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DIPLOMOVÁ PRÁCE

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**Discourse functions of imperative *look* and *listen* in comparison with their
Czech counterparts**

**Diskurzní funkce imperativu anglických sloves *look* a *listen* ve srovnání
s jejich českými protějšky**

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Poděkování

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ABSTRACT

The present paper studies the English imperatives *look* and *listen* used as discourse markers. The study focuses on two aspects: firstly, to identify the factors indicating the primary function as opposed to the discourse function of *look* and *listen* in English, and secondly, to analyse the Czech counterparts of these verbs used as discourse markers.

The paper is comprised of two main parts. The first, theoretical background, describes the grammatical form of the English imperative with focus on *look* and *listen*, the concept of discourse markers, the cross-linguistic studies focusing specifically on *look* and *listen*, the correspondence between English and Czech imperative, and the potential Czech counterparts. The second, empirical part analyses two hundred and three examples of the imperatives *look* and *listen* and their Czech counterparts from the parallel translation corpus *InterCorp*.

ABSTRAKT

Tato práce se zabývá anglickými imperativy *look* a *listen* užitými ve funkci diskurzních ukazatelů. Práce se zaměřuje na dva aspekty: zaprvé, v rámci angličtiny na určení faktorů, které u imperativů *look* a *listen* indikují primární funkci na rozdíl od funkce diskurzní a za druhé, na analýzu českých protějšků těchto sloves užitých ve funkci diskurzních ukazatelů.

Práce je složena ze dvou hlavních oddílů. První je teoretická část, která se zaměřuje na popsání gramatické formy anglického imperativu s důrazem na slovesa *look* a *listen*, na popsání konceptu diskurzních ukazatelů, kontrastivních lingvistických studií zabývajících se specificky *look* a *listen*, na popsání korespondence mezi anglickým a českým imperativem a na poskytnutí přehledu potenciální českých překladových protějšků. Druhá, empirická část, analyzuje dvě stě tři příkladů z paralelního překladového korpusu *InterCorp* za užití jejich českých protějšků.

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LIST OF ABBREVIATIONS AND SIGNS

* = incorrect form

no. number

vs. versus

OED The Oxford English Dictionary

LDOCE The Longman Dictionary of Contemporary English

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1 Introduction

The aim of the present paper is to describe and analyse the English imperatives *look* and *listen* in a corpus of written sources – the *InterCorp*. The study focuses on two aspects: firstly, to identify the factors indicating the primary function as opposed to the discourse function of *look* and *listen* in English, and secondly, to analyse the Czech counterparts of these verbs used as discourse markers. The study also compares the frequency of the discourse and primary uses.

The theoretical background of the paper describes the grammatical form of the English imperative, with focus on *look* and *listen*, according to the grammar books written by Quirk et al. (1985), Biber et al. (1999) and according to the Oxford English Dictionary. It also describes the concept of discourse markers using Schiffrin's (1987) criteria to determine the conditions under which a lexical item can be used as a discourse marker. Additional information concerning *look* and *listen* used as discourse markers is taken from the cross-linguistic studies by Aijmer (2010), Romero Trillo (1997), Van Olmen (2010), etc. Furthermore, the theoretical background describes the correspondence between English and Czech imperative and outlines potential Czech counterparts based on the grammar books written by Dušková et al. (2006), Grepl and Karlik (1998), and an article by Běličová (1993) dealing specifically with contact devices. Finally, it provides a classification of translation counterparts as described by Johansson (2007).

The empirical part of the paper consists of three sections: the first two parts analyse the excerpted examples of *look* and *listen* with focus on the factors determining their functions as well as the Czech translation counterparts; the third section then compares the two verbs.

The conclusion presents the findings of the analytical parts in a compact manner and compares them with other researchers' results.

2 Theoretical background

2.1 English imperative and its primary function

In order to identify the factors indicating the primary as opposed to the discourse function of the verbs *look* and *listen*, it is necessary to describe features characteristic of these functions. The analysis will include grammatical means, i.e. syntactic structures in which discourse and primary functions occur, as well as semantic and context factors (e.g. co-occurrence with particular forms).

Imperative sentences are sentences whose main verbs are in the form of imperative mood. Imperative mood is a constitutive feature of imperative sentences (as the content of the proposition is expressed as a command or prohibition) but it is also possible to see imperative sentences as having deontic modal force (speaker wishes or not the realisation of a particular action) (Dušková et al., 2006: 244).

According to Quirk et al. (1985: 803), “simple sentence may be divided into four major syntactic types differentiated by their form. Their use correlates largely with different discourse functions.” One of these types is *imperative*, on which we focus in this paper. Imperatives normally have no overt grammatical subject, their verb has the base form; they lack tense distinction, and do not allow modal auxiliaries (Quirk et al., 1985: 803-827). The class of discourse functions associated with imperatives are *directives*¹, “primarily used to instruct somebody to do something” (Quirk et al., 1985: 803). Even though the direct association between the syntactic class and the semantic class is the norm, the two classes do not always match. The clause patterns of imperative sentences have these patterns (Quirk et al., 1985: 827):

(S) V: *Jump.*

(S) VO: *Open the door.*

(S) VC: *Be reasonable.*

(S) VA: *Get inside.*

(S) VOO: *Tell me the truth.*

(S) VOC: *Consider yourself lucky.*

(S) VOA: *Put the flowers on the table.*

Formally, the **subject** the imperative is usually **omitted** but “understood to refer to the addressee” (Biber et al., 1999: 219). In some cases, the addressee of the imperative is “specified in the form of a subject, or more commonly, as a vocative,” (Biber et al, 1999: 219-

¹ According to Quirk et al. (1985: 804), a traditional term for directive is “command” but this term has a more restrictive meaning in their book.

20) e.g.: *You go home and go to sleep; listen you bug shit.* While in the first sentence the second-person pronoun is placed before the verb, in the second one it is included in a **vocative**. According to Biber et al. (1990: 220), “the effect of adding a subject or a vocative might be “to soften or sharpen the command, or just to single out the addressee.” However, their corpus findings suggest that “specification of addressee and the use of softening devices are generally rare with imperatives” (Biber et al., 1999: 221). Furthermore, it is an overt second-person subject (*you*) and a vocative in final position that are the most common modifications. It is interesting that modifications were found slightly more in fiction than in conversation (Biber et al., 1999).

Directive being the primary meaning of imperative, the temporal reference of imperative is restricted to present or future (command/prohibition is yet to be realized by the addressee, thus referring to past is impossible): *Look at this.* (Dušková, 2006: 245-6). As imperatives refer to a situation in the immediate or more remote future, they are incompatible with time adverbials referring to a time period in the past or having a habitual reference: **Come yesterday, *Usually drive your car.* Nor do they co-occur with comment disjuncts: **Unfortunately, pay your rent now.* (Quirk et al.: 828).

According to Quirk et al. (1985: 804), imperative sentences are used for a wide range of illocutionary acts.² It is, however, not always possible to make precise distinctions as the illocutionary force depends on the relative authority of speaker and hearer and on the relative benefits of the action to each. **Illocutionary acts** mentioned by the authors include: order/command, prohibition, request, plea, advice/recommendation, warning, suggestion, instruction, invitation, offer, granting permission, good wishes, imprecation, incredulous rejection, self-deliberation (Quirk et al., 1985: 831-2).

The primary – directive function of the imperative is also reflected in the distribution of imperatives across different fields of discourse. According to Biber et al., (2007: 222) “the lower frequency of imperative clauses in fiction follows from the simple fact that imperatives are virtually restricted to dialogue passages.” Such dialogue passages in fiction represent the source of the empirical part of the present paper as indirect speech cannot make use of devices (including contact devices *look* and *listen*) which the speaker uses to directly address the hearer (Dušková, 2006: 609).

² Illocutionary act refers to “a speech act identified with reference to the communication intention of the hearer” (Quirk et al., 1985: 804).

2.1.1 Imperative *look*

This part provides the definition of *look* as a lexical verb from the Oxford English Dictionary³ (hereupon OED). The definition will serve as a basis for identifying the grammatical structures typical for the imperative *look* used with its primary – directive meaning. The primary sense “to direct one’s sight” is further classified into the following meanings⁴:

Intransitive:

A. To direct one's sight; to use one's ability to see. Hence (contextually): to conduct a visual inspection, examination, or search.

(a) With adverb or prepositional phrase expressing the direction or the intended object of vision; e.g.: *He looked at me, sized me up.*

(b) With the direction or object of vision implied, e.g. *He looked and didn't find anything.*

B. With adverb complement or phrase. To direct one's gaze in a manner expressive of a certain thought or feeling; to cast a look of a certain significance; to present a specified facial expression. In later use only with the object or direction of the gaze specified; e.g. *Bill Knott looked vaguely from his Bushmills toward the water.*

Transitive:

C. To direct one's sight at; to look at. With complement specifying the focus of the gaze; e.g. *I looked him right in the nose.*

D. With interrogative clause as object: to ascertain by visual inspection (*who, what, how, whether, etc.*). In later use only when the question is regarded as capable of being answered at a glance, e.g. *He handed it to the barber who'd come to look what the clatter in front of his shop was about.* (OED)

2.1.2 Imperative *listen*

The most common meaning of the lexical verb *listen* can according to OED be defined as follows: to give attention with the ear to some sound or utterance; to make an effort to hear something; to ‘give ear’; e.g. *They will be sure to listen if they find that you are a good speaker.*

³ Oxford English Dictionary Online. Accessible online at www.oed.com.

⁴ Only the most common uses are provided. Rare and archaic uses are left out. Phrasal verbs are not mentioned as they will be excluded from the analysis.

For the purpose of the present paper, another usage mentioned in Longman Dictionary of Contemporary English (LDOSE)⁵ is noteworthy: in spoken language *listen* can be used “to tell someone to pay attention to what you are going to say: *Listen, I want you to come with me.*” Similar function is described in the case of the phrasal verb *listen up* which is used to “get people’s attention so that they can hear what you are going to say: *Hey everybody, listen up!*”

2.2 *Look* and *Listen* as discourse markers

2.2.1 Introduction

In recent decades we have witnessed that discourse markers⁶ became a topic of study for many researchers (among others e.g. Schiffrin, 1987; Fraser, 1999). Schiffrin (1987: 40) defines discourse markers as “linguistic, paralinguistic, or nonverbal elements that signal relations between units of talk by virtue of their syntactic and semantic properties and by virtue of their sequential relations as initial or terminal brackets demarcating discourse units.” Not only has she paid attention to many verbal and nonverbal devices⁷, she also lists those she did consider in her study, among them “the perception verbs *see* (used in explanations), *look* and *listen* (used in repeated directives and challenges, as well as in preclosings), but not *hear*” (Schiffrin, 1987: 327). Even though the number of researches on discourse markers has expanded, imperatives of verbs of visual and auditory perception have not been studied in great detail. This is also reflected in the lack of information concerning the use of *look* and *listen* as discourse markers in English reference grammars.⁸ Biber et al. (1999: 221) note that imperative clauses are “not only used to monitor actions, but also **to regulate the conversational interchange**” as in the example: *Wait a minute, did you have a good day at work?* Other examples they list include: “**look**, used as **an attention-getter**, *hear hear* used to express agreement, *say* introducing an idea, and *mind you* expressing a comment.” The authors add that “some expressions of this kind are lexicalized and are best regarded as inserts” (Biber et al, 1999: 221). However, they do not mention *listen* in this use. Studies dealing particularly with *look* and *listen* will be presented in more detail in 2.2.4.

⁵ Accessible online at <http://www.ldoconline.com/>.

⁶ Discourse markers are treated under different terms, e.g. “pragmatic markers” (Fraser, 1990; Schiffrin, 1987; “semantic conjuncts” (Quirk et al., 1985), etc. The term “discourse markers” is preferred in this paper.

⁷ She focused on particles (*oh, well*), conjunctions, time deictics (*now, then*) and lexicalized clauses (*you know, I mean*) (Schiffrin, 1987).

⁸ Quirk et al. (1985: 1115) mention one type of comment clauses which exhibits a similar function to those of *look* and *listen*. It is a sub-type of the type of comment clauses like the matrix clause of a main clause, characterised by the use of comment clauses “to claim the hearer’s attention” while “at the same time they express the speaker’s informality and warmth toward the hearer.” “The subject is usually *you* or implied *you* of the imperative,” e.g. *you know, you see, mind you, mark you*, etc.

In order to identify the discourse function of imperative *look* and *listen* (as opposed to the primary function) in the empirical part of this paper, features commonly attributed to discourse markers need to be characterised first. Schiffrin (1987: 314) proposed “tentative suggestions” as to what constitutes a marker by delimiting linguistic conditions that allow an expression to be used as a marker:

- it has to be syntactically detachable from a sentence
- it has to be commonly used in initial position of an utterance.
- it has to have a range of prosodic contours (e.g. tonic stress and followed by a pause, phonological reduction).
- it has to be able to operate at both local and global levels of discourses, and on different planes of discourse. This means that it either has to have no meaning⁹, a vague meaning, or to be reflexive (of the language, of the speaker).

The frequent initial position of *look* and *listen* in a proposition indicates their important role in turn-taking. According to Aijmer (2010), participants in a conversation use strategies to enter or intrude into the discourse; these strategies are carried out by **attention-getting devices**. She defines attention-getting devices as “signals used by the speaker to draw attention to the message, to take the floor or to interrupt.” Other terms to designate such devices are “attention-getters” or “pragmatic mechanisms to obtain the addressee’s attention” used by e.g. Romero Trillo (1997), who describes the central function of attention getters as follows: “The reason for using attention-getting or attention-maintaining techniques may be a speaker’s feeling that s/he is not being listened to or the need to emphasize part of an utterance because of its importance for the correct understanding of the message. These techniques may be either physical like tapping on someone’s arm, waving a hand before the listener’s eyes etc., or linguistic, the latter of course being less face-threatening than the former.[...] it is likely that most languages will combine gesture and linguistic strategies for its performance” (Romero Trillo, 1997: 208).

Despite a growing amount of research in conversation analysis on turn-taking, and especially interruption, the linguistic means that speakers select for this purpose have not been studied systematically. Keenan et al. (1987) suggested that some typical devices fulfilling this function include vocatives, imperatives and interrogatives. One group of such devices consist

⁹ She maintains that except for *oh* and *well*, all the markers she has described have meaning (ibid: 314).

of *look*, *see*, and *listen*, which have been grammaticalised as attention-getting devices in a large number of languages (Schiffrin, 1987; Brinton 2001; Waltireit, 2002). Keenan et al. (1987: 49) refer to these verbs as “notice verbs” since “they are explicit directives to notice or attend to some object, event or state of affairs.

Furthermore, attention-getters *look* and *listen* need to be regarded as context-bound. They both indexically point to what is coming next and can also index sociolinguistic features such as the age, class, gender of the speaker (Aijmer, 2010).

2.2.2 Imperative *look*

OED¹⁰ distinguishes between the perceptual uses of *look* (treated in 2.1.1) and “idiomatic uses of the imperative” which are “used to direct or draw vision or attention; ‘see’, ‘observe’, ‘take note’, ‘mark this’:”

Intransitive

A. Also more emphatically *look here*.¹¹

(a) With explicit or implied reference to a person or object, e.g. *Hey, look, that's Jack's old man, hey, looka that.*

(b) Used with reference to what one is about to say, in order to rebuke or entreat someone, or to introduce a suggestion, protest, order, etc., e.g.: *Look, if we're going to be honest with ourselves, we need to admit that we wanted it all.*

Transitive

B. With interrogative clause as object, e.g. *Look what you've brought me to. Violence.*¹²

While in (a) the speaker uses *look* to point to an object that he thinks is interesting or surprising, *look* in (b) is a discourse marker with attention-getting function when the speaker does not point to any particular object in the environment. It is clear from the context that in (b) *look* has lost the meaning of seeing¹³; it is used to draw the hearer's attention to something the speaker is going to say and considers important. Therefore, “*look* is an example of how the literal perceptual meaning of the verb can be blurred and be taken over by pragmatic or discourse-organizing functions” (Aijmar, 2010: 166).

¹⁰ Accessible online at www.oed.com

¹¹ Similarly, *please look* is viewed as emphatic and urgent (Aijmer, 2010).

¹² A third group of “idiomatic uses of imperative” is also mentioned: *intr.* Emphatically with pronoun, as *look you, look ye, look thee*. Now *regional* or *archaic*, e.g. *Most of them have their own caravans, look you*. Oxford English Dictionary Online. Accessible online at www.oed.com.

¹³ *See* (as imperative) is also sometimes used as attention-getting signal, e.g. *See I'm a nice bloke aren't I?* (Aijmer, 2010: 167).

An interesting observation can be made on the transitive use of *look* in B., which according to Van Olmen (2010: 80) illustrates that “the lexical meaning can undergo a **shift from physical to the mental domain**” while the resulting meaning is close to “consider” or to “remember.”¹⁴

From the **syntactic** point of view, directives to *look* prefer **non-human objects** as they usually point to a piece of visually accessible non-human information. On the other hand, *look* as an attention-getting signal commonly co-occurs with **vocatives**. Moreover, Van Olmen (2010) has noticed the **lack of real questions** after *look*. Rather, questions that follow this pragmatic marker tend to be rhetorical as the speaker is not expecting a reply and tend to reflect speaker’s point of view, e.g.:

A *Oh my darling! Oh call me by that name you always called me to show your love is still strong.*

B *Ah yes, **look**, do you think this is quite the time or the place for that sort of thing?*

A *Please!* (Van Olmen, 2010: 81).

Look can be also found **before direct forms** such as imperatives (commands or requests) when in addition to its urgency meaning, social relationships of members within a group play role, or even before elements of rudeness, e.g.: *Look, fuck off Janet, no one wants you; Look Jase shut up man; Look stop whispering about it.* However, in such cases the purpose might be affective as the use of imperative *look* “reflects the close relationship between the participants rather than a conversational conflict” (Aijmer, 2010: 171-2).

2.2.3 Imperative *Listen*

In contrast to imperative *look*, *listen* is less often described as a discourse marker. OED includes only the “slang” imperative “to listen up” with the meaning “to listen carefully, pay attention¹⁵,” e.g. *Listen up, that’s Captain now.* Even though LDOCE includes the spoken usage of *listen* “to tell someone to pay attention to what you are going to say,” it does not describe it as a contact device. This neglect has been already observed for example by Brinton (2001: 191), who refers to the use of *listen* as an attention-getter “as a use which is not recorded in dictionaries of contemporary English.”

¹⁴ Van Omen has observed this shift in both English and Dutch. His example also has an interrogative clause as an object, e.g.: *And Jimmy Carter followed the example of his predecessor Thomas Jefferson, who walked to his inauguration ceremony to emphasise the simplicity of republican government and **look** what happened to Jimmy Carter.*

¹⁵ Oxford English Dictionary Online accessible at www.oed.com

Nevertheless, imperative *listen* can be used in the same way as *look* with the function to obtain attention¹⁶ (Aijmar, 2010). There are, however, a few aspects in which these discourse markers differ. First, in comparison to imperative *look*, *listen* **retains more of its meaning** as a perceptual verb. Compare for example *Look, you can hear what everyone is saying*; and *Listen, if you feel like a film tomorrow night* (Aijmer, 2010: 173). It can be said that *listen* always has its meaning to listen what comes next. The attention-getting function is most clear in combinations such as *listen here* or with an appeal for confirmation (e.g. *okay listen, hey listen, ah listen right, look listen*, etc.) (Aijmer, 2010:173).

Secondly, *listen* is viewed as “**more face-threatening**”¹⁷ than its visual counterpart (Van Olmen, 2010: 87). As the speaker is both the issuer and the object of *listen* the imperative tends to be rather impositive and thus present a threat to the interlocutor’s negative face. In other languages, auditory imperatives seem to exhibit similar features (Romero Trillo, 1997). The cross-linguistic evidence also shows that these verbs often acquire the meaning of “obey” (e.g. Russian *slušat* in Sweetser, 1993). As speakers generally attempt to be polite and cooperative the possible face-threatening implication of imperatives with the meaning “listen” results in their avoidance or scarcity in conversation (Van Olmen, 2010).

Syntactically, *listen* in its primary – directive function prefers a prepositional object, which is not always expressed. It is more often a **human object**, although it can as well be some “auditory thing” (Van Olmen, 2010: 83-4). As in most directives, the object of *listen* as a discourse marker is human – “the speaker, more specifically, what he or she is going to say” (Van Olmen, 2010:84). Similarly to *look*, *listen* with discourse function occurs commonly in combination with **vocatives** which supports the interpretation of *listen* as a signal for the hearer to pay attention. Van Olmen (2010: 84) has observed that unlike *look*, the marker *listen* co-occurs with **real questions**, e.g.: *Anyway listen. So when are we going together then to do this revision?* Finally, graphemic markers such as a dash can make it easier to distinguish the discourse function of imperative *listen*, e.g. *Listen – I’m still here* (Van Olmen, 2010: 84).

Despite some differences, imperatives *listen* and *look* can be used as discourse markers very similarly. The following part outlines a classification of discourse meanings these imperatives may express.

¹⁶ On the other hand, *hear* was not used as an attention-getting device in the conversations studied by Aijmar (2010) but compare *hear, hear* in parliamentary debates.

¹⁷ The notion of “face” is central in the politeness theory developed by Brown and Levinson (1978). Speaker and hearer cooperate to maintain “faces” which can be, however, threatened by “face-threatening acts.” In order to minimize threats speakers select strategies. The term “negative face” refers to “the want of every competent adult member that his actions be unimpeded by others” (Brown and Levinson, 1978: 67).

2.2.4 Discourse functions of imperative *look* and *listen*

Both *look* and *listen* must be regarded as “**multifunctional**” (Aijmer, 2010). Their central functions as discourse markers could be identified as **attention-getters** or **floor-seeking devices**¹⁸. The multifunctionality is probably the reason why many (contrastive) studies of *look* and *listen* as discourse markers do not further differentiate various sub-functions. Rather, they concentrate on the translation counterparts. In this paper, however, we attempt to classify the discourse functions as well as analyse the translation counterparts.

Where possible,¹⁹ the following functions will be distinguished as well. The classification of the discourse functions is based on the meanings that Aijmer (2010) and Van Olmen (2010) identified in their works on *look* and *listen*:

A. **Affective meanings**²⁰ include:

- the meaning of **urgency**
e.g. *Look, I'll do that later okay [...]* (Aijmer, 2010: 172)
- **intensity** before repeated request
e.g. *Give me the protractor. Look uh listen to me. Give me the protractor.*
(Aijmer, 2010: 172)
- **softening** implicating friendship if no disagreement is involved
e.g. *Look Petey, you've got is it six drawers [...]* (Aijmer, 2010: 172)

B. **Challenging of adversative**²¹ function in which the speaker disagrees with a previous speaker or protest that something is true

e.g. *Look, what he's saying about Jamey in playground is true.* (Aijmer, 2010: 170)

C. **Involving the hearer in the narrative**²² to make the story-telling more vivid

e.g. *Shall I ring up and say look John.* (Aijmer, 2010: 173)

D. presenting a **(re)new(ed) topic**

e.g. *Oh look, there's the photo.* (Van Olmen, 2010: 79)

To sum up, since both *look* and *listen* are polyfunctional, in the analysis of these discourse markers and their functions we will have to take into consideration the situation and

¹⁸ *Look* and *listen* will not be studied as interruptors in turn-taking, as would be desirable in conversation analysis of spoken language.

¹⁹ These meanings were identified in studies of conversation. Therefore, factors such as intonation will lack in the present analysis, which makes it more difficult, if possible, to distinguish the meanings.

²⁰ In this type, markers usually combine with vocatives, names or endearments and may be shouted or prosodically marked in some way (Aijmer, 2010: 172).

²¹ Van Olmen (2010: 80) uses the term “argumentation” as “the actual message is usually at odds with what the others have said.”

²² This use of *look* is often found with verbs of saying (e.g. *go*) and thinking (Aijmar, 2010: 169).

the relationship between speakers, if possible. In the analysis of conversations in books it is not possible to refer the markers to sociolinguistic features such as the age, gender, social class and social role of the speaker, neither is it possible to clearly differentiate registers. However, we can rely on the context of the sentence and especially in Czech we can distinguish whether speaker addresses his partner by first name, in second person singular or plural. Thus we can estimate (at least to some degree) the relationship between the speakers with respect to power, distance or their social status.

