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Bakalářská práce

Declarative Questions in English and Their Czech Equivalents

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České Budějovice 2013

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V Českých Budějovicích, dne 26. 6. 2013

David Kubeš

Poděkování

Na tomto místě bych rád poděkoval vedoucí mé bakalářské práce Mgr. Leoně Rohrauer za inspiraci, cenné připomínky, trpělivost a veškerou pomoc, kterou mi poskytla při psaní mé bakalářské práce.

Anotace

Tato bakalářská práce je věnována tématu anglických zjišťovacích otázek s formou věty oznamovací a jejich českých protějšků.

V teoretické části jsou tyto otázky představeny s ohledem na jejich psanou formu a zároveň jsou zde nastíněny jejich znaky v jazyce mluveném. Jsou uvedeny způsoby, důvody a pravidla používání těchto otázek. Dále jsou představeny ostatní druhy anglických otázek a také druhy otázek českých. Veškeré popisované jevy jsou dokládány názornými příklady.

Druhá část práce je založena na rozboru anglických zjišťovacích otázek s formou věty oznamovací a jejich českých protějšků. Sledovány jsou především ukazatele zvýrazňující funkci těchto otázek a jejich prezence či absence v obou jazycích. Tuto část doplňuje vzorek příkladů, které pocházejí ze čtyř děl různých autorů.

Tato studie by mohla být užitečná pro nerodilé mluvčí angličtiny, kterým by mohla nastínit důvody a způsoby používání tohoto druhu otázek.

Abstract

This bachelor thesis is dedicated to the topic of English declarative questions and their Czech equivalents.

The theoretical part presents these questions with respect to their written form. The features of their spoken form are, however, briefly described as well. This thesis presents the ways, reasons and rules for using such questions. Further, the author describes other types of English questions and different types of Czech questions. All described phenomena are supported by illustrative examples.

The second part of the thesis is based on the analysis of English declarative questions and their Czech equivalents. What is observed here are the markers emphasizing the function of these questions and their presence or absence in both languages. This part of the thesis is supplemented with a sample compiled from four works of different authors. This study could be useful for speakers of English as a foreign language to whom it could outline the reasons and ways of using this type of questions.

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1 Introduction

The English language has many different types of questions. Some of these questions are, from the contextual point of view, rather unbound. Occurrence and use of other types, on the other hand, is contextually restricted. Their structures often differ from the mainstream of English questions. Among these types is the type on which this bachelor thesis focuses. This type is called a declarative question and a beginner or intermediate learner of English could consider questions with such structure incorrect. The reality is, however, exactly the opposite and I hope this thesis will help the learners of English as a foreign language understand the reasons why we use declarative questions in English.

The thesis is divided into two parts, i.e. the theoretical part and the practical part. In the theoretical part, I will describe the structure of English declarative questions and reasons for using such questions. I will also describe other types of English questions for better visualization of the differences between declarative questions and other types of questions. Last but not least, I will present the major (and some minor) types of Czech questions for comparison between English and Czech question forms.

The practical part is based on an analysis of a sample of declarative questions from four contemporary novels written by four different authors and their Czech translations. I will focus on the differences between the English and the Czech version of each example from the sample. As this part of the thesis will demonstrate, some declarative questions may be supplemented with other lexical markers of bias in either one of the two languages or in both of them.

2 Theoretical Part

2.1 Declarative Questions

A declarative question is a sentence, whose form, from the syntactic point of view, falls into the category of declarative sentences, but is semantically a question. In other words, it looks like a statement, but carries out the function of a question. It is one of the yes–no questions, but there is no subject–operator inversion. This inversion can be seen in the difference between exx (1a) and (1b). The example (1a) is a typical yes–no question with the subject–operator inversion, while ex. (1b) is a declarative question without the inversion.

- (1a) *Are you going to watch the new documentary about Alaska?*
- (1b) *You are going to watch the new documentary about Alaska?*

Another similarity with declaratives is in the use of expressions regularly used with declarative clauses. These expressions are *already*, *still*, *some* and expressions with *some* (e.g. something, sometimes etc.) as in ex. (2). [Dušková, 2006: 317]

- (2) *He is still there?*

In spoken English, the difference between a declarative sentence and a declarative question is usually in the final intonation. In questions like (3a) or (3b) is the final intonation rising. This is the most common way in declarative questions. There is, however, a situation, when a final falling intonation is used. That happens when we add a comment clause to the question, as shown in ex. (4). In this case, the declarative has a falling intonation and the comment clause has a rising intonation. [Quirk, 2008: 814]

- (3a) *He knows you?*
- (3b) *Peter is dating Susan?*
- (4) *You know what you are doing, I hope.*

In written English, the interrogative function of the declarative is usually marked by a question mark, e.g. ex. (5a). We can also end the sentence with a full stop. That happens when there is a comment clause after the declarative question, e.g. ex. (5b).

- (5a) *You did it?*

(5b) *You understand this is a secret, I hope.*

The primary function of a declarative question is not to seek information. The speaker usually uses it to ask for confirmation, as in ex. (6a) or to express surprise or amazement, as in ex. (6b). [Biber, 2007: 203]

(6a) A: *I'm the only one who knows it about you?*

B: Yes.

(6b) A: Well, Peter, you are going to be my new assistant.

B: *I am?*

Declarative questions, “unlike interrogatives [...] cannot be used ‘out of the blue’” [Gunlogson, 2002: 124]. This means that they are always determined by context. Thus, when there is no context, we cannot use the declarative form for the question. In that case, we are bound to use the interrogative form. [Dušková, 2006: 317] As seen in ex. (7a), the speaker A cannot use the declarative structure since nothing was said before and the speaker A met the speaker B only few seconds before. The correct version is ex. (7b).

(7a) A: Where did you go? **You went to the museum?*¹

B: Yes, I wanted to see the new exhibition.

(7b) A: Where did you go? *Did you go to the museum?*

B: Yes, I wanted to see the new exhibition.

As Gunlogson also points out, declarative questions “are unacceptable wherever the Speaker is expected to remain ignorant or neutral” [Gunlogson, 2002: 126]. Therefore the interviewer in (8) cannot use (8b). The appropriate option is ex. (8a).

[during a job interview]

(8a) *Do you think you would be good for this position?*

(8b) **You think you would be good for this position?*

One important feature of declarative questions is that they are always non-neutral. This means that they convey a bias that is missing in interrogatives. [Gunlogson, 2002: 125] Therefore, declarative questions “cannot be used to elicit

¹ An asterisk before a word or a sentence signals forms that are incorrect.

information in an unbiased way” [Gunlogson, 2002: 126]. The difference between a biased and unbiased question can be seen in exx (9a–b). While ex. (9a) is unbiased, ex. (9b) is biased and the speaker would not use it if he or she wanted to be objective (unbiased). Declarative questions “cannot be regarded as open or unsettled, liable to go either way” [Gunlogson, 2002: 126].

[on a date]

(9a) *Do you want to go to the restaurant we found last week?*

(9b) **You want to go to the restaurant we found last week?*

According to Gunlogson [2002: 127], there are more differences in use between declarative questions and interrogatives. For example, we cannot use a declarative question for a polite request. We can, however, use the interrogative for a polite request. An example can be seen in exx (10a–b).

(10a) *Could you close the window?*

(10b) **You could close the window?*

Another difference is that speculative questions, i.e. “questions designed to instigate thought or discussion without necessarily being answered or answerable” [Gunlogson, 2002: 127], can only be made of interrogative questions and not from declarative questions. Thus ex. (11a) may be used to start a discussion about the possibilities, while ex. (11b) cannot be used in such way.

(11a) *Do you think God exists?*

(11b) **You think God exists?*

A very similar function to the declarative question has the type of question called echo question. This type will be thoroughly introduced in the chapter 2.2 *Echo questions*. However, I would like to mention why declarative questions are not just a specific kind of echo questions. Declarative questions may and may not echo the preceding utterance. As Gunlogson [2002: 141] points out, no preceding utterance is needed for the context to exist. This can be seen in ex. (12). Peter’s girlfriend has not said anything, yet he can guess the weather outside as soon as he sees her.

- (12) Peter is at home and has no information about the weather when his girlfriend comes home. She is wearing a bobble hat, a scarf and mittens. Peter asks her:
It's cold outside?

2.2 Echo Questions

A declarative question is not the only type of questions with the absence of the subject–operator inversion. This other type, which is similar in use and form, is called an echo question. An echo question repeats either the whole or part of what has been said by another interlocutor.

The difference between a declarative and echo question is that an echo question always has to be preceded by the sentence it echoes, i.e. some words have to be used again, while a declarative question follows a sentence where no words need to be repeated, or the context can be expressed non-verbally. The difference can be seen in exx (13a) and (13b). The speaker B in ex. (13a) reflects speaker A’s utterance by using part of it in his or her own utterance. On the other hand, the speaker B in ex. (13b) reflects speaker A’s utterance with no repetition present.

(13a) A: I don’t like this film.

B: *You don’t like it?*

(13b) A: Hi, I’m Peter.

B: *You don’t remember we’ve met before?*

Another difference is that a declarative question is always without the subject–operator inversion, while echo questions are not subject to such rule.

Echo questions can be divided into two main types. These are recapitulatory echo questions and explicatory echo questions. [Quirk, 2008: 835]

2.2.1 Recapitulatory Echo Questions

This type of echo questions “is simply a question which repeats part or all of a message, as a way of having its content confirmed” [Quirk, 2008: 835]. Furthermore, a recapitulatory echo questions often expresses incredulity. It is used with both a yes–no question and a wh–question form and the intonation is rising whether the subject–operator inversion is present or not.

Recapitulatory echo questions can be replaced either with the words ‘*Did you say*’ at the beginning or with the tag clause ‘*did you say?*’. Such modification would make the meaning more explicit. [Quirk, 2008: 835]

In wh–echo questions, the wh–word indicates “which part of the previous utterance the speaker did not hear or understand” [Quirk, 2008: 835]. A wh–echo question without the subject–operator inversion is also possible.

A yes–no echo question can be seen in ex. (14a) and in ex. (14b), where the words ‘*Did you say*’ are used as well. A wh–echo question with the inversion can be seen in ex. (15a) and without it in ex. (15b).

(14a) A: I’ll call you tomorrow. B: *You’ll call me?*

(14b) A: I’ll call you tomorrow. B: *Did you say you’ll call me?*

(15a) A: He’s a chief engineer. B: *What is he?*

(15b) A: I told Peter about it. B: *You told who?*

In wh–echo questions, *what* and *who* can also be used instead of a noun or an adjective phrase. [Quirk, 2008: 836] Such use can be seen in ex. (16) where it replaces a noun.

(16) A: Peter’s mother is a spy. B: *She’s a what?*

2.2.2 Explicatory Echo Questions

Explicatory echo questions are questions which are used to express the need for clarification of what has been said by another speaker. They are always wh–questions and the only difference between them and recapitulatory wh–echo questions is that the tone on the wh–word is falling. The wh–word is used instead of the word or phrase which needs to be clarified. [Quirk, 2008: 837] An example of an explicatory echo question can be seen in ex. (17), where it replaces a personal pronoun.

(17) A: This is it. B: *This is what?*

An echo question with the intonation pattern that rises and then remains level may be understood as an attempt of the speaker to gain more time to think of the answer. The speaker, in fact, does not expect a response, as it is signalled by the intonation. [Cowan, 2008: 76] Such echo question could be substituted by ‘*Let me think...*’. An echo question used only to gain more time can be seen in ex. (18).

(18) A: What do you know about Mr. Smith?

B: *What do I know about him?* Well, he is the kind of man who is always wrong.

2.3 Other Types of English Questions

This chapter is concerned with English questions. I will describe the use and different forms of different types of English questions.

We can divide English questions into three main classes. These are *yes-no questions*, *wh-questions* and *alternative questions*. Each class expects a different kind of response, as we will see in the following subchapters. *Declarative questions* and *tag questions* are actually subclasses of yes-no questions.

“Any utterance of a question that has the illocutionary force of an inquiry may be answered by *I don’t know* or *I’m not sure*, or by a refusal to answer” [Quirk, 2008: 806].

There are, however, minor classes of questions as well. These are *exclamatory questions* and *rhetorical questions*. Their use is different from the three above mentioned classes, as I will demonstrate in the last two subchapters.

2.3.1 Yes-no Questions

Yes-no questions, sometimes also called polar questions, are questions which generally expect affirmation or negation from the addressee. The most common structure of yes-no questions contains the subject-operator inversion. This rule, however, does not apply to declarative yes-no questions (see chap. 2). The operator is usually constituted by one of the auxiliary verbs *do*, *be* and *have*, or by modal verbs, as it is with negation. An example of a yes-no question can be seen in ex. (19).

- (19) statement: Peter likes Sally.
question: *Does Peter like Sally?*

Another feature of yes-no questions is that they usually have rising intonation. A falling intonation is also possible and quite frequent as well. The rising one is, however, the norm. [Quirk, 2008: 807]

Positive yes-no questions are usually neutral, unbiased. “Like negative statements, yes-no questions may contain nonassertive forms such as *any* or *ever*” [Quirk, 2008: 808]. There is no expectation in polarity of the response. However, positive yes-no question may be biased as well. The speaker may be leaning towards

one kind of answer. In ex. (20a), you can see an unbiased positive yes–no question with a nonassertive form *anyone*. A biased positive yes–no question with an assertive form *someone* is used in ex. (20b).

- (20a) statement: He talked to someone.
question: *Did he talk to anyone?*
(20b) *Did he talk to someone?*

A positive yes–no question “may also have negative orientation” [Quirk, 2008: 808]. Such change can be done with the adverb *really*, as shown in ex. (21), where the question could be substituted by ‘*Surely you don’t want me to tell you the truth?*’.

- (21) *Do you really want me to tell you the truth?*

Negative yes–no questions “contain a negative form of one kind or another” [Quirk, 2008: 808]. Such questions are always conducive, i.e. biased towards a positive or negative answer. Different negative yes–no questions with different placing of the negation can be seen in exx (22) and (23).

- (22) *Don’t you know who I am?*
(23) *Have you never been in Paris?*

A negative yes–no question with an assertive form is biased towards a positive response, as shown in ex. (24).

- (24) A: *Didn’t someone call you yesterday?*
B: Yes, mum did.

2.3.2 Tag Questions

Another type of a yes–no question are tag questions. They consist of a statement and a question tag. The two only elements of a question tag are operator and subject. The operator is usually the same as the operator of the preceding statement and if it is missing in the statement, an auxiliary verb *do* is used instead. The subject of the

question tag is always a pronoun. It is either identical with the subject of the preceding statement, if that subject is a pronoun as well, or coreferential, if it is not a pronoun. The tag is either positive or negative and the general rule is that the question tag is positive if the sentence is negative, and vice versa. Typical tag questions are shown in ex. (25), where the statement is positive and the tag negative, and in ex. (26), where the statement is negative and the tag positive.

(25) *You like this film, don't you?*

(26) *Susan doesn't know the truth, does she?*

The intonation of question tags is either rising or falling. If the intonation of the tag is rising, the speaker expects verification, while if the intonation is falling, the speaker simply expects confirmation of his or her utterance. [Dušková, 319]

As Biber [2007: 208] points out, “the tag does not necessarily have to be placed at the very end of the clause [...], though it cannot precede the verb phrase of the main clause”. See ex. (27) and compare with ex. (25).

(27) *Money would make you happy, wouldn't it, if someone gave it to you.*

The rule, that a positive statement requires a negative tag and vice versa, does not, however, apply in every situation. A positive statement can, in some context, be used with a positive tag. In such cases, the intonation of the question tag is always rising and the statement is often preceded by *oh* or *so*. In ex. (28a), the speaker adds the question tag to a statement which the speaker presents not as his or her own opinion, but as someone else's opinion. Another use is in sentences where the speaker does not identify himself or herself with the opinion, as shown in ex. (28b). [Dušková, 320]

(28a) A: The meeting has been postponed.

