



Kategorie určitosti v anglickém jazyce a její překlad do češtiny

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The Category of Definiteness in the English Language and Different Ways of its Translation into Czech

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Z á s a d y p r o v y p r a c o v á n í :

Cílem bakalářské práce je zjistit, jak je v anglickém jazyce vyjádřena kategorie určitosti a jak se tato kategorie překládá do češtiny.

Bakalářská práce bude pojata jako kontrastivní analýza na základě porovnání vybraného anglického originálu a jeho dvou různých českých překladů.

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- 2) Excerpce příkladů z vybraných literárních děl.
- 3) Interpretace a vyhodnocení výsledků.

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Anotace

Tato bakalářská práce se zabývá způsobem vyjádření kategorie určitosti v anglickém jazyce a překladem těchto vyjádření do češtiny. Teoretická část vychází nejprve z obecného popisu reference a určitosti jako funkce v jazyce. Následně jsou uvedeny jednotlivé jazykové prostředky sloužící k vyjádření určitosti v obou jazycích. Cílem bakalářské práce je stanovit způsob přenesení vyjádření určitosti z anglického do českého jazyka. K tomuto účelu byly analyzovány dva české překlady anglického díla *The Great Gatsby* z let 1979 a 2012. Časový odstup těchto překladů umožňuje také porovnat případné změny ve způsobu vyjadřování určitosti v češtině. Při analýze díla byla také zkoumána četnost výskytů jednotlivých jazykových prostředků.

Klíčová slova

Reference, určitost, determinanty, slovosled, jazykový kontext

Annotation

This bachelor thesis deals with the ways of expressing definiteness in the English language and how are these expressions translated into Czech. Initially, the theoretical section describes reference and definiteness as general functions in language. After that, the particular linguistic means used to express definiteness in both languages are presented. The aim of the bachelor thesis is to determine the ways how are the means of expressing definiteness transferred from English to the Czech language. For this purpose, the two Czech translations of the English work *The Great Gatsby* written in 1979 and 2012 were analyzed. The time span between the Czech translations enables to compare potential changes in expressing definiteness in Czech. Frequencies of the means which express definiteness in English and in Czech were also investigated during the analysis of the work.

Key Words

Reference, definiteness, determiners, word order, linguistic context

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Introduction

English is a language that influences many spheres of human culture worldwide. It is almost impossible to avoid English, as it is widely used in university studies, it improves one's chances of finding a better job, and it is also an inseparable part of technology and science. Therefore, it is important, in my opinion, to learn English in order to function in these spheres of life without complications.

A primary concern of this thesis is the problem of the category of definiteness. This category will be researched not only in the area of the English language, but also in the Czech language system.

This paper consists of two parts. The theoretical part is dedicated to finding a general definition of definiteness and describes the main differences between Czech and English, which are crucial for researching this category. The practical analysis forms the second part, which focuses on comparing different Czech translations of an English work.

The main aim of this paper is to ascertain how the category of definiteness can be translated into Czech. This thesis intends to determine the exact means used to express this category by means of two different Czech translations. Additional focus is placed on the average usage of articles in the English language and their references. In conclusion, all the corresponding expressions are summarized.

1 Reference

The grammar book *Mluvnice současné češtiny* describes communication as a process of transferring information between two participants. There has to be a speaker who creates information and also a hearer who receives this information. When the speaker or writer uses language in communication, he refers not only to different kinds of entities in the real world, but also to abstract things or ideas (Cvrček, et al. 2015, 18).

The American linguist Barbara Abbott states that we are able to speak about the world around us thanks to the concept of *reference*. She marks reference as a crucial function of language. She also points to the difference between reference, which is a feature of a noun phrase to refer to a definite or an indefinite object, and the predication, which serves to indicate a quality this object possesses (Abbott 2010, 50). This object or the entity which is referred to is called *referent* (Carter and McCarthy 2006, 921).

It follows that reference is closely related to noun phrases. For this reason, it is necessary to understand what is meant by a noun phrase (NP). According to the definition provided by Biber et al. (1999, 97), “*A noun phrase in the strict sense consists of a noun as head, either alone or accompanied by determiners (which specify the reference of the noun) and modifiers (which describe or classify the entity denoted by the head noun).*” Moreover, not only nouns, but also pronouns can form the head of a NP which can be simple (1) or more complex (2):

(1) **He** was a friend of Jean's.

(2) *Orange juice is my favorite drink.*

(Carter and McCarthy 2006, 319-20)

Quirk et al. also add, “*Each noun phrase is either singular or plural, and its number is determined in general by its head, which is typically a noun*” (1985, 297). When dealing with the number system, a distinction has to be made between countable and uncountable nouns which affects the usage of determiners. Countable nouns can be made into a plural form, whereas uncountable nouns cannot be counted, and hence have no plural form (Huddleston, Pullum 2002, 334).

1.1 Kinds of Reference

Typically, there are two types of reference – generic and specific. It depends on whether the speaker is referring either to an individual unit (specific reference), or to something general (generic) (Dušková 2012, 59).

1.1.1 Generic Reference

Generic reference is “...used to denote what is normal or typical for members of a class” (Greenbaum and Quirk 1990, 147), so a whole class of entities or kinds is being referred to. The following example refers to the whole class or to any member of the carnivorous group. There are no clearly identifiable individual objects which could be determined by the reader.

E.g.: Carnivores are animals that eat mostly meat.

On the contrary, specific reference points to individual entities and their identity is significant for the participant’s understanding in communication. It can be marked by the context or extralinguistic situation and when the reference is made to

one or more individual entities, they can be clearly identified, but they do not have to be. In view of the fact that the specific referent is crucial for the category of definiteness, the generic reference will be not discussed any further. This section illustrates some of the main characteristics of the specific reference collected from the studies of Greenbaum and Quirk (1990), Dušková (2012) and Berry (1993).

1.1.2 Specific Indefinite Reference

Greenbaum and Quirk (1990, 154) establish indefinite reference as “*the ‘unmarked’ term in the system of definiteness.*” Dušková (2012, 62) supports this claim by stating that the specific indefinite reference introduces a referent in discourse for the first time as something new, in comparison to the specific definite reference.

E.g.: *I am just about to move into an apartment quite near where you live.*

(Greenbaum and Quirk 1990, 80)

This example shows that the referent is not marked, i.e., not defined and the hearer has no experience of it. Moreover, there can be more than one possible referent – the speaker does not have all of them in mind, but only some of them (Dušková 2012, 72). Indefiniteness is thus not relevant for the present thesis since it does not express the definite meaning.

1.1.3 Specific Definite Reference

Greenbaum and Quirk further explain the specific definite reference: “*...that is, as referring to something which can be identified uniquely in the contextual or general knowledge shared by speaker and hearer*” (Greenbaum and Quirk 1990, 77).

In the specific definite reference he distinguishes four different cases.

Situational Reference – Immediate Situation

In the immediate situation, the concrete item (referent in communication) is easily identifiable (Greenbaum and Quirk 1990, 78). It means that it is possible to physically notice characteristics such as size, color etc. Berry (1993, 27) also recognizes situational reference but he calls the immediate situation “surrounding situation”. He highlights the fact that the definite meaning can be marked not only by the repetition of a referent but the situation or place itself can determine the particular items, e.g.:

I can only apologize for the roses. The whole lot should be pulled out.

(Berry 1993, 27)

When the speaker is talking about the roses in a garden, the hearer will easily identify the objects and no further mention of the referent is necessary.

Situational Reference – Larger Situation

On the other hand, in cases of the larger situation, “*identification of the reference depends on assumptions about general knowledge*” (Greenbaum and Quirk 1990, 78). Similarly, Berry (1993, 28) describes the “wider situation” where the speaker and hearer have some knowledge about their common surroundings. With the presumption that, we can talk about “the President” in our country since there is only one specific person who satisfies the definite description.

General knowledge of the world is not the only thing by which the reference can be distinguished. Grammar plays an important role in the recognition of anaphoric and cataphoric references.

Anaphoric Reference

The term anaphora is “*A process whereby one word or phrase points backwards to another and marks the relationship between what is being said and what has been said*” (Carter and McCarthy 2006, 891). In other words, it is used when discussing something that was already mentioned in a previous context or situation.

E.g.: But it seemed Mrs Colombo owned a dog which her youngest son adored. The landlord had received complaints about the dog barking at night.

(Berry 1993, 23)

It is clear from the text or utterance that the two referents are connected, so the listener knows exactly what the speaker or author is talking or writing about. Therefore, it is not a new piece of information for him. Berry also argues that using the same noun in the anaphoric sense may seem unnatural since it is more common to use a pronoun when referring back, e.g.:

Just then he smelled a dog and heard it curiously sniffing.

(Berry 1993, 24)

Cataphoric Reference

Unlike the anaphoric reference, in the cataphoric reference the speaker intends to mention the referent of the utterance later (Greenbaum and Quirk 1990, 79). Berry (1993) explains that the phrase or clause which follows directly the noun carries the specific meaning which enable the identification of the particular referent, e.g.:

What about the argument that reality isn't like that?

(Berry 1993, 30)

In summary, reference in language enables us to point to something either in the real world or in the world of abstract things. This relationship, between the extralinguistic reality and its referents, needs to be transferred in language in order to render communication intelligible. Definiteness represents referents as something specific, in other words known and clearly identifiable to the speaker and hearer. Thus, it can be considered as a synonym to the specific definite reference.

2 Description of Definiteness

Ko et al. present definiteness as “...a semantic feature which makes reference to the knowledge state of both the speaker and the hearer concerning a unique discourse referent” (2008, 118) and as Dušková adds “it reflects the differences in extralinguistic reality” (2012, 59). Both statements confirm the assumption that definiteness belongs to the specific definite reference as was discussed in the previous chapter.

Taken together, the crucial point in the category of definiteness is the distinction between something definite and indefinite. “*This is a matter of realization, in two senses of the word. In linguistic terms, how is definiteness realized, i.e. expressed? And in psycholinguistic terms, how does the hearer/reader realize, or infer, that something is definite or not?*” (Chesterman 1991, 1). When raising these issues, Chesterman wants to emphasize that it has to be investigated from both perspectives – how does the producer and addressee distinguish between definite and indefinite concepts and which means do they use to describe a specific referent.

Andrew Chesterman’s work *On Definiteness. A Study with special Reference to English and Finnish*. is an important reference book for this thesis since the author researched the category of definiteness in English in contrast to Finnish, which like Czech, is a language without articles. He also mentions many theories such as those from Yotsukura, Hawkins, Lyons etc. He uses three characteristics in order to define the category of definiteness: locatability, inclusiveness, and extensivity.

2.1 Locatability

The whole concept of locatability depends on the fact whether a referent is locatable or not (Chesterman 1991, 64). This means if it is possible to determine the referent in some kind of shared set of both speaker and hearer so it can be compared to the features of the situational reference defined by Greenbaum and Quirk, e.g.:

Do you see the bird sitting on the lower branch?

I do most of my travelling by overnight train, and of course in the dark one has no idea of what the countryside looks like.

(Greenbaum and Quirk 1990, 78)

Both examples illustrate the speaker's assumption that the hearer is able to determine the particular referents thanks to his senses or knowledge. Chesterman points to an important note: "...*the hearer's acceptance of the locatability of a definite description*" (1991, 64). So it is also important to think about the fact how the hearer accepts the speaker's utterance. Lyons (1999) also takes it in consideration and gives the following example:

When you arrive in Mexico City, make your way to the zóalo.