2.2.5 *Look and Listen* frequencies

Recently we have observed a growing number of studies of pragmatic markers in English. Despite a scarcity of such studies including *look* and *listen* there have been several studies examining these markers in different languages. The reason for this cross-linguistic approach can be explained by the fact that the discourse markers *look* and *listen* have developed from imperatives and therefore the comparison of imperatives corresponding to *look* and *listen* across languages is interesting since all languages are assumed to have verbs for seeing and hearing (Aijmer and Elgemark, 2013). In addition, it might be influenced by the “booming research on grammaticalisation and pragmaticalisation” (Lauwers et al., 2010: 133).

In general, “**operative markers**” (i.e. *look* and *listen*) which attempt to support the flow of the conversation have a lower percentage of use as discourse markers than “involvement markers” (e.g. *well, you know, you see, I mean*)²³ which help to involve the listener in the thinking process of the speech (Romero Trillo, 2002; Zarei, 2013).

As to *look* and *listen*, the Spanish correspondences have been studied by Romero Trillo (1997). Spanish *mira, fijate, mire* became a discourse marker *look*; *oye, oiga* became *listen*. Italian *guarda (look)* has been studied by Waltereit (2002). There are also studies of French *regarde* (Droste, 1998), German *sieh mal/sehen Sie/schauen Sie*, Portuguese *olha* (data from Waltereit, 2002) and more recently also Dutch *kijk* (Van Olmen, 2010). Generally, *look* appears to be **the cross-linguistically most common** of imperatives used as discourse markers. However, in French the imperative of intentional auditory perception is more

²³ His (Zarei, 2013) data showed that *well* is significantly followed by the element “I” which implies that interlocutors use this element to start a turn that is going to deal with their cognitive and social reality. *Well* was more frequently used to downgrade the personal opinion in the initiation of a turn. Overall, the use of DMs in the conversations of books shows (in an order of frequency) *oh* in the first position, followed by *well, and, so, but*. Out of 178 uses of DMs, only 4 were instances of perception words (*see, look, listen*).

frequent and more pragmatic than its visual counterpart, contrary to expectation.²⁴ (Van Olmen, 2010). Interestingly, Swedish represents a counter-example to the hypothesis of cross-linguistic grammaticalisation of verbs of seeing since the *look* forms are not translated literally²⁵ (Aijmer and Englemark, 2013). While English and Dutch yield an important similarity in that in both languages “the imperatives of visual perception occur more often than their auditory counterparts, in total and as pragmatic markers,” (Van Olmen, 2010: 77) Spanish uses more lexical items to express the corresponding verbs of perception. Romero Trillo (1997) explains this phenomenon by the fact that in order to achieve attention-getting purposes English uses prosody more than Spanish.

According to Van Olmen (2010: 91) the findings of such studies suggest that “seemingly similar pragmatic markers in two languages or within a language may differ in frequency, in distribution and in usage.” He also proposes that a close comparison of the translation equivalents helps to understand the “pragmatic peculiarities” of the two languages and may be applied in translation studies or language teaching (Van Olmen, 2010: 91).

It has also been shown that markers are distributed differently according to age.²⁶ The higher frequency of attention-getters with the function of establishing or maintaining solidarity among members of community was found among adolescent speakers.²⁷ Children, on the other hand, do not use discourse markers in general often as their conversations are more action-based (Romero Trillo, 2002). Another variable influencing the distribution of *look* and *listen* is the type and degree of formality of the conversation. Romero Trillo (1997: 218) observed a lower number of attention-getting devices in “controlled conversation” (interviews with informant) as opposed to “free conversations” between equals. Unsurprisingly, Van Olmen’s (2010) findings show that both *look* and *listen* are infrequent in monologues. As attention-getting devices they are common in interactive situations even though they can be used in monologue in order to involve the audience and liven up the speech.

²⁴ *Regarde* (“look”) “seems to have disappeared in France by the middle of the twentieth century” as a pragmatic marker at any rate. In Canada, *regarde* does have a number of pragmatic functions but it is not as multifunctional as *écoute* (“listen”) (Dostie, 2004: 109 in Van Olmen: 86).

²⁵ “In Swedish *titta* (“look”) has not moved beyond the sense as a verb of visual perception (although it can be used as a verb of thinking).” On the other hand, in German, “imperatives of seeing are beginning to grammaticalize and are in competition with hearing verbs as translation counterparts” (Aijmer and Elgemark, 2013: 347).

²⁶ Andersen (2001) has pointed out that markers *oh, well, sort of, I mean* and the epistemic parentheticals were much more common in adult talk, while markers *right, really, you know, and okay* which are interactionally significant were more common in adolescent conversation.

²⁷ Aijmer (2010) suggests that adults use different turn-taking strategies (e.g. hedging, hesitation, rather than interruption), and the behaviour fulfilling social functions in the adolescent group might be perceived as impolite in an adult conversation.

It is important to bear in mind that results are relative to the corpus on which the data is based. For example, Aijmer (2010) notes that the proportion of attention-getters in comparison with other imperative uses was higher in COLT (The Bergen Corpus of London Teenage Language), 32.3% of examples of *look* as compared with 8.2% in LLC (London-Lund Corpus of Spoken English). In accordance with the findings of other researches, the distribution of imperative *listen* varied from *look*; in Aijmer's study the corresponding figures for *listen* were 18.8% in LLC as compared with 49.4% in COLT. The frequencies show that both *look* and *listen* as markers were more frequent in teenage than in adult conversations suggesting that there are differences which depend on the age of the speaker (and perhaps other factors such as the formality of the situation).

2.3 The correspondence between English and Czech imperatives

According to Dušková (2006: 329), imperatives are expressed the same way in English and Czech, the only difference being the concept of second person and the neutral aspect of the English verb. The English imperative often corresponds to other than imperative structures in Czech, e.g. *Shake before use* (*Před použitím zatřepat*) or to a verbless clause, e.g. infinitive *Look out!* (*Pozor!*), *Mind the step!* (*Pozor, schod!*). The Czech counterpart of *look* is a **reflexive tantum verb**, a verb having only reflexive form, which also exists in English; however, the particular instances do not match (Dušková, 2006: 210). Belonging to this category and frequently found in our analysis is the pair (*po*)*dívat se* - look. Even though (*po*)*dívej se* is a reflexive tantum verb, it can be also used without the reflexive pronoun – in imperative only.

As pointed out in 2.2.5, all languages are assumed to have verbs of seeing and hearing, which is reflected in the frequent choice of corresponding verbs of perception as translation counterparts. However, some languages, e.g. Sweden, act contrary to the expectation of such literal translation.

Czech counterparts of *look* and *listen* used as discourse markers frequently consist of **particles of verbal origin**, e.g. *Hled', jak je ta voda čistá* x *Hled' já teď nemám čas*. Grepl (2011) distinguishes exocentric and endocentric particles from the functional point of view. Of our interest are especially **exocentric particles** as many of the Czech counterparts of English *look* and *listen* in their discourse function fall under this category. Exocentric particles express subjective attitudes and comments of the speaker toward the content of the

proposition and/or toward the addressee. They are typical means of realisation of Poldauf's (1964) third syntactic plan²⁸.

Within the category of exocentric particles seven functional types can be distinguished, and one of these, **contact particles**, is of key importance for us. Contact particles are used to establish and maintain the contact between the speaker and the addressee. Included in this category are mainly: vocative; colloquial vocatives of the type *člověče, lidičky, vole*; alerting expressions of the type *haló, hej, hola*; **expressions of verbal origin** which acquire a **contact function**, e.g. *prosím, rozumíš, podívej (se), víš/víte* etc.; so called dative of contact (Grepl, 2011).

The term contact "particles" reflects the process of particle-becoming ("zčásticování" in Běličová, 1993) that the originally superordinate clauses have undergone. Via a semantic shift, the verbal meaning has weakened and disappeared while the verbs have acquired the function of particles (Grepl and Karlik, 1998: 403).

Such verbal contact particles are called "**verbal contact devices**" by Běličová²⁹ (1993). Of our interest is particularly her classification of verbal contact devices used in conversation. She mentions verb forms in second person singular or plural with meanings connected to various capacities,³⁰ among them also seeing and hearing, e.g.: *víš, chápeš, vidíš, jak vidíš, rozumíš, poslyš, poslechni, heled', koukej, podívej se, považ, počkej, pochop* etc. (Běličová, 1993: 45). Moreover, Běličová (1993:46) notes that in the case of imperative, the speaker often asks for more information or calls for the hearer's attention, e.g. *poslyš, koukni, heled'*. Although these contact devices can stand at any position in the proposition or even separately, only those placed initially are treated in the present analysis.

In accordance with Běličová (1993) hereon we will use the term verbal contact particle(s) to refer to such contact items as *podívej, poslyš* etc.

2.4 Translation correspondence

One of the aims of this paper is to identify the degree to which a Czech counterpart is equivalent to its English counterpart. Johansson (2007: 3) makes a distinction between the terms equivalence and correspondence since what "we observe in the corpus are

²⁸ The third syntactic plan includes signs of personal relationship, speaker's attitudes toward what is communicated and his interest in accomplishing a goal, his involvement in communicative act (Daneš, Grepl, Hlavsa, 1987: 660).

²⁹ Běličová (1993) classifies contact devices into three groups: nominal, verbal, and devices raising subjective or emotional interest in the hearer (e.g. contact dative).

³⁰ Other meanings are connected to understanding, imagining, etc., e.g. *rozumíš, představ si, no řekni, neříkej, nepovídej, nechtěj vědět, počkejme, hledme*, etc. (Běličová, 1993: 45).

correspondences, and we use these as evidence of cross-linguistic similarity or difference or as evidence of features conditioned by the translation process. Analysing the correspondences we may eventually arrive at a clearer notion of what counts as equivalent across languages.”

As “[i]t is not sufficient to contrast formal categories” (Johansson, 2007: 3), we will also focus on functional correspondence between the counterparts. The description of Czech translation counterparts of the verbs *look* and *listen* adopted in this paper is based on syntactic correspondence at the level of clause elements as well as on pragmatic correspondence. The classification starts from the counterparts of the verbs *look* or *listen*. It proceeds from the identification of the type of formal correspondence to the description of the Czech counterparts as congruent with or divergent. The classification also includes functional correspondence, i.e. correspondence between discourse functions of English verbs and their Czech counterparts. For the purpose of this paper the classification by Johansson (2007) is adopted which distinguishes overt versus zero counterparts, and congruent versus divergent counterparts.

2.4.1 Overt correspondence

One-to-one correspondence refers to “a formal type of correspondence involving source and target language units of the same size” (Johansson, 2007: 86). The elements of one-to-one counterparts either perform the same syntactic functions as those of the original constructions (i.e. congruent counterparts) or diverge from the syntactic structure of the original (Malá, 2014: 99).

2.4.2 Congruent vs divergent correspondence

A majority of congruent counterparts can be explained by the existence of close formal and semantic correspondences of the original construction which allow the translator to keep close to the original text (Johansson, 2007). However, divergent counterparts are interesting as they can make the discourse function of the English construction “more transparent” (Malá, 2014: 97). Another reason to explore divergent counterparts is that “they represent various forms employed to express the same function in the target language” and in case they perform the same discourse function they can serve as “markers” of this function (Malá, 2014: 98).

2.4.3 Zero correspondence

The term zero correspondence is used to refer to those instances where the translation “does not contain any form that can be related specifically” (Johansson, 2007: 23) to a particular element of the construction in the source text; however, the semantic equivalence at the level of the construction is maintained in the translation. This type of correspondence can be found in situations where “there is no natural match across languages and particularly in the cases of forms expressing interpersonal and textual (rather than ideational) meaning” (Johansson, 2007: 26). It is possible to speak of zero correspondence by **omission** where the meaning is compensated in the linguistic context (i.e. partially expressed by some other form) or zero correspondence by **addition** in which a translator responds to the cross-linguistic differences in the context as a whole (Johansson, 2007).

3 Material and Method

3.1 Material

The empirical part of the present paper analyses two hundred examples of the imperative *look* and *listen* from the *InterCorp*.³¹ For the purpose of the study, a subcorpus focusing solely on the core texts written in English was employed, using at the same time the aligned Czech corpus to generate the translation counterparts. The excerpts were obtained using CQL (Corpus Query Language) and the search queries [word= “Look”] and [word= “Listen”]. The queries were chosen with the aim to focus on the imperatives in initial position within a proposition.³² The search function *shuffle* was employed in order to obtain examples from various works.

The initial plan of the paper was to analyse 100 examples for each verb (*look* and *listen*). However, the primary goal was to obtain at least fifty examples of each verb used as a discourse marker as the focus of the paper is on discourse functions. The number of imperatives needed to obtain 50 discourse uses was 53 in the case of *look* and 33 in the case of *listen*. Therefore, 17 occurrences of *listen* were added in order to obtain the total number 100. Consequently, the total number of analysed excerpts is 203. The frequency of occurrence of the primary (directive) and discourse function for each verb is the number of primary uses needed to obtain fifty discourse uses. Analogically, the frequency of occurrence of the primary and discourse function for the verbs together will be the number of the primary uses needed to obtain one hundred discourse uses.

Several examples had to be excluded from the analysis. Five occurrences of *look* and two occurrences of *listen* as **phrasal verbs** were excluded, e.g.:

- (a) “**Look for** a fazenda!”
“Pátřejte po fazendě!”
- (b) “**Listen for** the voice of water!”
“Dávej pozor na hlas vody!”

Two examples of *look* had to be excluded from the analysis because the verb was used as a **copula**, e.g.:

- (c) *Everbody fightin and scratchin and screamin and that big fat freak layin in the gutter like he daid , peoples fightin and cussin and rollin all aroun that big cat*

³¹ Parallel Czech-English corpus which is accessible through < <https://www.korpus.cz> >

³² Although both *look* and *listen* can occur in a number of combinations, e.g. *now look*, *see look*, *right look*, *okay listen*, *hey listen*, *ah listen right*, *now listen yeah*, etc. (Aijmer, 2010), only instances placed initially (i.e. with capital letters) are included in the study. This fact is motivated by the space of this paper and by the attempt to use a clear methodology.

*pass out in the street . **Look like** a barroom fight in a western movie , look like a gang rumble .*

Všichni se rvali a škrábali a ječeli a ta tlustá příšera ležela pod chodníkem jako zdechlina a lidi se kolem ní mlátili a nadávali si a váleli se po zemi , vomdlelej nevomdlelej . Vypadalo to jako rvačka v salůnu z nějakýho westernu , jako válka mezi gangama .

One example was excluded because *look* was used as **a noun**:

(d) *Miss Susan said that was the point , and the headmistress scuttled away before she got **a Look**.*³³

Slečna Zuzana jí odpověděla , že v tom je právě účel věci , a ředitelka se raději tiše odporoučela dříve , než si vysloužila Pohled .

3.2 Method

The study examines the discourse functions of imperative *look* and *listen* with twofold objective: the first aim is to identify the factors (both grammatical and semantic) which differentiate the use of *look* and *listen* as directives and as discourse markers. The second goal is contrastive: Czech translation counterparts of the verbs *look* and *listen* used as discourse markers are analysed in terms of equivalence.

The analytical part of the paper consists of three broad sections. The first section (4.1) analyses the verb *look* and the second one (4.2) the verb *listen*. The third section (4.3) compares them and draws conclusions. Firstly, the factors indicating the function of the verbs will be studied, for each verb separately. Secondly, discourse functions will be looked at in more detail. Lastly, Czech counterparts will be given and analysed according to their accuracy.

3.3 Notes concerning the analysis

As outlined in the theoretical background, the differentiation between *look* and *listen* used as directives and as attention-getting signals is sometimes very problematic, especially in written data, as the speaker can either point to something which the hearer can see or draw attention to what he is saying. Examples of this kind appear in the present analysis as well, e.g. *Look, he's in the papers*. Nevertheless, such examples have been by researchers (e.g. Aijmer, 2010) counted as attention-getters if this is a possible interpretation. In accordance with this approach, the cases in which both interpretations are possible will be considered as

³³ The query was designed to search for *look* and *listen* with capital letters since we did not expect these verbs to occur as nouns. However, this specific example was the only instance where the query was not convenient.

discourse markers. However, an attempt will be made to differentiate between such ambiguous cases and imperatives serving only discourse functions. A similar approach has been adopted by Van Olmen³⁴ (2010: 76), who classifies the imperatives as

- (L) being of **lexical** nature, e.g.: *Look at the detail of the ringlets of the wig.*
The imperatives of intentional visual perception are real directives to look.
- (P) having an entirely **pragmatic**³⁵ function, e.g. *And I said look you're not to cry.*
- (V) being **vague** between a lexical and a pragmatic meaning, e.g.: *Because. No listen listen listen. No. No but listen. What I when I thought of it now I thought there's couple of the letters that are very personal.*
The pragmatic use is vague as it always functions as directive to listen to what comes next.³⁶

Furthermore, as **context** is crucial for the differentiation between primary and discourse function, it has to be noted that the *InterCorp* provides up to four lines of surrounding text. Nevertheless, this extent seemed sufficient to determine the function of the imperatives. However, it remains a fact that the interpretation is to a certain degree subjective.

³⁴ In his comparative study "Imperatives of visual versus auditory perception as pragmatic markers in English and Dutch" (2010).

³⁵ In the present paper, the term "discourse" is preferred.

³⁶ Van Olmen (2010: 76) present a fourth category (miscellaneous) in case the imperative is not falling into any of the three preceding categories, e.g. *Look after yourself*. However, the uses of *look* as a phrasal verb are excluded from our analysis, thus there is no need for this category.

4 Analysis

4.1 Look

One hundred and three examples of the verb *look* in the initial position (i.e. *Look*) were included in the analysis: fifty three were identified as directives and fifty as discourse markers, the ratio of primary and discourse function being 1:0.96.

Table 1: Distribution of the functions of *look*

Function		Occurrences	Percentage ³⁷
Lexical		53	52%
Discourse	Entirely	43	42%
	Vague	7	7%
Total		103	100%

4.1.1 Factors indicating the primary function versus the discourse function

This section analyses the distinguishing factors determining the use of *look* as a directive and as an attention-getting signal. First, grammatical factors will be identified; secondly, semantic factors and the role of context will be described; and lastly, “vague” forms in which it was not possible to distinguish between primary and discourse function will be studied.

4.1.1.1 Grammatical factors indicating the primary function

Syntactically, the most salient feature of *look* in its primary function is its frequent co-occurrence with a prepositional phrase expressing **the direction of the intended object of vision**. This goes hand in hand with (S)VO being the most typical clause pattern in the analysed imperative sentences.

Table 2: Clause patterns of the sentences with *look* as a directive

Clause pattern	Occurrences	Percentage
(S)V	16	30%
(S)VO	28	53%
(S)VA	5	9%
(S)VOC	1	2%
(S)VOA	3	6%
Total	53	100%

³⁷ Proportional percentages in all tables may not add up exactly to the 100% total due to rounding.

Look occurred quite often intransitively, i.e. in the clause pattern (S)V, e.g. *Look!* In cases like this, context provided by the surrounding sentences was needed to determine its function. The analysis of such cases is included under “semantic factors” in 4.1.1.3 and 4.1.1.4.

Most of the sentences with the clause pattern (S)VO were short and the **subject was omitted**. In a great majority of these sentences, the object was realised by a **prepositional phrase**, always with the preposition *at*. These results are in accordance with dictionary records noted in 2.1.1. E.g.:

- (1) *Look at the dates of origin.* (11)³⁸
- (2) *Look at her degenerate face.* (34)
- (3) *Look at the second line.*(56)
- (4) *Professor McGonagall was now moving along the table handing out timetables. “Look at today!” groaned Ron. “History of Magic, double Potions, Divination and double Defence Against Dark Arts...”* (47)

Example (4) can be seen as a directive to have a look at the timetable or as expressing the meaning close to “consider” in which case it would illustrate how the lexical meaning underwent a **shift from physical to mental domain**.

There were two examples in which the object was realised by an **interrogative clause**. This usage has been said to occur “only when the question is regarded as capable of being answered at a glance,” (OED)³⁹ which can be assumed in all identified examples, e.g.:

- (5) *“Look who’s come to see you.”* (51)
- (6) *“Look where she comes!” he cried.* (3)

As imperatives usually occur in contexts where the addressee is apparent, the subject is typically omitted as seen in examples (1) – (6). Less frequently, the addressee is expressed either in the form of a subject or, more typically, as a vocative. Consistent with this trend, 7 examples of the imperative *look* were found to occur with a **vocative** while no instance with a specified subject was found⁴⁰:

- (7) *“Oh, Gloria, that’s beautiful,” Miss Trixie said sincerely. “Look at this, Gomez.” “Isn’t that fine,” Mr. Gonzalez said, studying the cross with tired eyes.* (42)
- (8) *“It’s important to me. Look at me, Caroline. I’m talking to you.”* (44)

³⁸ Hereon, the number in brackets following a sentence refers to the number of the sentence in appendix.

³⁹ Oxford English Dictionary online.

⁴⁰ The absence of sentences with specified subject is given by the fact that the excerption was based on *Look* placed initially. Generally, a subject (a second-person pronoun) is placed before the verb in positive sentences. Negative sentences, in which a subject is placed after the verb *do* were not included in the study, either.

- (9) *“Look at me, Lucy,” the Captain said, reaching the bottom of the stairs. “What do you want? Why should I know you?”* (64)

While in the example (7) the vocative is used simply to single out the addressee as there are more participants engaged in the conversation, examples (8) and (9) illustrate how a vocative is used to enforce the command.

Another clause pattern making the distinction between the lexical and discourse use of *look* apparent is (S)VA which occurred five times in the analysis:

- (10) *“Look well, O Wolves!”* (73)
(11) *Look around you. Half of the people in this room will not be here for graduation.* (37)

In the case of **adverb complements or adjuncts**, either an expressive manner in which the look should be directed is described (10) or the direction is specified (11).

In the theoretical part, the combination *look here* was said to more clearly express the discourse meaning. However, the same phrase can as well be used to express direction of the gaze, as in (12). Even though instances of *look* as a discourse marker will be treated in more detail in 4.1.2, example (13) presents a contrasting use of *look here*. It is context which is crucial for identification of *here* as adverbial of place in (12).

- (12) *“They won't give me a patent, but they advise me to copyright the face. Look here.” He put a drawing the size of a dinner napkin in the carrier and Starling pulled it through. “You may have noticed that in most crucifixions the hands point to [...]”* (69)
(13) *“Look here, Lo. Let's settle this once for all. For all practical purposes I am your father. I have a feeling of great tenderness for you [...]”* (40)

In (12) the speaker immediately presents the object toward which the addressee is supposed to direct his sight. On the other hand, in (13) there is no such object implied; there is no description of the environment at all in the surrounding sentences. The combination of *look here* with vocative is used as a contact device. Such cases will be treated in the next section.

Sentences where both the object and the specific direction of sight were specified, i.e. with clause pattern (S)VOA, were not frequent, e.g.:

- (14) *Gabriel lifted his hand and pointed toward the north entrance of the Abbey .
“Look at all those people over there.”⁴¹ [...]”* (23)
(15) *Look at the dirt between your toes.* (98)

⁴¹ It is also possible to interpret “over there” as postmodifier, i.e. “people who are over there.”

The least frequent clause pattern was (S)VOC, occurring only once:

- (16) “*Look at me jumping,*” squeaked Roo, and fell into another mouse-hole. (41)

All the examples of *look* in its primary function referred to the **present or immediate future** situation as the command to *look* was to be realised at the moment of speaking.

4.1.1.2 Grammatical factors indicating the discourse function

The description of grammatical factors indicating the discourse function of *look* will start from the analysis of linguistic features constituting discourse markers as suggested by Schiffrin (1987) in 2.2.1. Further, other factors identified in the excerpts will be analysed.