B: *The meeting has been postponed, has it?*

(28b) *Oh, I am a traitor, am I?*

2.3.3 Wh-questions

Wh-questions, sometimes also called information questions, are questions which are formed with the help of one of the interrogative words, also known as wh-words. These words are *who*, *whom*, *whose*, *which*, *where*, *why*, *when*, *what* and *how*.

While yes-no questions generally have rising intonation, wh-questions have falling intonation. Rising intonation is quite rare, yet it is not impossible.

Quirk points out two rules for wh-questions. The first one is that “the wh-element (i.e. the clause element containing the wh-word) comes first in the sentence...” and the second one is that “...the wh-word itself takes first position in wh-element” [Quirk, 2008: 817]. An exception to the second rule arises when the wh-word is part of a prepositional complement. Two choices are possible. We can either choose the formal style and put the preposition at the beginning, or we can choose the neutral style and put the preposition at the end of the sentence. In ex. (29), you can see a typical wh-question. The formal style with the preposition at the beginning can be seen in ex. (30a), while the neutral style with the preposition at the end in ex. (30b).

(29) *What do you know about him?*

(30a) *On what side of the table should I put it?*

(30b) *What side of the table should I put it on?*

A special type of a wh-question, a declarative wh-question, is also possible. In such questions, the wh-element is in the position normal for a declarative. Declarative wh-questions are used in interrogations and interviews, as shown in ex. (31). [Quirk, 2008: 817]

(31) A: *So you left your flat when?* B: At midnight.

A: *And you went to see who?* B: My ex-wife.

A wh-element can have several clause functions. It can take the role of a *subject*, *direct object*, *subject complement*, *object complement* and *adverbial*.

The word order of a wh-question is altered by the wh-element in the initial position. Another alternation is the subject-operator inversion. This inversion is, however, absent when the wh-element functions as a subject. [Quirk, 2008: 818] The

difference can be seen between exx (32a) and (32b), where the former is a *wh*-element functioning as a direct object and the latter is a *wh*-element functioning as a subject.

(32a) Who told you such nonsense?

(32b) Which films have you seen last week?

The rules for the subject–operator inversion are the same as for yes–no questions. A missing operator is substituted by one of the auxiliary verbs *do* (ex. (33a)), *be* and *have*, or by one of the modal verbs (ex. (33b)).

(33a) *Who did you tell?*

(33b) *What can I do for you?*

“A *wh*-question can generally be matched with a statement called its presupposition.” [Quirk, 2008: 819] A presupposition is a statement, where the *wh*-word is replaced by an assertive item such as *someone* or *something*. Here, the word order is without the subject–operator inversion. A positive *wh*-question generally has a positive presupposition. If a *wh*-question contains a nonassertive item, then there is no presupposition. In ex. (34), you can see the difference between a positive *wh*-question and a positive presupposition.

(34) question: *What do you know about him?*

presupposition: *You know something about him.*

If a positive *wh*-question has a positive presupposition, it is correct to assume that a negative *wh*-question will have a negative presupposition, which is again formed with an assertive item. A negative *wh*-question with a negative presupposition can be seen in ex. (35).

(35) question: *Why didn't you do it?*

presupposition: *You didn't do it for some reason.*

A question containing ‘*Why don’t you*’ can be used as a directive or an inquiry. In both cases, we can use a nonassertive item. However, only the inquiry allows the verb to be used in the past form.

A wh-question may even contain more than one wh-element. In such cases, only one of them can be in the initial position. Either of the wh-elements can be initial, unless one of them is subject. In such case the wh-subject must be in the initial position and the other wh-element/wh-elements is/are postponed. A wh-question with two wh-elements can be seen in ex. (36).

(36) *Who told you what?*

2.3.4 Alternative Questions

Alternative questions, which are similar to yes-no questions and wh-questions, are question which provide alternatives for the addressee to choose from. The response of the addressee is limited by the alternatives given in the question, therefore he or she cannot answer the question by saying yes or no, as in yes-no questions, or by specifying something unknown to the author of the question, as in wh-questions. We can notice that two types of alternative questions can be found. The first type is similar to a yes-no question, while the second type is similar to a wh-question. [Quirk, 2008: 823]

An alternative question which is similar to a yes-no question differs only in intonation. While a yes-no question has a final rising tone, an alternative question “contains a separate nucleus for each alternative: a rise occurs on each item in the list, except the last, on which there is a fall, indicating that the list is complete” [Quirk, 2008: 823]. It is essential not to ignore different intonation patterns of yes-no and alternative questions for it may lead to misunderstanding. A typical alternative question similar to a yes-no question is in ex. (37). Here, the speaker names a list of alternatives to choose from.

(37) *Would you like tea, coffee, juice, coke or water?*

The second type, which is similar to a wh-question, consists of two questions. The first question is a wh-question, while the second question is an elliptical alternative question. “The alternative question narrows down the range of possible answers offered

by the wh-question.” [Biber, 2007: 208] An example of an alternative wh-question can be seen in ex. (38).

(38) *Which tea would you like? Black, green or white?*

When using an alternative question, the speaker presupposes that only one of the options given is the truth. Thus, the speaker in ex. (39) expects the addressee to like only one of the four music styles.

(39) *Do you like jazz, rock, ska or disco?*

2.3.5 Exclamatory Questions

An exclamatory question is an interrogative sentence with the illocutionary force of an exclamation. The typical exclamatory question is a negative yes–no question that has a final falling tone. The addressee is expected to agree with what the speaker has said. As Quirk [2008: 825] notes, “(n)egative exclamatory questions must take enclitic *n’t*; *Has he not grown?* is an inquiry, not an exclamation.”

A positive yes–no question is also possible. Such use, however, is less common. Both positive and negative exclamatory questions end with an exclamation mark. A negative exclamatory question can be seen in ex. (40a), while a positive one in ex. (40b).

(40a) *Isn’t he a big boy!*

(40b) *Am I tired!*

Even though positive and negative exclamatory questions convey the same message, there is one difference. The negative question is expected to be confirmed by the addressee, while the positive question does not need addressee’s confirmation as the positive response is self-evident. [Quirk, 2008: 825]

2.3.6 Rhetorical Questions

A rhetorical question is an interrogative sentence with the illocutionary force of a statement. Therefore, such question generally does not require a response. Rhetorical questions appear in both yes–no question and wh–question form.

The assertion of the rhetorical yes–no question is always the opposite of the question itself. Thus, a positive question has a negative assertion, and vice versa. A positive rhetorical yes–no question with its actual meaning in parentheses can be seen in ex. (41a), while a negative one in ex. (41b). The intonation of rhetorical yes–no questions is the same as intonation of yes–no questions, i.e. rising one.

- (41a) *Can anyone blame him?* ('Surely no one can blame him.')
- (41b) *Isn't it clear?* ('Surely it is clear.')

A rhetorical wh–question is also possible. “The positive question is equivalent to a statement in which the wh–element is replaced by a negative element” [Quirk, 2008: 826], as shown in ex. (42). Here, a nonassertive item such as *ever* and *any* may be used, as shown in ex. (43). The negative question, which is less common, is equivalent to a statement with a positive element replacing the wh–element. Such question can be seen in ex. (44).

- (42) *What can I do?* ('There is nothing I can do.')
- (43) *What have I ever done to you?*
- (44) *Who doesn't like her?* ('Everybody likes her.')

Rhetorical wh–questions usually have a rise–fall tone. A falling tone is less common, but possible.

2.4 Czech Questions

In this chapter, I will introduce the two major types of Czech proper questions, i.e. yes–no questions and wh–questions – their different forms and use. Furthermore, I will introduce the two improper types of questions – the surprise–expressing and rhetorical questions.

The two major types of Czech questions are quite similar to English yes–no and wh–questions. Some differences, however, exist. One of the biggest differences is that Czech sentences can sometimes be used both in positive and negative form without changing the meaning of the question, which does not apply to English questions. Another difference is that the word order of Czech questions is not as tied as the word order of English questions.

2.4.1 Yes–no Questions

A yes–no question, called *zjišťovací otázka* in Czech, is used by the speaker to elicit from the addressee whether the proposition of the question is positive or negative. The speaker, at the time of asking, does not know the reality and expects the addressee to know it.

The interrogative form is used for expressing the illocutionary force of a question. It consists of these elements: *indicative* or *conditional*, and *intonation*. The indicative and conditional are used in the same way as in declarative sentences. Intonation has two possibilities: rising and a rise-fall. If the question begins with *zdalipak* or *jestlipak*, the final intonation is a rise-fall. [Mluvnice češtiny 3, 1987: 323–324] In ex. (45), you can see a typical yes–no question.

(45) *Stala se ve vašem městě nějaká dopravní nehoda?*

Because the speaker does not know in advance whether the response will be positive or negative, in most cases he or she can choose both positive and negative form of the question. The possibility of substitution in such cases is manifestation of the fact that the speaker is influenced by the presupposition that either of the two orientations can be valid. [Mluvnice češtiny 3, 1987: 324] Compare exx (46a) and (46b) and notice that there is no semantic difference.

- (46a) *Viděl jsi někde Martina?*
 (46b) *Neviděl jsi někde Martina?*

Positive and negative forms cannot, however, be substituted in every situation. There are many factors which cause that the speaker chooses one form over the other. The general rule is that the speaker chooses either the positive or the negative form depending on what he or she wants the reality to be. [Mluvnice češtiny 3, 1987: 324] Thus, the speaker in ex. (47) hopes that the addressee will actually help him or her.

- (47) *Pomůžeš mi?*

The substitution of positive form for the negative one, and vice versa, is impossible if the predicate is not placed in the initial position. Compare exx (48a) and (48b) and notice the difference in meaning.

- (48a) *Ty umíš tančit?*
 (48b) *Ty neumíš tančit?*

2.4.2 Confirmation-seeking Questions

Confirmation-seeking questions, or *ověřovací otázky* in Czech, fall under the category of yes-no questions. The speaker uses such questions to ask for confirmation of what has been said or what is demanded by either the addressee or someone else. An example of this type of yes-no questions can be seen in ex. (49).

- (49) *Byla jste doma celý den?*

Expressions that signal the confirmation-seeking function are often present in this type of yes-no questions. If the sentence is simple, we can use expressions like *opravdu, skutečně, jistě, tak, tedy* etc. A sentence which contains more than one clause often contains expressions like '*je pravda, že*', '*víš jistě/opravdu, že*', '*říkáš/tvrdíš, že*' etc. [Mluvnice češtiny 3, 1987: 325] Sentences containing such expressions can be seen in exx (50a) and (50b).

(50a) Opravdu jste se od té doby už neviděli?

(50b) Víte jistě, že nebyla doma?

2.4.3 Presumptive Questions

Another specific subcategory of yes–no questions are the presumptive questions (*presumptivní otázky*). Here, the speaker presupposes what the addressee's answer will be and the structure of the question is, therefore, changed in this respect. [Mluvnice češtiny 3, 1987: 327] Presumptive questions may take the interrogative form; however, a typical presumptive question has the form declarative with a particle carrying out the illocutionary force of a question. The particles are *ne*, *ano*, *co*, *že ano*, *že ne* etc. The declarative form allows the speaker to express different degrees of certainty. [Mluvnice češtiny 3, 1987: 327] A typical presumptive question with the declarative form and a particle can be seen in ex. (51).

(51) *Víte kdo já jsem, že?*

Czech presumptive questions are very similar to English tag questions. There is, however, the difference that presumptive questions do not need to have the form of a declarative with a particle, while tag questions always have the declarative form and the question tag.

2.4.4 Wh-questions

Wh-questions, which are called *doplňovací otázky* in Czech, are questions which the speaker uses to acquire more specific information about something unknown to him or her. This unknown element is replaced by a wh-word in the question. Czech wh-words are *kdo*, *co*, *jaký*, *který*, *čí*, *kde*, *kdy*, *proč*, *jak*, *odkud*, *kudy* and *kam*. A wh-question consists of these elements: *wh-word*, *indicative* or *conditional*, and *intonation* (a rise–fall). The wh-word is sufficient in implying the interrogative function of the sentence and thus there is no need to use rising intonation generally used in interrogatives. [Mluvnice češtiny 3, 1987: 328] An example of a wh-question is in ex. (52).

(52) *Kdo se ti půjčil tuto knihu?*

A wh-word should, as a rhematic component, incline to be in the final position. Standard Czech, however, has the rule that it is placed in the initial position as it signals the interrogative function of the question. Nevertheless, this rule does not apply every time in spoken Czech. [Mluvnice češtiny 3, 1987: 329]

The range of responses is limited by the wh-word from the question. An appropriate answer gives the desired specific information from the limited range of possible responses.

A response can either be elliptical or non-elliptical. An elliptical response consists of the requested information only. An elliptical question is in ex. (53a), while a non-elliptical in ex. (53b). Notice that since *Petr* is the rheme it is at the end of the sentence.

(53a) A: Kdo ti včera volal? B: *Petr*.

(53b) A: Kdo ti včera volal? B: *Včera mi volal Petr*.

A yes-no question containing an indefinite pronoun can be understood as a wh-question. [Mluvnice češtiny 3, 1987: 331] Thus the response to (54a) can be used for (54b) as well.

(54a) *Někdo chybí?*

(54b) *Kdo chybí?*

2.4.5 Dubitative, indubitative and deliberative questions

Both yes-no and wh-questions can further be divided into dubitative (*dubitativní*) and indubitative (*nedubitativní*) questions, according to who is the question meant for.

Dubitative questions are question which the speaker uses to ask someone else and himself or herself at the same time. The speaker can also use dubitative questions to ask himself or herself only. Thus, any yes-no or wh-question which is meant for the speaker (as well) is dubitative. [Mluvnice češtiny 3, 1987: 332]

Indubitative questions, on the other hand, are used by the speaker to ask someone else only. Here, it is not important whether the speaker actually expects the addressee to answer his or her question.

Dubitative wh-questions often contain the particle *asi*, conditional or the verb *moci*. Dubitative yes-no questions consist, for example, of *že*, *conditional* and *rising intonation*. [Mluvnice češtiny 3, 1987: 332] An example of a dubitative wh-question is in ex. (55a) and a dubitative yes-no question in ex. (55b).

(55a) *Kdo by nám to mohl povědět?*

(55b) *Že by se jí to nelíbilo?*

Deliberative questions, called *deliberativní otázky* in Czech, are a more specific type of dubitative questions. The speaker uses them to express his or her hesitation whether some activity is appropriate or not. The modal verb *mít* is usually used in such questions. This type of questions can be used in both positive and negative form without changing its meaning, as shown in ex. (56). [Mluvnice češtiny 3, 1987: 333]

(56) *Mám / Nemám je pozvat na večeři?*

Different degrees of appropriateness can also be expressed by modal phrases like ‘*je záhodné*’, ‘*je slušné*’, ‘*sluší se*’ etc. [Mluvnice češtiny 3, 1987: 333]

2.4.6 Surprise-expressing Questions

Surprise-expressing questions (*podivové otázky*) are one of the two types of improper questions that do not require any response.

The speaker uses these questions to express that he or she is surprised by an unexpected fact or information rather than to learn something new from the addressee. Here, positive and negative forms are not interchangeable and particle *to*, *tak*, *copak* and personal pronouns are often used. An example can be seen in ex. (57).

(57) *To už máš zase zlomenou nohu?*

2.4.7 Rhetorical Questions

Rhetorical questions, in Czech *řečnické otázky*, are the second type of improper questions. Even though they have interrogative form, the illocutionary force of such questions is most frequently an objection. The communicative function of these questions is the opposite of their polarity, i.e. a positive question has a negative function and vice versa. [Mluvnice češtiny 3, 1987: 334] An example can be seen in ex. (58).

(58) *Co jiného mám teď dělat?*

Rhetorical questions may be used for reprehension where the modal verbs *moci* and *umět* are often used. Such use can be seen in ex. (59).

