k našemu rozhovoru, tak i ke zmíněnému dopisu, a čím dál jasněji jsem si uvědomoval, jak pevné a suverénní bylo a zřejmě i dosud je Královo přesvědčení, že mladý český učitel a spisovatel za osm tisíc korun měsíčně okamžitě všeho nechá, aby po čtyři večery v každém týdnu vysedával nad neumělými literárními pokusy jeho starší dcerušky.	I kept on harking back in my mind both to our conversation and to the letter referred to earlier, and it became clearer and clearer to me just how firmly and cockily convinced Kral had been - and apparently still was that for eight thousand a month a young Czech teacher and writer would immediately drop everything and spend four evenings every week sitting over the naive literary efforts of his older daughter.

V11	<p>Obezřetně jsme nahlédli z okna: ředitel Naskočil ve své oblíbené pracovní uniformě seržanta L. Wrighta (jmenovku ředitel z neznámých důvodů odmítal odpárat) právě udílel poslední pokyny dvěma chlapcům vzadu na korbě, žáku Havlíčkovi, jehož již poněkud vleklým úkolem bylo zasvětit pana ředitele - patrně v krátkých přestávkách mezi jednotlivými nahozeními - do problematiky obsluhy osobního počítače, a žáku Láznovskému, který nyní držel pruty a modrý vak (někde v jeho útrokách se v Jaromírově skleněné dózičce bezpochyby svíjely Miluščiny žížaly).</p>	<p>We took a cautious look out of the window: the Principal, Mr Naskocil, in his favourite working uniform with the name Sergeant L. Wright (which for some reason he refused to remove) had just given the final orders to the two lads on the back of the jeep: Havlicek, whose by now rather protracted task was to initiate the Principal into the niceties of operating a personal computer (apparently in the short intervals between casts) and Laznovsky, who was at present holding the fishing rods and the blue kit-bag (somewhere in the depths of which Miluska 's worms were no doubt squirming in Jaromir 's coffee jar).</p>
V12	<p>Podle dochovaného rozvrhu jsem v onom školním roce míval první páteční hodinu sloh v VIII. C, kde jsem byl zároveň již čtvrtý rok třídním.</p>	<p>According to the surviving time-table for that year, my first period on a Friday morning was composition with 8C, whose teacher I had also been for four years already.</p>
V13	<p>(Alespoň krátce k mé třídě: někteří žáci byli, zjednodušeně řečeno, trochu problémoví a svůj vztah k nim jsem hledal hodně dlouho - avšak ještě i v letech, kdy už jsme vzájemně vycházeli celkem dobře, se celé třídy čas od času zmocnila jakási kolektivní nepřičetnost, během níž většinou rozházeli a rozdrtili po podlaze několik krabic barevných kříd, popřípadě za pomoci přezrálého pomeranče vytvořili na čerstvě vymalovaných stěnách nový osobitý vzorek</p>	<p>(Just briefly about my class: some of the pupils were, to put it simply, a trifle difficult, and it had taken me a long time to build up a relationship with them - although even in the years when we were getting on fairly well together, the entire class would occasionally fall prey to a sort of collective lunacy in the course of which they would mostly toss about and crush underfoot several boxes of coloured chalks, or use an over-ripe orange to create an original pattern on the newly painted walls - and then, on my furious entry, would merely stare at the floor, still sweaty and out of breath, and when I</p>

	- po mém rozlíceném příchodu potom jen klopili zrak, ještě celí zpocení a udýchání, a když jsem jim vztekle zdvihal za bradu	
V14	I tady můj pohled narážel na podivné věci: byly u pahýly diletantsky prořezaných keřů, hluboko propadlé, zarostlé záhony i zcela odkryté kořeny angreštů a rybízů.	Here too a number of oddities caught my eye: the stumps of amateurishly pruned shrubs, overgrown flowerbeds that had sunk into the ground, gooseberry and blackcurrant bushes whose roots were totally uncovered.
V15	Navíc jsem věděl, že má za sebou první rok na filozofické fakultě (po úspěšném složení zkoušek v letním semestru ovšem studium na vlastní žádost přerušila), což je prostředí, kde - jak jsem měl příležitost sám poznat - se člověk psaním legitimuje;	Moreover, I knew she had already spent a year at the arts faculty (although after passing her exams at the end of the summer term she had interrupted her studies at her own request), an environment - as I myself had the opportunity to discover - in which one justifies oneself through writing;
V17	Na počátku onoho léta jí ještě nebylo devět.	She had not yet reached her ninth birthday at the beginning of that summer.
V18	Králova lukrativní nabídka ze mne sice na páteční večer a celou sobotu udělala mimořádně schopného a respektuhodného muže, ale nyní už byla neděle.	Admittedly Kral's lucrative offer had turned me into an exceptionally capable and respectable man as far as Friday night and the whole of Saturday were concerned; but now Sunday was come.
V19	Ten, který ve čtvrtek řídil Královo audi, mi nakonec přišel otevřít.	The one who had been driving Kral's Audi on Thursday eventually came to let me in.
V20	Kývl jsem hlavou k místu, kde mě minule povalili:	I nodded towards the spot where they had knocked me down last time:
V21	Vyšlo najevo, že oba hoši soutěžili, kdo vydrží déle zavřený v autě, vystříkaném předtím slzným plynem.	It transpired that the two fellows had been competing to see who could last longer being shut in a car with tear-gas sprayed inside.
V22	Jiřík vyhrál.	Jirik had won.
V23	Sešlapal na zem slipy, které měl na sobě, a nahý odběhl do koupelny.	He kicked off the underpants he had been wearing and dashed off naked to the bathroom.
V24	Zaznamenal jsem, že moje tradiční nechut' k sebevědomým nahým	I noted that my rooted aversion to self-assured naked men had actually intensified since my conscript days.