(Lyons 1999, 263)

Sometimes, when the speaker determines a particular shared set as definite, it does not necessarily mean that this shared set is also anchored in the hearer's mind. However, it can be argued that the speaker in the given example does not want to indicate that the hearer already knows the shared set or that he has general knowledge of it, but he rather wants to point out the existence of the particular shared set (Lyons 1999, 263).

2.1.1 Identifiability

Lyons (1999), like Chesterman, deals with different linguistic theories regarding definiteness and compares the concept of locatability with identifiability. He contrasts the definite article *the* with the indefinite article *a*, and argues that differences between these two determiners are not only based on the fact that *the* refers to something definite and *a* indicates *any*:

a) *I bought a car this morning.*

b) *I bought the car this morning.*

(Lyons 1999, 2)

Lyons outlines a crucial difference. In both cases, the speaker has a particular car in mind but the hearer does not. The indefinite NP signals that the reference of *a car* is not clear to the hearer. It is the first time this particular piece of information is communicated to the hearer, but the speaker has already bought the car. In the second example, it is assumed that the hearer has already seen the car (Lyons 1999, 3).

This concept is closely connected to *familiarity*: when the indefinite article *a* indicates that the referent of the NP is not familiar to either the speaker or the hearer. Lyons bases his statements on a study by Christophersen: “*The article the brings it about that to the potential meaning (the idea) of the word is attached a certain association with previously acquired knowledge by which it can be inferred that only one definite individual is meant. This is what is understood by familiarity*” (Christophersen 1939, 72).

The concepts of familiarity and identifiability are not always accurate enough. As a result, there are other theories as shown in the example taken from Lyons:

*I've just been to a wedding. **The bride** wore blue.*

(Lyons 1999, 7)

He explains the concept of *uniqueness*: the definite article signals that there is just one entity satisfying the description used (1999, 8). It concerns entities like *the president, the sun, the universe* etc., which have already been discussed in detail. The NP “*The bride*” is unique in the sense that it is generally known information that a wedding ceremony has specific participants such as a bridegroom, a bride etc.

2.2 Inclusiveness and Exclusiveness

This concept is represented as an opposition between *all* and *not-all*. The point is that the speaker takes the object as some kind of totality when he uses the definite article *the* and a plural form of a noun (Hawkins 1978, 178). For instance, when the speaker talks about *the students*, he has in mind the whole totality: all students. Dušková mentions that the inclusiveness with singular countable nouns indicates uniqueness: *the Prime Minister, the steering wheel* (2012, 71). It is caused by the fact that the whole totality can be equal only to one possible referent in the given situation. On the other hand, the following examples represent the whole totality of the substance:

I must ask you to remove the sand from my gateway.

Shut the windows.

(Dušková 2012, 71)

The speaker refers to the particular sets of objects *the sand* and *the windows*. The hearer is able to clearly identify the shared sets on the basis of the immediate

situation or the previous context. The definite referring description allows him to understand that the speaker points to all the entities which are mentioned in the shared set whereas exclusiveness concerns indefinite NPs since it implies that there are more possible referents within the shared set (Lyons 1999, 260-261).

2.3 Extensivity

Chesterman's description of extensivity comes from Guillaume, in contrast to the first two concepts, which are taken from Hawkins. It is "*the dimension along which zero differs from a/the*" (Chesterman 1991, 27). The abstraction or generality of a notion is at the center of this concept. Chesterman (1991, 26) uses Bodelsen's simile, which gives a summary of the whole theory of Guillaume, to unravel the concept of extensivity:

"Language is like a room. The ceiling represents the world of abstract conceptions, the floor that of concrete reality. Under the ceiling hang a number of balloons; they are the words as they exist in language (as opposed to speech), and a dictionary is in fact a plan of the ceiling with its crowd of balloons. In order to make those balloons which represent substantives available in speech they must be brought down to the floor. This is done by attaching each of them a weight, and this weight is an article. Those which represent proper names need no weight, because they are always on the floor."

(Bodelsen 1949, 285-286)

To paraphrase this, articles are the essential link between the abstract sphere (the ceiling) and the practical sphere (the floor) of language. This implies that articles

have to be used under any circumstances. From this assumption, it follows that in cases where no article is used, a zero article must be there.

On the whole, Chesterman's work underlines the problem of the definiteness theory and the disunity among linguists. As was mentioned earlier, Chesterman does not give a clear definition of definiteness. He points to a distinction between something definite and indefinite, and he also highlights that definiteness does not only consist of these two sides but has a more complex structure.

3 Formal Means of Expressing Definiteness in English – Determiners

When the speaker wants to transmit a particular piece of information, he uses means which help him to describe the referent of the utterance as precisely as is possible. On the grounds of determiners, the listener or reader is able to conclude whether he is familiar with the particular referent or not. The speaker can refer to a specific or general item and determiners enable the speaker to distinguish between something which is known to the speaker as well as the hearer and between something in general (Berry 1997, 3-4). Referring back to the definition of a NP provided by Biber et al., determiners which accompany a noun serve to identify the kind of its reference (Biber et al. 1999, 97).

The term “determiners” has come to be used to refer to a word or a group of words which can appear before a noun phrase with a specific function in an English sentence (Greenbaum and Quirk 1990, 72). Quirk divides determiners into three classes which differ according to their location in the noun phrase. These are *central determiners*, *predeterminers* and *postdeterminers*.

The group of central determiners contains three basic forms of articles which will be discussed later in this paper. Their usage has fixed rules and depends on the noun they accompany (Greenbaum and Quirk 1990, 73).

Predeterminers contain two sub-groups: the multipliers and a small subset made up of *all*, *both* and *half*. All of these predeterminers can occur before the central determiners mentioned above. In opposition to predeterminers, there is a

group of postdeterminers which are located after the central determiners and contain expressions such as *several*, *many* and *few* (Quirk et al. 1985, 253).

3.1 English Article System

Returning to the group of central determiners, there are three basic forms of articles: the definite article *the*, the indefinite article *a/an* and the zero article. As Quirk highlights, reference is specified by determiners either as definite or indefinite and he also mentions that the most frequent determiners are the definite and indefinite articles (Greenbaum and Quirk 1990, 77).

However, other linguists (see Chesterman 1991, Yotsukura 1975) suggest the existence of more than three articles. Chesterman (1991) divides articles into two groups. *The* and *null* which belong to the definite group and the indefinite group of articles consists of *a/an*, the unstressed *some* and the *zero* article. In contrast to the indefinite zero article, which precedes uncountable nouns, the definite null article comes before proper nouns. Nevertheless, this paper does not focus on the difference in distinguishing articles and the three basic forms are taken in consideration.

As mentioned in the previous chapter, the usage of determiners is related to the countability and uncountability of nouns. In Longman Grammar (Biber et al. 1999, 260-265), the authors describe the main usage of English articles.

I. The Definite Article *the*

The can occur before both countable and uncountable nouns on the condition that the referent has to be clearly identifiable for speaker and hearer (Biber et al. 1999, 263). For that reason the definite article is considered to be the most common representative of the category of definiteness in English (Huddleston, Pullum 2002,

399). Quirk also explicitly states that the definite article is regarded as the main marker of a definite NP and provides the following explanation: “...*that is, as referring to something which can be identified uniquely in the contextual or general knowledge shared by speaker and hearer*” (Greenbaum and Quirk 1990, 77). This means that the referent has to be clearly distinguished either according to its physical characteristics or there has to be general knowledge about the identity of the referent in the hearer’s mind.

II. The Indefinite Article *a/an*

A/an can only be used with singular countable nouns. It serves “... *to introduce a new specific entity in discourse and it narrows down the reference of the following noun to a single member of a class*” (Biber et al. 1999, 260). It can also be used in contexts where the speaker does not refer to a particular member of a group.

E.g.: *I bought a new house.* (specific new entity)

Would you like a glass of water? (non-specific new entity)

Another usage includes the classification of an item, e.g.:

Terry wants to be a teacher.

or “... *generically to express what is typical of any member of a class*” (Biber et al. 1999, 260), e.g.:

A dog is a man’s best friend. (=all dogs)

III. The Zero Article

The zero article has more possibilities in its usage. It is not restricted solely to plural countable nouns but is also possible with uncountable nouns (Biber et al. 1999, 261).

E.g.: We will meet (some) boys in that club.

There is water in my shoes.

In all these examples, no specific amount is expressed. That is why it can be replaced by *some* and it shows a specific indefinite reference, and also a generic reference (Biber et al. 1999, 261-263).

Dušková notes that the plural opposition of the indefinite article is either the zero article or the unstressed *some* (2012, 60). A factor influencing the usage of these two plural forms is the reference that is already described. All articles express different kinds of reference, which will be analyzed in the following chapter.

3.1.1 Reference Expressed by Articles

The Cambridge grammar of English defines the term reference as follows: “*Reference is a term used to indicate how speakers and writers refer to people, places, things and ideas*” (Carter and McCarthy 2006, 921). There are two main criteria in classifying reference, generality and specificity.

A. Generic Reference

The zero article is most frequent with the generic with plural count and mass nouns:

E.g.: *She loves beer.*

In the following examples, the generic meaning is not changed. According to Quirk, it is not decisive which kind of article is used as “...with generic reference the distinctions for number and definiteness are neutralized with count nouns. This can be tested by the possibility of neutralization of plural opposition” (Greenbaum and Quirk 1990, 150). In most cases, it is possible to interchange the articles:

a) *A cat is a domestic animal.*

b) *The cat is a domestic animal.*

c) *Cats are domestic animals.*

(Greenbaum and Quirk 1990, 150)

However, Dušková emphasizes that there are slight differences between using the definite and indefinite article in the generic reference. In informal language, the indefinite article is typically used and refers to any member of a group. In contrast, the definite article is more formal and stands for a typical member of a group (Dušková 2012, 63).

Greenbaum and Quirk (1990, 150) further investigate the generic reference in connection with nationality words and adjectives as head. He establishes *plural personal*, which Dušková (2012, 64) describes as nominalised adjectives: *the poor*, *the French* and singular non-personal abstract: *the good*, *the useful*.

This group of adjectives has a typical form, but they function as nouns. The definite article in this case acts as an instrument of nominalisation. The generic reference of nationality words is expressed by the definite article: *the Italians*.

B. Specific Reference

In the following chapter, different uses of articles in specific reference will be described in detail and supported by examples.

I. Specific Definite Reference

a) The Definite Article

In the study *The Representation of English Articles in Second Language Grammars: Determiners or Adjectives?* conducted by Trenkic (2008, 5) state that *the* is an indicator of a definite noun phrase.

E.g.: *Could you please pass me the book?*

the President, the sun

The first sentence represents the situational reference, the immediate situation. When the speaker asks this kind of question, the hearer does not have to investigate which particular book the speaker means since it is identifiable by the senses, the speaker and hearer can see or hear it. In contrast, the larger situation, which is represented by the occurrences *the President, the sun* is connected to the general knowledge of the world which is gained gradually throughout a lifetime (Greenbaum and Quirk 1990, 78-79).

Anaphoric and Cataphoric Reference

Another specific definite reference can appear in a text. The anaphoric reference and the cataphoric reference both have in common that they refer to the concrete referent somewhere in the text. The anaphora is used to replace a phrase that was used

1) in the earlier context

E.g.: *There is a man on the street. The man looks very familiar to me.*

2) in the following sentence.