The first condition for a lexical item to be used as a discourse marker noted by Schiffrin (1987) is its **syntactic detachability** from a sentence. Unlike the obvious integration of the imperative *look* in the sentence structure, *look* as a discourse marker is not integrated in the sentence structure, similarly as disjuncts. In all examples, the verb (or the combination *look here*) was followed by a punctuation mark, most commonly a comma, making the detachability apparent, e.g.:

- (17) *Look,* I'm really sorry about that telephone call. I hope the Muggles didn't give you a hard time. (1)

There were several examples in which *look* presented a separate sentence:

- (18) *Look.* I know it's a rather peculiar request, but it's really important. If you could just tell me whether you had a woman living there [...] (13)

This preference differs significantly from intransitive *look* in its primary function where the most frequent was an **exclamation mark**:

- (19) “*Look!*” Hermione whispered. “Who's that? Someone's coming back out of the castle!” (58)

Punctuation marks represent helpful devices for the text comprehension, especially in written language. In the present analysis, directive *look* often occurs with an exclamation mark, irrespective of clause pattern, e.g.: *Look!*; *Look at me!*; *Look where she comes!*. On the other hand, there was only one instance like this found when used as an attention-getter: in the combination *Look here!*. It seems that the meaning of command is even strengthened by the exclamation mark while the imperative meaning of *look* is weakened when used as a discourse marker, its meaning often being rather softening. An exception is the aforementioned combination *look here!* in example (20), where the speaker seems exasperated by the speaker's previous proposition:

- (20) “[...] *He was a fine boy - and oh, sir, he was a fine man.*” *I sprang to my feet. “Look here!” I cried. “You say he was. You speak as if he were dead. What is all this mystery?* (96)

The second condition suggested by Schiffrin (1987) was that a discourse marker should be commonly used in **initial position**. This requirement is fulfilled by the nature of our methodology as such, as only *look* placed initially was included in the study. Another feature of a marker concerns **prosody**: there should be a pause following a tonic stress. In the present analysis *look* typically occurred after a comma indicating the pause. Lastly, the **meaning** of *look* as discourse maker should be **vague**. This condition can be as well considered fulfilled as *look* is not used literally as an order, i.e. there is usually no object toward which the addressee’s sight should be focused⁴², e.g.:

- (21) *Look, we’re pulling for you, you know.* (16)
 (22) *Look, I don’t think you’re hearing me.* (89)

The analysis revealed another important factor indicating the use of *look* as a discourse marker: **more frequent co-occurrence with vocatives**. While the imperative *look* occurred with a vocative only 7 times (out of 51 examples), as a discourse marker it occurred 17 times (out of 50 examples). The relative proportion is illustrated in Table 3.

Table 3: Co-occurrence of *look* with vocatives

Function	Occurrences	Frequency
Primary	7	29%
Discourse	17	71%
Total	24	100%

The low frequency of vocatives with imperatives is in agreement with the corpus findings presented in Biber et al. (1999: 221) which suggest that “less than 20% of all imperatives in conversation and fiction” have features like specification of the addressee and the use of softening devices. Interestingly, the fact that 34% of discourse uses of *look* appeared in combination with a vocative shows that for this special use of the imperative **it is more typical to occur with a vocative**.

⁴² Sometimes the object is present and it may not be clear whether the speaker is pointing to the object or trying to get the hearer’s attention. Such cases are treated in 4.1.1.5.

Table 4: Co-occurrence of *look* with vocatives according to the function

Co-occurrence with vocatives	Discourse function		Lexical function	
	Occurrences	Frequency	Occurrences	Frequency
with a vocative	17	34%	7	13%
without a vocative	33	66%	46	87%
Total	50	100%	53	100%

Although the position of vocatives is not fixed and they can be freely placed either at the beginning or at the end of a clause (Biber et al., 1999) only one example was found in which the vocative was not placed right after *look* but medially:

- (23) “*Look, there is obviously a department somewhere, Coleman, a federal agency that deals with old men, and she comes from that agency.*” (75)

In the remaining 16 examples, vocatives were placed immediately after the verb:

- (24) *Look, sport, thanks.* (77)
 (25) *Look, Kent, it is about surgical reports from Pathology.* (78)

As “vocatives are important in defining and maintaining social relationships between participants in the conversation,” Biber et al. (1999: 1108) present a scale of vocatives from “the most familiar or intimate relationship to the most distant and respectful one.” Vocatives found to occur with discourse *look* were categorized according to this scale.

Table 5: Vocative categories (in *look*)

Category ⁴³	Examples	Occurrences	Percentage
Endearments	<i>Darling</i>	1	6%
Familiarizers	<i>pal; kid; sport</i>	3	18%
Familiarized first names⁴⁴	<i>Lo; Al; Jessie; Reggie</i>	4	24%
First names in full	<i>Gare; Jonathan; TJ; Harry (2x); Kent; Roy; Julice</i>	8	47%
Surname⁴⁵	<i>Coleman</i>	1	6%
Total	-	17	100%

⁴³ Other categories, which were not found in the present analysis, are: family terms, title and surname, honorifics, and others.

⁴⁴ Shortened or with the suffix *-y/-ie*

⁴⁵ This category in Biber et al. (1999:1109) should also include title (e.g. *Mr Jones*) but there was no title in the present example. Nevertheless, it was categorized separately in order to differentiate it from first names.

The distribution of vocative types in the present analysis mirrors the corpus findings presented in Biber et al. (1999: 1111): first names are used as vocatives much more commonly than the other major vocative categories. Also, first names in full were more common than their shortened versions and familiarizers were a little more frequent than endearments.

Moreover, Biber et al. (1999: 112) suggest that an initial vocative combines two functions: “attention-getting” and “signalling out the addressee”. Therefore, **combination of *look* used as a contact signal (or attention-getter) and “attention-getting” function of a vocative** placed initially doubles this function and supports the interpretation of *look* as a discourse marker. E.g.:

(26) *Look, Gare, here's what you do. Call Daffy yourself, explain the situation, explain the mix-up, and see if he can rustle up another five hundred. I can back you up that far.* (19)

(27) *Look, darling, this new murder, it's different. We haven't got another serial murderer on the loose. The danger's over now. I'm afraid there's no chance I can get away to [...]* (70)

In addition, examples (26) and (27) illustrate how the function and the placement of vocative may be associated with the length of a unit. The initial vocative (in our case in combination with the marker *look*) can have not only the attention-getting function but also “the function of **clearing space for a lengthy turn**”⁴⁶ (Biber et al., 1999: 1113).

Finally, unlike imperatives restricted to present (or future), ***look* used as a discourse marker can occur with past tenses, too**. Six instances exemplifying this co-occurrence were found, e.g.:

(28) *Look, I just talked to Wycliff.* (4)

(29) *Look, I didn't set the price.* (18)

(30) *“Look, it wasn't easy,” said Crowley.* (80)

4.1.1.3 Semantic factors indicating the primary function

The directive function of *look* seems to be clearly expressed in all the clause patterns treated in 4.1.1.1 except (S)V. There is no overt object nor direction as for example in the patterns (S)VO or (S)VA, in which the primary function is unambiguous. Thus, this section will be concerned with contextual and semantic factors associated with intransitive *look* used

⁴⁶ On the other hand, final vocative is more likely to be found after a short proposition where attracting attention is not a problem and where its social function may combine with that of singling out the addressee (Biber et al., 1999: 1113).

as a directive. Subsequently, the findings will be contrasted with the linguistic environment of *look* as a discourse marker in 4.1.1.4.

Given by the definition of imperative *look* in 2.2.1, the direction or the object of vision should be implied even when *look* is used as an intransitive verb, i.e. in the clause pattern (S)V. Although the *InterCorp* provides limited context in terms of surrounding clauses/sentences, it was possible to identify three types of information more or less expressed (or implied) in context: the object, the direction, and some term implying “the ability to see”. For illustration, the following sentence includes all three elements:

- (31) “*Look!*” *she breathed, her eyes following the figure dipping in graceful circles above us.* (8)

If *Look!* stood alone with no context provided it would not be possible to determine its function (even though it was noted earlier that as a directive it is more likely to occur with an exclamation mark). Context makes it clearer that *look* is used as a directive as **the object of vision** is expressed (*the figure*) and **the direction** is specified (*above us*, but also *following*) in the context. Moreover, the use of *look* as a verb of visual perception is evident from incorporating a word expressing **the ability to see** (*her eyes*) in the sentence. At least one of these three elements was present in the context of all examples of *look* with the clause pattern (S)V. More commonly, however, it was a combination of two of these elements. Table 5 shows a distribution of various combinations of the information specified in surrounding lines.

Table 6: Contextual information in (intransitive) *look* as a directive

Type of information		Occurrences	Percentage
Object		4	25%
Direction		0	0
Ability to see		2	13%
Combination of 2	object + direction	4	25%
	object + ability to see	2	13%
	direction + ability to see	2	13%
Combination of all 3		2	13%
Total		16	100%

More than a half of the examples exhibit a certain combination of the aforementioned elements. This suggests that if *look* is used as a directive and it is not clear from its syntactic structure (e.g. most commonly *look at*), the tendency is to convey its literal meaning as a verb of visual perception in the context, even multiple times. The most frequent combination was the specification of **the object and the direction of vision**, e.g.:

- (32) “Look...” he placed the instrument in the boy’s lap and stretched out the left arm “...your arm’s too short and your hand isn’t big enough to get round the neck.” (5)

Instances where the object was not specified, but the direction of the gaze and the ability to see were (in the limited context provided by the *InterCorp*) include for example:

- (33) “Look! Look!” Mortati opened his eyes and turned to the crowd. Everybody was pointing behind him, toward the front of St. Peter’s Basicica. Their faces were white. Some fell to their knees. (57)

The plausible reason for not specifying the object in example (33) seems to be the author’s desire to invoke curiosity in the reader; the object will probably be specified in the following sentences to which, however, we did not have access.

Another relatively numerous group was represented by identifying the object alone:

- (34) “Look, Mr Door is open.” (30)

There was no example in which the direction was specified alone; this is probably due to preference of the clause pattern (S)VA in such cases. There was, however, one example in which only the act of seeing was repeated to support the directive function:

- (35) “Look.” Jack and Simon pretended to notice nothing. (87)

In case of other than (S)V clause patterns, where the directive function should be clear from the syntactic structure, this kind of additional information occurred sometimes as well, e.g.:

- (36) “Look at this one” said Clegg, pointing to an upward angled perch [...] (32)

- (37) “Look at this Gomez.” “Isn’t that fine,” Mr. Gonzalez said, studying the cross with tired eyes. (42)

- (38) Look at that horrid bunch of toadstools growing out of the corner there! So Owl looked down a little surprised [...] (61)

It is worth noticing that in (37) and (38) the contextual information add an **expressive character** to one’s gaze, specifying a certain feeling (surprise) or condition (tiredness).

Finally, it can be concluded from this analysis that **the directive function of *look* is either evident from its syntactic structure** (as treated in 4.1.1.1) **or reinforced in the surrounding context**. Contextual information supporting the directive meaning of *look* is sometimes present also in sentences where this meaning is already sufficiently expressed by the syntactic structure. In these cases, it may fulfil other functions such as specifying an expressive manner of one's gaze. However, the fact that all examples of *look* used intransitively as a directive co-occurred with other elements supporting this function shows that semantic information provided by context is crucial for determining the function of *look* used intransitively.

4.1.1.4 Semantic factors indicating the discourse function

As opposed to the three kinds of contextual information elaborating the meaning of directive *look*, neither any object nor direction of vision is found in the surrounding environment of *look* used as a discourse marker. It can be explained by the weakened (or entirely extinct) meaning of *look* as a verb of visual perception.

A classification of recurrent semantic factors found in the sentences surrounding the discourse marker *look* seemed too complex to be illustrated in a table. However, several groups of semantically related information in context were identified. Firstly, *look* used as a contact device seems to **co-occur with verbs of mental states**, e.g.:

(39) *Look, I'm really sorry about that phone call. I hope the Muggles didn't give you a hard time.* (1)

(40) *Look, I know it's a rather peculiar request but it's really important.* (13)

(41) *Look, I don't understand – do you want me to get Jemore?* (93)

(42) *Look, pal, just exactly what do you want?* (102)

In addition, example (39) illustrates co-occurrence with an expression of apology as opposed to example (43) expressing gratefulness:

(43) *Look, sport, thanks.* (77)

The second category is similar to the contextual information adding an expressive character to directive *look* in 4.1.1.3. Here, however, the **expressive meaning is associated with a reporting verb**, usually "say":

(44) *"Look," said Adam severely, "do you want me to tell you about the Aquarium age or not?"*

(45) *Tom said nervously, "Look, Al. I done my time, an' now it's done.*

(46) *He said grimly, "Look, Julius." (It wasn't his habit to get friendly [...])*

(47) *"Look here!" I cried. "You say he was. You speak as if he were dead."*

As our analysis is based on written sources, *look* (and *listen*) appear in direct speech passages within a narration. Verbs of saying (in addition to quotation marks) function to signal that the speaker is embarking on direct speech.

The third group of meanings is associated with **encouragement or assurance**, e.g.:

(48) “*Okay. Look, we’re pulling for you, you know. Hang in there.*” (13)

(49) *Look, I made some phone calls, and you have nothing to worry about. The blood test was negative.* (26)

The largest number of examples occurred in a situation which can be vaguely called “**explanation**”, e.g.:

(50) “*Look, I didn’t set the price. I’m just checking you in.*” (18)

(51) *Look, my father was a master con man, okay. He bluffed his way through the exam [...]* (25)

(52) *Look, darling, this new murder, it’s different. We haven’t got another serial murder on the loose.* (70)

The aforementioned groups of meaning recurred in several excerpts. However, some other meanings worth mentioning were identified, even though they occurred only once in our sample. The following example illustrates co-occurrence of *look* with **first person plural imperative let’s**:

(53) “*Look, let’s get back to the common room, we’ll be a bit more comfortable there.*” (55)

According to Biber et al. (1999) *let’s* is in present-day English conversation considered “an invariant pragmatic particle introducing independent clauses in which the speaker makes a proposal for action by the speaker and the hearer” (Biber et al, 1999: 1117). The implied subject “we” is therefore interpreted as including the hearer in the action to be carried out. It is interesting that two originally imperative forms co-occur closely attached while both fulfil pragmatic function.

The last semantically significant factor to be mentioned is the **co-occurrence of look with verbs of other sensory perception**:

(54) “*Look, I don’t think you’re hearing me.*” (89)

(55) [...] *dialled Heather’s number in Northampton. “It’s me. Yes. Oliver, that me. How’s Carmen?... No, I can’t... What? Well, get the doctor... Look, go private, I’ll pay... Soon...”* (43)

(56) “[...] *Tur. Hello?*” she asks when no answer is forthcoming. “*Is this a joke?*” “*No, trust me. I’m not joking.*” “*Who’s speaking. Please?*” “*Look, I know it’s*

a rather peculiar request, but it's really important. If you could tell me whether you had a woman living there who died in the last month or so" [...] (13)

While the verb “hear” is explicitly present in (54), (55) and (56) are clearly examples of telephone conversations⁴⁷ when “hearing” is implied. In (55) and (56) there is no visual information accessible to the hearer which unambiguously defines *look* as a discourse marker. In (53) the speaker is appealing to the hearer’s ability to hear, not to *look*, which also supports the interpretation of *look* as a contact device. Instances like this are clear when it comes to the differentiation between primary and discourse function. However, there are often cases in which this task is more problematic. The following section deals with such examples.

4.1.1.5 “Vague examples”

According to Van Olmen’s classification of markers as being either of entirely lexical nature, having an entirely pragmatic function, or being “vague” between lexical and pragmatic meaning, seven occurrences of the “vague” category were identified in the present study:⁴⁸

(57) *“I guess you’re happy.” “Aren’t you? Look, he’s in the papers.” “Really? Bring it over here.” (12)*

Example (57) illustrates the multifunctionality of *look*: it serves as an attention-getter since the speaker has clearly changed the topic, and at the same time it indicates the direction of vision. Although the context following *look* indicates its primary function, the preceding context suggests that the participants were talking about some personal issues when one of them suddenly changed the topic to draw attention (the discourse function) to what he just saw in the papers (the primary function). Moreover, the fact that the hearer was obviously not close to the speaker (*bring it over here*) does not enable him/her to look directly, which supports the interpretation of *look* as a discourse marker. Also, *look* does not occur with an exclamation mark as was typical for directive *look* with (S)V pattern, but it is attached to the main clause and separated by a comma, which is the most likely graphic expression of a discourse marker.

The following examples could be analysed in the same manner, e.g.:

⁴⁷ It is possible that there are more examples of telephone conversations among the excerpts but we were not able to identify them due to limited context provided by the *InterCorp*.

⁴⁸ It has to be noted that the interpretation of *look* as a marker was to a large degree subjective. Perhaps there were more examples in which the meaning could be classified as “vague” as it may always function as a contact signal and as a directive at the same time in case of the clause pattern (S)V. However, when context provided sufficient cues supporting the primary meaning (as treated in 4.1.1.3) the example was counted as being of lexical nature, e.g. “*Look...*” *he placed the instrument in the boy’s lap and stretched out the left arm “...your arm’s too short and your hand isn’t big enough to get round the neck.”*

- (58) [...] *forget all of it. Nothing matters. Look, it's a beautiful day, enjoy it. The sun, the green of hills, the river down the valley, the burning trees.* (28)
- (59) "*Are you scared?*" he sneered as only big brothers can. "No." "I think you are. Look, hold it like this, okay?" (88)

In all the remaining examples identified as "vague", there were some indicators of the lexical meaning in the context following *look*, e.g. specification of the object or the direction of vision. On the other hand, the crucial factor for determining their function as "vague" was the preceding context: if it indicated some presentation of a (re)new(ed) topic and/or empathy (58,59) it was interpreted as performing discourse function as well. For example, *look* in its discourse function could be substituted by e.g. *never mind* in (58), which would not, however, convey its lexical meaning "to see" how beautiful the day is. Similarly, the discourse meaning could be connected to "don't worry" in (59), but this would not convey the meaning of paying attention to what the speaker is showing the hearer.

The remaining examples identified as having "vague" meaning (46, 85, 90, 99 in the appendix) could be analysed in a similar manner, taking into account the command "to look" as well as the attention-getting function.

The examples displaying the "vague" meaning support the need to regard *look* as context-bound. It has been shown that *look* indexically points to what comes next in the utterance and that it is used as a contact device while at the same time it may retain some of its lexical meaning.

4.1.2 Discourse functions of *look*

Two key discourse functions of both *look* and *listen* were identified in the theoretical part: **attention-getting function** (or contact signalling) and **floor-seeking function** (interrupting). Although our point of interest is the first function as the *InterCorp* does not provide information needed for a study of turn-taking (e.g. overlaps, pauses, etc.), there were three examples in which *look* is clearly used as an **interruptor**. In all of these cases this function is indicated graphically by means of **dashes**:

- (60) "*Go on now. Either take it or go on along. I got no time to argue.*" "But- "Look. *I didn't set the price.*" (18)
- (61) "*It's a point, yes,*" Richard conceded, "but-" Twoflower sat down. "Look," he said, "*I've been looking forward to something like this ever since I came here.*" (63)

- (62) “Brian, just because it says *Exploded Diagram*—“ There was the usual brief scuffle. “Look,” said Adam severely, “do you want me to tell you about the *Aquarium Age*, or not?” (31)

It needs to be reminded that both markers *look* and *listen* are **polyfunctional**. Therefore, examples (60) – (62) can also be said to combine the floor-seeking function with the attention-getting one.

All the examples of *look* used as a discourse marker in the present analysis display its function as attention-getter. However, an attempt was made to further differentiate its sub-meanings according to the classification presented in 2.2.4. In all examples except one⁴⁹ it was possible to identify the sub-meanings although it has to be noted that this part is the most questionable, not only due to a largely subjective interpretation but also due to the lack of systematic classification of discourse functions expressed by *look* and *listen*.

Table 7: Discourse functions of *look*

Discourse function		Occurrences	Percentage
Affective	Urgency	13	31%
	Intensity before repetition	2	5%
	Softening	6	14%
Challenging or adversative		14	33%
Involving the hearer in the narrative		0	0%
Presenting a (re)new(ed) topic		7	17%
Total ⁵⁰		42	100%

If the group of **affective meaning** is counted as one, it is the most numerous group representing 50% of occurrences. **The meaning of urgency** can be illustrated by the following examples:

- (63) “Look, it’s obvious you want me out of here. So, fine. I’m out of here.” (7)
- (64) “Look,” he said. “Go away.” (52)

⁴⁹ The context following “look” was not sufficient to identify its meaning: *He said, grimly, “Look, Julius.” (It wasn’t his habit to get friendly with the Commissioner during office hours, however many “Lijes” the Commissioner threw at him, but something special seemed called for here.)*

⁵⁰ Total number of *look* used as a discourse marker is 50; in this table 7 “vague” meanings were not included, nor the one example in which it was not possible to identify the meaning.

It is worth mentioning that intonation would be helpful in the analysis of such affective meanings since discourse markers may have a range of prosodic contours. However, linguistic means are also able to convey such meanings, as seen in the second type expressing **intensity before repetition**:

(65) “*Why do you want to die?*” *He could barely hear his own words. “Look, kid, we’ll be dead in five minutes, okay?”* (53)

(66) “*No. I done my time, an’ I done my own time.*” “*Was it -awful bad- there?*” *Tom said nervously, “Look, Al. I done my time, an’ now it’s done.”* (48)

Example (65) makes use of attaching a question tag. The qualification is thus pragmatic since “the speaker begins by making an assertion, then retrospectively turns its force into that of a question” (Biber et al., 1999: 1080). In (66) the expression of intensity is strengthened by adding the adverb of manner *nervously*.

The last type of affective meanings includes **softening implicating friendship** while no disagreement should be involved, e.g.:

(67) *Dear Harry, Happy birthday! Look, I’m really sorry about that telephone call.*

(68) “*How are you doin’ pal?” “Fine, you?” I shot back. “Okay. Look, we’re pulling for you, you know. Hang in there.”*

The friendship between the speaker and the hearer is likely to be indicated in the surrounding context (or in closely attached vocatives), for example by using first names (67) or familiarizers (68).

Another frequent function of *look* is **challenging or adversative** in which the speaker presents a counter-argument to the previous speaker or protests that something is true.

(69) “*But I want the cars now.*” *Dickie caught his breath and did a squirm. “Look, TJ, I can’t turn loose two new cars without some type of payment.”* (100)

(70) “*No one called? Come on, Peach, it doesn’t have to be Prince Charming.*” *She snapped, “Look, the only call I have right now is the Pakistani in Cambridge, okay?”* (101)

There was no instance found with the function **of involving the hearer in the narrative** in order to make the story-telling more vivid.

The last function of discourse *look* identified in seven excerpts is **to present a new or a renewed topic**. It is interesting that this function can be realised by various grammatical structures, among others existential *there* or first person imperative *let’s*:

(71) “*Look, Roy, there is something else we need to mention.”* (62)

(72) “*Look, let’s get back to the common room, we’ll be more comfortable there.*”

(55)

By using existential *there* rather than the ordinary SV clause pattern “it is possible to postpone (and thus prepare the addressee for) new information, without departing from the normal SV order” (Biber et al., 1999: 154-155). Therefore, this construction works not only on the syntactic but also on the textual level.

4.1.3 Czech translation counterparts of *look*

The analysis of translation counterparts includes 50 discourse uses of *look*: 43 with entirely discourse meaning and 7 “vague” in which it was not possible to clearly determine the function.

Table 8: Czech translation counterparts of discourse *look*

Translation counterpart		Occurrences	Percentage
<i>podívej(te) (se)</i>	<i>podívej(te)</i>	21	42%
	<i>podívej(te) se</i>	6	12%
<i>Hele</i>		7	14%
<i>heleďte se</i>		2	4%
<i>koukej (se)</i>		3	6%
<i>poslyš(te)</i>		4	8%
Other verbs: <i>promiň, vzpamatujte se, pojd’, pochopte</i>		4	8%
Zero counterpart		1	2%
Null counterpart		2	4%
Total		50	100%

The most numerous category of the Czech counterparts is represented by the corresponding verb of visual perception *podívat (se)* which is sometimes used as a reflexive tantum verb. This use without the reflexive pronoun is allowed only in imperative. Less frequently the synonymous verb *koukat (se)* is used. These “verbs” are, however, regarded as **particles of verbal origin** as noted in 2.3. They occur in second person singular or plural which reflects the difference between expressing the imperative in Czech and in English. It is not always clear from the context whether the speaker addresses more hearers or one speaker in second person plural as in (73).

- (73) *Look, I just talked to Wycliff. The meeting is for Wednesday at three, in his office. We should wrap it up by then.*
Podívejte, právě jsem mluvil s Wycliffem. Schůzka je ve středu ve tři hodiny v jeho kanceláři. Pak bychom to mohli rozbalit. (4)

However, in cases like (74) Czech displays a degree of formality not expressed in English when the verb occurs in the second person plural and the addressee is at the same time called by his first name:

- (74) *Look, Roy, there's something else we need to mention.*
Podívejte se, Royi, je tu ještě něco, na co bychom vás měli upozornit. (62)

The second person singular form occurs when familiarity between the participants is implied or expressed explicitly for example by means of a vocative:

- (75) *Look, Kent, it's about surgical reports from Pathology.*
Koukej, Kente, jde o biotické nálezy z patologie.