	mužům od dob vojenské prezenční služby ještě vzrostla.	
V25	Znělo to příkře. Veškerou vlídnost jako by vyčerpal při našich předchozích dvou schůzkách.	It sounded harsh, as if all the affability had been exhausted in the nurse of our two earlier meetings.
V26	"S mlíkem, nebo bez?" zeptala se stroze - očividně dostala také instrukce.	"With or without milk?" she asked curtly - she had clearly received her instructions, too.
V27	Sama si udělala bílou.	She had made herself a white one.
V28	Pokrčil jsem omluvně rameny a nabídl jsem jí buchtu - skutečnost, že jsem si s sebou přinesl tři tvarohové buchty, ji nečekaně rozradostnila.	I shrugged apologetically and offered her a bun - the fact that I had brought three curd-cheese buns with me unexpectedly cheered her up.
V29	Začala se na dceru vyptávat: Zabalila mi je sama?	She started to ask me about my daughter : Had she wrapped them herself?
V30	Co přitom říkala?	What had she said while doing it?
V31	Čí to byl vlastně nápad?	Whose idea had it been really?
V32	Vážně její?	Had it really been hers?
V33	Schodiště ústilo do prosluněného mezaninu s malou zimní zahradou, kde kdosi pomocí tří proutěných křesel, stolku a rozkošné stolní lampičky s růžovým hedvábným potahem a třásněmi vytvořil velmi útulné zákoutí.	The staircase emerged onto a sunny mezzanine with a small conservatory where someone had created a very cosy corner with the help of three wicker armchairs, a coffee table and a charming table lamp with a pink silk-tasselled lampshade.
V34	Zdálo se mi, jako by kývla.	It seemed to me as if she had nodded.
V35	Do mé skládky (kromě té záplavy světlých vlasů) nepřibyl dosud jediný nový obrázek.	Apart from that plethora of fair hair I had not obtained any additional pieces to my jigsaw.
V36	Teprve až pocit dotčenosti, do něhož jsem se s trochou nezbytného pokrytectví sám vmanipuloval (Co si ta holka o sobě vůbec myslí?), mi posléze umožnil, abych se přece jen trochu zkonsolidoval - nejsem koneckonců žádný zenbuddhista, abych si půldruhé hodiny vystačil	It took a feeling of umbrage - that I had manipulated myself into with a bit of necessary hypocrisy (Who does that girl think she is?) - for me to pull myself together somewhat; after all, I'm no Zen Buddhist to spend an hour and a half in the half-dark just with my own (hardly inspiring) thoughts.

	intercorp_cs	intercorp_en
	potmě jenom s vlastními a navíc nikterak povzbudivými myšlenkami.	
V37	"Co říkala?" řekla paní Králová, jako když se předtím vyptávala na mou dceru.	"What did she say?" said Mrs Kralova, in the same manner in which she had earlier asked about my daughter.
V38	Světlna Trakařová si jako jedna z mála učitelek opravdu uvědomovala, jak obrovský a zároveň nebezpečný je onen dluh, který nám komunistické školství (se svým pokryteckým puritánstvím zvaným socialistická morálka) zanechalo v oblasti sexuální výchovy - a jeho odstranění či alespoň podstatné snížení pochopila jako své životní poslání.	Svetlana Trakarova was one of very few women teachers who was truly aware how great and also how dangerous was the debt which communist education (with its hypocritical Puritanism known as socialist morality) had left behind in the field of sexual education, and she had made it her life's mission to wipe it out or at least reduce it considerably.
V40	Nezáleželo ani zbla na tom, že mne sám povolal, a že musel tudíž nejlépe vědět, proč přicházím, - kladl tuto otázku každému vstupujícímu učiteli naprosto automaticky, aby tak dal najevo, že jeho škola Vladislava Vančury s eventuálním odchodem dotyčného učitele nestojí ani nepadá, neboť před jejími vraty stojí desítky jiných a - rozumělo se samo sebou - lepších.	It didn't matter a jot to him that he had summoned me and should therefore be the better informed why I was there. He used to fire that question automatically at every teacher entering, so that it should be understood that the possible departure of the teacher in question would have no effect on the survival or otherwise of his Vladislav Vancura school, since dozens of other (i. e. , better) teachers were waiting outside the gates.