E.g.: *"I am trying to find the book that I wanted to show you."*

(Greenbaum and Quirk 1990, 79)

b) The Zero Article

The zero article can also express definite meaning as well as the definite article (Greenbaum and Quirk 1990, 81). It concerns cases where a NP represents a particular purpose. Dušková lists phrases such as *go to school, go by car, after midnight* etc. (Dušková 1994, 79-80). All these expressions are related to a specific role so their meaning is definite.

II. Specific Indefinite Reference

The means used to indicate the indefinite reference are the indefinite or zero article, or *some* (Quirk et al. 1985, 272). Quirk further mentions the importance of the origin of the indefinite article. He notes that it is possible to substitute the indefinite article with the numeral *one* without a significant change in meaning (Quirk et al. 1985, 273), e.g.:

The Wrights have two daughters and a son.

(Quirk et al. 1985, 274)

Duškova summarizes different kinds of reference expressed by articles by the following table (Duškova 2012, 61-62):

Table 1: Reference Expressed by Articles

Reference		Count nouns		Uncount nouns
		singular	plural	
Generic		the cat a cat	cats	music milk
	definite	the cat	the cats	the music the milk
Specific	indefinite	a cat	(some)cats	(some)music (some) milk

Whereas in the generic reference it is possible to interchange all kinds of articles with no significant difference in meaning, the specific reference is more limited. It can also be definite or indefinite, which may be confusing since these two terms, specific and definite, are not equal. The unstressed *some* as a plural alternative of the indefinite article can be used according to the kind of reference and is possible only in specific references because of its quantitative meaning.

To conclude, the definite article is the main formal means of expressing definiteness. Nevertheless, it serves to indicate not only specific reference but also generic reference. Moreover, there are special occurrences when definiteness can be marked by the zero article.

3.2 Demonstratives

Lyons marks these demonstrative pronouns as “*deictic expressions*” since “*they locate the entity referred to relative to some reference point in the extralinguistic context*” (Lyons 1999, 18). Simply put, deictic words help people orientate in concrete situations. They enable the hearer to clearly identify the referent, and therefore, they are definite. Their relation to definiteness arises from their function. Demonstratives determine objects and people that can be in a different distance (Aarts 2011, 61).

3.3 Possessives

They ascribe the possession of the particular entity to the specific object or person. Both groups of pronouns, demonstratives and possessives, contain the feature of definiteness in their meaning, e.g.: *He dropped his stick* (Dušková 2012, 101).

3.4 Indefinite Pronouns

According to Dušková the indefinite pronouns are comprised of smaller groups of quantifiers, among them *all*, *every*, and *each* which describe all members of the class (2012, 117). When they precede NPs alone, the generic meaning is usually expressed, e.g.: *all higher animals* (Dušková 2012, 120). However, they can be used in connection with certain determiners which results in a change of reference. When it is used with the definite article, possessive or demonstrative pronoun, reference is made to the specific definite group of objects, e.g.: *all the world/the whole world* (Dušková 2012, 120).

In conclusion, Lyons mentions that a NP across different languages involves a component which marks definiteness or indefiniteness. In English, this component

may be represented by various items, among them articles, demonstratives, possessives and some indefinite pronouns (Lyons 1999, 1). Nevertheless, the hearer or reader has to be aware of the fact that mainly articles serve to indicate definiteness as well as indefiniteness.

4 Notion of (In) definiteness in Czech

A specific description of indefiniteness in the Czech language is incorporated in the book *Mluvnice současné češtiny* (2015, 174). The authors state that definiteness, and also indefiniteness, can be expressed in Czech grammatically. They mention two ways of expressing these concepts:

(a) Implicitly – by means of word order

(b) Explicitly – by means of determiners: *tato štíhlá bruneta* (definiteness) and *nějaký pes* (indefiniteness)

(Cvrček, et al. 2015, 174)

They also point out the similarity between the Czech pronoun *ten* and the definite article *the* in English. Likewise, Vilém Mathesius, a Czech linguist, says that despite the fact that Czech does not have the definite article, the demonstrative pronouns *ten, ta, to* are used instead (Mathesius 2017, 52). Another Czech linguist, Zdeněk Hlavsa, assigns Czech to the group of languages which express this category facultative in its own way: by the means of *ten* and *nějaký* (Hlavsa 1975, 14).

In the book *Mluvnice češtiny* (1987), we can find the exact expressions used to express definiteness, and some of them are similar, or even the same, as in English. The authors understand definiteness as an identifying feature of delimitation. They explain delimitation as a linking of the concepts of identification and quantification (Daneš, et al. 1987, 386-388).

A) Identification

Identification is divided into definite (unique) and indefinite, similar to the specific reference expressed by English articles. The authors ascribe definite identification mainly to proper names, indexical expressions and context. It is important to remark that proper names are always definite by their nature since they are able to clearly describe or identify the referent (*Josef Dobrovský*). In this section, the authors mention definite identifiers:

I. possessives – *obráncův odkop*

II. indexical expressions – *ty, zde, nyníjší*

III. demonstratives – deictic identifiers – *tamhleten, ten, tento*

(Daneš, et al. 1987, 386-387)

B) Quantification

The authors define quantification as a semantic feature which expresses the amount of elements in a class (for which the concrete utterance is valid) (Daneš, et al. 1987, 388). It is also connected to definiteness, because it represents a process where the amount of referents is delimited.

In order to contrast different sources, the following chapter will examine three types of determination in Czech as investigated by Hlavsa, which can be compared with the kinds of reference expressed by articles in English. He introduces different categories of determination to show how the speaker can delimitate an object from the whole group of referents in Czech in his study *Denotace objektu a její prostředky v současné češtině (1975)*. The different kinds of determination are summarized in Table 2 (Hlavsa 1975, 20).

Table 2: Kinds of Determination in Czech

<i>Type of Determination</i>	<i>English Equivalent</i>	<i>Czech Equivalent</i>	
Unique	the this	ten tamten	<i>definite</i>
Existential	a some	jeden nějaký	
Variable	any some	kterýkoli jakýkoli	<i>indefinite</i>

While unique determination points to the definite referent, existential determination refers to something indefinite, but still potentially unique. The third one, variable reference, is unique in any sense, as it can refer to every object in the group of referents (Hlavsa 1975, 20).

5 The Role of Functional Sentence Perspective (FSP)

The function of word order differs from language to language according to its grammatical structure (Dušková 2012, 518). Dušková continues by stating that the function of word order in English is strongly influenced by its analytic character and gives the following example:

The hunter killed the bear. – Lovec zabil medvěda.

The bear killed the hunter. – Medvěd zabil lovce.

(Dušková 2012, 518)

We can see that there is no possibility to change the word order without a change in meaning, because the word order in an English declarative sentence follows the pattern of Subject – Verb – Object – Adverb (Dušková 2012, 521).

Dušková also highlights the important sphere where word order (WO) plays a crucial role – functional sentence perspective (FSP). She outlines how the language structure influences the extent to which the word order applies in FSP. “*In Czech the FSP is the main factor influencing WO, but it has less extent in English since the word order in English has rather grammatical function*” (Dušková 2012, 519). She distinguishes the *theme* and *rheme* of a sentence, which are terms used to describe known and new information, as does Firbas. The theme is situated in the initial position, whereas the rheme takes the final position in an utterance (Dušková 2012, 519). Similarly, Mathesius also uses the terms *basis* and *nucleus* of the utterance (2017, 164). He also points to a conflict between a formal division and FSP, because the basis and the nucleus of a sentence do not always correspond with a subject and a

predicate of the sentence (Mathesius 2017, 79). It depends on the structure of the language as to how this situation is resolved. Mathesius illustrates this problem using the following examples:

Tatínek napsal tenhle dopis.

Tenhle dopis napsal tatínek.

(Mathesius 2017, 79)

He shows how the word order in Czech can easily be changed according to needs of FSP, in the same manner as Dušková with the examples and mentioned at the beginning of this chapter. The first sentence about the letter tells the hearer that “*tenhle dopis*” is the new important element, while in the second example; the subject of the sentence is represented as the nucleus (Mathesius 2017, 78-79).

English does not allow these changes since the word order subject-object-predicate has to be followed. In addition to these semantic means, some syntactic constructions can be used as means of FSP, e.g. the passive structure (Mathesius 2017, 79). It involves the change in position of the subject and object in a sentence. This represents a compensation in English for the inability to fulfill the linear order (Dušková 2012, 534).

E.g.: *The hunter was killed by the bear.*

(Dušková 2012, 534)

E.g.: *Pa wrote this letter.*

This letter was written by Pa.

(Mathesius 2017, 79)

Firbas emphasizes that a process of communication gradually develops and defines communicative dynamism (CD): “By CD I understand a property of communication, displayed in the course of the development of the information to be conveyed and consisting in advancing this development” (Firbas 1992, 135-136). During this process, there is an element that is conducive to the progress of the communication which makes it dynamic. This extent is known as a degree of CD. The newest piece of information carries the highest degree of CD (Firbas 1992, 136).

Czech does not have obligatory means of expressing definiteness. Therefore, it belongs to the group of languages in which it is not obligatory to express definiteness. On the other hand, English comprises of a category of articles which are prototypes for expressing definiteness. Hlavsa reflects on the question of a facultative expression of determiners in his study. According to him, cases in Czech also appear where definite determiners have to be used, e.g.:

*V lednu se jim narodilo děťátko. Od **té** doby jsou šťastni.*

Od (té) doby, kdy se jim narodilo děťátko, jsou šťastni.

(Hlavsa 1975, 72)

In the second sentence it is not necessary to add the definite determiner because the relative clause (*, kdy se jim narodilo děťátko*) serves to determine the noun phrase completely. Conversely, the first sentence requires the definite determiner (*té*), otherwise it would not be clearly understood (Hlavsa 1975, 71-72).

As was mentioned earlier, English is an analytic language. It has fixed word order, which can work against the linearity of a sentence. Nevertheless, Dušková argues that FSP in English has different means of expression besides the word order:

semantics of sentence elements and parts of speech and some words, linguistic and situational context and finally intonation (Dušková 2012, 528).

Both languages tend to put the theme at the beginning of the sentence and new information towards the end. The main problem arises when the grammatical structure makes it impossible to maintain the sentence linearity according to communicative dynamism. Dušková illustrates the problem as follows:

a) *Tom broke a window with **a stone**.* – *Tom rozbil okno kamenem.*

b) *Tom broke a window with **the stone**.* – *Tom rozbil kamenem okno.*

(Dušková 2012, 529)

It is not possible to change the word order to express that the direct object is the new piece of information. The solution lies in the usage of articles as indicators of new and given information.

The semantics of articles have their own important role in FSP. Rheme can be indicated by the indefinite article which expresses a new/not-previously-mentioned piece of information. The anaphoric definite article, which refers to known information, (as mentioned earlier) and the singulative definite article which determines entities defined by the situation are more relevant for this thesis. Dušková says demonstrative and possessive pronouns also have a similar function as the definite article (Dušková 2012, 532).