There were four examples in which the translation counterpart was realized by an **imperative but semantically by a different verb**, expressing the discourse functions, e.g.:

- (76) *Look, I' really sorry about that telephone call.*
Promiň, vážně se omlouvám za ten telefonát. (1)
- (77) *Look, let's get back to the common room, we'll be a bit more comfortable there.*
Pojd', půjdeme zpátky do společenské místnosti, tam budeme mít větší pohodlí.(55)
- (78) *Look, this is a war zone, okay.*
Pochopte, tady je to jako ve válce. (72)

While in (76) and (77) the translation counterpart of *look* repeats what is said in the main clause, its meaning in (78) its connected to a different capacity than seeing, that of understanding. *Pochop(te)* is also considered as a verbal contact particle (Běličová, 1993: 45) which calls for the hearer's attention. There was one example which can be viewed as the translator's response to the context as a whole since he translates *look* by the imperative of lexical meaning and exchanges its order with the vocative:

- (79) *Look, Reggie, I love you, sweetheart, but my car and my plastic?*
Reggie, vzpamatujte se, já vás mám opravdu rád, ale nač chcete můj vůz a úvěrové karty? (45)

As seen in Table 8, the translation counterpart *poslyš* expressing the capacity of hearing is treated separately (from other “verbal” counterparts) since it is **connected with a different sensory perception**.

- (80) *Look, I made some calls, and you have nothing to worry about.*
Poslyšte, vyřídil jsem pár telefonních hovorů a nemáte se čeho obávat. (26)
- (81) *Look, sport, thanks.*
Poslyš, kamaráde, fakt děkuju. (77)

The last examples of overt correspondence include the seemingly related pair *hele* and *heled'te* sharing the meaning connected to seeing. However, *hele*⁵¹ is regarded as an **interjection** and *heled'te* as a **verbal contact particle**. Bělič (1970) notes that the interjection *hele* may acquire an imperative nature by adding the personal ending to it, e.g. *heleme (se)*. Analogically, by adding the personal imperative endings to the verb *hledět*, the forms *heled'* — *heled'me* — *heled'te* were created. For the purpose of the present analysis it is interesting that both forms identified as translation counterpart of look (*hele* and *heled'te*) retain some of the imperative meaning, which indicates the attention-getting function.

- (82) *Look, Gare, here's what you do.*
Hele, Gary, řeknu ti, co s tím uděláš. (19)
- (83) *Look, I don't understand - do you want me to get Jerome?*
Heled'te, já vám nerozumím - tak chcete, abych vám zavolal Jeroma? (93)

There was one instance that could be regarded as **zero correspondence**; the translation did not contain any form that could be connected specifically to *look* but the semantic equivalence can be seen as maintained:

- (84) *Look, there is obviously a department somewhere, Coleman, a federal agency that deals with old men, and she comes from that agency.*
Třeba, Coleman, existuje někde nějaká instituce, federální agentura, která pečuje o staré pány, a ona pro takovou agenturu pracuje. (75)

Although the Czech particle *třeba* rather reflects the adverb *obviously*, the fact that it was moved to the initial position and partly separated from the sentence by a comma *reflects* the function of *look*, too.

Lastly, two examples of **null correspondence** were identified, in which there was no formal nor functional correspondence with *look*, e.g.:

⁵¹ Bělič (1970) suggests that it is not impossible that the interjection *hele* may have originated by merging of the original interjection *he/hé* and the particle *le* and thus is not genetically related to the verb *hledět*.

- (85) *The programme? Have you got it? The Nineteenth Century ... Look, there's the chorus , the villagers, coming on now, between the trees.*
Devatenácté století... Tamhle je sbor, vesničani, už jdou, mezi stromy. (90)
- (86) *The Commissioner could be back any minute. Look, commandeer a squad car and we can talk about this in the motorway.*
Komisař se může každým okamžikem vrátit. Zavolejte pohotovostní vůz a můžeme si o tom pohovořit na silnici. (94)

Finally, Table 9 provides a summary of translation correspondence. The forms *podívej(te)* (*se*), regarded as particle expressions, represent “congruent” counterparts to English *look* used as a particle since they are of verbal origin and they are formally and functionally equivalent to *look*.

Table 9: Translation correspondence of *look*

Correspondence		Occurrences	Percentage	
Zero		1	2%	
Null		2	4%	
Overt	Congruent	30	60%	
	Divergent	Realised by different verb	8	16%
		Realised by different word class	9	18%
Total		50	100%	

As divergent are counted the interjection *hele* and the particle *heleďte* since they correspond to *look* functionally but not formally. On the other hand, as divergent are also considered the eight counterparts realised by other verbs in the imperative (e.g. *pochopte*, *poslyš*) while they correspond functionally but formally only partly. The functional correspondence was present in all examples of overt correspondence as well as in the one instance of zero correspondence. Out of fifty excerpts there were only two in which no formal nor functional equivalence was identified (null correspondence).

4.2 The imperative *Listen*

One hundred occurrences of the verb *listen* in the initial position (i.e. *Listen*) were included in the analysis: forty were identified as directives and sixty as discourse markers (including “vague” meanings), the ratio of primary and discourse function being 1:1.5.

Table 12: Distribution of the functions of *listen*

Function	Occurrences	Frequency
Primary	40	40%
Discourse	57	57%
Vague	3	3%
Total	100	100%

Listen occurred more frequently as a discourse marker than *look*, where the use of the lexical function was more frequent than the discourse one. However, it needs to be noted that all the discourse uses of *listen* could be seen as “vague” since *listen* always functions to tell someone to pay attention to what comes next in the utterance. Consequently, its functions as a discourse marker cannot be entirely separated from its primary function. Therefore, the term “**lexical**” is used to designate entirely directive functions (e.g. *Listen to the wheels.*), the term “**discourse**” to designate discourse uses which cannot be entirely separated from pointing to what the speaker is going to say (e.g. *Listen, Cat, you mustn't be afraid of Rome.*), and the term “**vague**⁵²” here includes ambiguous cases in which *listen* formally falls under the lexical function but functionally also under the discourse one (e.g. *Listen here to me, Uncle John.*).

4.2.1 Factors indicating primary versus discourse function

This section follows the procedure according to which *look* was analysed in the previous part of the paper so that the two verbs can be subsequently compared in terms of the factors indicating their functions as well as in terms of their translation counterparts.

4.2.1.1 Grammatical factors indication the primary function

Directive *listen* most commonly occurred with a **prepositional object** expressing the object or the sound that the addressee could hear, e.g.:

(87) *Listen to me, Joe.* (17)

⁵² In the analysis of *look*, the term “vague” included cases in which it was not possible to distinguish between the primary and the discourse function. This description is valid here as well, although it has a more restricted meanings since all the cases of *listen* described as having “discourse” function are in fact “vague” between the lexical and the discourse meaning.

- (88) *Listen to the singing.* (26)
 (89) *Listen to the radio and smell the celebration in it.* (5)

Table 11: Clause patters of the sentences with *listen* as a directive

Clause pattern	Occurrences	Percentage
(S)V	12	30%
(S)VO	24	60%
(S)VA	2	5%
(S)VOA	1	3%
(S)VOC	1	3%
Total	40	100%

There was only one instance of the object realised by an interrogative clause:

- (90) *Listen what I saying. This. Ain't. No. Replacement.* (55)

It is interesting that LDOCE states that *listen* should always be followed by *to* and then a noun or a clause, while example (90) illustrates a prepositionless construction. There are, however, more features (e.g. double negative) in the surrounding sentences suggesting the speaker's non-standard use of English.

When *listen* occurred in the clause pattern (S)V, its function had to be determined from the context, like in the case of *look*; such cases will be treated in 4.2.1.3 and 4.2.1.4. As to the clause pattern (S)VA, *listen* occurred twice with the same adverb of manner – *carefully*:

- (91) *"Listen carefully," he said. "I am about to change your life."* (9)

The use of the clause patterns (S)VOA and (S)VOC was the least frequent, each occurring once:

- (92) *Listen to the people in the square.*⁵³ (90)
 (93) *Listen to the guys yell.* (57)

The addressee was usually omitted, which is typical for the imperative, as seen in the examples (88) – (93). There were, however, several sentences in which he was expressed by a **vocative** (87, 94) while only one instance of a second-person pronoun (96) was found:

- (94) *Listen to me, meathead, okay.* (6)
 (95) *"Listen to me, you crazy bastard," he said fiercely.* (38)
 (96) *Jack ignored him, lifted his spear and began to shout. "Listen all of you."* (19)

⁵³ "in the square" is also interpretable as post-modification of people.

Despite the fact that adding a vocative may have a softening effect, examples (94) and (95) demonstrate the exact opposite, having a sharp and threatening quality. Moreover, they illustrate how wide a range of nominal structures can act as vocatives, including some quite complex noun phrases (Biber et al., 1999). According to Biber et al. (1999: 1110), example (95) superficially resembles a disparaging vocative but it is rather an “**insulting exclamation**” which should be distinguished from vocatives. Such insults can, like vocative, combine with imperatives.

All directives expressed by *listen* were restricted to the **present** (the moment of speaking) or **immediate future**, e.g.:

(97) “*Hark!*” said Tom. “*Listen – don’t talk.*” (54)

(98) “*Listen to it-*” said Levi to Zora. “*No.*” “*Listen to the damn CD, Zoor.*” (89)

4.2.1.2 Grammatical factors indicating the discourse function

The analysis of grammatical functions indicating the use of *listen* as a discourse marker consists of reviewing firstly Schiffrin’s (1987) conditions allowing a lexical item to perform a discourse function and secondly of identifying other factors which arose from the present analysis.

The integration of imperative *listen* in the sentence structure was clear in 70% where it occurred in various clause patterns. On the other hand, *listen* functioning as a marker was always found to be **syntactically detachable** from the sentence. Like *look*, it was closely attached to the main clause but the punctuation (most usually a comma) indicated its detachability while at the same time served as a **prosodic cue** indicating a pause in the speech:

(99) *Listen, do you have a jacket? I’m freezing.* (53)

(100) *Listen... you know what Pettigrew’s mother got back after Black had finished with him?* (23)

Last of Schiffrin’s (1987) criteria is **vagueness** of a marker. This condition is manifested in the fact that it is impossible to detach the function of *listen* as drawing attention to what the speaker is about to say and its contact signalling function.

Listen was **more likely to co-occur with vocatives** when used as a discourse marker than when used as a directive, which is in accordance with *look*.

Table 12: Co-occurrence of *look* with vocatives

Function	Occurrences	Frequency
Primary	4	18%
Discourse	18	82%
Total	22	100%

The total number of co-occurrences of *listen* with vocatives was 22 (out of 100 excerpts), while 82% was found when *listen* functioned as a discourse marker.⁵⁴ Table 13 shows that it is uncommon (10%) for a lexical *look* to co-occur with a vocative.

Table 13: Co-occurrence of *listen* with vocatives according to the function

Co-occurrence with vocatives	Discourse function		Lexical function	
	Occurrences	Frequency	Occurrences	Frequency
with a vocative	18	30%	4	10%
without a vocative	42	70%	36	90%
Total	60	100%	40	100%

Moreover, three instances of “insulting exclamations” resembling vocatives were found following *listen*, two in discourse function (101, 102) and one in primary function (103). Examples (101-103) are appositive constructions made of *you* (locative) and a qualifying apposition.

(101) “*Listen, you goddamn fool-*” (46)

(102) “*Listen, you little son-of-a-bitch-*” (68)

(103) “*Listen to me, you crazy bastard,*” he said fiercely. (38)

The fact that 30% of discourse uses of *listen* co-occurred with vocatives shows, as in the case of *look*, that this tendency is significantly higher than expected (up to 20%) in all imperatives in conversation and fiction according to Biber et al., 1999. Therefore, it seems that ***listen* used as a discourse marker is more likely to co-occur with a vocative** than it is in its primary function. Vocatives were almost exclusively placed **initially** (103); there was only one example with a vocative in medial position (105):

(104) *Listen, Sarge. I can take a joke as well as the next fellow.* (61)

(105) *Listen, we may want to do a feature on you, Arthur, the Man Who Made the Rain God Rain.* (30)

⁵⁴ “Vague” meanings were counted under discourse function. Two (out of three) examples identified as “vague” co-occurred with vocatives (10, 63).

Vocatives were found to indicate various types of social relationships between the speaker and the hearer. The classification of vocatives co-occurring with discourse *listen* is based on the scale presented by Biber et al. (1999) in 4.1.1.2.

Table 14: Vocative categories in *Listen* as a discourse marker

Category	Examples	Occurrences	Percentage
Familiarized first names	<i>Reggie; Cat</i>	2	11%
First names in full	<i>Harry(3x); Mark; Hagrid; Neville (2x); Arthur; Clint; George; Cutler</i>	11	61%
Title and first name	<i>Mr. Valdir</i>	1	6%
Surname	<i>Jones</i>	1	6%
Others	<i>Lady; Nigger; Uncle John</i>	3	17%
Total⁵⁵	-	18	100%

No instance falling under vocative categories “endearments” and “familiarizers” was found with *listen*, contrary to *look*. On the other hand, new types of vocatives reflecting the distance and (dis)respect in participants’ relationship appeared, e.g. a combination of title and first name (106) or a disparaging form of address in (107):

(106) *Listen, Mr. Valdir, it is very important that I talk to him as soon as possible, okay?* (62)

(107) *“Listen, Nigger,” she said. “you know what I can do to you if you open your trap?”* (41)

By far the largest group of vocatives is represented by first names, the full version being more frequent than shortened or familiarized versions with the suffix *-y/-ie*. As already mentioned in the analysis of *look* in 2.1.1.2, **the combination of the discourse marker *listen* and initially placed vocative fulfilling the same “attention-getting” function intensifies this function**. As a result, this co-occurrence supports the interpretation of *listen* as a discourse marker as opposed to its directive function.

The discourse marker *listen* most commonly introduced sentences with identical temporal reference, i.e. referring to the present or immediate future. However, a few examples were found in which it introduced **sentences referring to the past**, e.g.:

⁵⁵ In addition to all 16 discourse uses of *listen*, two instances of “vague” meaning of *listen* co-occurring with vocatives were included (10, 63).

(108) *“Listen, it was good of yeh ter come an’ see me, I really--”* (74)

(109) *Listen, K.O. just brought me up-to-date [...]* (2)

4.2.1.3 Semantic factors indicating the primary function

Contextual and semantic factors are again crucial for determining the function of *listen* in the clause pattern (S)V since the sound to which the hearer should “give ear” is not expressed explicitly here, like in the case of *look*. Other clause patterns treated in 2.1.1.1 clearly demonstrate use of *listen* as a directive. Out of all lexical uses of *listen*, thirty per cent occurred in the clause pattern (S)V. The analysis of context immediately preceding and following *listen* showed that the information needed to convey the directive meaning was in some way expressed in every one of the 12 occurrences. Analogically to identifying the object, the direction, or some item implying the ability to see in the context of *look*, the following two types of information were expressed in the lines surrounding *listen*: **the sound**, and/or some word implying “**the ability to hear**” as illustrated in (110).

(110) *“Listen,” Pop said. “Perfick.” Everybody listened; and in the dark air there was the sound of nightingales.* (31)

Example (110) also contains information about the direction from which the sound comes; however, this is not a constituent feature of the meaning of the verb *listen* (contrary to *look*) according to contemporary dictionaries and thus will not be analysed separately.

Table 15: Contextual information in *listen* as a directive

Type of information	Occurrences	Percentage
Sound	5	42%
Ability to hear	3	25%
Combination of both	4	33%
Total	12	100%

Most often it was **the sound** (or an object producing the sound) which was specified in the context, e.g.:

(111) *“Listen.” He and Hana were gliding to that sadness of the saxophone.* (96)

(112) *“Listen!” he said. From beyond the low hills across the water came the dull resonance of distant guns and a remote weird crying.* (66)

In (112) the direction is specified, as well. Moreover, (111) and (112) illustrate how a directive occurs with two kinds of punctuation: a comma and an exclamation mark. The use of an exclamation mark was more frequent with directives standing as a separate sentence.

Although no co-occurrence of discourse use of *listen* with an exclamation mark was found, this punctuation tool as such is not sufficient to determine the primary function.

There were three examples in which the “ability to hear” was implied in context. In (113) it was carried out by a negative command intensifying the directive *listen*:

(113) “*Hark!*” said Tom. “*Listen – don’t talk.*” (54)

Lastly, four examples included a combination of both, e.g. (110) and (114):

(114) “*Listen! Don’t you hear something?*” “*Yes,*” said Myron after a minute. “*It sounds like the wind.*” (42)

The primary function of *listen* placed initially in the sentence is most likely to be clear from the combination of clause constituents in various types of the clause pattern. However, if *listen* occurs in the clause pattern (S)V the interpretation of its function **depends on the surrounding environment** which, as seen in the examples (110) – (114), always provides **semantic cues to support the directive meaning**.

4.2.1.4 Semantic factors indicating the discourse function

Semantic and contextual factors supporting the interpretation of *listen* as a discourse marker vary considerably and it was not possible to simplify some recurrent features into a tabular classification. Nevertheless, several features recurring in context were identified which distinguish the discourse function of *listen* from the primary one. The first two features have already been observed in the case of *look*.

Firstly, there were no expressions elaborating the perceptual meaning of “listen,” nor any specification of the potential sound. Secondly, discourse marker *listen* was found to **co-occur with verbs expressing mental states**:

(115) “*Listen, I want you to give me your word.*” (47)

(116) *Listen, Cat. I cannot even imagine what a life without sight would be for you.*
(75)

(117) “*Listen,*” she said. “*I know what you’ve got is agoraphobia.*” (60)

Thirdly, *listen* was found in combination with various **modal verbs**, a feature not observed in *look*, e.g.:

(118) *Listen, Cat, you mustn’t be afraid of Rome.* (3)

(119) *Listen, Harry – perhaps we should leave it here for tonight.* (25)

(120) *Listen, Harry, can I have a go on it? Can I?* (94)

Another interesting contextual feature of *listen*, not present in *look*, is its quite frequent **co-occurrence with questions**. These questions tend to be real⁵⁶, in accordance with Van Olmen's (2010) findings, e.g.:

(121) *Listen, Santa, what time you got?* (67)

(122) *"Listen. How do you like being vagran half the time?" "Wonderful."* (32)

(123) *Listen, do you have a jacket? I'm freezing.* (53)

Furthermore, *listen* was found with an apology, similarly to *look*: *Listen, I'm really sorry* (58). It also appeared with **first person imperative let's**, although this time suggesting the lexical meaning:

(124) *"Listen." She says, "I really do have to finish rounds. Let's talk more on your next visit."* (1)

(125) *"Listen, if we're talking about fear, let's talk about mine."* (36)

Example (125) also shows how the discourse marker *listen* can co-occur with a conditional clause. A similar function to *let's* was carried out by a different grammatical structure:

(126) *Listen... shall we just ask Hermione if we can have a look at what she's done?*
(84)

The **modal verb shall** in (126) illustrates how, in conversation, it is "typically used as a volitional modal in questions acting as offers or suggestions" (Biber et al., 1999: 497). *Shall* is generally used with a first-person subject, as the example shows.

4.2.1.5 "Vague" examples

As noted earlier, all uses of *listen* as a discourse marker could be considered "vague" according to the classification by Van Olmen (2010) since the lexical and the discourse meanings cannot be entirely separated. This section, however, understands the meaning "vague" in a slightly different manner. Only three examples were identified as falling under this category, two of them included the phrasal verb *listen up*, the meaning of which was defined as a combination of attention-getting function and making the hearer listen to the speaker.

(127) *Yeah, well. Listen up. By the time you get to your place in Galveston, there'll be men watching it around the clock.*

Jo, no jo... Poslouchej, až dorazíš k sobě do Galvestonu, budou tam všude kolem čtyřiaadvacet hodin denně hlídkovat chlapi. (49)

(128) *Listen up, Cutler. You can have the assignment.*

⁵⁶ The answer sometimes follows immediately in the next sentence, sometimes not. Due to limited context provided by the *InterCorp* it is sometimes impossible to know whether the question was answered or not.

Dobře poslouchej, Cutlere. Zákazku můžeš dostat. (10)

The different translations show how the same use can be understood in two ways: while in (125) the translation maintained the ambiguous meaning of *listen up*, in (126) an adverb of manner with the meaning “carefully” was added, modifying the way in which the hearer should listen.

The third example considered “vague” is represented by a sentence in which *listen* is formally accompanied by a prepositional object (suggesting its primary function) but at the same time occurs in the combination *listen here* (which was said to most clearly manifest the pragmatic function) and also with a vocative:

(129) *Tom said, “Listen here to me, Uncle John. We are gonna move on.”*

Tom řekl: “Hele, strejdo, teď mě poslouchej. Jedem dál.” (63)

The translation, in this case, made use of both functions: the discourse meaning is carried out by the interjection (interestingly, associated with “seeing”) and the primary function is indicated by the prepositional object. Moreover, the vocative was moved from final to medial position, clearly dividing the two functions.

4.2.2 Discourse functions of *listen*

Although the floor-seeking function of *listen* (and *look*) is not under question in the present analysis, as pointed out in 4.1.2, the occurrence of graphically marked **interruption** achieved by *listen* helps to illustrate the polyfunctionality of this marker:

(130) *“If you weren’t married- If I weren’t your employee-” “Listen, I’m dealing with it.”* (29)

The **complexity** of the discourse marker *listen* arises from the fact that in addition to its **contact or attention-getting function**, it retains, at least to some degree, its **primary function** as a command for the addressee to pay attention to what the current speaker is going to say. The analysis attempted to further differentiate the discourse meanings according to the classification described in 2.2.4 and used in the analysis of *look* as well.

Table 16: Discourse functions of *listen*

Discourse function		Occurrences	Percentage
Affective	Urgency	18	30%
	Intensity before repetition	0	0%
	Softening	15	25%

Challenging or adversative	13	22%
Involving the hearer in the narrative	0	0%
Presenting a (re)new(ed) topic	14	23%
Total ⁵⁷	60	100%

In comparison to *look*, *listen* was not used with intensifying meaning before a repeated request. The individual types of meanings are distributed relatively similarly, the most numerous being the **affective meaning of urgency**:

(131) *She holds up an index finger to stop me talking, and she says, “Listen.” She says, “I really do have to finish rounds. Let’s talk more on your next visit.”* (1)

(132) *“Listen,” I said urgently. “I have to phone a man. I forgot.”* (87)

While the meaning of urgency is expressed by the act of interruption and linguistically, by use of emphatic *do* in (131), it is carried out by adding an adverb with expressive character to the verb of speaking (132).

The **softening meaning** is clearest in the combination of *listen* with a vocative realised by a familiarized first name as in (133). However, sometimes the semantics of context is sufficient to identify this meaning (134):

(133) *Listen, Cat, you mustn’t be afraid of Rome.* (3)

(134) *She leaned over and put her hand over mine. “Listen,” she said. “I know what you’ve had is agoraphobia.”* (60)

The interpretation of *listen* as having a **challenging or adversative meaning** is dependent of the previous remarks to which the speaker reacts. Despite the relatively limited scope of the preceding context, 13 uses with this meaning were identified, e.g.:

(135) *“[...] You did remarkably well – instinct, I suppose – but you didn’t really create the robot. The parts were created by the Master.” “Listen,” gasped Donovan hoarsely, “those parts were manufactured back on Earth and sent here.”* (11)

The last discourse meaning portrayed by *listen* was **presenting a new (or renewed) topic**. This function co-occurred for example with questions, suggestions, or existential *there*:

(136) *“Might as well get yer uniform,” said Hagrid, nodding towards Madam Malkin’s Robes for All Occasions. “Listen, Harry, would yeh mind if I slipped off fer a pick-me-up in the Leaky Cauldron?”* (21)

⁵⁷ The three “vague” meanings were also included in the analysis.

(137) “Sure, Harry. Listen, there’s something you should know.” (72)

4.2.3 Czech translation counterparts of *listen*

The following analysis concerns the discourse uses of *listen*. The translation counterparts of the “vague” forms were already described in 4.1.1.5 but will be counted here as well, the total number of discourse uses therefore being 60.