Jirotka

J1	Kdyby mi osud nebyl přivedl do cesty Saturnina, nikdy bych byl nevěřil, že se vyskytuje ještě třetí druh lidí, takové jakési bílé vrány .	If fate had not brought me into the path of Saturnin, I would never have believed that a third category of people existed, the members of which are as rare as white crows .
J2	Jeho jméno, poněkud neobvyklé, bylo mi jaksi povědomé, ale teprve nedávno jsem objevil spojitost, ve které mi uvízlo v paměti.	His rather unusual name somehow rang a bell , but it was only recently that I first discovered the connection that had lodged it in my memory.
J3	Dostalo se mi do rukou číslo asi dva roky starých novin s článkem o pokusu loupeže ve vile profesora Ludy a vzpomněl jsem si, že jsme o tom tenkrát v kavárně hovořili.	A copy of a newspaper which must have been about two years old had come into my hands, containing an article about an attempted burglary at Professor Luda's villa. I remembered that we had talked about it at the time in the cafe.
J4	Tvrdil, že lupič se zranil sám, a to řemdihem ze sbírek zbraní profesora Ludy.	According to his statement the burglar had injured himself, making use of the mediaeval flail included in Professor Luda's collection.
J5	Říká, že ten nástroj šlo velmi těžko ovládat a že několikrát se jen taktak uhnul roztočené kouli své vlastní zbraně.	He says that the weapon in question was very difficult to control and that he had been forced repeatedly to dodge the swinging ball of his own weapon .
J6	Říkal, že jakmile tam vstoupí, sevře se mu srdce a duše se mu naplní skličujícími představami lidských tragédií. Že prý všichni lidé, kteří tam za ta dlouhá léta bydleli, odnesli své štěstí s sebou, ale bolesti, zármutky a zoufalství tam nechali.	He said that as soon as he stepped over the threshold his heart missed a beat and his soul filled with depressing thoughts of human tragedies. Apparently all the people who had lived there before me had taken their happiness away with them, leaving pain, sorrows and despair behind in the building.
J8	Byl jsem překvapen, že káva, kterou mi přinesla paní Suchánková k snídani, nebyla otrávená.	Indeed I was surprised that the coffee which Mrs. Sweeting brought to me had not been laced with poison .
J9	Začalo to tím, že když o mně mluvil s paní Suchánkovou, dával prý mi nejnemožnější tituly, jako sir, Jeho Milost, sáhíb nebo blahorodí, podle toho, co právě četl.	It began with his habit, whenever my name came up in the course of his conversations with Mrs. Sweeting, of referring to me in terms of the most outlandish titles, such as His Lordship, His Grace,

		Sahib and His Excellency, according to whatever he had just been reading.
J10	Přirozeně jsem popřel, že bych byl někdy něco takového udělal, a od té doby mám pověst až příliš skromného hrdiny.	Naturally I denied that I had ever done such a thing, and from that time forth I have acquired the reputation of being too modest a hero.
J11	Asi za půl roku začal Saturnin projevovat názor, že byt, ve kterém jsme až do té doby spokojeně bydleli, není dosti veliký .	After about six months Saturnin expressed his opinion that the flat in which we had lived perfectly happily until that time was not big enough .
J12	Původně sice stačil naprosto, ale jestliže někdo z vás už viděl buvolí rohy..., ale to by byla dlouhá historie.	Although originally its size was perfectly satisfactory, things had changed. I don' t know whether any of you has ever seen buffalo horns... but that would be a long story.
J13	Skončilo to tak, že mne Saturnin vyhledal jednoho odpoledne v kruhu mých známých a diskrétně mi oznámil, že jsme se přestěhovali.	The outcome was as follows. One afternoon Saturnin searched me out among my circle of acquaintances and discreetly informed me that we had moved.
J14	Patrně by mu bylo přišlo vhod, kdybych byl omdlel.	Apparently it would have suited his book had I proceeded to faint.
J15	Bylo to nepříjemné, byla totiž naprostá tma a já jsem měl v první chvíli za to, že se Saturnin utopil, protože jsem ho marně na celé lodi hledal.	It was an unpleasant experience, taking place in absolute darkness, and at first I thought that Saturnin had drowned, because a search of the whole boat failed to disclose his whereabouts.
J16	Nemohl jsem to učinit již proto, že mi nebyla lhostejná má pověst, která byla jeho ztřeštěnostmi již stejně značně poškozena.	I could not do so because I was not indifferent to my reputation, which had already been considerably affected by his hare-brained schemes.
J17	Začal jsem být považován za člověka šíleně odvážného a velmi výstředního. Asi tak jako Harry Piel.	I had begun to acquire stature as a person of reckless daring and as a notable eccentric - in short, a person in the mould of Harry Piel.
J18	Příštího dne jsem neúmyslně vyslechl debatu mezi Saturninem a našim dodavatelem paliva, v níž se Saturnin rozčiloval, že tam nebylo napsáno "lovec	Next day I unintentionally overheard an argument between Saturnin and our fuel supplier, in which Saturnin was griping that the reference was not to 'a big game hunter', despite the fact that he had explicitly