When dealing with the category of definiteness, Mathesius uses the term *deixis* (2017, 52). He distinguishes between internal and external deixis and concentrates on the internal, which is used when the speaker wants to indicate something that was already mentioned. He gives Czech and English equivalents:

I. external deixis: *tento, tamhleten, tuten* – this, there, this there, that there

II. internal deixis: *ten* (*Když jsem tam vešel, **ten** člověk mne ani nepozdravil. Byl jeden král a **ten** král měl tři dcery.*)

(Mathesius 2017, 52)

He also defines the possessive definiteness which is expressed by possessive pronouns: *You are treading on **my** foot.* While in English there always has to be a possessive pronoun, in Czech there are cases when the possessive pronoun is missing, e.g.:

*otevřte ústa – open **your** mouth*

(Mathesius 2017, 52)

5.1 Structure Differences between Czech and English

When dealing with formal means of expressing definiteness, a short comment has to be made on the structural differences between Czech and English. As was indicated in the previous sections, English and Czech are highly contrasting languages. Mathesius, in his work *Obsahový rozbor současné angličtiny*, highlights the differences in the structure of analytic and synthetic languages.

English belongs to the group of analytic languages which do not operate with inflectional endings in order to express grammatical meaning (Mathesius 2017, 98). Mathesius explains that analytical languages need more than one word to express grammatical categories in comparison with synthetic languages. Czech is representative of a synthetic language (Mathesius 2017, 98-99). As an example, the English sentence *They will come.* is contrasted with the Czech translation *Přijedou.*

Syntactic relations in Czech are expressed by inflection, which enables the changing of the word to show person, number, tense and other grammatical categories. In English, it is not possible to express all these categories with just one word; two separate components are needed: a formal part and a semantic part (Mathesius 2017, 127).

As Dušková explains, syntactic functions and the meaning of substantives in English and Czech are the same, but what differs is the morphological structure of both languages. While the Czech substantive possesses the grammatical categories of genus/gender, number and case, the English language has two more – countability and definiteness. However, she claims that both categories are expressed in Czech – countability is a matter on a lexical level, and definiteness is a matter of context (Dušková 2012, 35).

6 Summary of the Theoretical Findings

The theoretical section of this study has discussed the basic concept of definiteness. It can be defined as a semantic-grammatical category concerning noun phrases which provides information about these nominal expressions. On the basis of such information it is possible to determine whether the referent in discourse is a general concept or a specific definite or indefinite entity. Definiteness can be marked in different ways throughout languages.

Definiteness is closely related to the use of central determiners. In the English language, articles are the main representatives of this category. To indicate the referent as clearly identifiable or known the definite article and demonstrative and possessive pronouns are used (see Table 3).

Table 3: Means of Expressing Definiteness in English

Means of Expressing Definiteness in English	Occurrences in Text
The definite article	<i>the</i>
Demonstrative pronouns	<i>this, that, these, those</i>
Possessive pronouns	<i>my, your, his, her, its, our, their</i> <i>mine, yours, his, hers, its, ours, theirs</i>
Indefinite pronouns	<i>all, every, each (+ determiner)</i>
The zero article	when NPs are used without an article

These expressions delimitate the referent so the hearer is able to determine its nature. In addition, the zero article also applies in the field of definiteness. It can express definite meaning typically with nouns which represent institutions in human society (*go to school/church/hospital*).

Languages without articles also find ways to express definiteness using different means. In the Czech language, the specific definite referent is also marked explicitly by means of demonstrative and possessive pronouns. While the English language has strict rules governing word order, Czech is not so restricted. Thus, it is possible to determine new important information. It can be easily moved to the rhematic position at the end of a sentence while the known (definite) piece of information occupies the thematic position. These shifts within a sentence are not always possible in English. Therefore mostly central determiners are used as markers of definiteness and indefiniteness.

7 Research

The second section of this paper consists of the practical analysis which compares different Czech translations of an English work. On the basis of a presumption that the category of definiteness can be expressed in both languages, the main goal of the practical section is to find the exact means of expressing definiteness in Czech.

7.1 Methodology

The research data is drawn from three main sources: the original novel *The Great Gatsby*, which was written in 1920s by the American author Francis Scott Fitzgerald, and its two corresponding Czech translations. This book will be researched together with the Czech translations in order to determine the means which are used to translate definiteness in Czech. For that reason, the following research questions were formulated:

1. What are the frequencies of the means expressing definiteness in English and in Czech?
2. How is the category of definiteness translated into Czech?
3. Are there any demonstrable shifts over time in expressing definiteness in the Czech translations?

The study was conducted in the form of a contrastive analysis. Firstly, all the occurrences of the category of definiteness found in the English original were selected in the research in the chronological order as they appeared in the work.

The search was finished when the amount of the occurrences reached one hundred in order to make a well arranged quantitative analysis of the data. After that, the occurrences were analyzed in the corresponding sentences in both Czech translations.

Finally, qualitative and quantitative research outlines were conducted to provide an overview of the whole analysis. The occurrences of the particular determiners used to express the category of definiteness in the English original were transformed in the diagrams. These diagrams are always situated at the beginning of the chapters representing the ways in which the determiners were translated into Czech. Both diagrams are marked by the year of the origin of the Czech translations in order to highlight the potential different means of expressing definiteness in Czech. These means are shown in the legends on the right side of the diagrams and expressed as a percentage. Then some representative examples of the particular means were selected and also qualitatively discussed.

The corresponding Czech works were translated in different years. While the first observed Czech work was written in 2012, the second one was translated in Czech thirty-three years earlier. Therefore, any differences between the Czech translations were also examined. The year of the origin of the particular occurrence is noted in bold. All the occurrences researched in the practical part can be also found in the Appendices at the very end of the thesis.

7.2 The Analysis

The following section focuses on the concrete examples from the books mentioned above. The means which are used to express definiteness in English were divided into groups on the basis of the theoretical section (see Table 3).

Determiners

Figure 1 shows in what degree of frequency do the means of expressing definiteness appear in the English original. The legend on the right side of the figure represents the specific determiners.

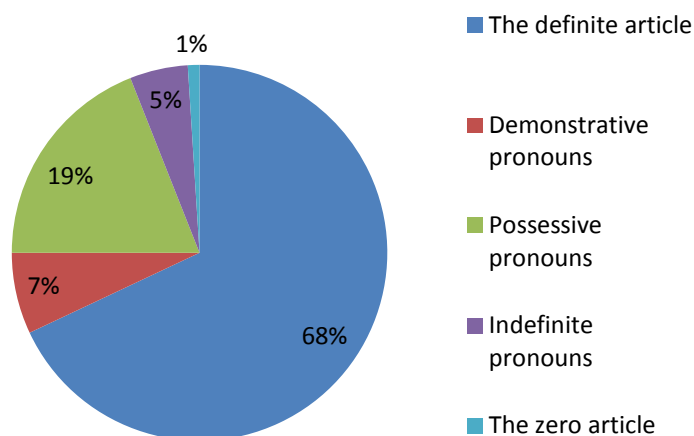


Figure 1: Means of Expressing Definiteness Used in the English Original

The excerpted examples will be further commented upon in reference to the theoretical section of this thesis. The newer translation is always the first one under passages from the English original and both translations are also marked by the year in bold. The main focus will be subsequently put on the particular groups of determiners used in the English work and how are they translated into Czech.

7.2.1 The Definite Article

It was discovered that the definite article is translated into Czech in various ways. The means used in the Czech translations are reflected in Figure 2 and Figure 3.

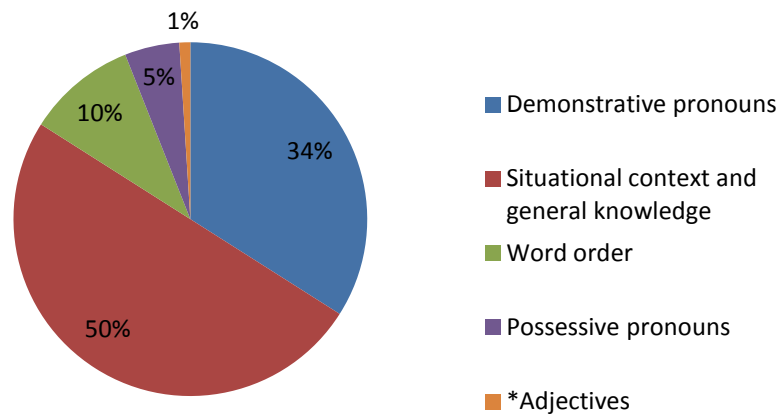


Figure 2: Translations of the Definite Article in the Czech Work (2012)

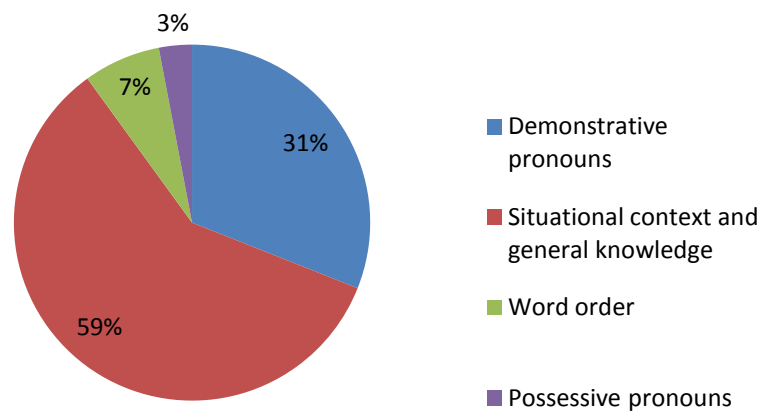


Figure 3: Translations of the Definite Article in the Czech Work (1979)

a) Demonstrative Pronouns

Demonstrative pronouns are demonstrated as the most frequent means of expressing definiteness in Czech when the authors wanted to express this category explicitly in both translations.

48. *“Oh, no,” he exclaimed, “this isn’t **the man**.”*

- „Ale ne,“ zvolal, „to není **ten člověk!**“ (2012)
- „Ale ne,“ vykřikl, „to není **ten člověk.**“ (1979)

23. *“It belonged to Demaine, **the oil man**.”*

- „Patřilo to Demainovi, **tomu naftaři.**“ (2012)
- „Patřilo to Demainovi, **tomu olejáři.**“ (1979)

In the following example, the speaker has changed the subject of the conversation at the beginning. In order to return back to the previous topic, he specifies the referent with the definite article. The same goes for the Czech translations. Without the demonstrative pronoun *těch*, it would not make sense to the listener since it is not possible for him to locate the books. The indefinite article, used in *I’ve only been here an hour*, has the character of the numeral *one*.

16. *“A little bit, I think. I can’t tell yet. I’ve only been here an hour. Did I tell you about **the books**? They’re real. They’re -”*

- „Trochu, aspoň myslím. Zatím těžko říct. Jsem tady teprve hodinu. Už jsem vám vyprávěl o **těch** knihách? Jsou skutečné. Jsou –“ (2012)

- „Myslím, že trošku ano. Ještě nemohu říct. Jsem tady teprve hodinu. Řekl jsem vám to o **těch** knihách? Jsou pravé. Jsou –“ (1979)

Example 22 differs in the usage of the demonstratives. While the first author refers to *the books* with the demonstrative pronoun *ty knihy*, the next translation does not specify *the books* any further. A problem can arise, in my point of view, in the case of the second Czech translation since it instigates the question *Which books?*

22. “*What do you think?*” he demanded impetuously.

“*About what?*”

He waved his hand towards ***the bookshelves***.