(59) *Copak musíte pořád zlobit?*

3 Practical part

The practical part presents the findings of my analysis of four novels written by four authors. These novels are *Small World* by David Lodge, *The Corrections* by Jonathan Franzen, *Human Stain* by Philip Roth and *Hello, Darkness* by Sandra Brown.

The first three chapters deal with declarative questions and different markers of bias. The fourth chapter introduces rhetorical questions in the declarative form. The last chapter contains some atypical cases.

3.1 Markers Occurring both in English and in Czech

In this chapter, I will describe different lexical markers occurring in both languages. The majority of declarative questions from the sample contained markers in both languages. “Where parallel grammatical and lexical marking is present in both languages, it stands out as more prominent due to the contrastive approach.” [Malá, 2010: 143]

Declarative questions, both in English and Czech, may begin with different conjunctions *and / a; but / ale; if / i když; that / že* (see ex. (60)). As I found out in one instance in Czech, the conjunction may also be joined with an adverb: *yet / a přitom*, as shown in ex. (61). In ex. (60), *and* serves as a link between the previous utterance and the utterance of the speaker. It also serves to incite the counterpart to respond. [Malá, 2010: 144]

- (60) “...it’s not the relation of words to things that allows them to signify, but their relations with each other, in short, the differences between them. *Cat* signifies cat because it sounds different from *cot* or *fat*.”
“**And** the same goes for *Durex* and *Farex* and *Exlax*?” Persse enquired.
(DLW)
“...není slovo znakem proto, že by existoval nějaký vztah mezi ním a označovanou věcí, ale protože existují vztahy mezi slovy. *Pes* označuje psa, protože zní jinak než *ves* nebo *les*.”
“**A** totéž platí pro *durex* a *farex* a *latex*?” vyzvídal Persse.
- (61) “He works in Rome. You work in Padua. **Yet** you live in Milan?” (DLW)
“On učí v Římě, vy učíte v Padově, **a přitom** bydlíte v Miláně?”

“If there is not sufficient evidence of the addressee’s position (commitment), the declarative question often explicitly enquires about what they *mean, think, imagine, say*, etc.” [Malá, 2010: 145] *Mean*, for example, was the most occurring element from this group in the sample. In Czech, it may be represented by *myslíš/myslíte* (ex. (62a)) or by structures like ‘*To znamená, že...*’ and even simply by a conjunction such as *a* (and). The marker can also be represented by the initial particle *to* or by the initial pronominal subject (see chap. 3.2). The Czech counterpart can also, however, be represented by an elliptical question, as we can see in ex. (62b).

- (62a) “Your friend ...the one you were with the night we met.”
 “*You mean Melissa?*” she'd asked, feeling a stab of jealousy. (SBD)
 “Tvoje kamarádka... ta, cos s ní byla v ten večer, kdy jsme se poznali.”
 “*Myslíš Melissu?*” zeptala se a zahlodala v ní žárlivost.
- (62b) “Angelica is your babysitter?”
 “*You mean Lily?*”
 “Angelika vám dělá chůvu?”
 “*Lily?*”

Even though negative declarative questions usually have negative meaning, there are possibilities where such rule does not apply. The sample contains two cases where the negative form of the declarative question has very similar meaning as if it was in the positive form. These cases contain the verbs *mean* and *tell*. In ex. (63), *never* reinforces the fact that the speaker finds it difficult to believe that the ideas come from Cheryl.

- (63) “Cheryl - have you been going to night-school since I first met you?”
 Cheryl blushed even more deeply, and dropped her eyes. “No,” she said huskily.
 “*You're never telling me that those are your own ideas about romance and the sentimental novel and the desiring self?*” (DLW)
 “Cheryl, vy chodíte do nějaké večerní školy?”
 Zrudla ještě víc a sklopila oči. “Ne,” řekla zastřeným hlasem.
 “*Chcete mi namluvit, že ty myšlenky o romanci a sentimentálním románu a toužícím já jsou z vaší hlavy?*”

The adverbs such as *surely/přece*; *actually/vážně* and *really/vážně, opravdu* may be used to reinforce the epistemic bias. [Malá, 2010: 145] In ex. (64), the speaker uses the adverb *really* to reinforce the declarative question expressing his or her surprise and incredulity.

- (64) The light in the windows was failing rapidly.
 “You’re **really** going to use all this equipment?” he said with a tightness in his chest.
 Caleb, his lips still involuted, gave a shrug. (JFC)
 Světlo za oknem rychle sláblo.
 “Ty chceš **vážně** použít všechno tohle zařízení?” zeptal se a cítil svíravou bolest na hrudi.
 Caleb měl rty stále zarputile sevřené, ale přikývl.

Declarative questions can have the form of a complex sentence. In such sentences, the superordinate clause represents the marker of bias. It “is loosely attached to the dependent clause as an epistemic tag” [Malá, 2010: 146]. In the sample, two such superordinate clauses appear. These were ‘*I suppose*’ and ‘*I presume*’. The position of this marker is not fixed to a specific place in the sentence. It can be in the initial position (ex. (65a)) just as it can be in the final position (ex. (65b)).

- (65a) “First, give me your address.”
 She shook her head. “I don’t have one. I travel about a lot in my work.”
 “***I suppose*** Girls Unlimited would forward a letter?”
 She paled under her makeup. “How do you know about that?” (DLW)
 “Nejdřív mi dej svou adresu.”
 Zavrtěla hlavou. “Žádnou nemám. Při mém zaměstnání jsem pořád na cestách.”
 “Ředitelství Dívek pro všechno by ti snad můj dopis poslalo, ***ne?***”
 Bernardetta pod šminkami zbledla. “Odkud ses to dověděl?”
- (65b) “Jogging, I believe they call it. It seems to be an epidemic psychological illness afflicting Americans these days. A form of masochism, like the *flagellantes* in the Middle Ages. You are Mrs Swallow, ***I presume?***”

“Yes,” says Philip. (DLW)

“Říkají tomu myslím jogging. Mezi Američany je to dnes jakási psychická epidemie. Jistá forma masochismu, jako středověké flagelantství. *Vy jste patrně paní Swallowová, vidíte?*”

“Ano,” řekne Philip.

English declarative questions may also be part of compound sentences. The sample contains two such compound sentences. In both cases, one of which is ex. (66), the first clause narrows the contextual boundaries. Furthermore, it provides information that supports and, at the same time, emphasizes the meaning of the second clause.

- (66) Her soft exclamation brought him back into the present. “*This girl hasn't been seen or heard from for almost twenty-four hours, and her parents are just now becoming worried?*”

Dean said, “Hard to believe, isn't it?” (SBD)

Její tichý výkřik ho vrátil do přítomnosti. “*To děvče se nikomu neozvalo a nikdo je neviděl skoro čtyřadvacet hodin a její rodiče si až teď dělají starosti?*”

Dean řekl: “To je k nevíře, vidíte?”

Adverbs functioning as markers of bias occur quite often in the sample. These adverbs are *just*, *then* and *again*. In ex. (67a), *just* is used to emphasize that the speaker is surprised to learn what the other person is going to do. In ex. (67b), the speaker, Persse, uses the structure with *then* to provide logical deduction of current situation. Ex. (67c) presents yet another example. Here, however, one more marker is present. Notice the Czech particle *To* in initial position. It “is typically employed as an evaluative device, an emphazier” [Mluvnice češtiny 2, 1987: 235 cited Malá, 2010: 146]. As Malá [2010: 146] point out, such particle “(i)n the counterparts of English declarative questions [...] is used to mark inference based on the co(n)text, which the speaker is reluctant to believe.”

- (67a) “Who's going to look after him?”

“I can't risk staying,” she says. “I have to think of my children.”

“You’re **just** abandoning him?” says Morris Zapp, his eyebrows arched above his cigar. (DLW)

“A co Philip? Kdo se o něho bude starat?”

“Já to riskovat nemůžu,” řekne Joy. “Musím myslet na své děti.”

“**Takže** ho tu necháte samotného?” vyklene Morris obočí nad doutníkem.

(67b) “Where is your child now?” Persse asked.

“He’s with foster parents,” said Bernadette. “In London.”

“**Then** you could go back home on your own?”

“And abandon Fergus?” (DLW)

“Kde to dítě máš?” zeptal se Persse.

“U jedněch lidí v Londýně.”

“**Tak** můžeš jet domů sama, ne?”

“A Ferguse nechat tady?”

(67c) She reconceived the family room in greens and yellows. She ordered fabrics. A paperhanger came, and Alfred, who was napping temporarily in the dining room, leaped to his feet like a man with a bad dream.

“You’re redecorating **again**?”

Rozhodla se pojednat pokoj v odstínech zelené a žluté. Objednala tapety. Přišel tapetář a Alfred – dočasně odsunutý se svým podřimováním do jídelny – vyskočil z křesla jako člověk, který měl zlý sen.

“**To** už to **zase** necháváš tapetovat?”

The marker of bias was very often represented by various tags at the end of the sentence. These markers are *then*, which shows the logical result of a particular situation; *right*, an interjection used by the speaker to ask for reassuring that the content of preceding part of the sentence is valid (see ex. (68a)). Two more interjections are present in the sample. These are *huh* and *eh* and they are usually used in colloquial speech. In sentences like (68b), they are used for reassurance just like *right* in ex. (68a). Another interesting form of a tag is the degree *Professor*. It is, again, used just like *huh* or *right*.

(68a) “Gatorade and other high-electrolyte drinks might be a problem. But what do you say?”

“You’re joking, **right**?” (JFC)

“Iontové nápoje a další vysoce elektrolytické nápoje můžou také působit potíže. Tak co tomu říkáš?”

“*Děláš si legraci, co?*”

- (68b) “Books used to satisfy me,” said Philip. “But as I get older I find they aren't enough.”

“*But you're hitting the trail again soon, eh?* Hilary tells me Turkey. What are you doing there?”

“Another British Council tour. I'm lecturing on Hazlitt.” (DLW)

“Dřív mi k spokojenosti stačily knihy,” řekl Philip. “Ale jak stárnu, vidím, že nejsou všechno.”

“*Ted' ale zase vyrazíš, ne?* Hilary říká, že do Turecka. Co tam budeš dělat?”

“Další turné Kulturní rady. Přednášet o Hazlittovi.”

The conjunction *so/takže, tedy* is quite common in the sample. As Malá [2010: 145] points out “what is questioned is not what has been said but what the speaker has inferred.” The speaker uses the polarity he or she hopes is valid for the answer as well, as you can see in ex. (69).

- (69) When the tape ended, Dean asked if he could have a duplicate made.

“Of course,” Curtis replied.

Dean ejected the tape and left the office only long enough to dispatch Ms. Lester on the errand. When he returned, Curtis said, “*So you don't think this guy is just blowing smoke?*” (SBD)

Když páska skončila, zeptal se Dean, jestli by si ji mohl okopírovat.

“Samozřejmě,” přitakal Curtis.

Dean vyndal kazetu a odešel z kanceláře, aby poslal paní Lesterovou, ať to vyřídí. Když se vrátil, zeptal se Curtis: “*Takže si nemyslíte, že ten chlápek mluví jen tak do větru?*”

Several declarative questions contain more than one lexical marker of bias. The co-occurrence of markers does not automatically mean that the bias is thus expressed even more strongly than with one marker only (ex. (70a)). Sometimes, however, the co–

occurring markers complement each other in a way that the question would be rather odd if one was missing (ex. (70b)).

- (70a) “Is that the way you play it?” she asks. „Of course that's the way I play it,” he says. “***So** white girls **think** you're white?*” “Whatever they think,” he says, “I let them think.” (PRS)
“A ty to tak hraješ?” zeptala se. “Jasně že to tak hraju,” odpověděl. “***Takže** bílé holky **si** **myslí**, že jsi bílý?*” “Ať si myslí, co chtějí,” přikývl, “já jim v tom nebráním.”
- (70b) “I did my Master's thesis on Shakespeare and T. S. Eliot.”
“***Then** you are **no doubt** familiar with Miss Weston's book, *From Ritual to Romance*, on which Mr Eliot drew for much of the imagery and allusion in *The Waste Land*?*”
“Indeed I am,” said Persse. (DLW)
“Diplomovou práci jsem psal o Shakespearovi a T. S. Elliotovi.”
“***V tom případě určitě** znáte knihu slečny Westonové *Od rituálu k romanci*, z níž pan Elliot vytěžil tolik obrazů a narážek pro svou *Pustinu*.*”
“Ano, znám,” řekl Persse.

The bias was also several times expressed by the pronoun *what* or the interjection *oh* in the initial position. The pronoun *what* appeared in the medial position as well. In ex. (71), *what* is used to emphasize the content of the rest of the question.

- (71) “Because you're leaving the house more often and you stay away for long periods of time that you can't, or won't, account for.”
“Account for? ***What***, I'm not an adult? I'm not allowed to...” (SBD)
“Protože odcházíš z domu častěji a zůstáváš dlouho pryč, což nemůžeš nebo nechceš vysvětlit.”
“Vysvětlit? ***Copak*** nejsem dospělý? Nemám dovoleno...”

3.2 Markers in Czech

This chapter describes different markers occurring in Czech while no marker is present in English. Such structures are less common, yet possible.

One of the possibilities how to mark the bias in Czech is to use a modal verb. In ex. (72), the speaker uses the modal verb *mohl* to reinforce the bias.

- (72) “Do you know anything about him?”
“No.”
“*You have no idea who he is?*”
“Unfortunately, no.” (SBD)
“Víte o něm něco?”
“Ne.”
“*Nemáte ponětí, kdo by to **mohl** být?*”
“Bohužel ne.”

As Malá [2010: 147] points out, “(i)n the Czech sentences the categories of person and number of the predicate verb are expressed by inflectional suffixes, rendering the pronominal subject redundant. Its presence is therefore always marked.” The sample contains several such cases. One of them is ex. (73).

- (73) “He’s gonna shit ‘cause I went out tonight. He grounded me.”
“That sucks.”
“*You got grounded?*” another guy jeered. “What are you, twelve?” (SBD)
“Bude mít děsný řeči, že jsem šel dneska večer ven. Mám zaracha.”
“To je votrava.”
“*Ty máš zaracha?*” pošklíbl se další kluk. “Kolik ti je, dvanáct?”

Similar to English, Czech markers of bias may be expressed by asking the addressee what they *mean*, *think*, *say* etc. even though the English structure does not contain such element. The Czech part of ex. (74) contains ‘Říkáš, že’ which expresses the speaker’s need for confirmation.

- (74) Caroline shook her head weakly, perhaps hoping to suggest that she was too infirm to have reached the phone by the bed.
 “Is that a no? You're saying no? *You weren't listening?*”
 “No, Gary,” she said in a tiny voice. (JFC)
 Caroline slabě zavrtěla hlavou, snad v naději, že se jí tím podaří dát najevo, jak je zbědovaná a že se ani nemůže natáhnout pro telefon stojící u postele.
 “To znamená, že ne? Říkáš, že ne? **Říkáš, že jsi neposlouchala?**”
 “Ne, Gary,” odpověděla tenkým hlasem.

Conjunctions such as *že* or *and* can play the role of markers of bias. In ex. (75a), *A* reinforces the confirmation-seeking function of the question. It is also important to notice that the question in ex. (75b) is, in fact, an echo question. Echo questions which have the same form as declarative questions “may be seen as a special expression of a more general characteristic of declarative questions” [Malá, 2010: 145].

- (75a) “We put our ransom demand to her ...” says Carlo.
 “*She refused to pay?*”
 “Řekli jsme jí, kolik za vás chceme...”
 “*A odmítla zaplatit?*”
 (75b) He raised his narrow shoulders in a quick shrug. “He's a kook.”
 “That's it? That's your assessment? *He's a kook?*” (SBD)
 Rychle pokrčil úzkými rameny. “Je to cvok.”
 “Tak? Tohle o tom soudíš? *Že je to cvok?*”

The sample contains several cases where the Czech marker of bias is represented by a demonstrative pronoun in initial position. In ex. (76), *Tu* reinforces the speaker's need for verification while the English version does not contain such marking. Here, the same need is expressed only by the declarative structure of the question.