	šelem", ačkoliv to redaktorovi výslovně zdůraznil.	stressed this appellation to the editor.
J19	S použitím značné dávky své kombinační logiky jsem z mužova zmateného povídání vyrozuměl, že jakýsi chovanec, domnívající se, že je Marcus Aurelius, utekl z ošetrovací péče a že správa ústavu se domnívá, že pro muže mých kvalit je hračkou jmenovaného pána zase chytit.	Making considerable use of my powers of deduction I gathered from the man's confused chatter that the inmate of some asylum, supposing himself to be Marcus Aurelius, had escaped from confinement, and that the management of this establishment was of the view that for a man of my calibre it would be a piece of cake to recapture the fellow.
J20	Muž v úřední čepici tvrdil, že mu bylo řečeno, abych byl tak laskav a vzal si s sebou pušku.	The man in the official cap claimed that he had been requested to ask whether I would kindly take a shotgun with me.
J21	Zřizencům zoologické zahrady se totiž podařilo lva chytit, když usnul unaven marnými útoky na motorový vůz elektrické trati číslo 12.	Certain employees of the zoo succeeded in capturing the lion after it had fallen asleep, having tired itself out in vain attempts to attack a number twelve tram.
J22	Kdybych toužil po pověsti dobrodruha, dovedl bych si ji získat sám a nečekal bych, až mi ji vytvoří můj sluha.	If I had wanted the reputation of an adventurer, I would have obtained it for myself and would not have waited for my servant to create it on my behalf.
J23	Jak by si zálibně prohlíželi ty krásně modelované opálené nohy s útlými kotníky, štíhlé holeně a oblá lýtka, kulatá dívčí kolena a plná, sportem vypracovaná stehna, na nichž slunce vytvořilo tep zrychlující hranici hnědé a růžové v těch místech, kde mizela v oslnivě bílých šortkách.	With what pleasure would they gaze at the beautifully sculpted, tanned legs with their petite ankles, lissome shins and rounded calves, the plump, girlish knees and the full thighs moulded by sporting activity. The sun had created a pulse quickening border of pink and brown in those places where the thighs disappeared inside her dazzlingly white shorts.
J24	I když jsem ji znal již velmi dlouho, nebyl jsem si jist, jaké má oči, protože kdykoliv jsem s ní byl pohromadě, díval jsem se jí na ústa.	Even if I had known her a very long time I would not have been certain what her eyes were like, because whenever I was in her presence I was looking at her mouth.

J25	Ona si to však kupodivu nemyslila a po hře mi řekla, že ještě neviděla, aby někdo forehand tloukl tak nemožně jako já.	Strangely enough, however, she did not think this, and informed me after the game that she had never seen such a ridiculous forehand drive as mine.
J26	Nesmíte si ovšem myslit, že jsem obhájcem společenských frází a lží a že by mi bylo milejší, kdybych po zápase, v němž jsem hrál úlohu téměř trapnou, slyšel říkat slečnu Barboru věty jako:	Naturally you must not be allowed to think that I am a defender of euphemistic social conventions and white lies. I would not have found it preferable if, after a match in which my level of play was almost an embarrassment, I had heard Miss Barbara coming out with sentences such as:
J27	Myslil jsem si, že by mě vůbec nepřekvapilo, kdybych se dověděl, že hrál v Davis cupu.	I decided that it would be no surprise to learn that he had played in the Davis Cup.
J28	Trénoval jsem podle jeho pokynů asi půl hodiny a zjistil jsem, že postavil stěnu i boční zábrany důmyslně, takže jen velmi málo míčů padalo do Vltavy.	I trained in accordance with his instructions for perhaps half an hour and discovered that he had built the wall in an ingenious manner with barriers on each side. Consequently only a handful of balls fell into the River Vltava.
J29	Osobně jsem se s ním ještě nesetkal a také jsem po tom netoužil.	I had never met him personally and I didn't long to do so.
J30	Protože jsem se stal stykem se řemeslníky značně skromným, ani v duchu mi nenapadlo, abych si počínal jako nebožtík tatínek, i vzal jsem tu posadu sám, jak jsem nejšikovněji dovedl, a nesl jsem ji k nejbližšímu velkovýrobci nábytku.	Because I had had some contacts with craftsmen before, my expectations were rather modest and it never even crossed my mind that I might behave like my late father. I picked up the playpen myself, with as much skill as I could muster, and took it to the nearest large-scale manufacturer of furniture.
J31	Nečekal jsem, že se mnou bude jednat, jako kdybych mu přinesl objednávku na milión obývacích pokojů, ale také mne cestou netrápily úvahy, jestli se pan velkovýrobce dobře vyspal a jestli snad nepříjdu nevhod.	I did not expect him to behave with me as if I had brought an order for a million living-rooms, but at the same time my journey was not tormented by concerns about whether Mr. Manufacturer slept well or whether perhaps I might be arriving at an inconvenient moment.
J32	Než jsem domluvil, pan velkovýrobce odešel,	Before I could finish speaking Mr. Manufacturer had scarpered, the