“*About that. As a matter of fact you needn't bother to ascertain. I ascertained. They're real.*”

“***The books?***”

- „Co si o tom myslíte?“ zeptal se prudce.

„O čem?“

Mávl rukou k **policím knih.**

„O tomhle. Vlastně se nemusíte obtěžovat s přesvědčováním. Já jsem se přesvědčil. Jsou skutečné.“

„**Ty knihy?**“ (2012)

- „Co o tom soudíte?“ zeptal se útočně.

„O čem?“

Mávl rukou k přihrádkám.

„O tomhle. Vlastně se nemusíte obtěžovat, abyste se o tom přesvědčili. Já jsem se přesvědčil. Jsou pravé.“

„**Knihy?**“ (1979)

b) Situational Context and General Knowledge

Context plays a very important role in the translation of definiteness. The NP *děvčata ve žlutém* does not have to be pre-modified any further since the feature of locatability and inclusiveness was determined enough by the preceding context.

5. *A pair of stage twins, who turned out to be **the girls in yellow**, did a baby act in costume, [...].*

- Pár jevištních dvojčat, z nichž se vyklubala **děvčata ve žlutém**, předvedl dětské vystoupení v kostýmech [...]. (2012)
- Pár jevištních dvojčat, ze kterých se vyklubala **děvčata ve žlutém**, předváděl dětské číslo v kostýmech [...]. (1979)

32. ***The incident and the name** had remained together in my mind.*

- **Příhoda a jméno** mi zůstaly spojeny v paměti. (2012)
- **Příhoda a jméno** mi zůstaly spolu spjaty v paměti. (1979)

In both sentences (5, 32) given above, the referents are known to the speaker and also to the hearer.

Furthermore, the notion of definiteness emerges from the general knowledge of the world and, to be more precise, its historical development in the example 40.

The identification was made by the fact that there was only the First World War relating the time of the story.

40. “Then came **the war**, old sport.”

- „Potom přišla **válka**, kamaráde.“ (2012)
- „Potom přišla, kamaráde, **válka**.“ (1979)

c) Word Order

These examples confirm that the word order also has its role in expressing definiteness in Czech. There is a clear shift of the NP before the predicate which enables one to distinguish between theme and rheme, i.e. already known and new information of the sentence.

4. *There's a bird **on the lawn** that I think must be a nightingale come over on the Cunard or White Star Line.*

- „[...] **Na trávníku** je nějaký pták a já myslím, že to bude slavík, co sem připlul na parníku Cunard nebo White Star. [...]“ (2012)
- „[...] **Na trávníku** je pták, myslím, že je to slavík a že sem připlul s Cunardem nebo Bílou Hvězdou. [...]“ (1979)

10. [...] – *fifty feet away a figure had emerged from **the shadow of my neighbour's mansion** and was standing with his hands in his pockets [...].*

- „[...] – o padesát stop dál se ze **stínu susedova sídla** vynořila postava a s rukama v kapsách zůstala stát [...]. (2012)

- „[...] – padesát stop ode mne, ze **stínu domu mého souseda**, se vynořila postava, zůstala stát s rukama v kapsách [...]. (1979)

d) Possessive Pronouns

Exceptionally, there appeared some examples where the possessive pronouns were used in the translations. The possessives fulfilled the feature of locatability and inclusivity, which lead to the precise identification of the referent.

13. *Her husband said “Sh!” and we all looked at **the subject** again, [...].*

- Její manžel zasyčel „Pst!“ a všichni jsme se opět zadívali na **jeho objekt**, [...].“ (2012)
- Její manžel řekl „Pst!“ a všichni jsme se opět podívali na **jeho objekt**, [...].“ (1979)

e) Adjectives

8. *“They oughtn’t to let her run around **the country** this way.”*

- „Neměli by ji nechat takhle se toulat po **celé zemi**.“ (2012)
- „Neměli by ji nechat, aby se takhle potloukala po **světě**.“ (1979)

Adjectives were not included in the theoretical section as they are not considered to express definiteness. Such an example was very rare during the research but I consider it quite interesting. This decision to use the adjective in the first translation may be motivated by the need to emphasize the meaning. Although there was no adjective used in the second translation, the author highlighted definiteness rather by the translated expression *svět* (world) instead of

the noun *země* (country) which implicates the smaller area. However, it is only an assumption.

7.2.2 Demonstrative Pronouns

When the notion of definiteness in English is expressed by demonstrative pronouns, the Czech authors follow the corresponding translation. Figure 4 shows that the author of the newer Czech work also used situational context or general knowledge in the translation, but it was not very frequent (29%).

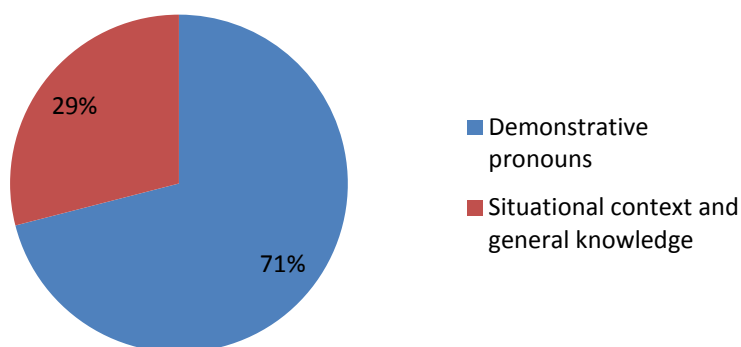


Figure 4: Translations of Demonstrative Pronouns in the Czech Work (2012)

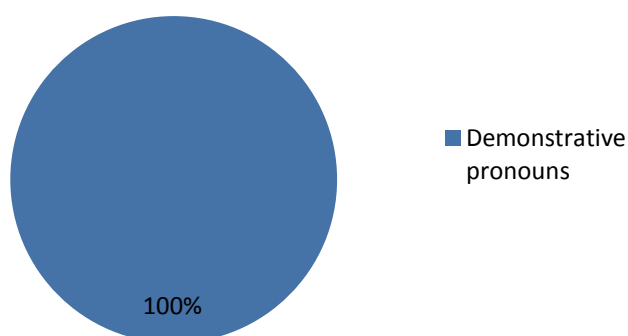


Figure 5: Translations of Demonstrative Pronouns in the Czech Work (1979)

33. “... *Reach me a rose, honey, and pour me a last drop into **that there crystal glass.***”

- „Podej mi růži, drahoušku, a nalej mi poslední kapku do **tamté křišťálové sklenice.**“ (2012)
- „Zlatíčko, podej mi růži a nalej mi ještě kapku do **tamhleté křišťálové sklenice.**” (1979)

7.2.3 Possessive Pronouns

Two methods of translating definiteness marked by possessive pronouns appeared. Figure 6 and Figure 7 demonstrate that there were no differences in translating definiteness between the Czech works.

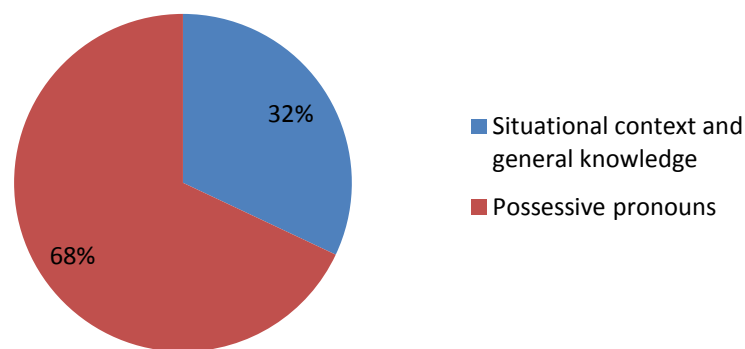


Figure 6: Translations of Possessive Pronouns in the Czech Work (2012)

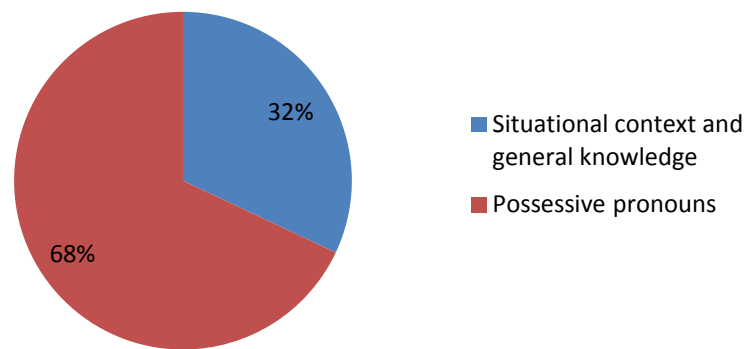


Figure 7: Translations of Possessive Pronouns in the Czech Work (1979)

On the one hand, as well as the demonstrative pronouns, the authors in Czech translations used the same possessive pronouns as they were used in the English work (47.). However, there are also cases where the Czech authors decided to use omit the possessive (49.).

47. *But evidently he was not addressing me, for he dropped **my hand** and covered Gatsby with **his expressive nose**.*

- Zřejmě to však nebylo určeno mně, neboť pustil **mou ruku** a obrátil **svůj působivý nos** ke Gatsbymu.(2012)
- Ale zřejmě to nepatřilo mně, poněvadž **mou ruku** pustil a obrátil **svůj výrazný nos** na Gatsbyho.(1979)

49. ***His eyes**, meanwhile, roved very slowly all around the room – he completed the arc by turning to inspect the people directly behind.*

- **Očima** přitom tékal dokola po místnosti – oblouk dokončil tím, že se otočil a prohlédl si lidi přímo za sebou.(2012)

- Těkal přitom **oči**ma pomalu kolem dokola po místnosti – uzavřel ten oblouk tím, že se obrátil, aby si mohl prohlédnout lidi přímo za sebou. (1979)

In the example 47, the referents have to be explicitly identified in order to avoid the ambiguity of the interpretation. On the other hand, the owner of *the eyes* in the example 49 is locatable enough; therefore there is no need to describe them any further. This can be instigated by the fact that in the Czech language, possessive pronouns are not used as often as in English, which Dušková (2012, 107) also mentions when dealing with non-dependent possessives (my, your, his...).