- (76) “I guess. Hard to be the daughter of that sort of feistiness. He kind of submerges you.” “And your mother? *He submerges her?*” (PRS)
 “Asi ano. Je to těžké, mít za otce takového pořeza. Máš strach, že tě zavalí.” “A tvoje matka? **Tu zavalil?**”

3.3 Absence of Marking

Even though the majority of examples from the sample contain markers in either one or both languages, there are some cases where the bias is not expressed by any lexical marker in either language. In such cases, the only marker is the declarative structure of the question itself. Examples (77a) and (77b) demonstrate such absence of marking in declarative questions.

- (77a) His dad took him by the shoulder and turned him around. “You went out. Your car isn't in the same place it was when I left and the hood is warm.” Gavin laughed. “*You're checking the temperature of my car's engine? You need to get a life.*” (SBD)
- Otec ho uchopil za rameno a otočil k sobě. “Byl jsi venku. Vůz nestojí na stejném místě, jako když jsem odcházel, a kapota je teplá.”
- Gavin se zasmál. “*Kontroluješ teplotu motoru mého vozu? Potřebuješ se povyrazit?*”
- (77b) “The first thing I always seem to have to do when I arrive in England is buy myself a hat.”
- “It's a fine hat,” said Persse.
- “*You like it?* Remind me to give it to you when I leave. I'm travelling on to warmer climes.” (DLW)
- “První, co si musím po příletu do Anglie koupit, je vždycky čepice.”
- “Je krásná,” řekl Persse.
- “*Líbí se vám?* Připomeňte mi, abych vám ji před odjezdem dal. Mám namířeno do teplejších krajin.”

3.4 Rhetorical Questions

As I have discovered while I was compiling the sample, a rhetorical question, apart from usually having the subject–operator inversion, may also be expressed by a question in the declarative form. The speaker uses such questions without expecting any answer. As ex. (78a) shows, it can be used without any other interlocutor. The speaker in ex. (78b) uses it to return to the previous topic of discussion, which was disrupted, again without any expectation of an answer.

- (78a) Showing off, but he's helped before, thought Coleman, so don't interrupt, don't put him down, however irritating his being so with-it is. *There are no compassionate chinks in his armor?* Fine with me. (PRS)
Předvádí se, ale už ti jednou pomohl, přemítá Coleman, tak ho nepřerušuj, neshazuj, ať tě sebevíc rozčiluje, že se do té role tak položil. *Že nemá v brnění žádné soucitné škvírky?* Mně to nevadí.
- (78b) “This is a prewar building,” Chip explained in a tight voice. “An extremely desirable building.”
“*But you know what he told me he's doing for his mother's birthday?* It's still a surprise for her, but I can tell you.” (JFC)
“Je to předválečný dům,” vysvětloval Chip přiškrceným hlasem. “A kdekdo by tu moc rád bydlel.”
“*A víš, co vymyslel jako dárek k narozeninám pro svou matku?* Prozradil mi to.”

The sample contains few cases where the difference between the declarative question and the rhetorical question in the declarative form is slightly difficult to distinguish. The ex. (79) is one of the cases. Here, the questions are clearly used to seek confirmation, but, at the same time, the assertion of these questions could be expressed with the opposite polarity of the questions, thus making them kind of rhetorical questions.

- (79) “...and you stay away for long periods of time that you can't, or won't, account for.”

“Account for? *What, I'm not an adult? I'm not allowed to come and go of my own free will? I have to check in with you if I decide to stop for a beer?* When I need to take a piss, shall I call you first and ask permission?”

“...a zůstáváš dlouho pryč, což nemůžeš nebo nechceš vysvětlit.”

“Vysvětlit? *Copak nejsem dospělý? Nemám dovoleno odcházet a přicházet, jak se mi zachce? Musím se u tebe dovolovat, když se mi zachce zajít si na pivo?* Když se potřebuju vyčůrat, tak ti mám nejdřív zavolat a požádat tě o dovolení?”

3.5 Atypical Cases

3.5.1 Lexicalized Declarative Question

While I was compiling the sample, I came across one instance which differs from other declarative questions. The reason why it is different is that this particular declarative question has been lexicalized. It means that this question is used only in this form and the form with the subject–operator inversion, as shown in ex. (80b), is not possible. In ex. (80a), the speaker uses the declarative question to ask the interlocutor to clarify what he or she just said.

- (80a) “Is that Mrs Désirée Zapp?”
“Not any longer.”
“*I beg your pardon ma'am?*”
“I used to be Mrs Désirée Zapp. Now I'm Ms Désirée Byrd.”
“Je to paní Désirée Zappová?”
“Už ne.”
“*Pardon?*”
“Désirée Zappová jsem bývala. Ted' jsem Désirée Byrdová.”
- (80b) *Do I beg you pardon?

3.5.2 Elliptical Questions

It is important to mention that elliptical questions may be formed in the same way as declarative question. Speakers of English as a foreign language could easily confuse these two types. The difference is, however, important. While declarative questions are always biased, elliptical questions are merely colloquial versions of the same questions with the subject–operator inversion. An example of an elliptical question can be seen in ex. (81).

- (81) “How else could I claim my conference expenses? It's the same paper that I gave at Rummidge, slightly adapted. It's a wonderfully adaptable paper. I aim to give it all over Europe this summer. *You want to take a stroll round the town tonight?*”

“All right,” Persse said.

Jo, zítra dopoledne. Jinak by mi neproplatili cestu a pobyt. Je to tentýž referát, který jsem měl v Papridgi, jen kapánek upravený. Dá se báječně upravovat. V létě s ním hodlám objet celou Evropu. *Chcete se večer projít po městě?*”

“Docela rád,” řekl Persse.

3.5.3 Colloquial Structures

Two cases where the declarative question has an unusual structure appear in the sample. An example can be seen in (82). Here, the author tries to imitate the colloquial speech so much that it is clear even in the written form. Such form is acceptable only in informal spoken language and not in formal one or in writing. In cases like this one, it is possible because it emphasizes the different language used by that particular speaker.

- (82) Morris's emphatic statement that they were divorced clearly dismayed his captors.

“But she got plenty money, yeah?” Carlo said, anxiously. “*She don' wan' you to die, huh?*”

Když Morris důrazně prohlásil, že se rozvedli, únosci se vyděsili.

“Ale prachů má dost, ne?” zeptal se napjatě Carlo. “*Přece nechce, abyste umřel.*”

4 Summary

This thesis dealt with declarative questions in English and their Czech equivalents. The theoretical part described the form, rules and reasons for using English declarative questions. Furthermore, other types of English questions and their forms were described. Czech questions were described at the end of this part of the thesis. The practical part presented results from the analysis of the sample of English declarative questions and their Czech equivalents from four different novels.

As I have already mentioned, English declarative questions are always biased. This means that the declarative structure of the question is sufficient for expressing the bias. The majority of examples from the sample, however, contained additional markers which reinforced the bias of the declarative questions. I have also noticed that there was no occurrence of an absence of a marker in Czech where an additional marker was present in English. This could be explained by the fact that the word order of Czech interrogative and declarative sentences does not differ and thus where an additional marker reinforcing the bias was present in English, the Czech equivalent had to contain the corresponding marker expressing the same reinforcement.

Since Czech questions have different rules for word order than English ones, some Czech counterparts of English declarative questions had to contain a marker of bias even though those English declarative questions did not contain any marker.

There were even some cases, where no additional markers of bias were present in either of languages. In both of them, the structure of the question was sufficient for expressing the bias.

While compiling the sample, I found an interesting case where an echo question had the same form and function as a declarative question would have in such case. For this reason, some echo questions (i.e. those with the form identical to declarative questions) may be considered a special type of declarative questions.

Furthermore, another interesting case with the form of a declarative question appeared. This was the phrase *I beg your pardon?*, which has been lexicalized. Its form is constant and it is frequently used in formal language.

I also consider important to point out the fact that some elliptical questions may be identical in form to declarative questions. It is, however, important to distinguish them, as they convey different messages. While declarative questions express surprise, disbelief etc., elliptical questions are used in colloquial speech to elicit new information.

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6 Appendices

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Appendix 1

Question	Presence Of a marker	Author
That you don't want to read about it in a novel one of these days?	ENGyes	Lodge
Then you are no doubt familiar with Miss Weston's book, From Ritual to Romance, on which Mr Eliot drew for much of the imagery and allusion in The Waste Land?	ENGyes	Lodge
So then they gave Philip Swallow the chair?	ENGyes	Lodge
And you thought you'd give me some more material?	ENGyes	Lodge
So Puss in Boots is equivalent to the Grail?	ENGyes	Lodge
So that's why you keep jogging?	ENGyes	Lodge
And the same goes for Durex and Farex and Exlax?	ENGyes	Lodge
But you're hitting the trail again soon, eh?	ENGyes	Lodge
But it is true?	ENGyes	Lodge
Yet you live in Milan?	ENGyes	Lodge
So you did have the baby?	ENGyes	Lodge
Then you could go back home on your own?	ENGyes	Lodge
I suppose Girls Unlimited would forward a letter?	ENGyes	Lodge
I thought you said he was stuck in Rome?	ENGyes	Lodge
You mean we're eavesdropping from twelve thousand miles away?	ENGyes	Lodge
And that was, what, eight years ago?	ENGyes	Lodge
You think he's washed up?	ENGyes	Lodge
And he's surely not going to recommend that they appoint someone hostile to theory?	ENGyes	Lodge
You mean, you don't trust me?	ENGyes	Lodge

So we can agree that neither of this will use this as material?	ENGyes	Lodge
You are Mrs Swallow, I presume?	ENGyes	Lodge
But you must have read about it in the conference programme?	ENGyes	Lodge
You mean she's gone for good?	ENGyes	Lodge
You mean, if any total stranger comes up and kisses you, you immediately drop everything and jump into bed with him?	ENGyes	Lodge
You mean, you were saving yourself for Angie?	ENGyes	Lodge
You mean, you are Lily after all?	ENGyes	Lodge
You mean you don't enjoy it?	ENGyes	Lodge
You have met before, then?	ENGyes	Lodge
You mean you survived that crash?	ENGyes	Lodge
You mean they thumb rides in airplanes?	ENGyes	Lodge
You mean Lily?	ENGyes	Lodge
So, Arthur, we cannot tempt you to speak at our conference in Heidelberg?	ENGyes	Lodge
Oh, you know him?	ENGyes	Lodge
You saw something that took your fancy in one of those windows back there, huh?	ENGyes	Lodge
You go back to England tonight, Professor?	ENGyes	Lodge
What, and give up your own job?	ENGyes	Lodge
What, and miss the rest of the conference?	ENGyes	Lodge
You don't mean to tell me that he's been cheating on you?	ENGyes	Lodge
You're never telling me that those are your own ideas about romance and the sentimental novel and the desiring self?	ENGyes	Lodge
You're just abandoning him?	ENGyes	Lodge
You don't think it was chance?	ENGyes	Lodge
But surely, Professor Zapp, you don't have to worry about success?	ENGyes	Lodge
You're not a philosopher, then?	ENGyes	Lodge
It wasn't such a big prize, then?	ENGyes	Lodge
You don't think you're overdoing it?	ENGyes	Lodge
He didn't have Legionnaire's Disease after all, then?	ENGyes	Lodge
I s'pose you think we ought to 'ave a synagogue an' a 'Indoo temple too, an' a totem pole for Red Indians to dance around?	ENGyes	Lodge
She don' wan' you to die, huh?	ENGyes	Lodge
But she got plenty money, yeah?	ENGyes	Lodge
I thought you had the chair at Baden-Baden?	ENGyes	Lodge

You mean that black-haired kid who was living with you when I had the apartment upstairs?	ENGyes	Lodge
You think it's the same guy?	ENGyes	Brown
You think it was a hoax?	ENGyes	Brown
You mean Melissa?	ENGyes	Brown
You don't think he's serious?	ENGyes	Brown
What, I'm not an adult?	ENGyes	Brown
You bought another computer?	ENGyes	Brown
This girl hasn't been seen or heard from for almost twenty-four hours, and her parents are just now becoming worried?	ENGyes	Brown
His daughter's life could be at risk and he's worried about media exposure?	ENGyes	Brown
So you'll have the before and after?	ENGyes	Brown
So you don't think this guy is just blowing smoke?	ENGyes	Brown
You're redecorating again?	ENGyes	Franzen
Now you're sore again?	ENGyes	Franzen
You actually expect American investors to send you money?	ENGyes	Franzen
You're really going to use all this equipment?	ENGyes	Franzen
You really want to know?	ENGyes	Franzen
You're joking, right?	ENGyes	Franzen
And this is my fault?	ENGyes	Franzen
You mean proofreading?	ENGyes	Franzen
You're saying no?	ENGyes	Franzen
If you've never seen the opponent before?	ENGyes	Roth
So white girls think you're white?	ENGyes	Roth
And it's him you're escaping?	ENGyes	Roth
She's goody two-shoes, you think?	ENGyes	Roth
You think she was fucking Foster?	ENGyes	Roth
Yes, you find her pretty?	ENGyes	Roth
But you didn't hear what they said to him?	ENGyes	Roth
And you didn't do it?	ENGyes	Roth
And it isn't better?	ENGyes	Roth
She refused to pay?	ENGnoCZyes	Lodge
You won't come in?	ENGnoCZyes	Lodge
You saw Angelica the other day?	ENGnoCZyes	Lodge
You met Angelica?	ENGnoCZyes	Lodge

You remember all this from six years ago?	ENGnoCZyes	Lodge
You have read Northrop Frye?	ENGnoCZyes	Lodge
You haven't heard about it?	ENGnoCZyes	Lodge
You're not joking?	ENGnoCZyes	Lodge
I advised you?	ENGnoCZyes	Brown
You have no idea who he is?	ENGnoCZyes	Brown
You called him?	ENGnoCZyes	Brown
You got grounded?	ENGnoCZyes	Brown
You don't know about the Sex Club?	ENGnoCZyes	Brown
He's related to the station's owner?	ENGnoCZyes	Brown
Chip made all this?	ENGnoCZyes	Franzen
The name is Veblen?	ENGnoCZyes	Franzen
You want to put the kitchen under surveillance as a hobby?	ENGnoCZyes	Franzen
You had it notarized?	ENGnoCZyes	Franzen
You weren't listening?	ENGnoCZyes	Franzen
You don't know what they are?	ENGnoCZyes	Franzen
You didn't get tenure?	ENGnoCZyes	Franzen
You want me to tell you why I'm not going?	ENGnoCZyes	Franzen
He submerges her?	ENGnoCZyes	Roth
It is autobiographical?	ENGnoCZno	Lodge
You like it?	ENGnoCZno	Lodge
You're going to track down this damsel and rescue her from the sordid life to which poverty has condemned her?	ENGnoCZno	Lodge
Hilary is your wife?	ENGnoCZno	Lodge
Angelica is your babysitter?	ENGnoCZno	Lodge
I beg your pardon ma'am?	ENGnoCZno	Lodge
I have to check in with you if I decide to stop for a beer?	ENGnoCZno	Brown
You're checking the temperature of my car's engine?	ENGnoCZno	Brown
They came to your house?	ENGnoCZno	Brown
You're sure?	ENGnoCZno	Brown
You don't want to talk about it?	ENGnoCZno	Brown
You won't sleep with me?	ENGnoCZno	Brown
I'm not allowed to come and go of my own free will?	ENGnoCZno	Brown
You broke up?	ENGnoCZno	Franzen
You want to follow her and take away her medicine?	ENGnoCZno	Franzen

You prefer nineteen?	ENGnoCZno	Franzen
You can't take a week?	ENGnoCZno	Franzen
You want the truth?	ENGnoCZno	Franzen
You like that type?	ENGnoCZno	Roth
You won last night?	ENGnoCZno	Roth
He's a kook?	ECHO Q	Brown
You don't say so?	Rhetorical	Lodge
You know that American Professor's wife back at the party?	Rhetorical	Lodge
You don't want to be treated like a kid?	Rhetorical	Brown
I mean, you hate these ads, right?	Rhetorical	Franzen
But you know what he told me he's doing for his mother's birthday?	Rhetorical	Franzen
They told him he could go home?	Rhetorical	Roth
And this is how he fucking gets treated?	Rhetorical	Roth
There are no compassionate chinks in his armor?	Rhetorical	Roth
You know what she presents as the high point of the marriage?	Rhetorical	Roth
They said everything goes?	Rhetorical	Roth
You have your ticket?	Elliptical	Lodge
You want to move up?	Elliptical	Lodge
You want to take a stroll round the town tonight?	Elliptical	Lodge
You want to come?	Elliptical	Lodge
You wanna come on your own?	Elliptical	Lodge
You issued a heads-up memo?	Elliptical	Brown

Appendix 2

Appendix 2.1 – Brown, Sandra

"I've done everything you advised me to do, Paris."