	prásknuv za sebou dveřmi.	door slamming behind him.
J33	Když jsem se jednou tety ptal, jestli už přemýšlela o tom, čím Milouš bude, naznačila mi nejdříve, že to není moje starost, a potom smířlivě řekla, že Milouš překrásně bruslí.	I once asked my aunt whether she had already thought about a future career for Bertie. She started by indicating that this was none of my business. Then she added in a conciliatory manner that Bertie's ice-skating was exquisite.
J34	Saturninovo tvrzení je jako obvykle poněkud přehnané, ale nelze upřít, že ve strýcově továrně se opravdu udála celá řada nehod, a je téměř neuvěřitelné, že při nich nikdo neztratil život.	Saturnin's assertion was, as usual, exaggerated, but it cannot be denied that a whole series of misfortunes had really befallen my uncle's business, and that it was almost unbelievable that they hadn't led to any deaths.
J35	Všechna tato pravidla už před ním objevili jiní, ale strýc o tom nic nevěděl, a nelze proto jeho zásluhy přehlížet.	These precepts had all been discovered by others before him, but my uncle knew nothing of this and therefore cannot lose any credit on that account.
J36	Tak například zjistil při pokusu, který měl velmi vzrušující průběh, že lít vodu do kyseliny je blbost, a vůbec mu nevadilo, že tento poznatek, korektněji vyjádřený, mohl získat z učebnice chemie pro nižší třídy škol středních, aniž by si byl přitom popálil prsty a zánovní vestu.	Thus, for example, he found out during one experiment, which took a very exciting course, that it is a foolish idea to add water to acid. He was not at all concerned by the fact that he could have acquired such information in a more formal manner and without at the same time burning his fingers, not to mention a waistcoat that had once looked as good as new, from a chemistry textbook aimed at the junior forms of a secondary school.
J37	Jednou byl dokonce ztlučen rozzuřenými dělníky, kteří na jeho rozkaz smíchali dvě suroviny a nestačili pak skákat okny ven.	Once he even received a beating at the hands of enraged employees who had mixed two raw materials at his command and had then hardly been quick enough to jump through the window.
J39	Dělníci míchali v kádi jakousi podivnou směs, a dílovedoucí se ptal strýce Františka, co z toho vlastně bude.	The workers had created some strange concoction in a vat, and the foreman asked Uncle Francis what they were doing.
J40	Domnívali se, že strýc řekl: "Výbuch."	They thought Uncle had said "Exploding".

Klíma

K11	V šatně už seděli dva muži. Jeden, prošedivělý dlouhán, mi připomínal profesora , který mi před mnoha lety vyřízl krční mandle, ten druhý, podsaditý, spíše k zemi sražený chlapík neurčitelného věku, ve velmi sešlých a špinavých kalhotách, jejichž nohavice mu sahaly sotva do půli lýtek a obrovité zvenčí našité kapsy připomínaly neforemná pouzdra na pistole, měl na hlavě modrou kapitánskou čapku se štítkem, nad nímž se zlatavě leskla kotva.	There were two other men sitting in the locker room already. One, tall and greying, reminded me of the specialist who many years before had removed my tonsils; the other, a short, stocky man of uncertain age in very dishevelled and dirty trousers scarcely reaching halfway down his calves and with enormous sewn-on pockets rather like misshapen pistol holsters, wore on his head a sea-captain's cap with a peak and a gleaming golden anchor above it.
K12	Viděl jsem ho předtím jen jedenkrát a na večeri se mi nechtělo, sešlosti lidí, které neznám, mě spíše skličují.	I had only met him once before and I didn't really want to go to the dinner: a crowd of strangers tends to depress me.
K13	A koho jsem mohl znát, když jsem na univerzitě přednášel pouze půl roku.	But then, how could I have known anyone properly when I had been teaching at the university for a mere six months?
K14	Obličej měla osmahlý a svrasklý jako staré Indiánky na trhu V Santa Fé.	Her face was suntanned and wrinkled like that of the old Indian women I had seen in the market of Santa Fe.
K15	Vyšli jsme všichni na nevlídný dvůr, kam teď s hlukem příjížděly multikáry a kde dva mladíci házeli na nakladaček lopaty, košťata, škrabky, vozíky, dopravní značky a otlučené popelnice.	We all walked out into the depressing yard, where some garbage trucks had arrived noisily and where two young men were flinging shovels, brooms, scrapers, wheelbarrows, traffic signs and battered dustbins onto a pick-up.
K16	V takovém postavení jsem se ocital zřídka, většinu života jsem prospěchal, posedlý myšlenkou, co musím v životě stihnout, pokud chci dobře psát.	This was not a state of mind in which I found myself often : most of my life I had been in a hurry, obsessed by the thought of what I had to accomplish if I wanted to be a good writer.
K17	Přál jsem si od dětství stát se spisovatelem a spisovatelství	I had wanted to become a writer ever since childhood, and authorship for a long time

	mi dlouho připadalo jako vznešené povolání.	seemed to me an exalted profession.
K18	V dětství jsem bydlel na kraji Prahy kousek pod kbelským letištěm ve vilce, která sousedila se zájezdní hospodou.	As a child I had lived on the outskirts of Prague, not far from the Kbely airfield, in a villa which stood next door to a tavern patronised by hauliers.
K19	Zastavil se s vozíkem na prostranství, kde stávali formani s koňmi, vyndal z korby lopatu, téměř obřadně smetl koňské kobližky, případně i jiný neřád, nasypal je do vozíku, pak svoji kárku přitáhl ke zdi a odebral se do výčepu.	He'd draw up his cart in the open space where the hauliers had pulled up with their horses, take out his shovel and almost ceremonially sweep up the horse droppings, or any other rubbish, and drop it all into his cart. He would then push his cart up against the wall and make for the bar.
K110	Nedávno jsem se dočetl, jak před dvěma sty lety jakýsi zhrzený štukatér, který pořežal nožem v kostele sv. Jiří své milé obličej, ústa a ramena, byl za to dán do vězení a doveden na popraviště. Dostal milost s tím, že musil za trest po tři léta očišťovat městské ulice.	A few days ago I read about a jilted stucco worker who, exactly two hundred years ago, in St George's church, had slashed the face, mouth and shoulders of his lover, for which he was gaoled, and taken to the place of execution, but was then reprieved and instead sentenced to clean the streets of Prague for three years.
K111	Tehdy mě napadlo, že to, co se právě přihodilo, je jen názornou ukázkou každodenních dějů.	It occurred to me that what had just happened was no more than an instructive demonstration of an everyday occurrence.
K112	Nedokázal jsem si vzpomenout, zda jsme tu spolu někdy byli, naše setkání mi za ta léta splynula - let se navršilo jako v písni o službě u sedláka. Poznal jsem ji ještě rok předtím.	I could not remember if we'd ever been here with each other. Our meetings over the years had blended together, and the years had piled up as in the folksong about the farm labourer.
K114	Přítel, který ještě nedávno psával výtvarné kritiky, mi pak chvíli vyprávěl o výtvarnici, jejíž svět se rozprostírá v hranicích snu, blázniviny, vášně a něhy.	My friend, who until a little while before had been writing art reviews, told me about the woman artist whose world was bounded by dreams, phantoms, passion and tenderness.
K115	Ale její zájem jsem si vysvětloval tím, že jsem přišel jako zákazník.	But I thought her interest was due to the fact that I had come to her as a customer.