Table 15: Czech translation counterparts of discourse *listen*

Translation counterpart		Occurrences	Percentage
<i>Poslyš(te)</i>	<i>Poslyš(te)</i>	31	52%
	<i>Tak poslyš(te)</i>	1	2%
<i>Poslouchej(te)</i>	<i>Poslouchej(te)</i>	11	18%
	<i>Poslouchej(te) mě</i>	1	2%
	<i>Tak poslouchej(te)</i>	2	3%
	<i>Dobře poslouchej</i>	1	2%
<i>Poslechni/poslechněte</i>		6	10%
<i>Víte</i>		1	2%
<i>Kurva</i>		1	2%
<i>Hele</i>		3	5%
<i>Heleďte</i>		1	2%
<i>Koukejte</i>		1	2%
Total		60	100%

The most frequent Czech counterparts of *listen* used as a discourse marker were realised by corresponding verbs of auditory perception. It needs to be recalled that all the “verbs” in Table 15 are regarded as **verbal contact particles** (Běličová, 1993:46) with meanings connected to various capacities, such as hearing: *poslyš(te)*, *poslouchej(te)*, *poslechni/poslechněte*; seeing: *koukejte*, *heleďte*; and understanding: *víte*.

The most common counterpart representing more than a half of the translation choices was *poslyš(te)*, e.g.:

(138) “Listen,” Tom said. “F we leave a grave, they’ll have it open in no time.”
“Poslyšte,” řekl, “když tu necháme hrob, určitě ho co nejdřív vodevřou.” (28)

There was one occurrence in which the **particle *tak*** introducing a new utterance was placed before the discourse marker. The effect of adding this particle is achievement of stronger emphasis:

- (139) “*Hard to help a boy who’s vanished off the face of the earth,*” said Dirk.
“*Listen*, the fact they haven’t caught him yet’s one hell of an achievement,”
said Ted.
“*Sotva můžu pomávat klukovi, který se ztratil z povrchu zemského,*” zabručel
Dirk. “*Tak poslyšte*, už jenom to, že ho pořád ještě nechtyli, je zatracený
úspěch,” prohlásil Ted. (88)

Contextual information in example (139) reveals a challenging function of *listen*. The translator’s motivation for adding the particle *tak* thus might have been to signal and intensify the adversative attitude of the speaker. This particle appeared in two more examples in the combination *tak poslouchejte*, while in one case it can be considered as more adequate since it corresponds the combination *listen here* in English:

- (140) “*Erran? Hey! I thought this a sweepin and moppin job.*” Jones blew out a
cumulus formation. “What this erran shit?” “Listen here, Jones,” Lana Lee
dumped a pile of nickels into the cash register and wrote down a figure on a
sheet of paper. “All I gotta do is phone the police and [...]”
“*Pochůzku? Tak to prr! Ja sem najatej na zametání a utírání prachu.*” Jones
vyfoukl sled kumulů. “*Jakou zasranou pochůzku?*” “*Tak poslouchejte, Jonesi,*”
Lana Leeová shrnula hromadu desetcentů do pokladní zásuvky a zapsala
konečnou sumu na kousek papíru. “ja můžu klidně zdvihnout telefon a oznámit
na policii,[...]” (16)

However, the English combination *listen here* is not always translated by means of two lexical items:

- (141) *Listen here* - *I’ve told you – drop it.*
Poslechněte – *řikal jsem vám přeci, ať to pustíte z hlavy.* (56)

The combination *dobře poslouchej* occurred as the translation counterpart for *listen up* with “vague” meaning in example (128) and has already been treated in 4.2.1.5. The translation counterpart consisting of the combination of the perceptual verb *poslouchej* and the object *mě* with the meaning “listen to me” illustrates an addition made by the translator, who interpreted *listen* in (142) as lexical:

- (142) “*Listen*, *I want you to give me your word -*”
“*Poslouchej mě, chci, abys mi slíbil -*” (47)

Although the function of *listen* might be interpreted as a command “to listen” what the speaker is about to say, it was identified as discourse function in the present analysis. The reason for this decision was that *listen* also draws the hearer’s attention and it could have been translated by for example the interjection *hele* and its function would not change. It is the only instance in which a prepositional object was added, which suggests that cases like this are rather scarce. The two corresponding sentences differ formally, but it is questionable whether they differ functionally, too. In English, *listen* is polyfunctional: functioning as a discourse marker as well as a directive to pay attention to what comes next in the utterance. On the other hand, in Czech, the meaning has been reduced to the directive “listen to me.”

Other particle expressions of verbal origin, as well as the interjection *hele*, demonstrate **the possibility of replacing individual discourse markers**. Their lexical meaning has weakened to such a degree that they can be chosen as semantically equivalent counterparts:

(143) *She knelt in the hay beside him. “Listen,” she said. “All the guys got a horseshoe tenement goin’ on.”*

Klekla s vedle něho do sena. “Koukejte. Všecky mužský ted’ hrajou podkovovej turnaj.” (95)

(144) *Listen, understanding a witticism and replying to it makes your subject perform a fast, detached scan that is inimical to mood.*

Víte, když pochopíte vtip a chcete na něj nějak rychle reagovat, nutí vás to k rychlému a povrchnímu hodnocení situace, až přestáváte vnívat celkovou situaci. (22)

The interjection *hele* representing 14% of translation counterparts of discourse *look* was found to occur three times in the case of *listen*, representing 5% of its translation counterparts. One use was treated as “vague” in 4.2.1.5 (*listen here to me, Uncle John – hele, strejdo, ted’ mě poslouchej*). What is more interesting is that the other two uses occurred **with questions**:

(145) *Listen, Santa, what time you got?*

Hele, Santo, kolik máš hodin? (67)

(146) *Listen... shall we just ask Hermione if we can have a look at what she’s done?*

Hele... Možná bychom mohli říct Hermioně, at’ nám aspoň ukáže, co napsala. (84)

Lastly, there was one translation counterpart realised by a **vulgar interjection *kurva*** dramatically changing the neural character of *listen*:

(147) *Listen. How you like being vagran half the time?*

Kurva, vám by se líbilo bejt pořád jednou nohou příživník? (32)

Although such a choice may seem unexpected, the underlying motivation of the translator may reflect the social status or the dialect characteristic of the speaker throughout the text. This kind of information is, however, inaccessible to us, making the equivalence and of the translation difficult to assume. Another possible interpretation of the translator's choice is that he wanted to equally substitute the two substandard features in English (missing *do*, and *vargan*) by two substandard features in Czech, the first being *bejt* and the second one *kurva* as a counterpart of *listen*.

Finally, the accuracy of the Czech translation counterparts of *listen* used as a discourse marker can be evaluated from two points of view: formal and functional. **Functionally**, the counterparts whose function as a discourse marker has changed in a noticeable way include: *poslouchej(te) mě, dobře poslouchej(te), tak poslouchej(te)/tak poslyš(te)* and *kurva*. Other translation counterparts have retained the original meaning and either occurred in a corresponding “verbal” form or diverged from the syntactic structure of the original.

Table 17: Translation correspondence of *listen*

Correspondence		Occurrences	Percentage	
Zero		0	0%	
Null		0	0%	
Overt	Congruent (one-to-one correspondence)	48	80%	
	Divergent	equivalent verb of hearing + added element	5	8%
		realised by different verb	3	5%
		realised by interjection	4	7%
Total		60	100%	

The verbal contact particles *poslyš(te), poslouchej(te)* and *poslechni/poslechněte* were considered as **congruent counterparts**, performing the same syntactic functions as the original constructions. Other counterparts were regarded as divergent as they were either realised by verbs of different sensory perception (or capacity) or by a different word class, i.e.

interjections. Unlike in the case of *look*, no instance of zero or null correspondence was found.

4.3 Comparison of *look* and *listen*

The last section of the analytical part compares the results of the analysis of *look* and *listen* according to the features under study. The analysis has shown that *look* and *listen* exhibit similar characteristics when used as directives as well as discourse markers. This section focuses on summarizing and pointing out the features in which these verbs differed.

An important aspect in which *listen* used as a discourse marker differs from *look* is that it retains more of its lexical meaning as it always functions as a directive to listen to what comes next in the utterance. *Look* was found to co-occur with other verbs of sensory perception (e.g. *hear*) while *listen* did not occur with verb of seeing. This supports the claim that *listen* retains more of its lexical meaning. On the other hand, recurrent features present only in the context of *listen*, include modal verbs and questions.

Although co-occurrence of both discourse markers with vocatives was relatively frequent, *listen* also appeared three times with appositive constructions expressing “insulting exclamations”, which resemble vocatives but were not counted under this category. Moreover, *listen* was found to have more congruent (one-to-one) translation counterparts (80%) than *look* (60%). This result is due to the fact that *look* also had null and zero counterparts, and a larger number of counterparts was realised by a semantically different verb or by the interjection *hele*.

Lastly, it is interesting that the Czech **particle** *tak* with an intensifying effect was added to corresponding verbal counterparts of *listen* (e.g. *tak poslyšte*) while no such cases were observed in the case of *look*. Even more intensified, the meaning of *listen* in its Czech counterpart was realised by a vulgar interjection *kurva*. At a closer look we find that these translation counterparts reflect the adversative meaning of the discourse marker. It can be suggested that since *listen* has not lost its primary function of a command to such a degree as *look*, *listen* may be considered as conveying a stronger emphasis (in certain contexts), which the translator decided to express overtly, and divergently, in the target language.

5 Conclusion

The sample of 203 instances extracted from the parallel corpus *InterCorp* served as the basis for the examination of the discourse functions of imperative *look* and *listen* in comparison with their Czech counterparts. Attention was also paid to the instances of primary function in order to identify the grammatical and semantic factors distinguishing the discourse function and the primary function, as well as in order to determine the ratio of the two functions. The theoretical part of the paper served as the basis for the analysis.

The aim of the paper was to analyse 100 excerpts of each verb but at the same time to include at least 50 discourse uses of each verbs. Since the number of primary uses needed to collect 50 discourse uses of each verb differed, so does the total number for each verb. As the discourse use of *listen* was more frequent than the primary one, the analysis did not stop when reaching 50 discourse uses but when reaching 100 examples of the *listen* in order to fulfil both criteria.

Table 18: Distribution of the functions of *look* and *listen*

Function		<i>Look</i>		<i>Listen</i>	
		Occurrences	Percentage	Occurrences	Percentage
Lexical		53	51%	40	40%
Discourse	Entirely ⁵⁸	43	42%	57	57%
	Vague ⁵⁹	7	7%	3	3%
Total		103	100%	100	100%

Generally speaking, the first difference between the discourse markers *look* and *listen* can be found in their distribution on the background of their primary functions. *Look* occurred almost equally frequently as a directive (51%) and as a discourse marker (49%), the ratio of primary and discourse function being 1:0.96. On the other hand, *listen* occurred less often as a directive (40%) than as a discourse marker (60%), the ratio of primary and discourse function being 1.1.5. However, it must be recalled that our sample focused on *Look* and *Listen* found with capital letters, which mostly corresponded with their initial placement within a sentence (e.g. *Look, I just talked to Wycliff.*) or they formed a separate sentence (e.g. *Look!*) Other positions within a sentence were not considered; therefore the present findings cannot be generalized.

⁵⁸ The term “entirely” is used to differentiate discourse and vague meanings; however, in the case of *listen* it cannot be taken literally as all forms are rather vague.

⁵⁹ Uses identified as “vague” were counted as discourse functions, in accordance with Aijmer (2010).

One of the aims of the paper was to identify the factors indicating either the discourse function or the primary function. Grammatically, a clear factor determining the primary function of both *look* and *listen* proved to be the clause patterns (S)VO, (S)VA, (S)VOC, and (S)VOA, (S)VO being the most frequent. The preference for this pattern in both verbs reflects their meaning, noted in dictionary definitions as implying the object of vision or the sound to be heard. Consequently, the finding that the most common realisation of the object was a prepositional phrase was not surprising. Although the object was also realised by interrogative clauses with both *look* and *listen*, cases like this were rather scarce.

Due to the fact that *look* and *listen* used as discourse markers have to fulfil the requirement of syntactic detachability, the only clause pattern in which the function was not clear from the syntactic structure was (S)V. This pattern was relatively common, representing identically 30% of all clause patterns of directives *look* and *listen*. This brings us to the semantic factors indicating the functions of *look* and *listen* as it was the contextual information which turned out to be crucial for determining the function. Despite the relatively limited context of surrounding lines provided by the *InterCorp*, it was possible to identify several recurring features indicating either the discourse or the primary function in both *look* and *listen*. When *look* was used as a directive, all excerpts with the clause pattern (S)V were found to contain at least one of the following contextual cues: the object of vision, the direction of the object or a term associated with the ability to see (e.g. *watch*, *eyes*, *glance*, etc.). On the contrary, these types of information were absent when *look* was used as a discourse marker. They were, however, present in the 7 examples of *look* identified as “vague” where the lexical and the discourse function could not be separated clearly. In the case of *listen*, the contextual cues indicating its primary function included, as in the case of *look*, the object/the sound and some term implying the ability to hear (e.g. *hear*, *sound like*, etc.). Although the direction was sometimes expressed as well, it is not a constituent feature of the meaning of “listen”, which is also reflected in different dictionary definitions of *look* and *listen* as verbs of visual perception. The tendency to express either the object or a combination of more cues was the most frequent in both markers.

Another formal feature of English imperatives is the typical omission of the subject. Sometimes, the addressee is expressed in the form of subject or, more likely, as a vocative. One of the key findings of the present analysis showed that the co-occurrence with vocatives is significantly higher when *look* and *listen* are used as discourse markers.

Table 19: Co-occurrence with vocatives

Function	<i>Look</i>		<i>Listen</i>	
	Occurrences	Percentage	Occurrences	Percentage
Lexical	7	29%	4	18%
Discourse (including vague)⁶⁰	17	71%	18	82%
Total	24	100%	22	100%

The co-occurrence with vocatives may be considered as one of the indicators of the discourse function. This high frequency (71% in *look* and 82% in *listen*) might be associated with the softening or sharpening effect that adding a vocative creates, which is combined with the discourse function of *look* and *listen*. Moreover, vocatives were categorized according to the scale from the most familiar relationship to the most distant one by Biber et al. (1999). The results of the present analysis are in accordance with the corpus findings presented in Biber et al. (1999) as the distribution of individual vocative types was very similar. First names were used as vocatives much more commonly than other major vocative categories, the full versions being more common than the shortened or familiarized ones.

Interestingly, *listen* used as a discourse marker was not found to co-occur with either endearments or familiarizers, but it did co-occur with more “distant” types of vocatives (e.g. *Mr. Valdir, lady, Nigger, etc.*) as well as with “insulting exclamations”, which were distinguished from vocatives. The absence of such expressions in the case of *look* suggests that *look* is more likely to be used in situations associated with warmth between the participants in the conversation while *listen* is more likely to be associated with disparaging, distant or urgent meanings.

The last formal factor distinguishing the primary and the directive function concerns punctuation marks. While imperatives used as directives were frequently followed by an exclamation mark, only one instance of a discourse marker used with this punctuation marker was found: *look here!* After taking into account the contextual information it was clear that this marker expressed an adverse attitude of the speaker to the previous proposition(s).

As for the contextual and semantic factors supporting the interpretation of *look* and *listen* as discourse markers, some features were found to be shared by both verbs while some co-occurred only with one of them. The first shared feature was the co-occurrence with verbs expressing mental states (e.g. *hope, want, imagine, etc.*) which is not found in directives,

⁶⁰ In the case of *listen*, 2 (out of 3) vague examples co-occurred with vocatives.

although it has been noted that the lexical meaning can undergo a shift from the lexical to the mental domain. The second feature exhibited by both *look* and *listen* was the co-occurrence with first person plural imperative *let's* introducing a suggestion. Moreover, the same function was carried out by the volitional modal *shall* in one excerpt of *listen*.

One feature only recurrent in the case of *look* was the addition of expressive meanings to the reporting verbs (e.g. said *nervously*, said *grimly* etc.) indicating the meaning conveyed by the discourse marker. Furthermore, unlike *listen*, *look* co-occurred with verbs of other sensory perception, including “hearing,” which illustrates how much it has lost its lexical meaning. On the other hand, as was noted already in the theoretical part, *listen* retains more of its lexical meanings as it always functions to draw attention to what the speaker is going to say. The recurring features observed in the case of discourse *listen* include its co-occurrence with various modal verbs as well as with (real) questions.

The last distinctive feature indicating the primary as opposed to the discourse function is the temporal reference. While directives are generally restricted to present or immediately future situations, both *look* and *listen* used as discourse markers were found to introduce sentences referring to past events, too.

As regards the Czech translation counterparts, they were most frequently realised by the corresponding verbs of perception, used as verbal contact particles. However, more lexical items were used to express the corresponding verbs (*podívej(te)* (*se*), *koukej* (*se*), *heleďte* (*se*) for *look* and *poslyš(te)*, *poslouchej(te)*, *poslechni/poslechněte* for *listen*), which is similar to Romero Trillo’s (1997) findings in Spanish presented in 2.2.5.

Table 19: Czech translation counterparts of *look* and *listen* used as discourse markers

Translation counterpart	<i>Look</i>		<i>Listen</i>	
<i>podívej(te) se</i>	21	42%	0	0%
<i>koukej(te) (se)</i>	3	6%	1	2%
<i>heleďte (se)</i>	2	4%	1	2%
<i>hele</i>	7	14%	3	5%
<i>poslyš(te)</i>	4	8%	31	52%
<i>tak poslyš(te)</i>	0	0%	1	2%
<i>poslechni/poslechněte</i>	0	0%	1	2%
<i>poslouchej(te)</i>	0	0%	11	18%
<i>poslouchej(te) mě</i>	0	0%	1	2%
<i>tak poslouchej(te)</i>	0	0%	2	3%
<i>dobře poslouchej</i>	0	0%	1	2%

<i>promiň, vzpamatujte se, pojd', pochopte</i>	4	8%	0	0%
<i>víte</i>	0	0%	1	2%
<i>kurva</i>	0	0%	1	2%
Zero counterpart	1	2%	0	0%
Null counterpart	2	4%	0	0%
Total	50	100%	60	100%

Unlike *look*, *listen* always had an overt counterpart. Moreover, there were several excerpts in which an element was added to *listen* with intensifying effect: the particle *tak* introducing a new utterance *tak poslyš(te)*, *tak poslouchtej(te)*; the object (changing the discourse function to the primary one) *poslouchejte mě*; and the adverb of manner *dobře poslouchejte* (also changing the discourse function to the primary one). Also, the Czech interjection *kurva* changes the vague meaning of *listen* to vulgar interjection. The attachment of such additional elements and the semantic shift in the interjection *kurva* support the aforementioned suggestion that *listen* occurs more in adversative and urgent settings.

Finally, there are two aspects supporting the concept of cross-linguistic particle-becoming of *look* and *listen* (and their corresponding counterparts). Firstly, *look* was in 8% translated by a verb of hearing while *listen* in 9% by a verb of seeing or the interjection *hele* connected to “seeing.” Secondly, the fact that the translation counterparts also included imperatives but of semantically different verbs (e.g. *víte*, *pochopte*, etc.) indicates that the lexical meaning of *look* and *listen* has weakened to such a degree that they can be employed as particle expressions. To conclude, the analysis of the present sample suggests that in Czech there is a tendency to translate the discourse uses of *look* and *listen* by verbs of corresponding sensory perception. Less commonly, the congruent counterparts are in competition with interjections or semantically different imperatives including also verbs of other sensory perceptions. A contrastive study focusing of discourse functions of *look* and *listen* and their translation counterparts has not been found in Czech. Therefore, we hope to have provided a description and analysis of these two imperatives, helped to clarify their discourse functions, and pointed out the Czech counterparts that can be used during translations.

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RESUMÉ

Tématem této diplomové práce je popis a analýza diskurzních funkcí imperativů sloves *look* a *listen* ve srovnání s jejich českými překladovými protějšky. Výzkum je proveden na základě dokladů excerpovaných z korpusu psaného textu (*InterCorp*). Práce sleduje dva cíle: v rámci angličtiny stanovení prostředků, jimiž se diskurzní a primární funkce imperativů zkoumaných sloves liší, a cíl kontrastivní, analýzu českých protějšků a posouzení jejich výstižnosti. Analýza vychází z předpokladu, že lze stanovit faktory, které u imperativů *look* a *listen* indikují jejich diskurzní funkce na rozdíl od funkcí primárních. Tyto faktory zahrnují jak prostředky gramatické, tj. syntaktické struktury, v nichž se diskurzní a primární funkce liší, tak faktory sémantické a kontextové, tj. kombinace s jinými prostředky, s nimiž se často vyskytují. V analýze je přihlédnuto i k případům, kdy nelze diskurzní a primární funkci jednoznačně rozlišit.

Teoretická část práce nabízí souhrn informací týkajících se vyjadřování imperativu v angličtině obecně, definice významů sloves *look* a *listen* dle OED a LDOCE,⁶¹ popis diskurzního užití těchto sloves i přehled potenciálních českých překladových ekvivalentů. Jelikož diskurzní užití *look* a *listen* je v současných gramatikách popsáno minimálně, je-li vůbec, v kapitole 2.2.5 jsou zmíněny kontrastivní studie zabývající se překladovými protějšky diskurzních funkcí imperativů *look* a *listen* zejména ve španělštině, švédštině a jiných jazycích. Nakonec je v kapitole 2.4 zmíněno rozdělení překladové ekvivalence dle Johanssona (2007) na nulovou (“zero” vs. “null” correspondence), kongruentní (“congruent correspondence”) a divergentní korespondenci (“divergent correspondence”).

Z bohaté literatury zabývající se diskurzními ukazateli (“discourse markers”) je známá zejména práce Schiffrinové (1987), která se soustředila například na částice (*oh, well*), spojky, ale i lexikalizované věty jako *you know, I mean* (“comment clauses”). I když imperativy *look* a *listen* (a také *see*) jmenuje jako další diskurzní ukazatele, jejich analýze se nevěnuje. Nicméně, pro potřeby této práce je důležitý její popis lingvistických podmínek, které by lexikální jednotka měla splňovat, je-li užitá jako ukazatel diskurzu, zmíněný v kapitole 2.2.1.

Kontaktní věty (jako je *you know, you see, mind you*, ale třeba i *wait a minute*) jsou v angličtině častým znakem mluveného jazyka, kde podporují bezproblémový tok rozhovoru. Podobnou funkci regulace konverzace zmiňují i Biber et al. (1999) u imperativu *look*, jehož

⁶¹ Oxford English Dictionary available online at www.oed.com; Longman Dictionary of Contemporary English available online at www.ldoce.com.

význam souvisí s upoutáváním pozornosti (“attention-getter”), u imperativu *say* uvozujícího myšlenku nebo u imperativu *mind you*, který vyjadřuje nějakou poznámku. Imperativ *listen* však autoři v této funkci nezmiňují. Obecně se dá říci, že i když počet výzkumů v této oblasti za poslední roky výrazně stoupl, systematický popis imperativů *look* a *listen* zatím v anglických gramatikách schází. Důležitým zdrojem informací nejen pro teoretickou část práce proto tvořily kontrastivní lingvistické studie zaměřené právě na dvojici *look* a *listen* a jejich překladové ekvivalenty v daném jazyce. Za zmínku stojí zejména práce v holandštině (Van Olmen, 2010), švédštině (Aijmer, 2010; Aijmer a Englemark, 2013) a španělštině (Romero Trillo 2010) představené v kapitole 2.2.5.

Jelikož je jedním z cílů práce i posouzení ekvivalence překladových protějšků, kapitola 2.3 je v rámci teoretické části věnována korespondenci mezi anglickým a českým imperativem a také potenciálním překladovým ekvivalentům *look* a *listen*. Na úvod je zmíněno, že navzdory tomu, že je český ekvivalent slovesa *look* „podívat se“ reflexivum tantum, zvrtné zájmeno *se* je možné v imperativu vynechat. Dále jsou zmíněny částicové výrazy, které nabyly kontaktní funkcí (Grepl, 2011), mezi nimi i slovesné výrazy, např. *rozumíš*, *podívej (se)*, *víš* apod. Je popsán i přístup Běličové (1993), která tyto částicové výrazy nazývá „kontaktní prostředky slovesné“ a zmiňuje slovesné formy související s různými duševními schopnostmi, např. *chápeš*, *vidíš*, *rozumíš*, *poslyš*, *poslechni*, *heleď*, *koukej* apod. Je také zmíněn proces „částicování“ (Grepl a Karlik, 1998) implikovaný v názvu „částicové prostředky“, který vyjadřuje oslabení (až vymizení) lexikálního významu sloves užívaných ve funkci kontaktní.