"I advised you? When?" (SBD: 3)

„Udělal jsem všechno, co jste mi poradila, Paris.“

„Já jsem vám radila? Kdy?“ (SBZ: 5)

When she saw the labeled boxes he'd carried in and placed on the kitchen table, she had exclaimed, "You bought another computer?"

"It's time you had your own. Merry Christmas!" (SBD: 20)

Když uviděla krabice s nálepkami, které přinesl domů a postavil na kuchyňský stůl, zvolala: „Ty jsi koupil další počítač?“

„Je načase, abys měla svůj vlastní. Veselé Vánoce.“ (SBZ: 16)

When they finished their wine he asked if he could take more pictures. "I want to

capture your
afterglow."

"So you'll have the before and after?"

He laughed and kissed her quickly and with affection. "Something like that." (SBD: 32)
Když dopili víno, zeptal se, jestli by mohl udělat ještě pár fotografií. „Chci zachytit, jak to v tobě doznívá.“

„Takže budeš mít fotky předtím a potom?“

Zasmál se a rychle, láskyplně ji políbil. „Něco na ten způsob.“ (SBZ: 24)

He was quiet through the remainder of the recording. When it ended, Paris looked at him expectantly. He raised his narrow shoulders in a quick shrug. "He's a kook."

"That's it? That's your assessment? He's a kook?"

He snuffled. "What? You don't think he's serious?" (SBD: 36)

Po zbytek nahrávky neřekl slovo. Když skončila, Paris se na něho vyčkávavě zahleděla.

Rychle pokrčil úzkými rameny. „Je to cvok.“

„Tak? Tohle o tom soudíš? Že je to cvok?“

Slyšitelně popotáhl nosem. „Cože? Snad ti nepřipadá, že to myslí vážně?“ (SBZ: 27)

"Weird and kooky sometimes. Heavy breathers and dirty propositions, but nothing like what you've just heard. Never anything threatening. Valentino has called before. He tells me about a wonderful new girlfriend, or a recent break up that left him heartbroken. He's never said anything like this. Never anything even close to this."

"You think it's the same guy?" (SBD: 38)

„Někdy volají podivíni a blázni. Někdo funí do telefonu a dělá mi nemravné návrhy, ale nikdy nic takového, co jste právě slyšeli. Nikdy nic, z čeho by šel strach. Valentino volával už předtím. Vykládal mi o báječné nové přítelkyni. nebo o tom, jak se právě s nějakou rozešel a jak ho zničila. Ale nikdy neříkal nic takového jako teď. Ani vzdáleně ne.“

„Myslíš, že je to stejný chlápek?“ (SBZ: 29)

"This is a good start," he said.

"Maybe," Griggs said. "Considering what he called to say, why would he use a traceable number?"

Paris read between the lines. "You think it was a hoax?" (SBD: 39)

„To je slibný začátek,“ podotkl.

„Možná,“ řekl Griggs. „Když se ale uvaží, co říkal, proč by volal z čísla, které se dá vysledovat?“

Paris se dovtípila. „Myslíte, že je to kanadský žertík?“ (SBZ: 30)

"Your friend ...the one you were with the night we met."

"You mean Melissa?" she'd asked, feeling a stab of jealousy. (SBD: 46)

„Tvoje kamarádka. ... ta, cos s ní byla v ten večer, kdy jsme se poznali.“

„Myslíš Melissu?“ zeptala se a zahlodala v ní žárlivost. (SBZ: 34)

"He's gonna shit 'cause I went out tonight. He grounded me."

"That sucks."

"You got grounded?" another guy jeered. "What are you, twelve?" (SBD: 56)

„Bude mít děsný řeči, že jsem šel dneska večer ven. Mám zaracha.“

„To je votrava.“

„Ty máš zaracha?“ pošklíbl se další kluk. „Kolik ti je, dvanáct?“ (SBZ: 42)

His dad took him by the shoulder and turned him around. "You went out. Your car isn't in the same place it was when I left and the hood is warm."

Gavin laughed. "You're checking the temperature of my car's engine? You need to get a life." (SBD: 62)

Otec ho uchopil za rameno a otočil k sobě. „Byl jsi venku. Vůz nestojí na stejném místě, jako když jsem odcházel, a kapota je teplá.“

Gavin se zasmál. „Kontroluješ teplotu motoru mého vozu? Potřebuješ se povyrazit?“ (SBZ: 46)

Before he had even processed all this, his father was on his feet, and he was on the receiving end of a backhanded smack that caught him hard across the mouth and split his lip.

"You don't want to be treated like a kid? Fine. I'll treat you like an adult. (SBD: 64)

Dřív než tohle všechno zpracoval, stál otec na nohou a udeřil ho hřbetem ruky přes ústa tak tvrdě, až mu rozrazil ret.

„Nechceš, aby se s tebou jednalo jako s malým? Výborně. Budu s tebou jednat jako s dospělým. (SBZ: 48)

When the tape ended, Dean asked if he could have a duplicate made.

"Of course," Curtis replied.

Dean ejected the tape and left the office only long enough to dispatch Ms. Lester on the errand. When he returned, Curtis said, "So you don't think this guy is just blowing smoke?" (SBD: 78)

Když páska skončila, zeptal se Dean, jestli by si ji mohl okopírovat.

„Samozřejmě,“ přitakal Curtis.

Dean vyndal kazetu a odešel z kanceláře, aby poslal paní Lesterovou, ať to vyřídí. Když se vrátil, zeptal se Curtis: „Takže si nemyslíte, že ten chlápek mluví jen tak do větru?“ (SBZ: 59)

Here he paused and looked at Paris. "He's related to the station's owner?"

"He's Wilkins Crenshaw's nephew." (SBD: 81)

Odmlčel se a zadíval se na Paris. „Je nějak spřízněný s majitelem stanice?“

„Je to synovec Wilkinse Crenshawa.“ (SBZ: 61)

They moved closer to the building to take advantage of the sliver of shadow it cast on the blazing sidewalk. Traffic whizzed past on nearby Interstate 35, but the rookie made himself heard.

"You issued a heads-up memo?" he said to Curtis. "About missing persons reports?"

"That's right." (SBD: 88)

Přešli blíž k budově, aby využili proužek stínu, který vrhala na rozpálený chodník. Po nedaleké mezistátní dálnici 35 svištěly projíždějící vozy, ale mladý policista si dal záležet, aby ho bylo slyšet.

„Vydal jste oběžník?“ zeptal se Curtise. „Ohledně hlášení pohřešovaných osob?“

„To souhlasí.“ (SBZ: 66)

"Sex Club?" Dean looked over at Curtis for an explanation, but the detective shrugged. Both looked back at Griggs.

Nervous again, the young officer shifted his weight from one polished shoe to the other. "You don't know about the Sex Club?" (SBD: 90)

„Sex klub?“ Dean pohlédl na Curtise, aby mu to vysvětlil, ale detektiv pokrčil rameny. Oba se zadívali na Griggse.

Mladý policista znovu znervózněl a přešlápl ze jedné vycíděné boty na druhou. „Vy o Sex klubu nevíte?“ (SBZ: 69)

"Congratulations. After months of trying to seduce a certain lady, tonight you get lucky."

Paris broke open her cookie and pulled out the fortune. "Mine says, 'Disregard previous fortune.'"

"You won't sleep with me?"

She laughed at his crestfallen expression. "No, Jack, I won't sleep with you."

"You're sure?"

"I'm sure." (SBD: 93)

„Blahopřejeme. Po měsících snažení svést jistou dámu vám dnes večer bude přát štěstí.“ Rozlomila svůj koláček a vytáhla věštbu. „Tady stojí: Předchozí věštby si nevěšmejte.“

„Nebudeš se mnou spát?“

Zasmála se jeho schlíplému výrazu. „Ne, Jacku, nebudu s tebou spát.“

„Určitě?“

„Určitě.“ (SBZ: 73)

"Because you're leaving the house more often and you stay away for long periods of time that you can't, or won't, account for."

"Account for? What, I'm not an adult? I'm not allowed to come and go of my own free will? I have to check in with you if I decide to stop for a beer? When I need to take a piss, shall I call you first and ask permission?" (SBD: 100)

„Protože odcházíš z domu častěji a zůstáváš dlouho pryč, což nemůžeš nebo nechceš vysvětlit.“

„Vysvětlit? Copak nejsem dospělý? Nemám dovoleno odcházet a přicházet, jak se mi zachce? Musím se u tebe dovolovat, když se mi zachce zajít si na pivo? Když se potřebuju vyčůrat, tak ti mám nejdřív zavolat a požádat tě o dovození?“ (SBZ: 80)

Striving for nonchalance, Dean took a bite of his sandwich before answering. "More like water under the bridge."

"Lots of water, I'm guessing."

Dean continued chewing.

"You don't want to talk about it?" the detective probed.

He wiped his mouth with a paper napkin. "I don't want to talk about it." (SBD: 103)

Dean se pracně vynasnažil tvářit se jakoby nic, ukousl si ze sendviče a opak teprve odpověděl. „Spíš jako voda pod mostem.“

„Té vody ale hádám muselo být.“

Dean dál žvýkal a neříkal nic.

„Nechcete o tom mluvit?“ sondoval detektiv.

Otřel si ústa papírovým ubrouskem. „Nechci o tom mluvit.“ (SBZ: 83)

Her soft exclamation brought him back into the present. "This girl hasn't been seen or heard from for almost twenty-four hours, and her parents are just now becoming worried?"

Dean said, "Hard to believe, isn't it?" (SBD: 112)

Její tichý výkřik ho vrátil do přítomnosti. „To děvče se nikomu neozvalo a nikdo je neviděl skoro čtyřicet hodin a její rodiče si až teď dělají starosti?“ Dean řekl: „To je k nevíře, vid’?“ (SBZ: 89)

"Somehow a court house reporter learned that cops were looking for Janey Kemp. He confronted the judge about it as he was returning from lunch recess. His honor is not happy."

"His daughter's life could be at risk and he's worried about media exposure?" Paris exclaimed. (SBD: 115)

„A je to tady,“ oznámil. „Jeden soudní reportér se nějak domáknul, že poldové hledají Janey Kempovou. Zeptal se na to soudce, když se vracel z polední přestávky. Jeho ctihodnost pan soudce není šťastný.“

„Život jeho dcery by mohl být v ohrožení a on má starost, že se to dostane do médií?“ zvolala Paris. (SBZ: 93)

"Do you know anything about him?"

"No."

"You have no idea who he is?"

"Unfortunately, no." (SBD: 123)

„Víte o něm něco?“

„Ne.“

„Nemáte ponětí, kdo by to mohl být?“

„Bohužel ne.“ (SBZ: 100)

"Sex addict." He snuffled a laugh. "Do you hear how absurd that sounds, Toni?"

"Dr. Morgan doesn't think it sounds absurd."

"Jesus. You called him?" (SBD: 151)

„Závislý na sexu,“ Uchechl se. „Neslyšíš, jak směšně to zní?“

„Doktor Morgan si nemyslí, že je to směšné.“

„Kristepane, ty jsi mu volala?“ (SBZ: 126)

She laid aside her letter opener and looked up at him. "Policemen?"

"And I have you to thank for it."

"They came to your house?" She had thought either Carson or the eager Griggs would only have called Stan to ask follow-up questions. (SBD: 156)

Odložila otvírač na dopisy a zvedla k němu pohled. „Policisté?“

„A za to můžu děkovat tobě.“

„Přišli za tebou domů?“ Myslela si, že buď Carson, nebo snaživý Griggs Stanovi jenom zavolají, aby mu položili pár otázek. (SBZ: 130)

Appendix 2.2 – Lodge, David

"I did my Master's thesis on Shakespeare and T. S. Eliot."

"Then you are no doubt familiar with Miss Weston's book, From Ritual to Romance, on which Mr Eliot drew for much of the imagery and allusion in The Waste Land?"

"Indeed I am," said Persse. (DLW: 11)

„Diplomovou práci jsem psal o Shakespearovi a T. S. Elliotovi.“

„V tom případě určitě znáte knihu slečny Westonové Od rituálu k romanci, z níž pan Elliot vytěžil tolik obrazů a narážek pro svou Pustinu.“

„Ano, znám,“ řekl Persse. (DLS: 17-18)

"The first thing I always seem to have to do when I arrive in England is buy myself a hat."

"It's a fine hat," said Persse.

"You like it? Remind me to give it to you when I leave. I'm travelling on to warmer climes." (DLW: 18)

„První, co si musím po příletu do Anglie koupit, je vždycky čepice."

„Je krásná," řekl Persse.

„Líbí se vám? Připomeňte mi, abych vám ji před odjezdem dal. Mám namířeno do teplejších krajín." (DLS: 24)

"Well, there are fifty-seven people at the conference, altogether," Persse said.

Professor Zapp nearly swallowed his cigar. "Fifty-seven? You must be joking. No? You're not joking? You mean I've travelled six thousand miles to talk to fifty-seven people?" (DLW: 19)

„Celkem je jich na konferenci sedmapadesát," řekl Persse.

Profesor Zapp div nespokl doutník. „Sedmapadesát? Vy si děláte šoufky. Ne? Fakt neděláte? Tak to jsem cestoval deset tisíc kilometrů, abych mluvil k sedmapadesáti lidem?" (DLS: 25)

Zapp came here for six months, and Swallow went to Euphoric State. Rumour has it that Zapp had an affair with Hilary Swallow, and Swallow with Mrs Zapp."

"You don't say so?" Persse was intrigued by this story, in spite of the distraction of seeing Angelica come in to the bar with Robin Dempsey. (DLW: 21)

Zapp přijel učit na půl roku sem a Swallow jel do Euforie. Povídá se, že Zapp měl poměr s Hilary Swallowovou a Swallow s paní Zappovou."

„Neříkejte!" užasl Persse, zaujatý tou mezimanželskou zápletkou, přestože očima sledoval Angeliku, která právě přišla do baru s Robertem Dempseym. (DLS: 27)

"Mmm. Though in my opinion," Sutcliffe said darkly, "the whole episode had a deplorable effect on Swallow's character."

"Oh?"

Sutcliffe nodded, but seemed disinclined to elaborate.

"So then they gave Philip Swallow the chair?" said Persse.

"Not then, oh goodness me, no. No, then we had Dalton, he came from Oxford, until three years ago. He was killed in a car accident. Then they appointed Swallow." (DLW: 21)

„Mhm. I když já zastávám názor," zatvářil se Sutcliffe zlověstně, že celá tato epizoda neblaze poznamenala Swallowův charakter."

„Myslíte?"

Sutcliffe přikývl, ale do podrobností se mu zřejmě nechtělo.