K116	Vyprávěla o Kambodži, kterou kdysi navštívila, mluvila o té zemi jako o rajské zahradě šťastných a nevinných lidí - to zaujalo moji ženu, která touží zbavovat lidi pocitu viny; dostali jsme se k naší kultuře, která je založena na vědomí hříchu a tedy metafyzického provinění.	She told us about Kampuchea, which she had once visited. She talked of that-country as like an Eden of happy and innocent people - this fascinated my wife, who is keen on liberating people of their sense of guilt - and we got on to our own culture, which is based on the knowledge of sin and therefore of metaphysical guilt.
K117	Když odešla, jako bych stále zůstával v jeho poli.	After she had left I seemed to remain in its field of force.
K118	Jaký vlastně byl ten hlas?	What had that voice really been like?
K119	Už jsme zabočili, opět jsme se Vyšehradu vzdalovali.	We had turned a corner and were now moving away from Vyšehrad.
K120	Hrávali jsme si spolu, považoval jsem si jeho přátelství, neboť mi otevíralo vstup i do skrytých prostor hostince, do sklepení, v němž i v nejparnějším létě se uchovaly rozměrné a bělostné kostky ledu i obrovité, jak mi aspoň připadalo, pivní sudy, do stájí, v nichž sice už namísto koní stála černá pragovka, ale kde stěny dosud páchly močí a kde sídlilo množství koček nejrůznějšího stáří i barev.	We would play together, and his friendship enabled me to penetrate into the hidden parts of the tavern, such as the cellar where, even at the height of summer, huge shimmering blocks of ice were stored, as well as gigantic beer barrels - at least they seemed gigantic to me then - or into the stables, whose walls, even though the horses had been replaced by a black Praga car, still reeked of horse urine and where a large number of cats of varied ages and colours had made their home.
K122	Když jsem se dotazoval, kdy se můj jmenovec vrátí, matka mi po chvíli váhání odpověděla, že se nevrátí nikdy, odešel.	When I asked when my namesake would come back, my mother, after a moment's hesitation, told me he would never come back, he had gone away.
K123	Chtěl jsem vědět, kam odešel, ale matka mi víc neodpověděla.	I wanted to know where he had gone but my mother did not reply.
K124	Až stará služka z hospody, když jsem se jí odvážil zeptat, mi řekla, že přece do ráje.	But the old serving woman at the tavern, once I had summoned up the courage to ask her, told me that of course he had gone to paradise.

K126	Můj rozumný tatínek, o němž jsem věděl, že vymyslel hnací stroj do nejrychlejšího vlaku z těch, co se nám hnaly pod okny, a také motory do letadel, která nám hřměla nad hlavou, a je proto mezi lidmi vážený, se podivil mé otázce.	My sensible father , who I knew had thought up the engines for the fastest trains roaring past under our windows, as well as those of the planes thundering above our heads, and therefore was held in high esteem by people, was astonished at my question.
K127	Tatínek mi ještě pověděl o tom, jak lidé odedávna mnoho trpěli, připoutáni k zemi, již nesměli a nemohli opustit.	My father also told me that people had always suffered from being tied to the ground, from not being able to detach themselves from it.
K128	Snili aspoň o tom, že se odpoutají, a tak si vybájili rajskou zahradu, v níž se nacházelo všechno, po čem toužili, čeho v životě nedosáhli, vysnili si bytosti sobě podobné, jen obdařené křídly.	But they had dreamed of leaving it, and so they had invented the garden of paradise, which had in it everything they yearned for but lacked in their lives, and they had dreamed up creatures similar to themselves but equipped with wings.
K132	Ale to, o čem se dříve jen snilo, se začíná uskutečňovat, tatínek mi ukazoval k jasnému nebi.	But what in the past had only been dreamed of was now beginning to materialise, my father said, pointing to the sky.
K133	A opravdu příští neděli mě posadil do řvoucího stroje, který se drkotavě rozběhl po trávě a pak se k mému úžasu a hrůze zvedl a stoupal i se mnou, a jak stoupal, země se začínala pode mnou houpat a všechno, co na ní bylo, se menšilo, scvrkávalo se, až docela začalo mizet.	And that Sunday he actually put me inside a roaring machine which bumpily rolled along the grass and then, to my amazement and horror, rose into the air, complete with me, and as it gained height the ground below me began to tilt and everything on it grew smaller and smaller until it had shrunk away to nothing.
K134	V té chvíli mě vyděsila představa, že už se nikdy nevrátím na zem stejně jako můj jmenovec, který prý zemřel.	I was alarmed at the thought that I would never return to earth again, like my namesake who, as they said, had died.
K135	Vydal jsem se tedy do telefonní budky - telefon v bytě jsem měl tehdy odpojený - a vytočil její číslo.	I went out to a telephone box - the telephone in my flat had been disconnected - and dialled her number.