7.2.4 Indefinite Pronouns

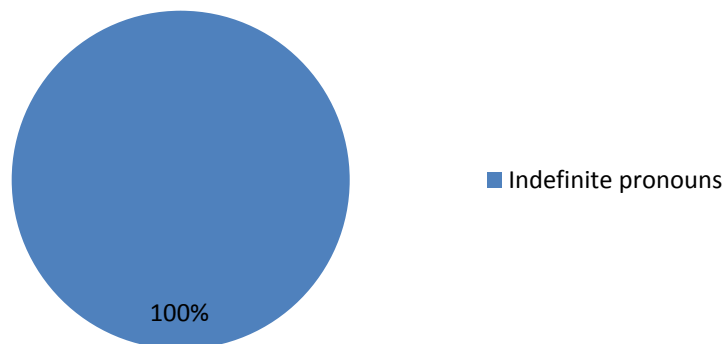


Figure 8: Translations of Indefinite Pronouns in the Czech Work (2012)

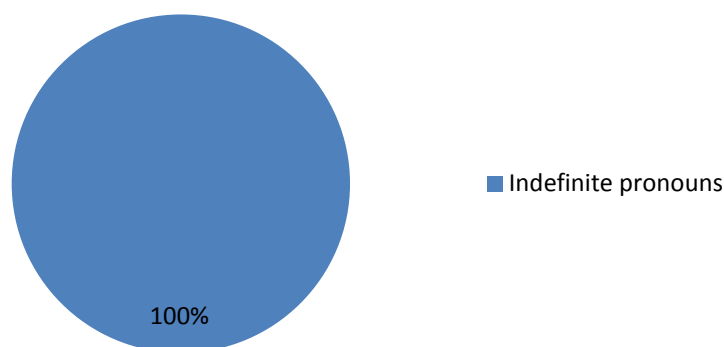


Figure 9: Translations of Indefinite Pronouns in the Czech Work (1979)

1. *“Whenever you feel like criticizing anyone,” he told me, “just remember that **all the people** in this world haven’t had the advantages that you’ve had.”*

- „Až někdy dostaneš chuť někoho kritizovat,“ pověděl mi, „vzpomeň si, že ne **všichni lidé** na tomhle světě měli takové výhody jako ty.“ (2012)
- „Vždycky když někdy dostaneš chuť někoho kritizovat,“ řekl mi, „vzpomeň si, že **všichni lidé** na tomhle světě neměli takové výhody jako ty.“ (1979)

With *all the people* wants the speaker to emphasize the totality of objects being referred to. As Dušková explains (2012, 120), the quantificator *all* has generic reference, but when it is used with the definite article or the possessive, the generic reference changes into the definite reference.

7.2.5 The Zero Article

It was discussed in the theoretical section that the zero article can also express definite meaning as well as the definite article. In the analysis only one such example which is related to the institutionalized expression that determines a specific referent was found.

30. *His family was enormously wealthy – even in college his freedom with money was a matter for reproach – but now he’d left Chicago [...].*

- Jeho rodina byla nesmírně bohatá – už na univerzitě budil pohoršení tím, jak rozhazoval –, ale pak odešel z Chicaga [...]. (2012)
- Pocházel z nesmírně bohaté rodiny – dokonce i na univerzitě mu vytýkali, jak rozhazuje peníze – ale pak odešel z Chicaga [...]. (1979)

7.3 Conclusion of the Research

The investigation was based on an analysis of English definite noun phrases. The theoretical section provided a fundamental outline of expressions which were predicted to appear during research of the Czech translations. This chapter will provide the answers to the three research questions established at the beginning of the theoretical section.

1. What are the frequencies of the means expressing definiteness in English and in Czech?

In the English original were found five different means of expressing definiteness. Among them the definite article, demonstrative, possessive and also indefinite pronouns and the zero article. These means were displayed in Figure 10. We can surely conclude that the definite article has been shown as the most frequent marker of definiteness in English (68%). Possessive pronouns were also used in higher frequency (19%) than the other determiners.

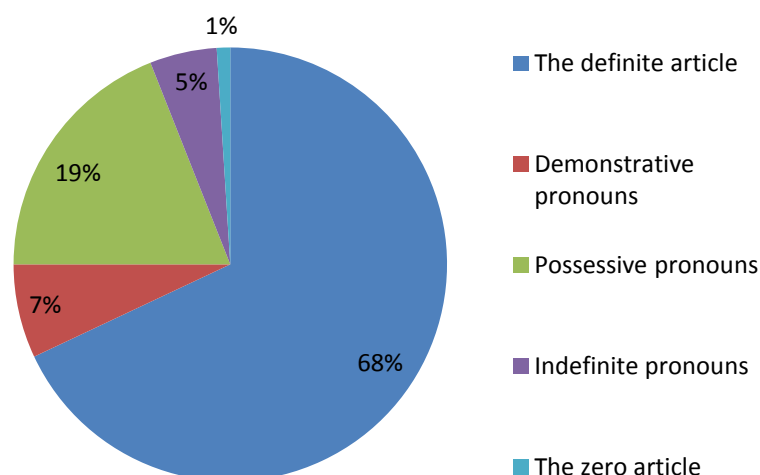


Figure 10: Means of Expressing Definiteness Used in the English Original

Figure 11 and Figure 12 represent the particular means which were used in the individual Czech translations to express or describe definite meaning of noun phrases. Irrespective of slight differences between the two Czech translations, the context and general knowledge proved to be the most common ways of manifesting definiteness in Czech (43% and 47%). The relation between the English definite article and the demonstrative pronouns is also noticeable (28% in both translations).

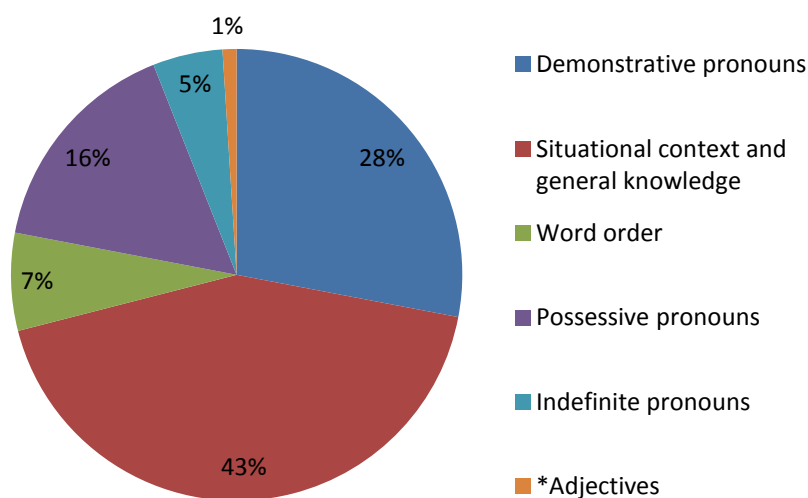


Figure 11: Means of Expressing Definiteness Used in the Czech Translation (2012)

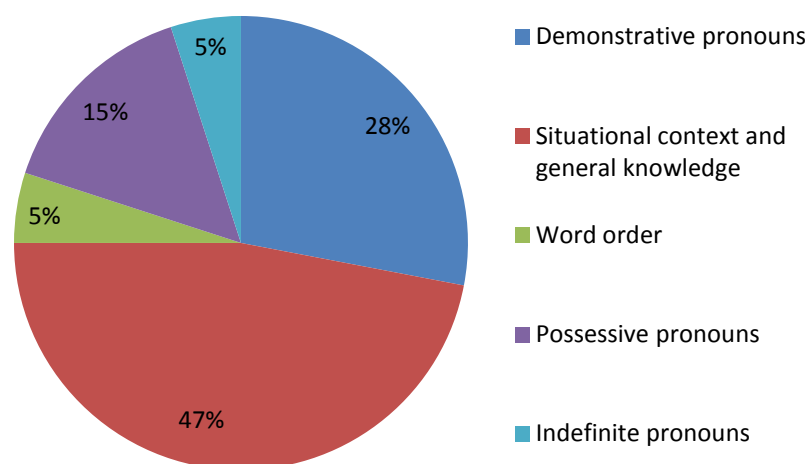


Figure 12: Means of Expressing Definiteness Used in the Czech Translation (1979)

Table 4 and Table 5 were compiled for the purpose of comparing the specific results. The first upper line colored in blue introduces the means of expressing definiteness in English and is the same for both tables (since there was only one English work). On the other hand, the first blue columns on the left differ according to the means which were used in the Czech translations (2012 and 1979).

Table 4: Summary of Means Expressing Definiteness in English and Czech (2012)

2012	The definite article (68%)	Demonstrative pronouns (7%)	Possessive pronouns (19%)	Indefinite pronouns (5%)	The zero article (1%)
Demonstrative pronouns	34%	71%	0	0	0
Situational context and general knowledge	50%	29%	32%	0	100%
Word order	10%	0	0	0	0
Possessive pronouns	5%	0	68%	0	0

Indefinite pronouns	0	0	0	100%	0
*Adjectives	1%	0	0	0	0

Table 5: Summary of Means Expressing Definiteness in English and Czech (1979)

1979	The definite article (68%)	Demonstrative pronouns (7%)	Possessive pronouns (19%)	Indefinite pronouns (5%)	The zero article (1%)
Demonstrative pronouns	31% (21)	100% (7)	0	0	0
Situational context and general knowledge	59% (40)	0	32% (6)	0	100% (1)
Word order	7% (5)	0	0	0	0
Possessive pronouns	3% (2)	0	68% (13)	0	0
Indefinite pronouns	0	0	0	100% (5)	0
*Adjectives	0	0	0	0	0

2. How is the category of definiteness translated into Czech?

The analysis of the definite NPs confirms that the expressions which were established in the theoretical section correspond with those which were identified during the observation. The only exception which was not included in the theoretical survey was the category of adjectives as the means of the translation of the definite article into Czech. They symbolize only the marginal means of expressing definite meaning and hence they were not considered in connection with the category of definiteness.

The examples in the chapter dedicated to the definite article supported the statement made by Mathesius that the demonstrative pronoun in Czech is very often the means used in the translation of the definite article in English. Also the differences in the translations have proved that the Czech language expresses definiteness facultative as was stated by Hlavsa.

Czech uses different means of expressing definiteness which are not always the same as in English. Proceeding from the translations, definiteness (or the specific definite reference), is translated either explicitly by means of the demonstrative and rarely the possessive pronouns, or implicitly by means of context and word order.

3. Are there any demonstrable shifts over time in expressing definiteness in the Czech translations?

The observation has proved that there are slight differences between the two translations. Nevertheless, there has to be a comment on the usage of the demonstrative pronouns.

*“I’ll meet you by **the news-stand** on the lower level.”*

- „Sejdeme se u **toho novínového** stánku na dolním nástupišti.“ (2012)
- „Sejdeme se u **stánku** s novinami na dolním nástupišti.“ (1979)

This example is interesting since it is a felicitous representative which enables to answer this question properly. The difference lies in the fact that in the first Czech translation the author chose to use the demonstrative pronoun *toho* in the first part of the sentence. On the other hand, the author of the second translation decided to omit the definite pronouns in both parts of the sentence. It can be argued that the usage of the demonstrative pronoun stimulates the feeling that both characters have the concrete news-stand in mind already (f.e. they both have already seen it) whereas in the second one, the news-stand is known only to the speaker.

This occurrence appeared several times during the research and in most cases; the demonstrative pronoun was used by the author of the newer publication. However, there is no clear explanation since no sources were found which would help to clarify this issue.

8 Conclusion

This thesis dealt with the category of definiteness and additionally searched for methods of its expression in English and Czech. Firstly, different grammar books and studies were investigated in order to get a theoretical background and context. Then it was necessary to verify the theoretical findings on a concrete text. For that purpose, one English original text and two corresponding Czech translations were analyzed. There is a large, calculated time gap between the translations in order to gain more contrastive representative expressions.

The theoretical section outlines the main feature of definiteness as a part of reference. Within the communication process speakers point to different objects in the world and the ways they relate to the surrounding objects vary among languages. The first part of this study has shown that the category of definiteness itself is present in English as well as in Czech.

The English language expresses definiteness by means of determiners which provide the identification of a quantity of particular entities. On the basis of the used determiners (articles, possessives, demonstratives, and some indefinite pronouns) the reader or hearer receives information concerning the familiarity of the referent. Contrastingly, the Czech language relies more on the given context or general knowledge of the world. In addition, it is possible to change the positions of sentence elements in order to indicate the definite and familiar piece of information. This feature follows from the structural differences between analytic (English) and syntactic (Czech) languages.