V neposlední řadě obsahuje teoretická část (2.2.4) i klasifikaci diskurzních funkcí imperativů *look* a *listen*. Tady je nutno zmínit, že neexistuje systematická klasifikace diskurzních funkcí specificky pro imperativ sloves *look* a *listen* nebo jiných sloves. Popis a klasifikace prezentována v této kapitole jsou vytvořeny jako souhrn diskurzních významů, které ve svých pracích identifikovali Van Olmen (2010) a Aijmer (2010). Proto je potřeba zmínit, že interpretace různých významů je do značné míry subjektivní. Jsou rozlišovány následující významy: afektivní významy zahrnující význam naléhavosti (“urgency”), intenzity před opakovanou žádostí, zmírnění “softening” implikující přátelství; dále odporovací význam (“challenging or adversative”) nebo uvozování nového tématu. Samotná analýza diskurzních významů *look* a *listen* se však jeví jako problematická, protože obě zmíněná slovesa jsou polyfunkční.

Je třeba říci, že studium diskurzních funkcí *look* a *listen* je typicky spojeno s korpusem mluveného jazyka, kdežto naše analýza je provedena na dokladech excerpovaných z korpusu

psaného textu. *Look* a *listen* byly v našem případě také součástí „konverzace“, jelikož se v rámci textu vyskytovaly v dialogických pasážích. Na rozdíl od výše zmíněných studií se však naše analýza nezabývá četností *look* a *listen* v rámci konverzace, ani jejich užití jako prostředků střídání replik mluvčích v rozhovoru (“turn-taking”). Na druhé straně bylo cílem shromáždit alespoň 100 dokladů pro každé sloveso, přičemž u každého z nich tvořilo diskurzní užití alespoň 50 z nich. Počet imperativů potřebných na získání 50 diskurzních výskytů byl u *look* 53 a u *listen* 33. Proto bylo v případě *listen* přidáno dalších 17 dokladů do celkových 100. Jako způsob excerptce byly v korpusu zvoleny dotazy [word= “Look”] a [word= “Listen”], které odpovídaly iniciální pozici *look* a *listen* ve větě nebo tyto imperativy tvořily samostatnou větu.

Praktická část této práce je rozdělena na tři části, 4.1 zabývající se analýzou imperativu *look*, 4.2 analýzou imperativu *listen* a podkapitola 4.3 pak srovnává výsledky z předchozích dvou kapitol. Analýza *look* a *listen* postupuje stejným způsobem: nejprve se zaměřuje na gramatické faktory indikující primární a diskurzní funkce, na sémantické faktory indikující primární a diskurzní funkce, dále jsou zmíněny „vágní“ případy, u kterých nebylo možné tyto dvě funkce jednoznačně odlišit, je popsána klasifikace diskurzních významů a nakonec jsou posuzovány české překladové protějšky diskurzních užití. V závěru (kapitola 5) jsou shrnuty a porovnány výsledky analýz obou sloves a výsledky jsou interpretovány v návaznosti na poznatky zmíněné v teoretické části práce.

Z výsledků analýzy vyplývá, že *look* (v iniciální pozici ve větě / tvořící samostatnou větu např. *Look, I just talked to Wycliff. / Look!*) se vyskytuje v diskurzní funkci (49%) téměř stejně často jako ve funkci primární (51%). Ukázalo se, že *listen* se v této pozici vyskytuje častěji jako diskurzní ukazatel (60%) než jako rozkaz (40%). Co se týče faktorů indikujících primární nebo naopak diskurzní funkci, byly tyto faktory u *look* a *listen* do značné míry podobné. Některé prostředky však byly typické jen pro jedno ze zmíněných sloves.

Nejednoznačným gramatickým faktorem, který určoval primární funkci, byl u obou sloves větný typ podle syntaktické stavby věty. Primární funkce byla zřejmá u větných typů (S)VO, (S)VA, (S)VOA, (S)VOC, jelikož byl explicitně vyjádřen předmět nebo směr pohledu u *look* a předmět nebo zvuk u *listen*. V primární funkci se nejčastěji imperativy vyskytovaly bez vyjádřeného podmětu, méně často s vokativem (29% z celkového počtu výskytů u *look* a 18% u *listen*). Graficky byla primární funkce indikována pomocí vykřičníku, který byl výrazně častěji přítomen u intranzitivního užití obou sloves. Naopak v diskurzní funkci se vykřičník objevil jenom jednou, a to u kombinace *look here!*. Imperativy v primární funkci jsou omezeny na odkazování na přítomnost nebo budoucnost, což platilo i u *look* a *listen*.

Co se týče diskurzí funkce, bylo identifikovaných několik gramatických faktorů indikujících tuto interpretaci. Jelikož *look* a *listen* užity jako diskurzí ukazatele nejsou součástí syntaktické stavby věty, byla jejich nezačleněnost graficky znázorněna nejčastěji čárkou, zároveň indikující prozodickou pauzu. Důležitým indikátorem diskurzí funkce se také ukázal být výskyt s vokativem, který byl u obou sloves signifikantně častější u diskurzí funkcí (71% u *look* a 82% u *listen*) než u funkcí primárních (29% u *look* a 18% u *listen*). Nejvíce vokativů bylo realizováno křestními jmény, a to jak jejich plnou verzí, tak (méně často) i jejich zkrácenou verzí (např. *Reggie, Al*).

Sémantické faktory byly nejdůležitější pro rozlišení primární a diskurzí funkce u větného typu (S)V, tj. u sloves *look* a *listen* užitých intransitivně. Navzdory tomu, že *InterCorp* umožňuje vidět jenom limitovaný kontext kolem hledaného výrazu, bylo možné v kontextu identifikovat opakující se faktory indikující buď diskurzí, nebo primární funkci. U slovesa *look* ve funkci primární to byl výskyt jedné nebo několika z následujících informací: specifikace objektu, směru (objektu) nebo nějaký výraz implikující schopnost „vidět“ (např. *watch, eyes, glance*). Podobně u *listen* to byla specifikace objektu (nebo zvuku) a/nebo vyjádření schopnosti „slyšet“ (např. *sounds like*). U diskurzí užití tyto významy absentovaly. Naopak byly identifikovány jiné prostředky, s kterými se tato funkce opakovaně vyskytovala, jako např. slovesa vyjadřující psychické stavy (např. *know, understand, imagine*), nebo imperativ *let's* uvozující návrh. U imperativu *look* byl pozorován souvýskyt se slovesy jiného smyslového vnímání (např. *hear*), zatímco imperativ *listen* se vyskytoval s různými modálními slovesy a často i s otázkami.

Analýza diskurzí významů prokázala předpoklady z teoretické části práce, jelikož *look* a *listen* byly užity jako vybízení k soustředění pozornosti. Navzdory jejich polyfunkčnosti byla provedena analýza jejich obsahu i pokus o klasifikaci diskurzí významů. Jako nejčastější u obou imperativů se ukázali významy afektivní a adversativní.

Poslední oddíl z empirické části práce je analýza českých překladových protějšků. Bylo zjištěných několik důležitých tendencí: zaprvé, signifikantní většina českých protějšků diskurzí užití imperativů *look* a *listen* je realizována slovesy (resp. kontaktovými prostředky slovesnými/částicovými výrazy) odpovídajících smyslů. Čeština disponuje několika ekvivalentními výrazy pro *look*, např. *podívej(te) (se), koukej(te) (se), heďte se*, i pro *listen*, např. *poslyš(te), poslouvej(te), poslechni/poslechněte*. Za druhé, pro interpretaci diskurzí funkce bylo zajímavé zjištění, že imperative *look* byl překládán i pomocí výrazů souvisejících se „slyšením“ (např. *poslyš*) a naopak, *listen* pomocí výrazů souvisejících s „viděním“ (např. *koukejte*, nebo citoslovce *hele*). Za třetí, také fakt, že tyto diskurzí

ukazatele byly přeloženy pomocí imperativů sémanticky odlišných sloves (např. *víš*, *pochopte*) i pomocí jiného slovního druhu (zejména citoslovcí *hele*) naznačuje, že jsou-li imperativy *look* a *listen* užity jako diskurzní ukazatele, jejich lexikální význam byl oslaben natolik, že jejich překladové protějšky mohou být divergentní a reflektovat spíše diskurzní význam indikovaný v kontextu, jako např. překlad *listen* pomocí citoslovce *kurva*. Posledním zajímavým zjištěním bylo, že se *listen* vyskytovalo v situacích více „distantních“ a adversativních, kdežto *look* více v kontextu implikujícím přátelskou atmosféru.

APPENDIX

Appendix table 1: The one hundred analysed examples of *look* from the corpora

NO.	SOURCE	F ⁶²	EN	CZ
1	Rowling, J. K. - Harry Potter and the Prisoner of Azkaban	D	He picked up Ron's letter and unfolded it. Dear Harry, Happy birthday! Look , I ' really sorry about that telephone call. I hope the Muggles didn't give you a hard time...	Ahoj Harry, všechno nejlepší k narozeninám! Promiň , vážně se omlouvám za ten telefonát. Doufám, že ti kvůli němu mudlové nedělali moc velké problémy.
2	Rowling, J. K. Harry Potter and the Philosopher's Stone	L	" Look! " said Malfoy, darting forward and snatching something out of the grass. 'It's that stupid thing Longbottom's gran sent him...	" Podívejte se! " vykřikl náhle Malfoy, vyrazil vpřed a chňapl po něčem v trávě. " To je přece ten nesmysl, co Longbottomovi poslala jeho bábina."
3	Woolf, Virginia - Between the Acts	L	Then suddenly he started apart. " Look where she comes! " he cried. They all looked where she came-Sylvia Edwards in white satin.	Najednou se jí vytrhl. " Hled'te, kdo přichází! " zvolal. Všichni se dívali, jak přichází - Sylvie Edwardsová v bílém atlasu
4	Grisham, John -The Testament	D	" I'd bet on the lawyers. Look , I just talked to Wycliff. The meeting is for Wednesday at three, in his office. We should wrap it up by then."	" Vsadil bych na právníky. Podívejte , právě jsem mluvil s Wycliffem. Schůzka je ve středu ve tři hodiny v jeho kanceláři. Pak bychom to mohli rozbalit."
5	De Bernieres, Louis - Captain Corelli's Mandolin	L	"You 're ten now, and maybe when you 're fourteen you should start to play bozouki. Look... " he placed the instrument in the boy's lap and stretched out the left arm... "your arm's too short and your hand is n't big enough to get round the neck.	Ted' ti je deset, takže na buzuki bys měl začít hrát, až ti bude čtrnáct. Podívej... " položil chlapci nástroj do klína, "paži máš moc krátkou a rukou nedosáhneš přes krk. Potřebuješ mandolínu."
6	Lindsey, Johanna - A Loving Scoundrel	L	Look at ye. I barely recognized ye in yer fancy clothes.	Podívej se na sebe. Málem bych tě v těch krásnejch šatech ani nepoznala.
7	Fielding, Joy - Puppet	D	" Look , it's obvious you want me out of here. So, fine. I 'm out of here. "	" Podívej , mně je jasné, že chceš, abych vypadla. Tak dobře. Už padám.
8	Angell, Jeanette - Callgirl	L	My eyes had been down, on the path, and I did n't know that anything was happening until Sophie grabbed my arm. " Look! " she breathed, her eyes following the figure dipping in graceful circles above us. I followed her pointing finger with my gaze, then turned and watched her instead, watched Sophie's amazement	" Podívej! " vydechla a očima sledovala ptáka, který plavně plachtil vysoko nad námi. Zadívala jsem se ve směru jejího nataženého ukazováku, ale pak jsem se obrátila a zadívala se na ni, pozorovala její okouzlení
9	Steinbeck, John - The Grapes Of Wrath	L	"Ain't no good watchin ' now, then. Oh! Look! " The walking	To nemá cenu se teďko teda koukat. Je. Hele! " Chodící ženy se

⁶² Function: D stands for discourse function, L for lexical function, and V for vague meaning.

			women had stopped. Rose of Sharon had stiffened, and she whined with pain. They laid her down on the mattress	zastavily. Róza Šáron ztuhla a zasténala bolestí. Položily ji na matraci
10	Smith, Zadie - On Beauty	D	"Not really. We're between the two, closer to Queen's Park. Look , just... I'll come and get you, don't worry. Kilburn Jubilee line, right?"	"Jsme mezi stanicemi, na Queen's Park to máme blíž. Podívejte , jenom si... Půjdu pro vás, nebojte se. Kilburn, východ z trasy Jubilee, jo?"
11	Forsyth, Frederick - The Fourth Protocol	L	Gross negligence or a deliberate attempt to leak? " Look at the dates of origin ," said Capstick.	Anebo záměrný pokus o indiskreci? " Podívej se na data originálu ."
12	Toole, John Kennedy - A Confederacy of Dunces	V	"I guess you're happy." "Are n't you? Look , he's in the papers." "Really? Bring it over here. I've always wondered about that young idealist."	"To jsi jistě šťastný." "Ty ne? Podívej , je tady v novinách." "Opravdu? Přines mi to sem. Pořád si říkám, co se s tím mladým idealistou mohlo stát."
13	Fielding, Joy - Puppet	D	"Hello?" she asks when no answer is forthcoming. "Is this a joke?" "No. Trust me. I'm not joking." "Who is speaking, please?" " Look . I know it's a rather peculiar request, but it's really important. If you could just tell me whether you had a woman living there who died in the last month or so,	"Haló?" zkusila to, když se nedočkala odpovědi. "To je nějaký vtip?" "Ne. Prosim, věřte mi, já si nedělám legraci." "Kdo je u telefonu?" " Podívejte , já chápu, že je to dost divná otázka, ale je to opravdu velice důležité. Jenom vás prosím, jestli byste mi mohla říci, jestli u vás někdy minulý měsíc nezemřela žena,
14	Franzen, Jonathan - The Corrections	L	Gary piloted the car down narrow suburban roads to the limestone gates of Waindell Park, where a long queue of cars, trucks, and minivans was waiting to enter " Look at all the cars ," Alfred said with no trace of his old impatience.	, kde už stála dlouhá fronta osobních aut, nákladáček a dodávek čekajících, až budou moci vjet dovnitř. " Koukněte, co je tu aut ," poznamenal Alfred beze stopy své obvyklé netrpělivosti.
15	Steinbeck, John The Grapes Of Wrath	L	Al jammed on the brake and stopped in the middle of the road, and, "Jesus Christ! Look! " he said. The vineyards, the orchards, the great flat valley, green and beautiful, the trees set in rows, and the farm houses.	"Kriste Ježíši! Podívejte se! " Vinice, sady, obrovské údolí, zelená a krásná rovina, stromy v řadách a farmářská stavení.
16	Grisham, John - The Street Lawyer	D	"How you doin', pal?" "Fine. You?" I shot back. "Okay. Look , we're pulling for you, you know. Hang in there."	"Jde to. A tobě?" zkusil jsem kontrovat. "Dobrý. Hele , všichni ti fandíme, jasný? Tak se koukej držet."
17	Rowling, J. K. - Harry Potter and the Order of the Phoenix	L	Hermione can stay here with you three and she'll attract more Thestrals – " "I'm not staying behind!" said Hermione furiously. "There's no need," said Luna, smiling. " Look, here come more now ... you two must really smell... " Harry turned: no fewer than six or seven Thestrals were picking their way through the trees, their great leathery wings folded tight to their bodies	Hermiona tu zůstane s vámi a pokusíte se přilákat další - " " Já tu nezůstanu!" ohradila se Hermiona. "Není třeba," usmála se Luna, " tady jsou další ... Vy musíte opravdu zavánět..." Harry se otočil: mezi stromy se k nim blížilo dalších šest nebo sedm thestralů, křídla přimknutá k tělu, oči jim zářily do tmy

18	Steinbeck, John - The Grapes Of Wrath	D	"I got no time to argue. " " But- " Look . I didn ' set the price. I 'm just checking you in. If you want it, take it. If you do n't, turn right around and go along."	Tak už běžte. Buďto to vemete nebo jed'te dál. Nemám čas se s váma dohadovat. " " Ale - " " Podívejte se . Já tu cenu neurčil. Já vás akorát přijímám.
19	Franzen, Jonathan - The Corrections	D	Look , Gare, here's what you do. Call Daffy yourself, explain the situation, explain the mix-up, and see if he can rustle up another five hundred.	Hele , Gary, řeknu ti, co s tím uděláš. Zavolej rovnou Daffymu, vysvětli mu celou situaci, pověz mu, že došlo k omylu, a zkus, jestli by ti nepřihodil ještě jednu pětistovku.
20	Franzen, Jonathan - The Corrections	L	Look a the sun a-flashin ' on them windas.	Koukej, jak se to slunce úžasně vodráží v těch vokýnkách. "
21	Wells, Herbert George - The Invisible Man	L	" Would you mind, sir, this man a-coming to look at the clock, sir? " she said, recovering from her momentary shock. " Look at the clock? " he said	Nevadilo by vám prosím, pane, kdyby se tenhle ten člověk podíval na ty hodiny tady? " zeptala se, jakmile se ze svého chvilkového obluzení vzpamatovala. " Podíval na hodiny? " opakoval host
22	Pratchett, Terry - Thief of Time	L	He squinted to see better. "Is it an old... clock?" he added. " Look at what the bird is nibbling, " suggested Lu-Tze	Přimhouřil oči, aby lépe viděl. "Nejsou to náhodou... staré hodiny? " dodal. " Podívej, co to ten pták ožďibuje, " upozornil ho LuTze.
23	Silva, Daniel – The Secret Servant	L	Gabriel lifted his hand and pointed toward the north entrance of the Abbey. " Look at all those people over there. Many of them would soon be dead if I had n't acted the way I did."	Gabriel zvedl ruku a ukázal k severnímu vchodu do opatství. " Podívej na ty lidi támhle. Kdybych se zachoval jinak, všechny by za pár minut čekala smrt.
24	McCarthy, Tom - C	L	" Look at this stele over here. " She leads him to a large, flat slab propped up against the wall. On it, a coloured vignette shows a man seated, in profile, at a table piled...	" Podívej se na tuhle stélu. " Vede ho k velké kamenné desce opřené o zeď. Barevná miniatura na ní znázorňuje profil muže sedícího u stolu plného jídla.
25	Grisham, John - The Testament	D	" Are you pleased that Dr. Zadel no longer works for you? " " Of course I am. " " Why? " " Because he was wrong. Look , my father was a master con man, okay. He bluffed his way through the exam, same way he did all of his life, then jumped out of the window.	Jste rád, že dr. Zadel už pro vás nepracuje? "" Ovšemže jsem rád. " " Proč? " " Protože se mýlí. Podívejte , můj otec byl mistrem v různých tricích. Celým přezkoušením se prolhal. Tak to dělal po celý život.
26	Grisham, John - The Street Lawyer	D	" Yes. Please call me Michael. " " Very well. Look , I made some calls, and you have nothing to worry about. The blood test was negative.	" Ano. A říkejte mi, prosím, Michaeli. " " Výborně. Poslyšte , vyřídil jsem pár telefonních hovorů a nemáte se čeho obávat. Krevní testy byly negativní. "
27	Rowling, J. K. - Harry Potter and the Order of the Phoenix	L	Harry watched the dark figures crossing the grass and wondered who they had been beating up tonight. Look round , Harry found himself thinking as he watched them. Come on... look round... I	Harry pozoroval, jak siluety přecházejí trávu a přemýšlel, koho asi dnes večer zmlátí. Otočte se , napadlo Harryho, jak se tak na ně díval. Pojd'te sem... otočte se... sedím tady úplně sám... pojd'te si

			'm sitting here all alone... come and have a go...	to zkusit...
28	Adams, Douglas - The Restaurant at the End of the Universe	V	"Listen, forget it, " said Ford, ""forget all of it. Nothing matters. Look , it ' s a beautiful day, enjoy it. The sun, the green of the hills, the river down in the valley, the burning trees. "	Poslyšte, pusťte to z hlavy. Všechno. Na ničem nezáleží. Podívejte , je krásně. Radujme se z toho. Slunce, zeleň pahorků, řeka v údolí, hořící stromy.
29	Woolf, Virginia - Between the Acts	L	Was it the light that did it? - the tender, the fading, the uninquisitive but searching light of evening that reveals depths in water and makes even the red brick bungalow radiant? " Look ," the audience whispered, " O look, look, look.- " And once more they applauded	Bylo to tím světlem? - něžným, tuchnoucím, nevtíravým, a přece pronikavým večerním světlem, v němž se najednou ve vodě odhalí hlubiny a cihlová chata se zastkví? " Podívejte ," šeptalo obecenstvo, " Ach podívejte, podívejte, podívejte - " A znovu zatleskali ;
30	Pratchett, Terry - Wyrd Sisters	L	Look , Mr Door is open.	Koukni , dveře jsou otevřeny.
31	Pratchett, Terry, Gaiman, Neil - Good Omens	D	"Brian, just because it says Exploded Diagram- " There was the usual brief scuffle. " Look ," said Adam severely, "do you want me to tell you about the Aquarium Age, or not "	Briane, jenom proto, že tam je napsáno rozšířený řez - " Došlo k obvyklé pranici. "Podívejte," prohlásil Adam varovně, "tak chcete, abych vám vykládal dál, nebo ne?"
32	McCarthy, Tom C	L	" Look at this one ," Clegg says, pointing to an upward-angled perch that ' s nibbling a toast crumb on the water ' s surface.	" Koukni na tuhle ," ukáže Clegg na okouna, který se svise vznaší ve vodě a zobe z hladiny drobčky chleba.
33	Pratchett, Terry Gaiman, Neil - Good Omens	D	Mr Bychance nearly came down himself, but he doesn ' t travel well these days. " " Look ," said Newt, "I really haven ' t the faintest idea what you ' re talking about."	Pan Bychance se sem skoro rozjel sám, ale poslední dobou už mu cestování příliš nesvědčí." " Podívejte ," zavrtěl hlavou Newt, "já skutečně nemám ani to nejmenší ponětí, o čem to mluvíte."
34	Toole, John Kennedy - A Confederacy of Dunces	L	How dare she pretend to be virgin. Look at her degenerate face.	Jak se opovažuje předstírat, že je panna? Podívejte na tu její zhýralou vizáž.
35	Toole, John Kennedy - A Confederacy of Dunces	D	Look , if I knew who he was I might know where he was, OK?	Heleďte se , kdybych věděla, kdo to je, tak bych třeba věděla i to, kde je, nemyslíte?
36	Kipling, Rudyard - The Jungle Book – Mowgli	L	And the anxious mothers would take up the call: "Look - look well , O Wolves! "	A starostlivé matky opakovaly po něm: " Hleďte dobře , Vlci! "
37	Angell, Jeanette - Callgirl	L	Look around you . Half of the people in this room will not be here for graduation.	Rozhlédněte se prosím kolem sebe . Polovina z přítomných to až k doktorátu nedotáhne.
38	Milne, Alan Alexander - Winnie-The-Pooh	L	" Look , Piglet! " And as Piglet looked sorrowfully round, Eeyore picked the balloon up with his teeth, and placed it carefully in the pot	" Podívej se , Prasátko! " A Prasátko se žalostně otočilo. Ijáček sebral balónek do zubů a opatrně jej vložil do nádoby

39	McCarthy, Tom - C	L	" Look: it ' s sinking, " says the girl, pointing over the men ' s shoulders. Serge and Falkiner both turn round.	" Koukejte , už se potápí! " ukáže jim dívka za záda. Serge a Falkiner se otočí.
40	Nabokov, Vladimir - Lolita	D	Look here , Lo. Let' s settle this once for all. For all practical purposes I am your father. I have a feeling of great tenderness for you.	Koukej se , Lo. Udělejme si jednou provždy jasno. Z čistě praktických důvodů jsem tvůj otec. Cítím k tobě velikou něhu.
41	Milne, Alan Alexander - Winnie-The-Pooh	L	" Look at me jumping , " squeaked Roo, and fell into another mouse-hole.	" Podívej, jak umím skákat , " kvičel Klokánek a spadl zas do myší díry.
42	Toole, John Kennedy - A Confederacy of Dunces	L	" Look at this , Gomez. " " Is n't that fine, " Mr. Gonzalez said, studying the cross with tired eyes	" No podívejte , Gomezi. " " To je mi ale pěkné, " řekl pan Gonzalez, když obrátil své znavené oči ke kříži.
43	Le Carré, John - Single & Single	D	Brock, dialled Heather' s number in Northampton. "It' s me. Yes. Oliver, that me. How' s Carmen?... No, I ca n't... What? Well, get the doctor... Look , go private, I 'll pay... Soon... "	vytočil číslo Heather v Northamptonu. "To jsem já. Ano. Já Oliver. Jak se má Carmen? Ne, nemůžu. Cože? No tak zavolej doktorovi. Hele , běžte k soukromému, zaplatím to. Brzo."
44	James, Phyllis Dorothy - Devices and Desires	L	"It' s important to me. Look at me , Caroline. I 'm talking to you. " But still Caroline did n't meet her eyes.	" Pro mě je. Dívej se na mě , Karolínó, když s tebou mluvím. " Ale Karolína se dál vyhýbala jejím očím.
45	Grisham, John - The Client	D	"My credit cards! Look , Reggie, I love you, sweetheart, but my car and my plastic?"	"Moje úvěrové karty! Reggie, vzpamatujte se , já vás mám opravdu rád, ale nač chcete můj vůz a úvěrové karty?"
46	Rowling, J. K. - Harry Potter and the Philosopher's Stone	V	Several boys of about Harry ' s age had their noses pressed against a window with broomsticks in it. " Look ," Harry heard one of them say, "the new Nimbus Two Thousand - fastest ever - "	Několik chlapců přibližně v Harryho věku tisklo nosy na výkladní skříň, ve které byla košťata. " Podívej ," slyšel Harry jednoho z nich, "to je ten nový Nimbus 2000, vůbec nejrychlejší, co kdy - "
47	Rowling, J. K. - Harry Potter and the Order of the Phoenix	L	Professor McGonagall was now moving along the table handing out timetables. " Look at today! " groaned Ron. "History of Magic, double Potions, Divination and double Defence Against the Dark Arts..."	Profesorka McGonagallová právě chodila kolem a rozdávala rozvrhy. " Podívej se na dnešek , " kňučel Ron, " dějiny kouzel, dvakrát lektvary a dvakrát obrana proti černé magii..."
48	Steinbeck, John - The Grapes Of Wrath	D	" No. I done my time, an ' I done my own time. " " Was it- awful bad- there? " Tom said nervously, " Look , Al. I done my time, an ' now it' s done	Ne. Vodseděl jsem si to, všechno jsem si vodseděl. " " Bylo to - bylo to tam - moc zlý? " Tom řekl nervózně: " Podívej , Ale. Vodkroutil jsem si to a tím to pro mě hasne.
49	Wilde, Oscar - Tha Happy Princ	L	" Look, look! " cried the Tree, " the rose is finished now " ; but the Nightingale made no answer, for she was lying dead in the long grass	" Podívej! Podívej se! " volal růžový keř, " růže už je stvořená, " ale Slavík neodpovídal, ležel mrtvý ve vysoké trávě s trnem v srdc
50	Lindsey, Johanna - A Loving Scoundrel	L	Look at the fuss you made about my attending that ball.	Jen si vzpomeň, jak jsi vyváděl , když jsem měla jít na ten ples.