K136	Stále jsem cítil rozechvění, které se hodilo k mému věku pouze, pokud se přijímá, že takový stav sluší každému věku, a přeptal jsem se, jak dopadla budapešřská výstava.	I was still feeling an excitement that would be proper at my age only if one accepted that such a state was proper at any age. I enquired how the Budapest show had gone.
K137	Chvíli jsem naslouchal jejímu vyprávění, které tékalo mezi obrazy a vinnými sklípky, pak jsem sám řekl něco o své práci a dodal, že vzpomínám na její návštěvu a těšilo by mě, kdybych ji zase někdy uviděl.	For a while I listened to her account , which shifted between pictures and wine-cellars , then I said something about my own work and remarked that I had been thinking about her visit and that I should be pleased to see her again some time.
K138	Nicméně mě ten rozhovor vyvedl z míry, místo abych se vrátil domů, toulal jsem se uličkami v blízkosti svého domova a pokračoval v rozhovoru, který byl stále osobnějšří a křehčří.	Even so the conversation had disturbed me, and instead of returning home I drifted through the little streets near where I lived and in my mind continued the conversation, which was becoming increasingly personal and brittle.
K1 39	Odvykl jsem už podobným rozhovorům, anebo vůbec rozhovorům, odvykl jsem komukoliv se svěřovat.	I had lost the habit of such conversations, or of conversation generally. I had lost the habit of communicating with anyone.

Kundera

Ku1	Minula plavčřka, a když byla od něho vzdálena řři, pět kroků, otočila k němu ještě hlavu, usmála se a zamávala mu.	She passed the lifeguard , and after she had gone some three or four steps beyond him she turned her head, smiled, and waved to him.
Ku2	Nikdy jsem řřádnou řřenu toho jména nepoznal.	I had never known a woman by that name.
Ku3	Přeháněl počet zranění, která utrpěl v první svřtové válce, a předstřřiral, řře je velký svřdce, ačkoli je dokázáno, řře v srpnu 1944 a pak znovu od řřervence 1959 byl úplný impotent.	He exaggerated the number of wounds he had suffered in the First World War, and he pretended to be a great seducer even though it was proved that in August 1944 and then again from July 1959 onward he had been completely impotent.

Ku4	Z vedlejšího pokoje se ozývaly nejasné zvuky, podle nichž usoudila, že její dcera právě vstala.	Vague sounds from the adjoining room made her realize that her daughter had just got up.
Ku5	Nebylo to poprvé, co ji překvapil svými náladami.	This was not the first time the elevator had startled her with its moods.
Ku6	Ale tato sobota se lišila od jiných: je to přesně pět let, co zemřel otec.	But this Saturday differed from other Saturdays: it was exactly five years since her father had died.
Ku7	Takhle se on nesmí chovat!" pokračovala dívka a Agnes si všimla, že při těch slovech vrtí hlavou rychlými pohyby zleva doprava a zprava doleva a zároveň zvedá ramena a obočí, jako by dávala najevo pohoršený údiv nad tím, že někdo odmítá uznat lidská práva její přítelkyně.	You can't let him act like that!' continued the other woman and Agnes noticed that as she spoke she kept rapidly shaking her head from left to right and right to left , at the same time lifting her shoulders and eyebrows , as if expressing indignant astonishment that someone had refused to respect her friend 's human rights.
Ku8	to aspoň cítím, že jsem v sauně", vtlačila se mezi dvě nahá těla a začala hned mluvit o včerejším pořadu v televizi, kam byl pozván k diskusi slavný biolog, který právě vydal paměti.	it gives me that real sauna feeling,' squeezed herself between two naked bodies and at once began to talk about yesterday's television talk show featuring a famous biologist who had just published his memoirs.
Ku9	Agnes řekla, že ten pořad neviděla, a neznámá, jako by v tom viděla zastřený nesouhlas, opakovala velmi hlasitě, dívajíc se Agnes do očí: "Nesnáším skromnost!	Agnes said that she hadn't seen the programme. As if interpreting this remark as veiled disagreement, the newcomer repeated very loudly, looking Agnes straight in the eye: 'I detest modesty!
Ku10	Vzpomněla si na neznámou ženu, která před chvílí všem oznámila, že nenávidí teplou sprchu.	Agnes recalled the newcomer who had just declared that she hated hot showers.
Ku11	Těmi pěti čarami nakreslila svůj autoportrét, těmi pěti body definovala své já a všem ho nabídl.	With these five strokes she had drawn her self-portrait, with these five points she defined her self and presented that self to everyone.
Ku12	Vrtalo jí hlavou, jaké bytí naprogramoval computer po smrti.	She wondered what kind of existence the computer had programmed for life after death.
Ku13	A Agnes si představuje scénu, na kterou v poslední době často myslí: přijde je	And Agnes imagined a scene that had lately been often on her mind: a stranger comes to visit her.