The practical research proved that the most frequent means of expressing definiteness in English is the definite article (68%). The strongest methods used explicitly in the Czech translations of definiteness involved the use of demonstrative pronouns (28%) and context was shown as the most common implicit means (43% and 47%). It is important to state that authors chose mostly similar techniques in their works. Differences were found in the area of demonstrative pronouns which can be explained by their intention to either remain with or stress the referent of an utterance.

Writing this thesis was a challenging task since it deals with a very abstract concept which is mostly expressed by utilization of articles in English which the Czech language, my mother tongue, does not cover. Nevertheless, studying different research has afforded me a perspective into insightful and interesting literature and provided a deeper insight into the structure of English.

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Appendices

1. *“Whenever you feel like criticizing anyone,” he told me, “just remember that **all the people in this world haven’t had **the advantages** that you’ve had.**”*
 - „Až někdy dostaneš chuť někoho kritizovat,“ pověděl mi, „vzpomeň si, že ne **všichni lidé** na tomhle světě měli **takové výhody** jako ty.“ (2012)
 - „Vždycky když někdy dostaneš chuť někoho kritizovat,“ řekl mi, „vzpomeň si, že **všichni lidé** na tomhle světě neměli **takové výhody** jako ty.“ (1979)

2. *She hinted in a murmur that **the surname of the balancing girl** was Baker.*
 - Zašeptala něco v tom smyslu, že **příjmení té balancující dívky** je Bakerová. (2012)
 - Zašeptala něco, jako že **příjmení té balancující dívky** je Bakerová. (1979)

3. “ [...] *All the cars have the left rear wheel painted black as a mourning wreath, and there's a persistent wail all night long the north shore.*”
- „[...] **Všechna auta** mají **levé zadní kolo** natřené načerno jako smuteční věnec a podél Severního pobřeží zní celou noc vytrvalý nářek.“ (2012)
 - „[...] **Všechna auta** mají **levé zadní kolo** natřené načerno jako smuteční věnec a na severním nábřeží se ozývá celou noc neustálé kvílení.“ (1979)
4. *There's a bird **on the lawn** that I think must be a nightingale come over on the Cunard or White Star Line.*
- „[...] **Na trávníku** je nějaký pták a já myslím, že to bude slavík, co sem připlul na parníku Cunard nebo White Star. [...]“ (2012)
 - „[...] **Na trávníku** je pták, myslím, že je to slavík a že sem připlul s Cunardem nebo Bílou Hvězdou. [...]“ (1979)
5. *The instant her voice broke off, [...].*
- **V tu chvíli** se její hlas odmlčel, [...]. (2012)
 - **V tom okamžiku**, kdy se její hlas odmlčel, [...]. (1979)

6. *“They oughtn’t to let her run around **the country** this way.”*
- „Neměli by ji nechat takhle se toulat po **celé zemi**.“ (2012)
 - „Neměli by ji nechat, aby se takhle potloukala po **světě**.“ (1979)
7. *[...], and I gathered later that he was a photographer and he made **the dim enlargement** of Mrs Wilson’s mother [...].*
- [...], a později jsem se dozvěděl, že se žíví jako fotograf a že udělal **onu matnou zvětšeninu** matky paní Wilsonové, [...] (2012)
 - [...], a později jsem vyrozuměl, že je to fotograf a že on udělal **tu ponurou zvětšeninu** matky paní Wilsonové, [...]. (1979)
8. *“I’ll meet you by **the news-stand** on the lower level.”*
- „Sejdeme se u **toho novinového** stánku na dolním nástupišti.“ (2012)
 - „Sejdeme se u **stánku** s novinami na dolním nástupišti.“ (1979)
9. *The Airdale – [...] – changed hands and settled down into Mrs Wilson’s lap, where she fondled **the weatherproof chat** with rapture.*
- Erdelteriér – [...] – změnil majitele a usadil se na klíně paní Wilsonové, která si s vervou pustila do hlazení **jeho nepromokavého kožichu**. (2012)

- Airedale – [...] – přešel z jedné rukou do druhé, usadil se paní Wilsonové na klíně a ona se začala nadšeně mazlit s **jeho nepromokavým kožichem**. (1979)
10. *A tray of cocktails floated at us through **the twilight**, and we sat down at a table with the two girls in yellow and three men, each one introduced to us as Mr Mumble.*
- **Soumrakem** k nám doplul podnos s koktejly a potom jsme se posadili ke stolu se dvěma děvčaty ve žlutém a třemi muži, kteří se nám představili jakýmsi mumláním. (2012)
 - **Večerním přítím** k nám připlul podnos s koktajly a my jsme usedli ke stolu s oběma dívkami ve žlutém a se třemi muži, z nichž každý nám byl představen jako pan Mumblumblum. (1979)
11. *“Hello!” they cried together. Sorry you didn’t win.”*
- That was for **the golf tournament**. She had lost in **the finals the weekend before**.*
- “Ahoj!” Zavolaly dívky. “Mrzí nás, že jste nevyhrála.”
- Měly na mysli **golfový turnaj**. Jordan **minulý týden** prohrála ve **finále**. (2012)
- „Nazdar!“ volaly společně. „Škoda, že jste nevyhrála.“

To se týkalo **golfového turnaje**. **Předešlý týden** prohrála ve **finále**.
(1979)

12. *“Anyhow, he gives large parties,” said Jordan, changing **the subject** with an urban taste for the concrete.*

- „V každém případě pořádá velké večírky,“ řekla Jordan a v **této změně** tématu se projevila městská nechut' ke konkrétnosti. (2012)
- „Rozhodně ale pořádá velké večírky,“ řekla Jordan a změnila **předmět** rozhovoru s městskou nechutí ke konkrétnosti. (1979)

13. *Her husband said “Sh!” and we all looked at **the subject** again, [...].*

- Její manžel zasyčel „Pst!“ a všichni jsme se opět zadívali na **jeho objekt**, [...].“ (2012)
- Její manžel řekl „Pst!“ a všichni jsme se opět podívali na **jeho objekt**, [...].“ (1979)

14. *“**The piece** is known,” he concluded lustily, [...].*

- „**Skladba** je známa,“ uzavřel mnohoslibně, [...].(2012)
- „**Skladba** se jmenuje,“ skončil št'avnatě, [...]. (1979)

15. *A pair of stage twins, who turned out to be **the girls in yellow**, did a baby act in costume, [...].*

- Pár jevištních dvojčat, z nichž se vyklubala **děvčata ve žlutém**, předvedl dětské vystoupení v kostýmech [...].(2012)
- Pár jevištních dvojčat, ze kterých se vyklubala **děvčata ve žlutém**, předváděl dětské číslo v kostýmech [...].(1979)

16. *“A little bit, I think. I can’t tell yet. I’ve only been here an hour. Did I tell you about **the books**? They’re real. They’re -”*

- „Trochu, aspoň myslím. Zatím těžko říct. Jsem tady teprve hodinu. Už jsem vám vyprávěl o **těch knihách**? Jsou skutečné. Jsou –“ (2012)
- „Myslím, že trošku ano. Ještě nemohu říct. Jsem tady teprve hodinu. Řekl jsem vám to o **těch knihách**? Jsou pravé. Jsou –“ (1979)

17. *“What do you think?” he demanded impetuously.*

“About what?”

*He waved his hand towards **the bookshelves**.*

“About that. As a matter of fact you needn’t bother to ascertain. I ascertained. They’re real.”

*“**The books**?”*

- „Co si o tom myslíte?“ zeptal se prudce.

„O čem?“

Mávl rukou k **policím knih**.

„O tomhle. Vlastně se nemusíte obtěžovat s přesvědčováním. Já jsem se přesvědčil. Jsou skutečné.“

„**Ty knihy?**“ (2012)

- „Co o tom soudíte?“ zeptal se útočně.

„O čem?“

Mávl rukou k přihrádkám.

„O tomhle. Vlastně se nemusíte obtěžovat, abyste se o tom přesvědčili. Já jsem se přesvědčil. Jsou pravé.“

„**Knihy?**“ (1979)

18. *Daisy was not a Catholic, and I was a little shocked at **the elaborateness of the lie.***

- Daisy katolička nebyla a mě trochu zaskočila **propracovanost té lži**.
(2012)
- Daisy nebyla katolička a **rafinovanost téhle lži** mnou trochu otřásla.
(1979)

19. *“It was on **the two little seats** facing each other [...].”*
- „Bylo to na **těch dvou sedátkách** naproti sobě [...].“ (2012)
 - „Bylo to na **těch dvou sedadlech** proti sobě [...].“ (1979)
20. *With the influence of the dress her personality had also undergone a change.*
- Pod vlivem těchto šatů prodělala rovněž změnu osobnosti. (2012)
 - Pod vlivem těchto šatů nastala u ní i změna osobnosti. (1979)
21. Mrs Wilson rejected **the compliment** by raising her eyebrow in disdain.
- Paní Wilsonová **tento kompliment** odmítla pohrdavým zdvižením obočí. (2012)
 - Paní Wilsonová odmítla **poklonu** tím, že zvedla opovržlivě obočí. (1979)
22. *“[...] And I’d try to get hold of **all the back hair**.”*
- „[...] A zkusil bych tam dostat **všechny ty vlasy vzadu**.“ (2012)
 - „[...] A pokusil bych se tam dostat **všechny ty vlasy vzadu**.“ (1979)

23. *“It belonged to Demaine, **the oil man.**”*
- „Patřilo to Demainovi, **tomu naftaři.**“ (2012)
 - „Patřilo to Demainovi, **tomu olejáři.**“ (1979)
24. *[...], I followed Daisy around a chain of connecting verandas to **the porch in front.***
- „[...] a poněkud hluše jsem následoval Daisy přes několik propojených verand až na **tu přední.**“ (2012)
 - „[...] a jako bych byl poněkud nahluchlý, odešel jsem za Daisy řetězem navzájem souvisejících hal **na přední verandu.**“ (1979)
25. *It understood you just as far as you wanted to be understood, believed in you as you would like to believe in yourself, and assured you that it had precisely **the impression** of you that, at your best, you hoped to convey.*
- Byl plný pochopení právě do té míry, do jaké jste si přáli být chápáni, důvěřoval vám, jak byste rádi důvěřovali sami sobě, a ujišťoval vás, že vzbuzujete zrovna **takový dojem**, jaký jste si v tom nejlepším případě přáli vzbuzovat. (2012)
 - Ten úsměv byl plných pochopení zrovna potud, pokud člověk chtěl, aby byl chápán, plný víry v něho, jak by si člověk sám přál v sebe věřit, a ujišťoval ho, že o něm má přesně **ten dojem**, který on v nejlepším případě doufal vzbudit. (1979)

26. *A stout, middle-aged man, with enormous owl-eyed spectacles, was sitting somewhat drunk on **the edge of a great table**, staring with unsteady concentration at **the shelves of books**.*

- **Na okraji rozlehlého stolu** seděl přio opilý zavalitý muž středních let s obrovskými brýlemi, jež mu dodávaly soví výraz, a nesoustředěně zíral na **police s knihami**. (2012)
- Oblouzlý muž středních let s ohromnými, jakoby sovími brýlemi seděl poněkud opilý na **okraji velkého stolu** a hleděl ve vrávoravém soustředění na **police s knihami**. (1979)