„Takže tenkrát udělali šéfem Swallowa?" zeptal se Persse.

„Nene, tenkrát ne, chraň bůh. Šéfem se stal Dalton, přišel z Oxfordu, a teprve když se zabil v autě – jsou to tři roky – jmenovali Swallowa." (DLS: 28)

"Well, you said your research topic was romance . . ."

"And you thought you'd give me some more material? Alas, I've got too much already." (DLW: 24)

„Říkala jste, že právě píšete práci o romancích ..."

„A vy mi chcete dodat další materiál? Toho mám bohužel ažaž." (DLS: 30)

"Her sister is very bad, very bad. All on account of that daughter of hers, Bernadette."
"Bernadette?" Morris Zapp cut in. "You mean that black-haired kid who was living with you when I had the apartment upstairs?" (DLW: 33)

„Její sestra je na tom moc moc špatně. A to všechno kvůli Bernardettě. Její dceři."
„Kvůli Bernardettě?" přerušil ho Zapp. „Myslíte tu černovlasou dívku, co u vás byla, když jsem bydlel nahoře?“ (DLS: 40)

"Well, the gouty King is obviously the Fisher King ruling over a sterile land, and the miller's son is the hero who restores its fertility through the magic agency of Puss in Boots, and is rewarded with the hand of the King's daughter."

"So Puss in Boots is equivalent to the Grail?" Persse said facetiously. (DLW: 36)

„Tohle představení? Revmatický král je evidentně Král rybář vládnoucí neplodné zemi a mlynářův syn je hrdina, který v ní s pomocí magické síly kocoura v botách probouzí znovu plodnost a za odměnu dostane ruku královské dcery.“

„Takže kocour v botách je totéž co svatý grál?" zavtipkoval Persse. (DLS: 43)

„The odds against its happening like that by chance must be billions to one."

"You don't think it was chance?"

"I think it's one of the great proofs of a divine creator," said Persse. (DLW: 39)

„Pravděpodobnost, že k něčemu takovému dojde náhodou, je určitě jedna k několika miliardám.“

„Podle vás to nebyla náhoda?“

„Podle mě je to jeden z velkých důkazů o božském tvůrci,“ řekl Persse. (DLS: 45)

"I wouldn't mind," said Persse. "I'd go with you."

"What, and give up your own job?"

"If necessary," he said. (DLW: 39)

„Já bych šel všude s vámi,“ řekl Persse.

„A svoje místo byste nechal plavat?“

„Kdyby to bylo nutné...,“ řekl. (DLS: 46)

"Be my Madeline, and let me be your Porphyro!"

"What, and miss the rest of the conference?"

"I can wait till tomorrow night. (DLW: 46)

„Buďte mou Magdou a já budu vaším Porfyrem!“

„To jako s vámi mám zmizet a propást zbytek konference?“

„Můžu počkat zítřejšího večera. (DLS: 47)

"This is jogging, Percy, not running. Running is sport. Jogging is punishment. "

"You mean you don't enjoy it?" (DLW: 42)

„Tohle není sport, Percy, to je běh pro zdraví. Sport je zábava. Běh pro zdraví je trest.“

„Já myslel, že vás to baví.“ (DLS: 48)

"It seems to be catching on over here, too," said Persse. "I can see another runner in front of us. But surely, Professor Zapp, you don't have to worry about success? You're famous already." (DLW: 42)

„Tady se to ujímá taky,“ řekl Persse. „Tamhle vidím dalšího běžce. Ale vy se snad, pane profesore, o úspěch bát nemusíte. Vy už slavný jste.“ (DLS: 49)

"Oh, I'm only visiting, Father. I'm going back to Ireland tomorrow."

"You have your ticket?" (DLW: 50)

"Yes, Father."

„Ale já jsem tady jen služebně, otče. Zítra se vracím do Irska.“

„Už máš jízdenku?“ (DLS: 56)

„Ano, otče.“

"...it's not the relation of words to things that allows them to signify, but their relations with each other, in short, the differences between them. Cat signifies cat because it sounds different from cot or fat."

"And the same goes for Durex and Farex and Exlax?" Persse enquired. (DLW: 53)

„...není slovo znakem proto, že by existoval nějaký vztah mezi ním a označovanou věcí, ale protože existují vztahy mezi slovy. Pes označuje psa, protože zní jinak než ves nebo les.“

„A totéž platí pro durex a farex a latex?“ vyzvídal Persse. (DLS: 59)

"Maybe that's Philip's problem," said Hilary, "but somehow I don't think so."

"Philip? You don't mean to tell me that he's been cheating on you?"

"Nothing serious - or not that I know of." (DLW: 59)

„Tenhle problém má možná Philip,“ řekla Hilary. „Ale nevím.“

„Philip? Chceš říct, že tě podvádí?“

„Nejde o nic vážného – aspoň pokud vím.“ (DLS: 65)

"Books used to satisfy me," said Philip. "But as I get older I find they aren't enough."

"But you're hitting the trail again soon, eh? Hilary tells me Turkey. What are you doing there?"

"Another British Council tour. I'm lecturing on Hazlitt." (DLW: 78)

„Dřív mi k spokojenosti stačily knihy,“ řekl Philip. „Ale jak stárnu, vidím, že nejsou všechno.“

„Teď ale zase vyrazíš, ne? Hilary říká, že do Turecka. Co tam budeš dělat?“

„Další turné Kulturní rady. Přednášet o Hazlittovi.“ (DLS: 83)

"So, Arthur, we cannot tempt you to speak at our conference in Heidelberg? I am most disappointed, your thoughts on Rezeptionsästhetik would have been deeply appreciated, I am sure."

"I'm sorry Siegfried, I just have nothing to say." (DLW: 95)

„Takže vystoupit na naší konferenci v Heidelbergu tě, Arthure, neláká? To je pro mě nesmírné zklamání, tvoje myšlenky o Rezeptionsästhetik by měly mimořádný úspěch, to mi věř.“

„Je mi líto, Siegfriede, ale nemám prostě co říct.“ (DLS: 98)

After a prolonged pause, Arthur Kingfisher says: "News travels fast. It's not even official yet."

"But it is true?"

Choosing his words with evident care, Arthur Kingfisher says, "I have reason to think so." (DLW: 96)

Arthur Kingfisher odpoví po nápadně dlouhé pauze: „Pověsti se šíří rychle. Oficiálně zatím nebylo nic oznámeno.“

„Ale je to pravda?“

Pečlivě, přepečlivě volí Arthur Kingfisher slova pro odpověď: „Mám důvod domnívat se, že ano.“ (98)

Hearty, mirthless laughter from Berlin. "How could you imagine such a thing, my dear fellow? I assure you that our desire for your presence at Heidelberg is perfectly sincere."

"I thought you had the chair at Baden-Baden?"

"I do, but we are collaborating with Heidelberg for the conference." (DLW: 96)

Z Berlína zazní srdečný, neveselý smích. „Jak by sis mohl něco takového myslet, drahý příteli! Ujišťuji tě, že naše touha přivítat tě v Heidelbergu je naprosto upřímná.“

„Myslel jsem, že jsi profesorem v Baden-Badenu, ne?“

„To jsem, ale konferenci připravujeme společně s Heidelbergem.“ (DLS: 98)

"Morris Zapp, Euphoric State." He extended his hand.

"Ah, yes, I 'ave 'eard you spick. Last December, in New York."

"At the MLA? You're not a philosopher, then?" He nodded at Lenin and Philosophy.

"No, cultural studies is my field. Fulvia Morgana, Padua. In Europe critics are much interested in Marxism. In America not so much." (DLW: 118)

„Morris Zapp ze státní univerzity v Euforii.“ Podal sousedce ruku.

„Ó, slyšela jsem vás přednášet. V prosinci v New Yorku.“

„V Modern Language Association? Tak vy nejste filozofka?“ Ukázal na Lenina a filosofii.

„Ne, můj obor je teorie kultury. Jsem Fulvia Morganová z Padovy. V Evropě se kritikové hodně zajímají o marxismus. V Americe méně.“ (DLS: 120)

"She writes under the name of Désirée Byrd."

"Oh yes, Giorni Difficili. I 'ave read it." She looked at Morris with new interest. "It is autobiographical?"

"In part," said Morris. (DLW: 121)

„Píše pod pseudonymem Désirée Byrdová.“

„Och, Děsné dny - ten román jsem četla.“ Podívala se na Morrise s novým zájmem. „Je autobiografický?“

„Částečně,“ řekl Morris. (DLS: 124)

"I'm not sayin' we ought to 'ave one," said the second man patiently, "I'm just sayin' that a Christian chapel wouldn't be no use to 'em. Them bein' infidels." He seemed to derive great satisfaction from the pronunciation of this word.

"I s'pose you think we ought to 'ave a synagogue an' a 'Indoo temple too, an' a totem pole for Red Indians to dance around? What they doin' 'ere, anyway? They should be in Terminal Free if they're goin' to bloody Mecca." (DLW: 122)

„Já neříkám, že ji tu máme mít,“ odpověděl druhý trpělivě, „já jenom říkám, že křesťanská kaple je jim na prd. Poněvač sou pohani.“

„Tak podle tebe tady máme mít synagógu a indickej chrám a totem, kolem kterýho by tancovali Indiáni, jo? Co tady hergot dělaj? Jestli letěj do tý jejich podělaný Mekky, tak maj bejt ve trojce.“ (DLS: 124)

"He works in Rome. You work in Padua. Yet you live in Milan?" (DLW: 126)

„On učí v Římě, vy učíte v Padově, a přitom bydlíte v Miláně?“ (DLS: 129)

"Because I have a child and no husband, is why."

"Ah," said Persse. He knew the mores of the West of Ireland well enough not to discount the gravity of this obstacle. "So you did have the baby?" (DLW: 129)
„Protože mám dítě za svobodna.“
„Aha,“ řekl Persse. Znal západoirské mravy natolik, aby tuto překážku nebral na lehkou váhu. „Tak ty sis to dítě nechala?“ (DLS: 132)

"Where is your child now?" Persse asked.
"He's with foster parents," said Bernadette. "In London."
"Then you could go back home on your own?"
"And abandon Fergus?" (DLW: 130)
„Kde to dítě máš?“ zeptal se Persse.
„U jedněch lidí v Londýně.“
„Tak můžeš jet domů sama, ne?“
„A Fergus nechat tady?“ (DLS: 132)

"First, give me your address."
She shook her head. "I don't have one. I travel about a lot in my work."
"I suppose Girls Unlimited would forward a letter?"
She paled under her makeup. "How do you know about that?" (DLW: 131)
„Nejdřív mi dej svou adresu.“
Zavrtěla hlavou. „Žádnou nemám. Při mým zaměstnání jsem pořád na cestách.“
„Ředitelství Dívek pro všechno by ti snad můj dopis poslalo, ne?“
Bernadetta pod šminkami zbledla. „Odkud ses to dověděl?“ (DLS: 133)

"Who's that?" he hissed.
"My 'usband," said Fulvia.
"What?" A score of naked, handcuffed Morris Zapps leapt from the bed and exchanged looks of alarm and consternation. "I thought you said he was stuck in Rome?"
"E must 'ave decided to drive," said Fulvia calmly. (DLW: 137)
„Kdo je to?“ vydechl.
„Můj muž,“ řekla Fulvia.
"Co?" Z postele vyskočil tucet nahých Morrisů Zappů s želízky na ruku a vytřeštěnýma očima. „Říkalas, že nemůže z Říma přiletět!“
„Zřejmě se rozhodl přijet autem,“ odpověděla klidně. (DLS: 138)

"Take this chair of literary criticism, for instance ..."
"What's that?"
"You haven't heard about it? I'm surprised." (DLW: 163)
„Například ta profesura literární kritiky...“
„Co to je?“
„Ještě jste o ní neslyšel? To se divím.“ (DLS: 163)

"Can they hear us?" said Persse.
"No, not unless I switch this mike on."
"You mean we're eavesdropping from twelve thousand miles away?" said Persse.
"That's a queer thought."
"Ssh!" hissed Ronald Frobisher, holding up a finger. The conversation in Australia had turned to another topic - himself.
"I didn't like his last one," Rodney Wainwright was saying. "And that was, what, eight years ago?"

"More than eight," Greg agreed. "You think he's washed up?"
"I'm sure he is," said Rodney Wainwright. (DLW: 178)
„Neslyší nás?“ zeptal se Persse.
„Neslyší, to bych musel zapnout tenhle mikrofon.“
„To znamená, že se dá odposlouchávat na vzdálenost dvaceti tisíc kilometrů?“ řekl Persse. „No nazdar.“
„Psst!“ sykl Ronald Frobisher a zvedl prst. Australská konverzace přešla na jiné téma – na něj.
„Jeho poslední román se mi nelíbil,“ říkal právě Rodney Wainwright. „A to už je snad osm let, ne?“
„Víc než osm,“ přizvukoval Greg. „Myslíš, že je vyřízenej?“
„O tom nepochybuj,“ řekl Rodney Wainwright. (DLS: 178)

"No thanks. Nice name. Where does she live?"
"That's the problem. I don't know."
"Good-looking?"
"Beautiful."
"You know that American Professor's wife back at the party? She made a pass at me."
(DLW: 182)
„Ne, děkuju. Hezký jméno. A kde je?“
„To právě nevím.“
„Hezká?“
„Krásná.“
„Víš, že panička toho americkýho profesora na parníku po mně tvrdě jela?“ (DLS: 182)

„But it was all right, I didn't mind. But then, when the official part was over, I was nobbled by a man in the English Department. Name of Dempsey."
"Robin Dempsey," said Persse.
"Oh, you know him? Not a friend of yours, I hope?"
"Definitely not." (DLW: 183)
„Ale prosím, to by mi nevadilo. Jenomže po té komedii se na mě nalepil jeden chlápek z katedry anglickýho jazyka, nějaký Dempsey.“
„Robin Dempsey,“ řekl Persse.
„Ty ho znáš? Doufám, že nejste kamarádi.“
„V žádném případě.“ (DLS: 182)

„All my heroes have brown eyes, like me. Their favourite expletive is bugger. The women they fall in love with tend to have Biblical names, especially ones beginning with 'R' - Ruth, Rachel, Rebecca, and so on. I like to end chapters with a short moodless sentence."
"You remember all this from six years ago?" Persse marvelled. (DLW: 185)
Všichni moji hrdinové mají modré oči. Jako já. Jejich oblíbená nadávka je dořiti. Ženy, do kterých se zamilovávají, mají tendenci k biblickým jménům, zvlášť k těm na R - Ruth, Rachel, Rebeka atakdál. Kapitoly rád končím krátkou nevýraznou větou.“
„Tohle si celých těch šest let pamatujete?“ užasl Persse. (DLS: 184)

The tables were arranged in a row facing the stage. When anyone rose to leave the front row, someone moved forward from behind to take his place.
"You want to move up?" Frobisher asked.
Persse shook his head. (DLW: 188)

Stoly stály v řadách před jevištěm, a když někdo z přední řady odešel, šel si na jeho místo sednout někdo zezadu.

„Chceš jít víc dopředu?“ zeptal se Frobisher.

Persse zavrtěl hlavou. (DLS: 188)

"She shouldn't be doing that sort of thing at all."

"Ah," said Frobisher. "I understand. You're going to track down this damsel and rescue her from the sordid life to which poverty has condemned her?"

"I'd like to do that," said Persse, "for her own sake." (DLW: 189)

„Tohle by vůbec dělat neměla.“

„A jo,“ řekl Frobisher. „Rozumím. Chceš tu slečnu vystopovat a zachránit z mravního bahna, do kterýho ji uvrhla chudoba.“

„Rád bych,“ řekl Persse. „Kvůli ní.“ (DLS: 189)

"A sort of holiday," said Persse. "I won a poetry prize." He found that he didn't want to confide in Morris about Angelica.

"No kidding! Congratulations!"

A thought struck Persse. "Angelica isn't at the conference by any chance?"