	navštívit neznámý muž.	
Ku14	"Ah bon," podívá se host:" Tak to je ta Eiffelova věž," a říká to stejným tónem, jako kdybyste mu ukázali portrét dědečka a on řekl:	'Oh, that 's the Eiffel Tower,' and he says it in the same tone of voice as if you had shown him a portrait of Grandpa and he had said:
Ku16	Otec zemřel před pěti lety.	Agnes' father had died five years ago.
Ku17	Matka před šesti.	She had lost Mother a year before that.
Ku18	Už tehdy byl otec nemocen a všichni čekali jeho smrt.	Even then Father had already been ill and everyone had expected his death.
Ku 20	Jeho vlastní příbuzní byli roztroušeni po celém světě a kromě nějaké vzdálené sestřence, která žila v Německu, Agnes nikdy žádného z nich nepoznala.	His own relatives were scattered all over the world and except for a distant cousin living in Germany, Agnes had never met any of them.
Ku 21	Matčin otec byl zemědělec z dřevěné chalupy v horách, který se uměl obětovat pro své děti, které všechny vystudovaly a vstoupily do manželství s dobře postavenými partnery.	Mother 's father was a fanner from the mountains who had sacrificed himself for his children; he had made it possible for all of them to have a good education and to marry comfortably.
Ku23	Když na to teď Agnes myslí, zdá se jí, že se matčin život podobal kruhu: vyšla ze svého prostředí, ocitla se odvážně v docela jiném světě a pak se zase vracela zpátky: bydlila s otcem a dvěma dcerami ve vile se zahradou a několikrát v roce (na vánoce, na narozeniny) do ní zvala všechny příbuzné na velké rodinné slavnosti;	When she thought about it now, it seemed to Agnes that Mother 's life was a circle: she had stepped out of her milieu, courageously coped with an entirely different world and then began to return: she lived with her husband and two daughters in a garden villa and several times a year (at Christmas, birthdays) invited all her relatives to great family celebrations;
Ku24	představovala si, že po otcově smrti (která se už dlouho ohlašovala, takže se na něho všichni dívali vlídně jako na někoho, komu už vypršel úředně naplánovaný čas pobytu) se k ní nastěhuje sestra a neteř.	she imagined that after Father 's death (which had been expected for so long that everyone regarded him indulgently as a person whose officially scheduled period of stay had expired) her sister and niece would move in to join her.
Ku26	Teprve tehdy jí otec oznámil, že si našel malý byt uprostřed města a rozhodl se prodat vilu.	It was only then that Father told her he had found a small apartment in town and planned to sell the villa.

Ku27	Otec se všem jevil jako nešikovný člověk, který odevzdal otěže praktického života matce.	Everyone considered Father an ineffectual person who had handed over the reins of practical life to Mother.
Ku28	Když se však rozhodl odstěhovat, náhle, bez nejmenšího zaváhání, pár dnů po její smrti, Agnes pochopila, že uskutečňoval něco , na co již dlouho myslel, a že tedy dobře věděl, co chce.	But when he decided to move out, suddenly, without the least hesitation, a few days after Mother's death, Agnes understood that he was putting into effect something he had been planning for a long time, and, therefore, that he knew perfectly well what he wanted.
Ku29	Bydlil s matkou v jejich vile, procházel se s ní po zahradě, přijímal návštěvy jejich sester a sestřenic, tvářil se, že poslouchá, co si povídají, ale přitom žil v představách sám v mládeneckém bytě;	He had lived with Mother in their villa, he had strolled with her in the garden, had hosted her sisters and cousins, had pretended to listen to their conversations , and all the time his mind was elsewhere, in a bachelor apartment;
Ku33	po smrti matky přesídlil jen tam, kde už dlouho v duchu bydlil.	after Mother 's death he merely moved to the place where he had long been living in, spirit.
Ku34	Proč trhal fotografie?	Why had he torn up the photos?
Ku35	A proč už tak dávno snil o mládeneckém bytě?	Why had he been dreaming for so long about a bachelor apartment?
Ku36	A proč nemohl uposlechnout matčina přání, aby se do vily nastěhovala její sestra a neteř?	And why had he not honoured Mother 's wish to have her sister and niece move into the villa?
Ku37	Teprve během těch tří dnů s ním mohla být tak, jak s ním vždycky toužila být.	It was only during those last three days that she succeeded in being with him as she had always dreamed.
Ku38	Říkala si, že se měli oba rádi, ale nemohli se skutečně poznat, protože se jim nedostalo dosti příležitostí být spolu sami.	She had told herself that they were fond of each other but could never really get to know one another because they had never had an opportunity to be alone.
Ku40	Ostatně to, že otec prodal vilu a odstěhoval se do mládeneckého bytu, pochopili příbuzní jako gesto, jímž je odmítl.	Besides, the fact that Father had sold the house and had moved into a bachelor apartment was taken by relatives as a gesture of rejection.