27. ***The large room** was full of people.*

- **Rozlehlá místnost** byla plná lidí. (2012)
- **Velký pokoj** byl plný lidí. (1979)

28. ***The hall** was at present occupied by two deplorably sober men and their highly indignant wives.*

- **Halu** právě obsadili dva žalostně střízliví pánové a jejich krajně rozhořčené manželky. (2012)
- **Halu** právě zabírali dva žalostně střízliví pánové a jejich nanejvýš rozhořčené manželky. (1979)

29. *“You don’t understand,” explained **the criminal**. “I wasn’t driving. There’s another man in **the car**.”*
- „Vy to nechápete,“ objasnil **provinilec**. „Já jsem neřídil. V **autě** je ještě jeden muž.“ (2012)
 - „Vy mi nerozumíte,“ vysvětloval **provinilec**. „Já jsem neřídil. Ve **voze** je ještě jeden.“ (1979)
30. *His family were enormously wealthy – even in college his freedom with money was a matter for reproach – but now he’d left Chicago [...].*
- Jeho rodina byla nesmírně bohatá – už na univerzitě budil pohoršení tím, jak rozhazoval –, ale pak odešel z Chicaga [...]. (2012)
 - Pocházel z nesmírně bohaté rodiny – dokonce i na univerzitě mu vytýkali, jak rozhazuje peníze – ale pak odešel z Chicaga [...]. (1979)
31. *The bored haughty face that she turned to **the world** concealed something -*
...
- **Znuděná, povýšená tvář**, kterou ukazovala **světu**, něco zakrývala – ... (2012)
 - **Ta znuděná, povýšená tvář**, kterou ukazovala **světu**, něco skrývala - ... (1979)

32. *The incident and the name had remained together in my mind.*
- Příhoda a jméno mi zůstaly spojeny v paměti. (2012)
 - Příhoda a jméno mi zůstaly spolu spjaty v paměti. (1979)
33. “... *Reach me a rose, honey, and pour me a last drop into **that there crystal glass**.*”
- „Podej mi růži, drahoušku, a nalej mi poslední kapku do **tamté křišťálové sklenice**.“ (2012)
 - „Zlatíčko, podej mi růži a nalej mi ještě kapku do **tamhleté křišťálové sklenice**.“ (1979)
34. *Clarence Endive was from East Egg, as I remember. He came only once, in white knickerbockers, and had a fight with a bum named Etty in **the garden**.*
- Clarence Endive byl z Východního Vejce, pokud si vzpomínám. Přišel jenom jednou, v bílých kalhotách, a popral se na **zahradě** s nějakým tulákem jménem Etty. (2012)
 - Clarence Endive byl, pokud se pamatuji, z Východního Vejce. Přijel pouze jednou v krátkých bílých kalhotách a porval se na **zahradě** s nějakým vandrákem, kterému se říkalo Etty. (1979)

35. *All these people came to Gatsby's house in **the summer**.*
- **Všichni tihle lidé** jezdili **onoho léta** ke Gatsbymu. (2012)
 - **Všichni ti lidé** jezdili **onoho léta** ke Gatsbymu. (1979)
36. *At nine o'clock, one morning late in July, Gatsby's gorgeous car lurched up **the rocky drive to my door** and gave out a burst of melody from **its three-noted horn**.*
- Jednou v devět hodin ráno na konci července přijelo po **kamenité cestě** k **mým dveřím** Gatsbyho nádherné auto a z **jeho** trojtónového **klaksonu** prudce vyrazila melodie. (2012)
 - Jednou ráno v devět hodin koncem července zahrulo náhle Gatsbyho nádherné auto po **kamenité vozovce** k **mému vchodu** a **jeho** trojhlasý **klakson** ze sebe vychrlil útržek melodie. (1979)
37. *So he was aware of **the bizarre accusations** that flavoured conversation in **his halls**.*
- Takže věděl o **těch bizarních obviněních**, která okořeňovala konverzaci v **jeho síních**. (2012)
 - Byl si tedy vědom **fantastických obvinění**, která zpestřovala konverzaci v **jeho síních**. (1979)

38. *His voice was solemn, as if **the memory of that** sudden extinction of a clan still haunted him.*
- Jeho hlas zněl vážně, jako kdyby ho **vzpomínka** na vymření celého rodu stále trápila. (2012)
 - Jeho hlas zněl slavnostně, jako by ho dosud pronásledovala **vzpomínka** na to náhlé vymření celého rodu. (1979)
39. *“After that I lived like a young rajah in **all the capitals** of Europe – Paris, Venice, Rome - ...”*
- „Potom jsem si žil jako mladý rádža ve **všech hlavních městech** Evropy – v Paříži, Benátkách, Římě - ...“ (2012)
 - „Potom jsem žil jako mladý rádža ve **všech hlavních městech** Evropy – v Paříži, v Benátkách, v Římě – ...“ (1979)
40. *“Then came **the war**, old sport.”*
- „Potom přišla **válka**, kamaráde.“ (2012)
 - „Potom přišla, kamaráde, **válka**.“ (1979)
41. *Little Montenegro! He lifted up **the words** and nodded at them – with his smile. **The smile** comprehended Montenegro’s troubled history and sympathized with **the brave struggles** of the Montenegrin people.*

- Maličká Černá Hora! Zdůraznil **ta slova** a pokýval při nich hlavou – s úsměvem. **Ten úsměv** vyjadřoval pochopení pro pohnuté dějiny Černé Hory a sympatie s **udatnými boji** černoohorského lidu. (2012)
- Malá Černá Hora! Zdůraznil **ta slova** a zakýval při nich s úsměvem hlavou. **Ten úsměv** dával najevo pochopení pro strastiplné dějiny Černé Hory a sympatie s **udatnými boji** černoohorského lidu. (1979)

42. *He reached in his pocket, and a piece of metal, slung on a ribbon, fell into **my palm**. “That’s the one from Montenegro.”*

*To my astonishment, **the thing** had an authentic look.*

- Sáhl do kapsy a do **dlaně mi** spadl kousek kovu, zavěšený na stužce.

„Tahle je z Černé Hory.“

K mému údivu **medaile** vypadala opravdově. (2012)

- Sáhl si do kapsy a do **dlaně mi** spadl kousek kovu, zavěšeného na stužce.

„To je **ta medaile** z Černé Hory.“

Kupodivu vypadal **ten předmět** věrohodně. (1979)

43. *“Here’s another thing I always carry. A souvenir of Oxford days. It was taken in Trinity Quad – **the man on my left is now **the Earl of Doncaster.**”***

○ „Tady je ještě jedna věc, kterou u sebe pořád nosím. Památka na dny v Oxfordu. Je to z nádvoří koleje Svaté Trojice – **ten člověk nalevo ode mě je dneska hrabě z Doncasteru.**“ (2012)

○ „Tady mám ještě něco, co nosím pořád u sebe. Památka na dny v Oxfordu. Je to z nádvoří koleje Nejsvětější trojice – **ten člověk nalevo ode mne je teď hrabě z Doncasteru.**“ (1979)

44. *“You see, I usually find myself among strangers because I drift here and there trying to forget **the sad thing** that happened to me.”*

○ Víte, obvykle zjišťuji, že jsem mezi cizími lidmi, protože se ženu z místa na místo a snažím se zapomenout na **tu smutnou věc**, která se mi stala.“ (2012)

○ Víte, obyčejně přijdu na to, že jsem mezi samými cizinci, protože přelétávám z místa na místo a snažím se zapomenout na **tu smutnou událost**, která se mi přihodila.” (1979)

45. *I heard **the familiar ‘jug-jug-spat!’** of a motorcycle, and a frantic policeman rode alongside.*

*“All right, old sport,” called Gatsby. We slowed down. Taking a white card from his wallet, he waved it before **the man’s eyes.***

“What was that?” I enquired. “**The picture of Oxford?**”

“I was able to do **the commissioner** a favour once, and he sends me a Christmas card every year.”

- Zaslechl jsem **povědomé „brum-brum-puf!“** motocyklu a vedle nás se objevil rozčilený policista.

„Dobře, kamaráde,“ zavolal Gatsby. Zpomalili jsme. Vytáhl z náprsní tašky jakýsi bílý lístek a zamával jím **muži před očima**.

„Co to bylo?“ zajímal jsem se. „**Ta fotografie z Oxfordu?**“

„Jednou se mi naskytla příležitost prokázat **jejich komisaři** laskavost a on mi každý rok posílá vánoční pozdrav.“ (2012)

- Uslyšel jsem **povědomé „puf-puf-puf“** motocyklu a vedle nás se objevil rozzuřený strážník.

„Dobrá, kamaráde,“ zvolal Gatsby. Zpomalili jsme. Vyňal z náprsní tašky bílý lístek a zamával **mu** s ním **před očima**.

„Co to bylo?“ zeptal jsem se. „**Fotografie z Oxfordu?**“

„Jednou jsem měl příležitost prokázat laskavost **komisaři** a on mi posílá každý rok vánoční pozdrav.“ (1979)

46. *After a moment I discovered **his tiny eyes** in the half-darkness.*

- Po chvíli jsem v přítmí našel **jeho drobné oči**. (2012)
- Za chvíli jsem v polotmě objevil **jeho drobounká očka**. (1979)

47. *But evidently he was not addressing me, for he dropped **my hand** and covered Gatsby with **his expressive nose**.*
- Zřejmě to však nebylo určeno mně, neboť pustil **mou ruku** a obrátil **svůj působivý nos** ke Gatsbymu. (2012)
 - Ale zřejmě to nepatřilo mně, poněvadž **mou ruku** pustil a obrátil **svůj výrazný nos** na Gatsbyho. (1979)
48. *“Oh, no,” he exclaimed, “this isn’t **the man**.”*
- „Ale ne,“ zvolal, „to není **ten člověk!**“ (2012)
 - „Ale ne,“ vykřikl, „to není **ten člověk.**“ (1979)
49. ***His eyes**, meanwhile, roved very slowly all around the room – he completed **the arc** by turning to inspect the people directly behind.*
- **Očima** přitom těkal dokola po místnosti – **oblouk** dokončil tím, že se otočil a prohlédl si lidi přímo za sebou. (2012)
 - Těkal přitom **očima** pomalu kolem dokola po místnosti – uzavřel **ten oblouk** tím, že se obrátil, aby si mohl prohlédnout lidi přímo za sebou. (1979)

50. *“I can’t forget so long as I live **the night** they shot Rosy Rosenthal there. It was six of us at **the table**, and Rosy has ate and drunk a lot all evening.”*
- „Do smrti nezapomenu na **tu noc**, kdy tam zastřelili Rosyho Rosenthala. U **stolu** nás bylo šest a Rosy celý večer jedl a pil.“ (2012)
 - „Co budu živ, nezapomenu na **tu noc**, kdy tam zastřelili Rosyho Rosenthala. Bylo nás šest u **stolu** a Rosy celý večer jedl a pil.“ (1979)
51. *“Let **the bastards** come in here if they want you, Rosy, but don’t you, so help me, move outside this room.”*
- „Ať **ti parchanti** přijdou sem, jestli s tebou chtějí mluvit, Rosy, ale ty ani za nic nevycházej z téhle místnosti.“ (2012)
 - „Ať **ti zmetkové** přijdou sem, když s tebou chtějí mluvit, Rosy, ale opovaž se jít ven z téhle místnosti.“ (1979)