"Haven't seen her, but that doesn't mean she isn't here. The conference only opened yesterday, and there are hundreds of people. We're all in the Sonesta - great hotel.

Where are you staying?"

"At a little pension near here."

"It wasn't such a big prize, then?" (DLW: 194)

„Vyjel jsem si na výlet,“ řekl Persse. „Dostal jsem cenu za poezii.“ Mluvit s ním o Angelice se mu nechtělo.

„Fakticky? Tak to vám gratuluju!“

Persse dostal nápad „Není na konferenci náhodou Angelika?“

„Neviděl jsem ji, ale to neznamená, že tady není. Konference začala teprve včera a jsou na ní stovky lidí. Bydlíme všichni v Sonestě - je to báječný hotel. A vy?“

„V jednom malém penziónu kousek odtud.“

„Takže tak velká cena to zase nebyla?“ (DLS: 193)

"I didn't know you were giving a paper."

"How else could I claim my conference expenses? It's the same paper that I gave at Rummidge, slightly adapted. It's a wonderfully adaptable paper. I aim to give it all over Europe this summer. You want to take a stroll round the town tonight?" (DLW: 200)

„Nevěděl jsem, že budete mít referát.“

„Jo, zítra dopoledne. Jinak by mi neproplatili cestu a pobyt. Je to tentýž referát, který jsem měl v Papridgi, jen kapánek upravený. Dá se báječně upravovat. V létě s ním hodlám objet celou Evropu. Chcete se večer projít po městě?“ (DLS: 199)

"I'd rather be on my own for a while, if you don't mind," Persse said.

"Ah ha! You saw something that took your fancy in one of those windows back there, huh? Well, I don't blame you, Percy, you're only young once." (DLW: 202)

„Kdyby vám to nevadilo, chtěl bych být chvíli sám,“ řekl Persse.

„A ták! Za některým tím oknem se vám něco zalíbilo, co? No já vám to, Percy, nevyčítám, mladý jste jenom jednou. (DLS: 202)

"Babysitter?" Hope, relief, self-reproach surged in Persse's breast.

"Yeah, I got kid upstairs. Don't worry, he sleeps, don't hear a thing."

"Angelica is your babysitter?"

"You mean Lily? She's a friend, helps me out sometimes. I told her to draw the curtain, but she don't bother." (DLW: 203)

„Chůva?“ V prsou se mu vzedmula naděje, úleva, vlna výčitek vůči sobě samému.

„Mám nahoře dítě, Ale ty neboj, on spí, on neslyší.“

„Angelika vám dělá chůvu?“

„Lily? Ona je kamarádka, někdy hlídá moje dítě. Já řekla, zatáhni závěs, ale ona nevadí to.“ (DLS: 202)

The hotel manager passed Philip, smiled, stopped and bowed. "You go back to England tonight, Professor?"

"No, no. To Istanbul. By the night train." (DLW: 208)

Ředitel hotelu, procházející kolem Philipa, se usmál, zastavil se a uklonil. „Vracíte se do Anglie, pane profesore?“

„Ne, ne. Jedu do Istanbulu. Nočním vlakem.“ (DLS: 207)

"You!" he whispered hoarsely, staring at Mrs Simpson. She, too, had turned slightly pale, as well she might at this strange greeting. "Hallo," she said, holding her glass tightly with the fingers of both hands. "Alex Custer told me that you might drop in tonight. How are you enjoying Turkey?"

"You have met before, then?" said Akbil, glancing from one to the other. (DLW: 213)

„Vy?“ zasípěl s vytřeštěnýma očima. Také ona mírně zbledla, což po tak neobvyklém pozdravu ani nepřekvapovalo. „Dobrý večer,“ řekla a oběma rukama sevřela svou sklenku. „Alex Custer říkal, že se možná zastavíte. Jak se vám líbí v Turecku?“

„Vy se znáte?“ koukal Akbil z jednoho na druhého. (DLS: 212)

Mrs Simpson frowned. "Oh dear, I suppose you read that list in the newspapers," she said to Philip Swallow. "It was issued prematurely by the Indian authorities. It caused a great deal of confusion and distress, I'm afraid."

"You mean you survived that crash?"

"I wasn't on the plane. I was supposed to be - this was about three years ago," she explained parenthetically to Akbil and Oya and the jazz drummer. (DLW: 213)

Paní Simpsonová se zamračila. „Ach bože, asi jste četl ten seznam v novinách,“ řekla Philipovi. „Indické úřady jej předčasně otiskly a bohužel to způsobilo velký zmatek.“

„Vy jste tu nehodu přežila?“

„Já jsem tím letadlem neletěla. Jen jsem jím letět měla - jsou to už tři roky,“

vysvětlovala jakoby v závorce Akbilovi, Oye a džezovému bubeníkovi. (DLS: 212)

The British are on this great antitheory kick at the moment and Philip's book just makes them roll onto their backs and wave their paws in the air."

"But they tell me Arthur Kingfisher is advising UNESCO on this appointment," says Sy Gootblatt. "And he's surely not going to recommend that they appoint someone hostile to theory?"

"That's what I keep telling myself," says Morris. (DLW: 235)

Angličané jsou momentálně zuřiví antiteoretikové a nad Philipovou knihou chrochtají blahem.“

„Ale poradcem pro výběr kandidátů je prý Arthur Kingfisher,“ říká Sy Gootblatt, „a ten přece nedohodí Unesku nikoho, kdo je proti teorii.“

„Tím se taky utěšuju,“ říká Morris. (DLS: 233)

"What I mean is ..." Désirée stops. "It's difficult to say without sounding as if I don't trust you."

"It's only natural," says Ronald. "I feel just the same."

"You mean, you don't trust me?" (DLW: 240)

„Totiž...“ Désirée se zarazí. „Když to řeknu, budeš si možná myslet, že ti nevěřím, a to bych nerada.“

„Ale to je přirozené,“ řekne Ronald. „Já mám stejný pocit.“

„Jaký pocit? Že mi nevěříš?“ (DLS: 238)

"I mean," says Désirée. "I've never done it with a writer before."

"Exactly!"

"And what I'm trying to say is ..."

"That you don't want to read about it in a novel one of these days? Or see it on television."

"How did you guess?"

"I had the same thought."

Désirée claps her hands. "So we can agree that neither of this will use this as material? Whether it's good or bad?"

"Absolutely. Scout's honour." (DLW: 240)

„Totiž já... jsem ještě s žádným spisovatelem takhle nebyla.“

„Já se spisovatelkou taky ne.“

„A proto jsem ti chtěla říct...“

„Že o tom pak nechceš číst v nějakém románě? Nebo to vidět v televizi?“

„Jak jsi to uhádl?“

„Mně to taky napadlo.“

Désirée zatleská. „Takže se můžeme dohodnout, že nikdo z nás tenhle materiál nepoužije? Ať už bude dobrý, nebo špatný?“

„Jasně. Čestné skautské slovo.“ (DLS: 238)

"Getting some interesting stuff from ELIZA, are you?"

"Yes."

"You don't think you're overdoing it?"

"Overdoing what?" says Robin coldly.

"No offence, only you're in here morning, noon and night, talking to that thing." (DLW: 243)

„Eliza je zajímavá, co?“

„Jo.“

„Nezdá se ti, že to přeháníš?“

„Že přeháním co,“ řekne Robin chladně.

„Nic ve zlém, ale jsi tady od rána do večera a v jednom kuse do toho klepeš.“ (DLS: 241)

"Jogging, I believe they call it. It seems to be an epidemic psychological illness afflicting Americans these days. A form of masochism, like the flagellantes in the Middle Ages. You are Mrs Swallow, I presume?"

"Yes," says Philip. (DLW: 245)

„Říkají tomu myslím jogging. Mezi Američany je to dnes jakási psychická epidemie.

Jistá forma masochismu, jako středověké flagelantství. Vy jste patrně paní Swallowová, vidíte?“

„Ano,“ řekne Philip. (DLS: 243)

"Cheryl - have you been going to night-school since I first met you?" Cheryl blushed even more deeply, and dropped her eyes. "No," she said huskily. "You're never telling me that those are your own ideas about romance and the sentimental novel and the desiring self?" "The desiring self is Northrop Frye," she admitted. "You have read Northrop Frye?" his voice rose in pitch like a jet engine. (DLW: 259)
„Cheryl, vy chodíte do nějaké večerní školy?“
Zrudla ještě víc a sklopila oči. „Ne,“ řekla zastřeným hlasem.
„Chcete mi namluvit, že ty myšlenky o romanci a sentimentálním románu a toužícím já jsou z vaší hlavy?“
„Toužící já je z Northropa Frye,“ přiznala.
„Vy čtete kritiku tak náročného, jako je Northrop Frye?“ zakvílel Persse jako motor proudového letadla. (DLS: 256)

"I believe it is called street-theatre," said Tardieu, in his immaculate English. "But you must have read about it in the conference programme?" "What conference?" said Persse. "I've only just arrived here." (DLW: 263)
„Říká se tomu, myslím, pouliční divadlo,“ řekl Tardieu svou bezvadnou angličtinou.
„Ale copak jste o tom nečetl v programu konference?“
„Jaké konference?“ řekl Persse. „Přijel jsem teprve před chvílí.“ (DLS: 260)

"Here you are," he said. "I wish you goodnight - and success." "You won't come in?" Persse found himself absurdly nervous of meeting Angelica alone. (DLW: 266)
„Jste na místě,“ řekl. „Přeji vám dobrou noc - a hodně zdaru.“
„Vy se mnou nepůjdete?“ Bylo to absurdní, ale najednou se bál, že zůstane s Angelikou o samotě. (DLS: 263)

"Miss Papps. I mean, Miss Pabst. I understand that she is staying here." "Ah! Mademoiselle Pabst!" The woman smiled, then frowned. "Alas, she has departed." "Oh, no!" Persse groaned. "You mean she's gone for good?" (DLW: 267)
„Miss Puppen. Totiž Miss Pupp. Prý tady bydlí.“
„Ach, Mademoiselle Pupp!“ Žena se usmála a pak zamračila. „Bohužel odjela.“
„Neeel!“ zasténal Persse. „A už se nevrátí?“ (DLS: 264)

"Is that Mrs Désirée Zapp?" "Not any longer." "I beg your pardon ma'am?" "I used to be Mrs Désirée Zapp. Now I'm Ms Désirée Byrd." (DLW: 273)
„Je to paní Désirée Zappová?“
„Už ne.“
„Pardon?“
„Désirée Zappová jsem bývala. Ted' jsem Désirée Byrdová.“ (DLS: 270)

Morris's emphatic statement that they were divorced clearly dismayed his captors. "But she got plenty money, yeah?" Carlo said, anxiously. "She don' wan' you to die, huh?" (DLW: 276)
Když Morris důrazně prohlásil, že se rozvedli, únosci se vyděsili.

„Ale prachů má dost, ne?“ zeptal se napjatě Carlo. „Přece nechce, abyste umřel.“ (DLS: 273)

"We put our ransom demand to her ..." says Carlo.

"She refused to pay?" (DLW: 276)

„Řekli jsme jí, kolik za vás chceme...“

„A odmítla zaplatit?“ (DLS: 273)

"...I told her the other day, 'If you didn't spend so much time going to conferences, Angie, you would have gotten your doctorate by now, and put all this nonsense behind you.' "

"The other day? You saw Angelica the other day?" says Persse as casually as he can manage. "Is she here in Los Angeles, then?" (DLW: 279)

„...onehdy jsem jí říkal, Liko, kdybys pořád nelítala po konferencích, dávno bys měla doktorát v kapse a mohla bys tyhle pitomosti pustit z hlavy.“

„Onehdy? Vy jste s ní nedávno mluvil?“ zeptá se Persse co nejklaxněji. „Takže je v Los Angeles?“ (DLS: 274)

"Who are they?" Persse asks.

"Hitchhikers."

Persse looks back wonderingly over his shoulder. "You mean they thumb rides in airplanes?" (DLW: 280)

„Kdo je to?“ zeptá se Persse.

„Stopaři.“

Persse se za nimi zvědavě ohlédne. „To stopují letadla?“ (DLS: 277)

"But how very extraordinary! I met her just a few days ago."

"You met Angelica?" (DLW: 285)

„Ale to je neuvěřitelné! Před několika dny jsem ji potkala.“

„Vy jste potkala Angeliku?“ (DLS: 282)

"Heat stroke, I wouldn't be surprised," he says, "It sure was hot as hell out there. Too bad he'll miss the barbecue. You wanna come on your own?" "Why not?" says Joy. (DLW: 304)

„Nedivil bych se, kdyby to byl úžeh,“ odpovídá Zapp, „vždyť je tady horko jako v pekle. Škoda, že přijde o ten večírek. Nechcete jít sama?“ „Proč ne?“ řekne Joy. (DLS: 300)

"Who's going to look after him?"

"I can't risk staying," she says. "I have to think of my children."

"You're just abandoning him?" says Morris Zapp, his eyebrows arched above his cigar. (DLW: 307)

„A co Philip? Kdo se o něho bude starat?“

„Já to riskovat nemůžu,“ řekne Joy. „Musím myslet na své děti.“

„Takže ho tu necháte samotného?“ vyklene Morris obočí nad doutníkem. (DLS: 303)

Philip Swallow was here for the Hazlitt Society, so they drafted him in as a substitute for Parkinson. He was born lucky, Philip. He always seems to fall on his feet."

"He didn't have Legionnaire's Disease after all, then?" (DLW: 316)

Philip Swallow je tu kvůli Společnosti Williama Hazlitta, tak ho vzali jako náhradníka za Parkinsona. Má kliku jako vždycky. A ve všem.“

„Takže legionářskou nemoc nakonec neměl?“ (DLS: 312)

"I never could resist a guy who was really hungry for it," said Lily.

"You mean, if any total stranger comes up and kisses you, you immediately drop everything and jump into bed with him?" (DLW: 326)

„Tak roztouženým hochům prostě nedokážu odolat,“ řekla.

„To znamená, že kdykoli tě potká a políbí úplně cizí člověk, všechno ze sebe shodíš a skočíš s ním do postele?“ (DLS: 321)

"I thought you were the girl I love," said Persse. "I wouldn't have made love to you otherwise."

"You mean, you were saving yourself for Angie?" (DLW: 326)

„Myslel jsem že jsi ta, kterou miluju. Jinak bych se s tebou nemiloval.“

„To ses chtěl uchovat pro Liku?“ (DLS: 321 – 322)

"What about the birthmark? You forgot the birthmark." She twitched her right hip cheekily.

"You mean, you are Lily after all?"

"What do you think, Persse?" (DLW: 326)

„A co to znaménko? Zapomněls na mateřské znaménko?“ Drze mu nastavila pravý bok.

„Takže jsi přece jen Lily?“

„Co myslíš ty, Perssi?“ (DLS: 322)

Lily came across to Persse. "We're all going on somewhere we can dance," she said.

"You want to come?"

"No thanks," said Persse. (DLW: 335)

K Perssovi přiběhla Lily. „Jdeme si všichni někam zatančit. Půjdeš taky?“

„Ne, děkuji.“ (DLS: 331)

"I had a Christmas card from her, she said she's getting married again. Hilary said, 'Joy? Do we know someone called Joy?' I said, 'Just someone I met on my travels.' "

"Hilary is your wife?"

"Yes. She's a marriage counsellor. Jolly good at it, too." (DLW: 336)

„Ano, Joy,“ vzdychl Philip Swallow. Ani se nepodivil, že Persse její jméno zná.

„Poslala mi k vánocům pohlednici a píše, že se znovu vdává. Hilary se zeptala: „Známe někoho, kdo se jmenuje Joy? Kdo to může být?“ A já jsem řekl: „Asi někdo, koho jsem potkal na cestách.““

„Hilary je vaše paní?“

„Ano. Je manželská poradkyně. A velice schopná.“ (DLS: 332)

Appendix 2.3 – Franzen, Jonathan

She reconceived the family room in greens and yellows. She ordered fabrics. A paperhanger came, and Alfred, who was napping temporarily in the dining room, leaped to his feet like a man with a bad dream.