51	Barnes, Julian - Nothing to be Frightened of	L	Not, " Look who 's come to see you, " but "Look who I 've brought. "	Ne " Podívej, kdo za tebou přišel ", ale " Podívej, koho já jsem ti přivedla ".
52	Pratchett, Terry - The Light Fantastic	D	" Look, " he said. " Go away. I'm giving you to yourself, do you understand? "	" Hele, " promluvil na truhlu nakonec, " běž pryč. Vracím ti tě, rozumíš? "
53	Grisham, John – The Client	D	Why do kids ask so many questions? " " Because we 're kids. Why do you want to die? " He could barely hear his own words. " Look, kid, we 'll be dead in five minutes, okay?	Protože jsme děti. Proč chcete umřít? " Stěží slyšel vlastní slova. " Podívej, hochu, za pět minut budeme mrtví, je ti to jasné?
54	Ondaatje, Michael - The English Patient	L	Look at us - we sit here like the filthy rich in their filthy villas up in the filthy hills when the city gets too hot.	Podívej se na nás - sedíme tady jako ti hnusní boháči ve svých hnusných vilách nahoře v těch hnusných kopcích, když pro ně v městě začne být moc horko.
55	Rowling, J. K. - Harry Potter and the Order of the Phoenix	D	"I expect anyone would feel shaky if they'd had their mind attacked over and over again, " said Hermione sympathetically. " Look, let's get back to the common room, we 'll be a bit more comfortable there. "	" Každému by bylo špatně, kdyby někdo znova a znova útočil na jeho mysl, " řekla Hermiona chápavě. " Pojď, půjdeme zpátky do společenské místnosti, tam budeme mít větší pohodlí. "
56	Brown, Dan - The Da Vinci Code	L	Look at the second line. This knight obviously did something that incurred the Holy wrath of the Church.	Podívejte se na předposlední verš. Ten rytíř zřejmě udělal něco, co vzbudilo nelibost církve
57	Grisham, John - The Client	L	" Look! Look! " Mortati opened his eyes and turned to the crowd. Everyone was pointing behind him, toward the front of St. Peter's Basilica. Their faces were white. Some fell to their knees.	" Podívejte se! Koukejte! " Mortati otevřel oči a obrátil se k davu. Všichni však ukazovali kamsi za něho, k průčelí Svatopetrské baziliky. Lidem pobledly tváře, někteří poklekli.
58	Rowling, J.K. - Harry Potter and the Prisoner of Azkaban	L	He looked up at the castle and began counting the windows to the right of the West Tower. " Look! " Hermione whispered. " Who's that? Someone's coming back out of the castle!" " Harry stared through the darkness.	Vzhlédl k hradu a začal odpočítávat okna na pravé straně západní věže. " Podívej! " zašeptala Hermiona. " Kdo je to? Vychází právě z hradu!" " Harry se zahleděl do tmy.
59	Harris, Thomas -The Silence of the Lambs	L	Look at me, Officer Starling. Can you stand to say I 'm evil? Am I evil, Officer Starling? " " I think you 've been destructive.	Vezměte si třeba mne, agentko Starlingová. Můžete říct, že jsem zlý? Jsem zlý, agentko Starlingová? "
60	Pratchett, Terry - The Light Fantastic	D	" Look, " he said. ' No self-respecting High Priest is going to go through all the business with the trumpets and the processions and the banners and everything	" Podívej, " začal potom zeširoka, " žádný opravdový druid, který má jen kousek sebeúcty v těle, neabsolvuje celý ten složitý rituál s trumpetami, procesím, vlajkami a bůhví čím jen
61	Milne, Alan Alexander -	L	Look at that horrid bunch of toadstools growing out of the	Jen se podívejte na ten trs muchomůrek tamhle v koutě!

	Winnie-The-Pooh		corner there! So Owl looked down, a little surprised because he did n't know about this	Sova se tedy podívala dolů trochu překvapeně, protože o tom nevěděla,
62	Grisham, John – The Client	D	" Look , Roy, there's something else we need to mention." "What is it?"	" Podívejte se , Royi, je tu ještě něco, na co bychom vás měli upozornit." "Co ještě?"
63	Pratchett, Terry -The Light Fantastic	D	" Look , " he said, "I've been looking forward to something like this ever since I came here. I mean, this is an adventure, is n't it?"	" Podívej ," obrátil se k Mrakoplašovi. " Po něčem takovém toužím od chvíle, kdy jsem sem přijel. Tím chci říct po dobrodružství.
64	Trevor, William -The Story of Lucy Gault	L	" Look at me , Lucy, " the Captain said, reaching the bottom of the stairs.	" Podívej se na mě , Lucy, " řekl kapitán a sešel k patě schodů.
65	Rowling, J. K. - Harry Potter and the Deathly Hallows	L	" Look at this , " said Harry. Fetching, " said Ron.	" Podívejte se na tohle , " ukázal na bustu. " Úžasné, " ušklíbl se Ron
66	Golding, William - Lord of the Flies	D	" I'm going to him with this conch in my hands. I'm going to hold it out. Look , I'm goin ' to say, you're stronger than I am and you have n't got asthma. You can see, I'm goin ' to say, and with both eyes.	á k němu půjdu s touhle lasturou v ruce. Já mu jí ukážu. Řeknu mu, koukej , ty seš silnější než já a nemáš astma. Ty vidíš, řeknu mu, a na vobě voči.
67	Pratchett, Terry - Thief of Time	L	Look at the sun.	Podívej se na slunce.
68	Golding, William - Lord of the Flies	L	He cried out. " Look at me! "	Vykřikl: " Koukněte se na mě! "
69	Harris, Thomas -The Silence of the Lambs	L	"They wo n't give me a patent, but they advise me to copyright the face. Look here. " He put a drawing the size of a dinner napkin in the carrier and Starling pulled it through. " You may have noticed that in most crucifixions the hands point to...	"Patent mi nedají, ale radí mi zařídit si copyright na ciferník. Podívejte se. " Dal do přepravky kresbičku velikou asi jako jídelní ubrousek a poslal to Starlingové. " Možná jste si už všimla, že na většině obrazů ukřižování jsou ruce rozpažené do tvaru,...
70	James, Phyllis Dorothy - Devices and Desires	D	'Fine. I'm fine. Tired, but I'm OK. Look , darling, this new murder, it's different. We have n't got another serial murderer on the loose.	Výborně. Je mi výborně. Jsem unavený, ale jinak v pořádku. Podívej , miláčku, tahle nová vražda je něco jiného.Nehoníme dalšího několikanásobného vraha
71	Pratchett, Terry - Thief of Time	D	" Look , I am used to disobedience, " said the Master of Novices. "That is part of a novice's life..."	" Podívejte , já jsem na neposlušnost zvyklý, " zavrtěl hlavou představený noviců, "protože je součástí života každého novice. "
72	Grisham, John – The Client	D	" Look , this is a war zone, okay. We're talking blood and guts.	" Pochopte , tady je to jako ve válce! Jde tu o krev a vnitřnosti.
73	Kipling, Rudyard - The Jungle Book – Mowgli	L	All he said was, " Look well , O Wolves! "	vše, co řekl, bylo: " Hleďte dobře , ó, Vlci! "
74	Bates, Herbert E. - The Darling Buds of May	L	"Oh! the carpets. Look at the carpets , " Ma said	"Ach, ty koberce. Podívejte se na ty koberce," řekla mamina.

75	Roth, Philip – The Human Stain	D	Look , there is obviously a department somewhere, Coleman, a federal agency that deals with old men, and she comes from that agency	Třeba , Colemane, existuje někde nějaká instituce, federální agentura, která pečuje o staré pány, a ona pro takovou agenturu pracuje.
76	Tolkien, J.R.R. - The two towers	L	"He is going with great speed. Look! " "No, not even my eyes can see him, my good Legolas, " said Aragorn.	"Letí velmi rychle. Podívejte! " "Ne, můj milý Legolasi, ani moje oči ho nevidí, " řekl Aragorn.
77	Francis, Dick - Rat Race	D	Look , sport, thanks.	Poslyš , kamaráde, fakt děkuju.
78	Hailey, Arthur - The Final Diagnosis	D	No ; here's as good as anywhere. Look , Kent, it's about surgical reports from Pathology.	Není třeba! Diskutovat můžeme i zde! Koukej , Kente, jde o bioptické nálezy z patologie.
79	Chandler, Raymond - The Man Who Liked Dogs	L	I opened a folded newspaper I had with me and pointed to a column. " Look at this Sharp killing . Your local paper didn't do so good on it. "	Otevřel jsem složené noviny, které jsem měl s sebou, a ukázal mu na jeden odstavec. Všimněte si zprávy o mrtvém Sharpovi . Váš zdejší plátek v té věci moc nezpracoval. "
80	Pratchett, Terry; Gaiman, Neil - Good Omens	D	" Look , it wasn't easy," said Crowley. "That's all?" said Ligur. "Look, people-"	" Podívejte , nebylo to nic jednoduchého," vysvětloval Crowley. "A to je všechno?" zavrtěl hlavou Ligur. "Podívejte, lidi - "
81	Franzen, Jonathan - The Corrections	D	" Look ," he said. "Jonah's disappointed. I'm disappointed. You're disappointed. Can we leave it at that?"	" Podívej ," řekl. "Jonah je z toho zklamaný. Já jsem z toho zklamaný. Ty jsi z toho zklamaná. Nemohli bychom na to už zapomenout?"
82	Steinbeck, John - The Grapes Of Wrath	D	"That's right. How'd you know?" " Look ," said the man. "It do n't make no sense.	"Je to tak. Jak to víte? " " Podívejte se ," pokračoval muž. " To nedává smysl.
83	Asimov, Isaac - The Caves of Steel	D	He said, grimly, " Look , Julius. " (It was n't his habit to get friendly with the Commissioner during office hours, however many ' Lijes ' the Commissioner threw at him, but something special seemed called for here.)	Řekl mrzutě: " Poslyšte , Julie. " (Neměl ve zvyku chovat se ke komisaři v úředních hodinách přátelsky, i když ho komisař zahrnoval častokrát opakovaným " Lije ", ale tady šlo zřejmě o něco jiného.) "
84	Rowling, J.K. - Harry Potter and the Deathly Hallows	L	" Look... at...me... " he whispered. The green eyes found the black, but after a second, something in the depths of the dark pari seemed to vanish	" Podívejte se... na... mne... " zašeptal. Zelené oči pohlédly do černých, po vteřině ale jako by z hloubi temnějšího páru očí něco vyprchalo
85	Adams, Douglas - The Restaurant at the End of the Universe	V	He pulled a corner of his towel out of his satchel and started to rub furiously at something. " Look , there's a plaque on this one, " he explained to Arthur, " It's frosted over. " He rubbed the frost clear and examined the engraved characters.	povytlhl z brašny ručník a cípem začal cosi zuřivě cítit. " Podívej , je tu štítek pokrytý jinovatkou," vysvětlil. Odstranil jinovatku a zkoumal nápis. Arthurovi to připomínalo stopy pavouka, který si příliš dopřál, čeho si pavouci dopřávají, když si chtějí zaflámovat.
86	Milne, Alan Alexander - Winnie-The-Pooh	L	Do you see, Piglet? Look at their tracks.	Vidíš to, Prasátko? Podívej se na ty stopy!
87	Golding, William -Lord	L	Presently Ralph stopped and	Po chvíli se Ralph zastavil a

	of the Flies		turned back to Piggy. "Look." Jack and Simon pretended to notice nothing.	obrátil se k Čuňasovi. "Tak hele." Jack a Simon předstírali, že si ničeho nevšímají.
88	Grisham, John – The Client	V	"Are you scared? " he sneered as only big brothers can. "No. " " I think you are. Look , hold it like this, okay? " He waved it closer, then with great drama withdrew it and stuck it between his lips. Ricky watched intently	"Mně se zdá, že máš. Hele , drž ji takhle, jo? " Zamával jí, přiblížil ruku k ústům a pak si cigaretu teatrálně vložil mezi rty. Ricky ho dychtivě pozoroval.
89	Fielding, Joy - Puppet	D	" Look , I do n't think you 're hearing me. " " Oh, I heard you. Believe me, I heard you. "	" Podívej , já mám pocit, že mě špatně slyšíš. " " Ale ne, slyšela jsem tě. Moc dobře jsem tě slyšela. "
90	Woolf, Virginia - Between the Acts	V	The programe? Have you got it? Let's see what comes next... The Nineteenth Century... Look, there's the chorus, the villagers, coming on now, between the trees. First, there's a prologue....	Program? Máš ho? Podívejme se, co teď přijde... Devatenácté století... Tamhle je sbor, vesničani, už jdou, mezi stromy. Nejprve prolog...
91	Durrell, Gerald -Birds, Beasts and Relatives	L	" Look, look ," said Taki. "You see now why we call it Scorpios."	" Podívej se, podívej ," vybídl mě Taki. "Teď aspoň vidíš, proč se jí říká taky škorpión."
92	James, Phyllis Dorothy - Devices and Desires	D	This is October. Look , Jonathan, why do n't you mind your own business and get off home to mother.	Však je říjen. Podívej se , Jonathane, co kdyby sis hleděl svýho a jel domů k mamince?
93	Smith, Zadie - On Beauty	D	Look , I don ' t understand – do you want me to get Jerome?	Heleďte , já vám nerozumím - tak chcete, abych vám zavolal Jeroma?
94	Asimov, Isaac - The Caves of Steel	D	The Commissioner could be back any minute. Look , commandeer a squad car and we can talk about this in the motorway.	Komisař se může každým okamžikem vrátit. Zavolejte pohotovostní vůz a můžeme si o tom pohovořit na silnici.
95	Toole, John Kennedy - A Confederacy of Dunces	L	" Look at my hands. " Ignatius shoved two paws into the man's face.	" Pohleďte na moje ruce. " Ignácius nastrčil dědkovi pod nos dvě tlap.
96	Doyle, Arthur Conan - The Last Bow	D	"...and oh, sir, he was a fine man. " I sprang to my feet. " Look here! " I cried. "You say he was. You speak as if he were dead. What is all this mystery?... "	" Poslyšte! " zvolal jsem. "Říkáte, že byl. Mluvíte o něm jako o nebožtíkovi. Co znamenají všechny ty tajnosti?... "
97	Siddons, Anne -Rivers Hill Towns	L	Look at what's happening; you ,re still so very young, both of you.	Podívejte, co všechno se zběhlo. Jste pořád oba dva velice mladí
98	Orwell, George -1984	L	Look at the dirt between your toes.	Podívej se na tu špínu mezi prsty u nohou.
99	Pratchett, Terry; Gaiman, Neil - Good Omens	V	"...We ' re nearly there. " " Look , it ' s got gates and wire fences and everything! And probably the kind of dogs that eat people! "	Už tam skoro jsme. " " Podívej , vždyť to má brány a ohrady z ostnatého drátu! A taky tam asi chovají ty psy, co žerou lidi! "
100	Grisham, John -The Testament	D	"But I want the cars now. " Dickie caught his breath and did a squirm. " Look , TJ, I ca n't turn loose two new cars without some type of payment. "	"...ale vozy bych chtěl hned. " Dickie zadržel dech a začal se cukat. " Podívejte , TJ, nemohu jen tak vydat dva nové vozy a nemít na ně ani jednu splátku. "
101	Angell, Jeanette -	D	No one called? Come on, Peach,	Nikdo nevolal? No tak, Broskvičko,

	Callgirl		it does n't have to be Prince Charming. " She snapped, " Look , the only call I have right now is the Pakistani in Cambridge, okay? "	nemusí to být žádný princ z pohádky! " Vyštěkla: " Hele , jediný zájemce, co se mi dnes ozval, je Pákistánec z Cambridge, chápeš? "
102	Grisham, John - The Street Lawyer	D	Look , pal, just exactly what do you want?	Hele , příteli, o co ti přesně jde?
103	Rowling, J.K. - Harry Potter and the Order of the Phoenix	D	Look Harry, what you've got to understand is that your father ad Sirius were the best in school at ehatever they did.	Podívej , Harry, musíš pochopit, že tvůj táta a Sirius byli ve škole nejlepší ve všem, co dělali - všichni je brali jako ty nejskvělejší - a jestli se někdy nechali trochu unést...

Appendix table 2: One hundred analysed examples of *listen* from the corpora

NO	SOURCE	F	EN	CZ
1	Palahniuk, Chuck - Choke	D	She holds up an index finger to stop me talking, and she says, " Listen. " She says, "I really do have to finish rounds. Let's talk more on your next visit.	Vztyčí ukazovák, abych mlčel, a řekne: " Poslyšte. " Řekne: "Musím dokončit vizitu. Probereme to podrobněji při vaší příští návštěvě.
2	Grisham, John – The Client	D	"The name's Reggie, okay." "Sure, Reggie. Listen , K.O. just brought me up-to-date, and I want to assure you the FBI will do anything you want to protect this kid and his family	"Jmenuji se Reggie. " "Jistě, Reggie. Poslouchejte , K. O. mě právě informoval o situaci. Chci vás ujistit, že FBI udělá všechno, co budete chtít, aby ochránila chlapce i jeho rodinu
3	Siddons, Anne - Rivers Hill Towns	D	"I do n't think it's funny," Sam said." I meant that. Listen , Cat, you must n't be afraid of Rome.	Podle mě to ale komické vůbec není, "namítl Sam. "Já to myslel vážně. Poslyšte , Cat, vy se Říma bát nemusíte
4	Brown, Dan - The Da Vinci Code	L	" Listen carefully ," the tuxedoed man whispered. " You will exit this church silently, and you will run. You will not stop. Is that clear?"	" Pozorně mě poslouchej ," zašeptal ten muž. " Potichu odejdeš z kostela a dáš se na útek. Nebudeš se zastavovat. Je to jasné?
5	Ondaatje, Michael - The English Patient	L	Smell it. Listen to the radio and smell the celebration in it.	Jen si k tomu přičichněte. Poslechněte si rádio a přičichněte si k tomu, jak oslavně to zní.
6	Grisham, John – The Client	L	" Listen to me , meathead, okay. I 'll do it to myself, okay."	Tak poslouchej , ty skopová hlavo. Udělám to sám.
7	Ondaatje, Michael - The English Patient	L	Pass me my book. Listen to this . Half Moscow and Petersburg were relations or friends of Oblonsky.	Podej mi tu mou knihu. A poslechni si tohle . Polovina Moskvy a Petrohradu byla s Oblonským spřízněna a spřátelena.
8	Palahniuk, Chuck - Choke	D	A voice in the background says, "Paige?" A man's voice. " Listen ," she says. "My husband's here, so would Victor Mancini please visit me at St. Anthony's Care Center as soon as possible.	V pozadí se ozve hlas: "Paige?" Mužský hlas. " Poslouchejte ," říká ona," přišel můj manžel, takže požádejte Viktora Manciniho, aby se co nejdříve dostavil do Pečovatelského střediska svatého Antonína.
9	Brown, Dan - Angels and Demons	L	" Listen carefully ," he said. " I am about to change your life. "	Poslouchejte mě pořádně . Co nevidět změním váš život. "
10	Krentz, Jayne Ann – Falling Awake	V	Listen up , Cutler. You can have the assignment.	Dobře poslouchej , Cutlere. Zakázku můžeš dostat.
11	Asimov, Isaac - Reason	D	" Listen ," gasped Donovan hoarsely, " those parts were manufactured back on Earth and sent here.	" Poslechni ," zachroptěl Donovan. " Ty součásti byly vyrobeny dole na Zemi a dopraveny sem. "
12	Di Robilant, Andrea – A Venetian Affair	L	Listen to me : we all saw your mother rise from an unhappy and miserable station to become the wife of an English chevalier	Dobře mne poslouchej : Všichni jsme viděli, jak se tvá matka pozvedla z nešťastného a nízkého postavení a stala se manželkou anglického rytíře.
13	Grisham, John - Brethren	D	Not anymore. Listen , get the application for a passport and follow the instructions.	Už nezbývá nic. Poslechni , sežeň si tu žádost o pas a pak ji podle pokynů podej.