"You're redecorating again?" (JFC: 10)

Rozhodla se pojet pokoj v odstínech zelené a žluté. Objednala tapety. Přišel tapetář a Alfred – dočasně odsunutý se svým podřimováním do jídelny – vyskočil z křesla jako člověk, který měl zlý sen.

“To už to zase necháváš tapetovat?” (JFR: 14)

"This is a prewar building," Chip explained in a tight voice. "An extremely desirable building."

"But you know what he told me he's doing for his mother's birthday? It's still a surprise for her, but I can tell you." (JFC: 25)

“Je to předválečný dům,” vysvětloval Chip přiskrceným hlasem. “A kdekdo by tu moc rád bydlel.”

“A víš, co vymyslel jako dárek k narozeninám pro svou matku? Prozradil mi to.” (JFR: 29)

"Is Julia here?"

"No, she left. She said hello and left."

"You broke up?" (JFC: 35)

“Je tam Julie?”

“Ne, odjela. Pozdravila se s nimi a odjela.”

“Rozešli jste se?” (JFR: 39)

"She takes pills for three months, the pills make her unbelievably obtuse, and the obtuseness then defines itself as mental health! It's like blindness defining itself as vision. 'Now that I'm blind, I can see there's nothing to see.'"

Denise sighed and let her cone of flowers droop to the sidewalk. "What are you saying? You want to follow her and take away her medicine?" (JFC: 35)

“Už tři měsíce bere pilulky a je po nich neuvěřitelně netečná. A tuhle netečnost si sama definuje jako projev duševního zdraví! Je to stejné, jako kdyby slepotu definovala jako zrak. ‘Když jsem teď slepá, jasně vidím, že není nic k vidění.’”

Denisa si povzddechla a svésila kytici podél těla. “Co mi tím chceš naznačit? Chceš ji dohnat a ty prášky jí sebrat?” (JFR: 39)

"Chad, sorry," she interrupted finally. "The name is Veblen?"

"Vebern. Veblern. That's what I'm saying." (JFC: 41)

“Promiň, Chade,” přerušila chlapce nakonec. “Nejmenuje se ten člověk náhodou Veblen?”

“Vebern. Veblern. Vždyť to říkám.” (JFR: 46)

"I think you're here to teach us to hate the same things you hate. I mean, you hate these ads, right? I can hear it in every word you say. You totally hate them." (JFC: 48)

“Podle mne jste tu od toho, abyste nás naučil nenávidět stejné věci, které nenávidíte sám. Ty reklamy přece nenávidíte, nebo ne? Je to slyšet z každého slova, které pronesete. Nenávidíte je do morku kostí.” (JFR: 53)

Denise had an "amused" expression that drove Enid crazy. "Obviously you know what they are, though."

"No. I don't."

"You don't know what they are?" (JFC: 73)

Denisa nasadila “pobavený” výraz, který doháněl Enid k šílenství. “Podle všeho víš moc dobře, co tam vidíš,” poznamenala.

"To tedy nevím."

"Ty vážně nevíš, co to je zač?" (JFR: 78)

"I can help you in the kitchen. But I can only come for a few days."

"You can't take a week?"

"No." (JFC: 87)

"V kuchyni ti klidně pomůžu. Ale můžu přijet jen na pár dní."

"Nemůžeš zůstat celý týden?"

"Ne." (JFR: 93)

Chip surprised himself by laughing. "What's going on is that I've lost my job."

"You didn't get tenure?"

"No, I was fired," he said. (JFC: 89)

Chip se rozesmál, čímž sám sebe překvapil. "Děje se to, že jsem přišel o práci."

"To nebylo místo natrvalo?"

"Bylo, ale vyhodili mě," řekl. (JFR: 95)

Gatorade and other high-electrolyte drinks might be a problem. But what do you say?"

"You're joking, right?" (JFC: 112)

Iontové nápoje a další vysoce elektrolytické nápoje můžou také působit potíže. Tak co tomu říkáš?"

"Děláš si legraci, co?" (JFR: 119)

He seemed to swallow the sour set of his mouth, to choke back the paranoia.

"Chip made all this?" he said.

"Yes." (JFC: 115)

Působil dojmem, že polkl zatrpklý pocit v ústech, že potlačil sílící stihomam.

"Tohle všechno nachystal Chip?" zeptal se.

"Ano." (JFR: 122)

"Is he still doing law?"

"You mean proofreading? Yes." (JFC: 116)

"Myslíš, že pořád dělá něco kolem zákonů?"

"Jestli pořád čte korektury? Ano." (JFR: 122)

Chip laughed. "You actually expect American investors to send you money? On the basis of, what. Of sand shortages in Latvia?" (JFC: 131)

Chip se zasmál. "Vy vážně čekáte, že vám američtí investoři budou posílat peníze? A na základě čeho? Na základě toho, že v Lotyšsku je nedostatek písku?" (JFR: 139)

"Twelve years old is not a selling point with me," Chip said.

"You prefer nineteen? Nineteen comes even cheaper." (JFC: 133)

"Pokud jde o mne, tak dvanáctiletí nejsou vhodné zboží," upozornil ho Chip.

"Dáváte přednost devatenáctiletým? Devatenáctileté přijdou ještě levněji." (JFR: 141)

Caroline shook her head weakly, perhaps hoping to suggest that she was too infirm to have reached the phone by the bed.

"Is that a no? You're saying no? You weren't listening?"

"No, Gary," she said in a tiny voice. (JFC: 171)

Caroline slabě zavrtěla hlavou, snad v naději, že se jí tím podaří dát najevo, jak je zbědovaná a že se ani nemůže natáhnout pro telefon stojící u postele.

"To znamená, že ne? Říkáš, že ne? Říkáš, že jsi neposlouchala?"

"Ne, Gary," odpověděla tenkým hlasem. (JFR: 179)

"It's my new hobby," Caleb said. "I want to put a room under surveillance. Mom says I can do the kitchen if it's OK with you."

"You want to put the kitchen under surveillance as a hobby?"

"Yeah!" (JFC: 178)

"Mám nový koníček," oznámil mu Caleb. "Chci do jednoho pokoje zamontovat odposlouchávací zařízení. Máma říkala, že bych mohl použít kuchyň, pokud ti to nebude vadit."

"Ty chceš jako koníček zabudovat do kuchyně sledovací a odposlouchávací zařízení?"

"Jo!" (JFR: 186)

The light in the windows was failing rapidly.

"You're really going to use all this equipment?" he said with a tightness in his chest.

Caleb, his lips still involuted, gave a shrug. (JFC: 182)

Světlo za oknem rychle sláblo.

"Ty chceš vážně použít všechno tohle zařízení?" zeptal se a cítil svíravou bolest na hrudi.

Caleb měl rty stále zarputile sevřené, ale přikývl. (JFR: 190)

"I mean moot. It's taken care of. The documents are notarized. I'm recouping my lawyer's fees and that's the end of it."

Gary pressed two fingers into his forehead. "My God. Dad. You had it notarized? On a Sunday?" (JFC: 198)

"Tak jak to říkám. Už je to zařízené. Notář potvrdil všechny dokumenty. Ještě vyřídím honorář pro právníka, a tím to můžu uzavřít."

Gary si přitiskl dva prsty na čelo. "Panebože. Tati. Tys to nechal notářsky ověřit?

V neděli?" (JFR: 206)

"My back is killing me."

"An hour ago you were laughing and feeling great. Now you're sore again?"

"The Motrin's wearing off." (JFC: 208)

"Ty záda mě umoří."

"Ještě před hodinou jsi se smála o všechno pryč a nic ti nebylo. To už to zase bolí?"

"Motrin přestává působit." (JFR: 217)

"You have not been happy to have them here. Caroline. They're at the point where they won't even stay for more than forty-eight hours."

"And this is my fault?" She was directing her gestures and facial expressions, somewhat eerily, at the ceiling. (JFC: 210)

"Tys nebyla ani trochu šťastná, že je tady máš, Carolino. Došlo to tak daleko, že tu nebudou ochotni zůstat déle než osmačtyřicet hodin."

"A je to snad moje chyba?" Veškerá gesta a výrazy tváře Caroline směřovala, tak trochu strašidelně, do stropu. (JFR: 219)

"I need somebody who tells the truth."

"You want the truth? You want me to tell you why I'm not going?" Caroline sat up and leaned forward at the funny angle that her backache dictated. "You really want to know?" (JFC: 211 – 212)

"Potřebuju někoho, kdo mi bude říkat pravdu."

"Chceš vědět pravdu? Opravdu chceš, abych ti řekla, proč nikam nepojedu?" Caroline se posadila a naklonila se dopředu v podivném úhlu, do něhož ji nutila bolest v zádech. "Opravdu to chceš vědět?" (JFR: 221)

Appendix 2.4 – Roth, Philip

„And regularly beat her up. Beat her black and blue. You know what she presents as the high point of the marriage? The event she calls 'the great warm shit fight.'“ (PRS: 27)

„A pravidelně ji mlátil. Řezal ji, až byla celá modrá. Víš, co považuje za zlatý hřeb svého manželství? 'Velkou bitvu s teplými hovny', jak tomu říká.“ (PRL: 31)

...he has seen and done things so outside what these people know about that he cannot connect to them and they cannot connect to him. They told him he could go home? How could he go home? (PRS: 56)

...viděl a dělal věci tak úplně mimo tyhle lidi, že on nemá co říct jim a oni nemají co říct jemu. Oznámili mu, že může jet domů? Jak by mohl jet domů? (PRL: 59)

He did his job. He did what he was told to do. And this is how he fucking gets treated? They get him down in the lockup ward, they put him in the bubble, they send him to the fucking bubble! (PRS: 58)

Odvedl svou práci. Dělal, co mu řekli. A jak s ním teď ty zmrdi zacházejí? Odtáhnou ho na uzavřené oddělení a dají ho do bubliny, jeho do zkurvený bubliny! (PRL: 61)

Wasn't that what he was supposed to do when they sent him to Vietnam? Fucking kill gooks. They said everything goes? So everything went. (PRS: 58)

Neposlali ho tam snad právě proto, že tohle se od něj očekávalo? Zabíjet zkurvený rákosníky. Neříkali snad, že máme volnou ruku? Tak jsme se na nic neohlíželi. (PRL: 61)

Showing off, but he's helped before, thought Coleman, so don't interrupt, don't put him down, however irritating his being so with-it is. There are no compassionate chinks in his armor? Fine with me. (PRS: 64)

Předvádí se, ale už ti jednou pomohl, přemítá Coleman, tak ho nepřerušuj, neshazuj, ať tě sebevíc rozčiluje, že se do té role tak položil. Že nemá v brnění žádné soucitné škvírky? Mně to nevadí. (PRL: 67)

"Daddy said, 'I wanted to kill that man.'" "He did?" "Really. Yes." "And Mom?" "I just bit my tongue." That's what Mom said—"I just bit my tongue." "But you didn't hear what they said to him?" "No." (PRS: 74)

"Táta povídal: 'Měl jsem chuť ho zabít.'" "To fakt říkal?" "Fakt. Ano." "A máma?" "Musela jsem se kousat do jazyka." To povíдалa máma -- "Musela jsem se kousat do jazyka." "Ale neslyšelas, co říkali jemu?" "Ne." (PRL: 76)

"I would say, 'You won last night? Good. Now you can retire undefeated. You're retired.' That's what I'd say, Coleman." (PRS: 78)

"Řekl bych: 'Včera večer jsi vyhrál? Dobře. Teď můžeš odejít ze scény neporažen. Jsi na penzi.' To bych řekl, Coleman." (PRL: 80)

"You get yourself ready for whatever is going to come at you."

"If you've never seen the opponent before?" asked his father, with all the restraint on his sarcasm he could muster. (PRS: 79)

"Připravuješ se na to, co může přijít."

"I když jsi svého protivníka nikdy předtím neviděl?" zeptal se otec a snažil se ze všech sil, aby to neznělo sarkasticky. (PRL: 81)

"Icelanders. I didn't even know you call them Icelanders. I didn't even know they were here. I don't know anything about Icelanders at all. When," Coleman asked, "did they come to Minnesota?" She shrugged and laughed. "Good question. I'm going to say after the dinosaurs. That's what it seems like." "And it's him you're escaping?" "I guess. Hard to be the daughter of that sort of feisti-ness. He kind of submerges you." "And your mother? He submerges her?" (PRS: 99)

"Island'ané. Já ani nevěděl, že se jim tak říká. Ani jsem nevěděl, že tady nějakí jsou. O Island'anech vůbec nic nevím. Kdy přišli do Minnesoty?" zeptal se Coleman? Pokrčila rameny a zasmála se. "To je dobrá otázka. Řekla bych, že těsně po dinosaurech. Alespoň tak mi to připadá." "A ty se snažíš uniknout před ním?" "Asi ano. Je to těžké, mít za otce takového pořeza. Máš strach, že tě zavalí." "A tvoje matka? Tu zavalil?" (PRL: 100)

"Is that the way you play it?" she asks. "Of course that's the way I play it," he says. "So white girls think you're white?" "Whatever they think," he says, "I let them think." (PRS: 109)

"A ty to tak hraješ?" zeptala se. "Jasně že to tak hraju," odpověděl. "Takže bílé holky si myslí, že jsi bílý?" "Ať si myslí, co chtějí," přikývl, "já jim v tom nebráním." (PRL: 110)

Especially with that goody two-shoes wife."

"She's goody two-shoes, you think?"

"Oh, sure."

"Her and Vince Foster?"

"Well, she would fall in love with somebody, but she never would have done anything crazy because he was married. She could make even adultery boring. She's a real de-transgressor."

"You think she was fucking Foster?"

"Yes. Oh yeah." (PRS: 123)

Zvlášť s tou paní Dokonalou za zády."

"Myslíš, že ho ta paní Dokonalá podváděla?"

"Jasně."

"S Vincem Fosterem?"

"Koukej, zamilovávala se, ale nikdy by nezačala úplně blbnout, protože byl ženatý. Ta dokáže i ze smilstva vyrobit nudu. Ona je opravdu neprovinitelná."

"Ty chceš říct, že šoustala s Vincem Fosterem?"

"Jo. Jasně." (PRL: 124)

For a skinny blonde with big tits, a tall, good-looking kid like her with hustle and ambition and guts, got up in a miniskirt, a halter, and boots, a thousand bucks a night would be nothing. A year, two, and, if by then she wants to, she retires—she can afford to. "And you didn't do it?" Coleman asked. (PRS: 130)

Taková štíhlá blondýna s velkýma kozama, vysoká pohledná holka, která se umí otáčet, má ambice a kuráž, ta když se oblíkne do minisukně, navlékne tričko s ramínky a kozačky nad kolena, vydělá tisícovku za noc, jen to hvízdne. Rok, dva, a když bude chtít, může odejít na odpočinek -- bude si to moct dovolit. "A tys to neudělala?" zeptal se Coleman. (PRL: 131)

Your second year is supposed to be better. Your third year better than that. And this is my fourth." "And it isn't better?" he asked. (PRS: 131)

Druhý rok má být lepší. Třetí rok ještě lepší. Tohle je můj čtvrtý rok." "A není to lepší?" zeptal se. (PRL: 132)

"Pretty little girl," Coleman says.

"Yes, you find her pretty? You like that type? Is that your type, Dad, the pretty, slow-at-reading type with the long blond hair and the broken will and the butterfly barrettes?" (PRS: 132)

"Hezká holčička," říká Coleman.

"Opravdu, připadá ti hezká? Tenhle typ se ti líbí? Takové jsou tvůj typ, tati, hezké, líné číst, s dlouhými plavými vlasy, zlomenou vůlí a motýlky na culíkách?" (PRL: 133)