14	Pratchett, Terry; Gaiman, Neil - Good Omens	D	" Listen , " said Crowley urgently, "the point is that when the bird has worn the mountain down to nothing, right, then- "	" Poslouchej , " naklonil se k němu Crowley naléhavě. " Háček je v tom, že až ten ptáček tu horu tím zobáčkem obrousí do holý roviny, tak ještě potom - "
15	Rowling, J. K. - Harry Potter and the Deathly Hallows	L	Listen to me . It --- it does n't make a very nice reading ---	" Poslouchej mě . Tohle není - není to právě pěkné čtení - "
16	Toole, John Kennedy - A Confederacy of Dunces	D	"What this erran shit?" " Listen here , Jones," Lana Lee dumped a pile of nickels into the cash register and wrote down a figure on a sheet of paper.	"Jakou zasranou pochůzku?" " Tak poslouchejte , Jonesi," Lana Leeová shrnula hromadu desetcentů do pokladní zásuvky a zapsala konečnou sumu na kousek papíru.
17	Grisham, John – The Client	L	Listen to me , Joe. It's not a matter of advance cash, okay.	Poslouchej , Joe. Tady nejde o zálohu v hotovosti, rozumíš?
18	Steinbeck, John – The Grapes of Wrath	L	Al speeded the motor. " Listen to her ." The rattling pound was louder now.	Al opět nechal motor běžet na rychlejší obrátky. " Poslouchej ." Rachocení se ozývalo silněji.
19	Golding, William - Lord of the Flies	L	Jack ignored him, lifted his spear and began to shout. " Listen all of you . Me and my hunters, we're living along the beach by a flat rock.	Jack si ho ani nevšiml, zvedl oštěp a začal hulákat: " Poslouchejte mě všichni . Já a mí lovci táboříme dole na pobřeží u ploché skály.
20	Siddons, Anne - Rivers Hill Towns	D	Let's order something to eat, and something cool to drink, and talk about it." " Listen , " Ada Forrest said. " I've taken an awful liberty, but see what you think about this.	Pojďme si objednat něco k jídlu a nějaké vychlazené pití a pak si o tom můžeme promluvit." " Poslyšte , já jsem si dovolila něco dost odvážného - ale uvidíme, co vy na to, " začala Ada Forrestová. "
21	Rowling, J. K. - Harry Potter and the Philosopher's Stone	D	Listen , Harry would yeh mind if I slipped off fer a pick-me-up in the Leaky Cauldron?	Poslechni , Harry, nevadilo by ti, kdybych si teď zašel do Děravýho kotle a dal si tam nějakéj životobudič?
22	Harris, Thomas - The Silence of the Lambs	D	Never use wit in a segue. Listen , understanding a witticism and replying to it makes your subject perform a fast, detached scan that is inimical to mood	Nesnažte se nikdy žertovat, když se o něčem mluví opravdu vážně. Víte , když pochopíte vtíp a chcete na něj nějak rychle reagovat, nutí vás to k rychlému a povrchnímu hodnocení situace, až přestáváte vnímat celkovou atmosféru
23	Rowling, J. K. - Harry Potter and the Prisoner of Azkaban	D	You 're going to take Malfoy's advice instead of ours? " said Ron furiously. " Listen ... you know what Pettigrew's mother got back after Black had finished with him?	Takže se budeš raději řídit Malfoyovou radou než naší?" vyjel na něj našťavaně Ron. " Poslyš ... víš, co dostala Pettigrewova matka, když Black jejího syna zabil?
24	Krentz, Jayne Ann – Falling Awake	L	Listen to me , Farrell. I married you because I love you	Poslouchej mě , Farrelli. Vzala jsem si tě, protože tě miluju
25	Rowling, J. K. - Harry Potter and the Prisoner of Azkaban	D	We were friends at Hogwarts. Listen , Harry -- perhaps we should leave it here for tonight.	Kamarádili jsme se tady v Bradavicích. Poslyš , Harry, asi bychom toho už pro dnešek měli nechat.
26	Brown, Dan Angels and	L	" Listen to the singing , " the camerlegno said, smiling, his own	" Slyšte ten zpěv , " pravil camerlengo s úsměvem a jeho duše

	Demons		heart rejoicing.	se radovala.
27	Rowling, J. K. - Harry Potter and the Prisoner of Azkaban	D	" Listen , Hagrid, " he said, " you ca n't give up.	" Poslyš , Hagrid, " oslovil ho, teď to nesmíš vzdát.
28	Steinbeck, John – The Grapes of Wrath	D	And John was shaping up the mound when Tom stopped him. " Listen , " Tom said. " ' F we leave a grave, they 'll have it open in no time.	John pak upravoval mohylku, ale Tom ho zarazil. " Poslyšte , " řekl, " když tu necháme hrob, určitě ho co nejdřív vovedřou.
29	Franzen, Jonathan - The Corrections	D	"If you were n't married- If I were n't your employee- " " Listen , I 'm dealing with it. I 'm going in the bathroom now	"Kdybys nebyl ženatý - Kdybych nebyla tvoje zaměstnankyně - " " Poslyš , já se s tím vyrovnám.Ted' si zajdu do koupelny.
30	Adams, Douglas - So Long, and Thanks for All the Fish	D	Arthur, we might even have to make him win the bingo. " Listen , we may want to do a feature on you, Arthur, the Man Who Made the Rain God Rain."	Stává se z něj skutečný monstrum, možná že ho budeme muset donutit vyhrát bingo. " Poslyš , Arthure, možná, že budeme chtít otisknout tvůj portrét - Muž, který udělal Boha deště."
31	Bates, Herbert E. - The Darling Buds of May	L	" Listen , " Pop said. "Perfick." Everybody listened; and in the dark air there was the sound of nightingales.	" Poslouchejte , " řekl tat'ka Larkin. "Bezva, co?" Všichni se zaposlouchali. Kdesi v temnotách tloukli slavíci
32	Toole, John Kennedy - A Confederacy of Dunces	D	"Who? Read wha?" "Boethius will show you that striving is ultimately meaningless, that we must learn to accept. Ask Miss O'Hara about him." " Listen . How you like bein vagran half the time?" "Wonderful."	"Cožeto? Co že mám číst?" "Boëthius vám odhalí, že všechno pachtění je nakonec bezvýznamné, že musíme bez reptání přijíma, co je. Zeptejte se na něj slečny O ' Harové." " Kurva , vám by se líbilo bejt pořád jednou nohou příživník?" "Je to báječné. "
33	Grisham, John - Brethren	D	A couple of years. Listen , I know it's hard to believe, but I 'm free and were gonna live abroad for a couple of years. "	Na dva roky. Poslechni , já vím, že se tomu těžko věří, ale jsem na svobodě a pár let budeme žít v zahraničí.
34	Di Robilant, Andrea – A Venetian Affair	D	Must I say more? Listen , the truth is that our present misfortune - having to bear with it for so long - is really our greatest fortune,	Musím ještě něco dodávat? Poslyš , pravda je taková, že naše nynější neštěstí - pokud je uneseme dostatečně dlouho - je ve skutečnosti naše nejvyšší štěstí
35	Grisham, John – The Client	L	Listen to me , Clint. Turn on the light, put your feet on the floor, and listen to me.	Poslouchej mě , Clinte.Rozsviť světlo, slez z postele a poslouchej mě.
36	Brwon, Sandra – The Crush	D	They wrestled over control of the door. " Listen , if we 're talking about fear, let's talk about mine. "	Přetahovali se o dveře. " Poslyšte , když už přišla řeč na strach, promluvme si o mém.
37	Grisham, John - The Street Lawyer	D	Gasko was very much in charge. " Listen , lady," he said, with his usual sneer. "We can do this two ways	Gasko byl ale silný v kramflccích. " Poslyšte , dámo, " řekl a přidal svoje obvyklé smrknutí, " tuhle záležitost můžeme zvládnout dvěma způsoby
38	Steinbeck, John – Of mice and men	L	" Listen to me , you crazy bastard, " he said fiercely.	" Poslyš , ty jedno t'ululum," spustil vztekle, " na tu čubku se mi ani nekoukneš !

39	Brown, Dan - Angels and Demons	L	Listen to your hearts. Listen to God.	Naslouchejte hlasu vlastního srdce. Naslouchejte Bohu.
40	Palahniuk, Chuck - Choke	L	" Listen to me, " I say.	" Poslechni, " začnu.
41	Steinbeck, John – Of mice and men	D	She turned on him in scorn. " Listen, Nigger," she said. " You know what I can do to you if you open your trap? "	Opovrživě se na něho obrátila. " Poslouchej, černej.Víš co můžu udělat, jestli ještě otevřeš hubu?"
42	Clarke, Arthur C. - Rendezvous with Rama	L	When they had bunched together, he whispered: " Listen! Do n't you hear something? " "Yes, " said Myron, after a minute. 'It sounds like the wind. "	Když se shromáždili, zašeptal: " Poslouchejte ! Neslyšíte nic?" " Ano, " řekl po chvíli Myron. "Zní to jako vítr. "
43	Pratchett, Terry; Gaiman, Neil - Good Omens	D	" Listen, " croaked Skuzz. "Got something important to tell you. The Four Horsemen of the Apocalypse... they ' re right bastards, all of four them. '	" Poslouchejte, " zakrákoral namáhavě Soráč, "musím vám říct něco důležitýho. Ti čtyři jezdcí z Apokalypsy... to sou pěkný svině, všichni čtyři. "
44	Steinbeck, John – The Grapes of Wrath	L	Ma said, " Listen ! " There were creeping steps on the cat-walk, and then Al came in past the curtain.	Máma řekla: " Poslouchejte ! " Venku na prkně se ozvaly kroky a pak zpoza plenty vstoupil Al. "
45	Grisham, John – The Client	L	Listen to me, Mr. Fink. This is not some fancy courtroom in New Orleans	Poslouchejte mě, pane Finku. Tohle není žádná módní soudní síň v New Orleansu
46	Steinbeck, John – The Grapes of Wrath	D	Tom followed him to the river bank. " Listen, you goddamn fool-" " It ai n't no use, " Noah said.	Tom vyrazil po břehu za ním. " Poslechni, ty blázne bláznivá " "Nemá to smysl, " řekl Noe
47	Rowling, J. K. - Harry Potter and the Prisoner of Azkaban	D	" Listen, I want you to give me your word -- "	" Poslouchej mě, chci, abys mi slíbil - "
48	Toole, John Kennedy - A Confederacy of Dunces	L	"Silence, you perverts !" Ignatius cried. " Listen to me. "	"Mlčte, zvrhlíci, " zvolal Ignácius. " Poslouchejte mě. "
49	Brown, Sandra – The Crush	V	Yeah, well... Listen up. By the time you get to your place in Galveston, there 'll be men watching it around the clock.	Jo, no jo... Poslouchej, až dorazíš k sobě do Galvestonu, budou tam všude kolem čtyřiaadvacet hodin denně hlídkovat chlapi.
50	Steinbeck, John – The Grapes of Wrath	L	Listen to the motor. Listen to the wheels	Poslouchej motor. Poslouchej kola
51	Rowling, J. K. - Harry Potter and the Deathly Hallows	D	"It ' s all part of the plan, " said Harry. "There ' s someting I ' ve got to do. Listen --- Neville --- "	"To je všechno součást našeho plánu, " uklidňoval ho Harry. "Musím něco zařídit. Poslyš - Neville - "
52	Fitzgerald, Scott F. – The Great Gatsby	D	Did n't you get married in a church? Listen, George, listen to me. Did n't you get married in a church? '	. Copak ses neženil v kostele? Poslyš, Jiří, poslouchej. Neženil ses v kostele? "
53	Franzen, Jonathan -	D	Listen, do you have a jacket? I	Poslyš, nemáš nějakou bundu? Já

	The Corrections		'm freezing.	snad zmrznu. "
54	Twain, Mark - The Adventures of Tom Sawyer	L	"Hark ! " said Tom. " Listen – do n't talk. "	"Pst ! " napomenul je Tom. " Poslouchejte - nemluvte. "
55	Franzen, Jonathan - The Corrections	L	Listen what I saying. This. Ai n't. No. Replacement.	Poslouchej, co ti říkám. Hele. Nic takového. Ne.
56	Rowling, J. K. - Harry Potter and the Philosopher's Stone	D	"You what?" Hagrid looked shocked. " Listen here - I ' ve told yeh - drop it. It ' s nothin ' to you what that dog ' s guardin ' .	"Cože děláte?" Hagrid vypadal ohromeně. " Poslechněte - říkal jsem vám přeci, ať to pustíte z hlavy. Do toho, co ten pes hlídá, vám vůbec nic není. "
57	Steinbeck, John – Of mice and men	L	Listen to the guys yell out there	Slyšíte je, mužský, jak tam hulákají.
58	Fielding, Joy - Puppet	D	No, I do n't. Mrs. Mallins.... Hayley.... Listen , I 'm really sorry. There's been a misunderstanding.	Ne, nemám, paní Mallinsová... Hayley... Poslyšte , opravdu mě to mrzí. Došlo k nedorozumění.
59	Le Carré, John - Single & Single	L	Hoban. Tiger. Hoban. Listen to me. Stop looking at your watch !	Hobane. Tigere. Hobane. Poslouchejte mě. Přestaňte se dívat na hodinky !
60	Siddons, Anne - Rivers Hill Towns	D	She leaned over and put her hand over mine. " Listen ," she said. " I know what you 've had is agoraphobia.	Naklonila se ke mně a položila mi svou dlaň na ruku. " Poslyšte ," začala, " já vím, že trpíte agorafobií.
61	Chandler, Raymond - The Man Who Liked Dogs	D	I rubbed my jaw with my left hand. " Listen , Sarge. I can take a joke as well as the next fellow.	Levačkou jsem si třel čelist. " Poslyšte , seržo. Mám smysl pro humor a dovedu přijmout vtip stejně dobře jako kdokoli jiný.
62	Grisham, John -The Testament	D	"No. I think he's asleep. " " Listen , Mr. Valdir, it is very important that I talk to him as soon as possible, okay? "	Ne. Myslím, že spí. " " Poslyšte , pane Valdire, je velmi důležité, abych s ním mluvil co nejdříve, ano? "
63	Steinbeck, John – The Grapes of Wrath	V	Tom said, " Listen here to me , Uncle John. We 're gonna move on . "	Tom řekl: " Hele, strejdo, teď mě poslouchej. Jedem dál. "
64	Pratchett, Terry - Wyrd Sisters	D	" Listen , I said — " he guard began, and grabbed Granny's shoulder.	" Poslyš , já jsem ti už jednou řekl - " začal strážný a pokusil se chytit Bábí za rameno.
65	Golding, William - Lord of the Flies	L	Listen. We 've come to say this. First you 've got to give back Piggy's specs.	Poslouchejte. Přišli jsme vám něco říct. Především musíte vrátit Čuňasovi brejle.
66	Wells, Herbert George – The war of the worlds	L	And even as I spoke he sprang to his feet and stopped me by a gesture. " Listen! " he said. From beyond the low hills across the water came the dull resonance of distant guns and a remote weird crying.	eště jsem nedomluvil, když vyskočil a pohybem ruky mne přerušil. " Poslouchejte ," řekl... Za nízkými pahorky na druhém břehu řeky doznívaly tlumené ozvy vzdálené dělostřelby a slabounký pokřik.
67	Toole, John Kennedy - A Confederacy of Dunces	D	She studied the flattened cellophane. " Listen , Santa, what time you got? Ignatius says he's sure the burglars is striking tonight and for me to get in early.	Studovala pomuchlaný celofán. " Hele , Santo, kolik máš hodin? Ignácius povídal, abych se brzo vrátila, že prej dneska bude noc pro zloděje jako stvořená. "
68	Steinbeck, John – The Grapes of Wrath	D	"She's my partner. " " Listen , you little son-of-a-bitch- " Off in the darkness a shrill whistle sounded.	"Ale to je moje partnerka. " " Poslyš , ty hajzlíku pr'tatá - - " Kdesi ve tmě se ozval ostrý hvízd. Kolem těch tří

			The three were walled in now.	jako by náhle vyrostla hradba.
69	Toole, John Kennedy - A Confederacy of Dunces	D	"Me, too. Listen , Santa, why you called, sugar? " "Oh, yeah, I almost forgot.	"Mě taky. Poslyš , Santo, proč vlastně voláš, zlatíčko? " " Vidíš, málem bych zapoměla.
70	Asimov, Isaac - Reason	D	" Listen , do we have to sit here and listen to this metal maniac -- " " Keep quiet, Mike ! "	" Poslyš , to tu musíme sedět a poslouchat toho ocelového maniaka - " " Bud' zticha, Miku ! "
71	Harris, Thomas - The Silence of the Lambs	D	"You 're all right, Officer Starling. Listen , when you get Buffalo Bill? " " Yeah? " " Do n't bring him to me just because I got a vacancy, all right?	"Vy jste dobrý člověk, agentko Starlingová. Poslyšte , až dostanete Buffalo Billa... " " Copak? " " Ne, abyste ho přivezli ke mně, protože se tam uvolnilo místo, platí? "
72	Grisham, John – The Client	D	Sure, Harry. Listen , there's something you should know. It's been a long night. "	Jistě, Harry. Poslouvejte , je tu něco, co byste měl vědět. Mám za sebou prima noc. "
73	Steinbeck, John – The Grapes of Wrath	L	Listen to the wheels	Poslouvej kola.
74	Rowling, J. K. - Harry Potter and the Prisoner of Azkaban	D	"That's better, " he said, shaking his head like a dog and drenching them all. " Listen , it was good of yeh ter come an ' see me, I really -- "	"Už je to lepší, " poznamenal, zatřásl hlavou jako pes a všechny postříkal. " Poslyšte , to bylo vod vás moc hezký, že jste za mnou přišli, vážně vám to - "
75	Siddons, Anne - Rivers Hill Towns	D	"Hold that. Just that. OK. Now. Listen , Cat. I cannot even imagine what a life without sight would be for you.	Nechte tu hlavu takhle. Přesně takhle. Dobře. A teď mě poslouvejte , Cat. Nedokážu si vůbec představit, jaký by byl život bez zraku.
76	Asimov, Isaac -The Caves of Steel	L	Listen to me. Enderby begged me to take the case, not any of the men who overranked me.	Poslouvejte mě dobře. Komisař mě prosil, abych ten případ převzal já, a ne někdo jiný s vyšší hodností
77	Rowling, J. K. - Harry Potter and the Prisoner of Azkaban	D	" Listen , " said Harry, taking advantage of the knight's exhaustion, " we 're looking for the North Tower.	" Poslyšte ," využil Harry jeho vyčerpání, " potřebujeme se dostat do severní věže.
78	Rowling, J. K. - Harry Potter and the Order of the Phoenix	D	Then he said, " Listen ... you do n't fancy going out a bit earlier with me, do you?	Pak se zeptal: " Poslyš ... Tobě by se asi nechtělo jít tam se mnou trochu dřív?
79	Toole, John Kennedy - A Confederacy of Dunces	L	" Listen at that nut ," Santa said.	" Tady ho máš, cvoka ," řekla Santa. "
80	Grisham, John – The Client	D	" Listen , Mark, do you trust me?" "Yes, Reggie. I do trust you.	" Poslouvej , Marku, důvěřuješ mi?" "Ano, Reggie, důvěřuji vám
81	Franzen, Jonathan - The Corrections	D	" Listen , " he said. "You have to stay here another week so they can monitor you. We need to find out what's wrong. "	" Poslouvej , " prohlásil. "Musíš tady vydržet ještě týden, aby tě mohli pozorovat. Potřebujeme zjistit, co je s tebou.
82	Rowling, J. K. - Harry Potter and the Prisoner of Azkaban	L	Shh ! Listen ! Someone's coming ! I think -- I think it might be us !	Psst ! Poslouvej ! Někdo jde ! Myslím... myslím, že jsme to nejspíš my !

83	Wells, Herbert George - The Invisible Man	L	"Neither one thing nor the other," said the voice. " Listen ! " "Chump," said Mr. Marvel. "One minute," said the voice penetratingly,	"Ani jedno, ani druhé, " pravil hlas. " Poslouchajte ! " " Ta palice ! " zaúpěl pan Marvel. "Jenom minutku, " pravil zostra hlas,
84	Rowling, J. K. - Harry Potter and the Order of the Phoenix	D	Listen ... shall we just ask Hermione if we can have a look at what she's done?	Hele ... Možná bychom mohli říct Hermioně, ať nám aspoň ukáže, co napsala.
85	Adams, Douglas - So Long, and Thanks for All the Fish	D	Friendly arms began to help him home. " Listen ," he protested, as the cold February breeze brushed his face, " looking lived-in is all the rage in California at the moment. You 've got to look as if you 've seen the Galaxy.	Přátelské paže ho začaly směřovat k domovu. " Poslouchajte ," zaprotestoval, když mu tvář ofoukl studený únorový vítr, " vypadat otrískaný životem, to je teď v Kalifornii největší hit. Musíte vypadat, jako kdybyste viděli celou Galaxii.
86	Asimov, Isaac -The Caves of Steel	D	" Listen ," he said, " I'm not trying to steal your show, you understand. "	" Poslyšte ," řekl mu, " já vás nechci o nic zkrátit, rozumějte tomu. "
87	Chandler, Raymond - The Man Who Liked Dogs	D	" Listen ," I said urgently. "I have to phone a man. I forgot. "	" Poslyšte ," vzpomněl jsem si. "Musím zavolat jednomu chlapíkovi. Zapomněl jsem. "
88	Rowling, J. K. - Harry Potter and the Deathly Hallows	D	Listen , the fact that they haven ' t caught him yet ' s one hell of an achievement, " said Ted.	Tak poslyšte , už jenom to, že ho pořád ještě nechytili, je zatracený úspěch, " prohlásil Ted.
89	Smith, Zadie - On Beauty	L	" Listen to it – " said Levi to Zora. "No. " "Listen to the damn CD, Zoor. "	" Poslechni si to ," nařídil Levi Zoře. "Ne. " "Poslechni si sakra to cédéčko, Zoor. "
90	Brown, Dan - Angels and Demons	L	" Listen to the people in the square, " one said.	" Slyšíte ty lidi na náměstí? " zeptal se jí jeden z nich.
91	Le Carré, John - Single & Single	L	I was not hard with him, Oliver. Listen to me . We were not heartless.	Nebyl jsem k němu tak tvrdý, Olivere. Vyslechněte mě . Nebyli jsme bez srdce.
92	Adams, Douglas - The Restaurant at the End of the Universe	L	"That noise. That stomping throb. Pounding feet. Listen ! " Arthur listened. The noise echoed round the corridor at them from an indeterminate distance.	"Ten zvuk. Tupé bušení. To je dupání! Poslouchej ! " Arthur se zaposlouchal. Zvuk k nim doléhal chodbami z neodhadnutelné dálky.
93	Brown, Sandra – Hello, Darkness	L	" Listen to this ." "Remember, my shift ends when you sign off." "Shut up, Stan, and listen."	" Poslechni si tohle ." "Nezapomeň, že mi končí šichta, když končíš ty." "Buď zticha, Stane, a poslouchej."
94	Rowling, J. K - Harry Potter and the Prisoner of Azkaban	D	"Who cares?" said Ron impatiently. " Listen , Harry, can I have a go on it? Can I? " " I do n't think anyone should ride that broom just yet ! " said Hermione shrilly.	"Záleží na tom?" opáčil netrpělivě Ron. " Poslyš , Harry, můžu se na něm prolétnout? Můžu? " " Myslím, že by na tom koštěti neměl zatím létat nikdo, " mínila vzdorovitě Hermiona.
95	Steinbeck, John – Of mice and men	D	She knelt in the hay beside him. " Listen ," she said. "All the guys got a horseshoe tenement goin ' on."	Klekla si vedle něho do sena. " Koukejte . Všecky mužský teď hrajou podkovovej turnaj."

96	Ondaatje, Michael - The English Patient	L	" Listen. " He and Hana were gliding to that sadness of the saxophone. He was right. The phrasing so slow, so drawn out, she could sense the musician did not wish to leave the small parlour	" Poslouchejte. " Klouzali s Hanou zvolna podle smutného saxofonu. Caravagio měl pravdu. Frázování bylo tak pomalé, tak protahované, i Hana vycítila, že hudebník nechtěl opustit malou předsiň úvodu a vstoupit do písňě samé, že dál chtěl
97	Adams, Douglas - The Restaurant at the End of the Universe	D	Listen , little green person, my stomach could take you home and cuddle you all night for the mere idea.	Poslyš , zelený mužíčku, za tenhle nápad by si tě můj žaludek nejradši vzal domů a celou noc tě choval.
98	London, Jack - At the Rainbow's End	L	" Listen ! " They stood for a moment, while the surf rumbled and shook the house. Then they went outside. The squall had passed. They could see the Aorai lying becalmed a mile away and pitching and	" Poslouchejte ! " Na okamžik se odmlčeli, zatímco domem otrásal burácející příboj. Pak vyšli ven. Asi míli od nich stála v bezvětří Aorai, zmítající a naklánějící se pod mohutným náparem vln, které se v majestátním procesí valily ze
99	Adams, Douglas - The Hitch Hiker's Guide to the Galaxy	D	"I mean you may think it's a long way down the road to the chemist, but that's just peanuts to space. Listen... " and so on	"Myslíte si třeba, že drogerie ve vaší ulici je daleko, ale proti vesmíru je to úplný houby. Tak poslouchejte... " atakdále.
100	Doyle, Arthur - Conan The Last Bow	D	" Listen , " I said. "You are going to answer one question before you leave if I have to hold you all night. Is Godfrey dead? "	" Heled'te , " řekl jsem. "Zodpovíte mi jednu otázku, než vás pustím, kdybych vás tu měl držet celou noc. Je Godfrey mrtev? "