

**JIHOČESKÁ UNIVERZITA
V ČESKÝCH BUDĚJOVICÍCH**

PEDAGOGICKÁ FAKULTA

Katedra anglistiky

DIPLOMA THESIS

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2012

**JIHOČESKÁ UNIVERZITA
V ČESKÝCH BUDĚJOVICÍCH
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**A comparative view of Czech and English
prepositions signifying place and time**

**Konfrontační pohled na předložky místa
a času v angličtině a češtině**

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České Budějovice 2012

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Acknowledgement

I would like to thank Mgr. Leona Rohrauer for her guidance and linguistic advice concerning this thesis. Moreover, I am very thankful for her patience, help, time, ideas and all valuable comments that lead to this final work.

Abstract

This thesis explores the meaning and distribution of spatiotemporal preposition in English in comparison with the Czech prepositions of the same kind. The main part of this work focuses on the usage of the preposition *at* that, next to *on* and *in*, is used to express both temporal and spatial ideas (e.g., *at the corner, at 7:30*).

Investigating the meanings associated with the spatiotemporal particle *at* used in the gathered material may bring fundamental insights into the relation between language, mental representation and human experience.

The thesis aims to identify as large amount of sequences as possible with prepositional function of *at*, as both languages use different ways of interpreting the usage of the preposition. Whether the English and Czech spatial and temporal usage of the *at*-phrase is distinct from one another in meaning and distribution; it will be discussed at greater length in the presented collection of examples.

Key words: spatial and temporal preposition, equivalent, phrase, meaning, distribution, translation

Anotace

Tato diplomová práce se zabývá významem a distribucí anglických časoprostorových předložek ve srovnání s českými předložkami stejného typu. Hlavní náplní této práce je především detailní podchycení anglické předložky *at*, která jako jedna z mála, stejně jako předložky *on* a *in*, vyjadřuje jak časové, tak i prostorové vztahy (např. na rohu, v 7:30)

Porovnání této anglické předložky s jejich českým překladem může přinést významný pohled na propojení jazyka, mentálního vnímání a lidské zkušenosti.

Jelikož anglický i český jazyk využívá rozdílných prostředků pro vyjadřování předložkových vztahů, je cílem této práce analýza co největšího počtu sekvencí, které mohou přispět k pochopení jednotlivých vztahů. Zda se užití anglické předložky *at* v porovnání s českými časoprostorovými předložkami liší a do jaké míry, bude analyzováno v praktické části této práce.

Klíčová slova: prostorová a časová předložka, ekvivalent, fráze, význam, užití, překlad

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List of Abbreviations

PP	prepositional phrase
verbC	verbal content
CzeP	Czech preposition
EngP	English preposition
relP	Relative position
practC	Practical connection
SE	Sentence
C	Complement
CzeE	Czech equivalent
OC	Object correlated
CGEL	
sth	something
sb	somebody
SP	spatial point
TP	temporal point

1 INTRODUCTION

1.1 Subject and aims of the thesis

Prepositions are very interesting subject of study, as there are many reasons for doing so. Firstly, the frequency of their distribution is enormous. Secondly, they are ideal for contrastive analysis with parallel text. Thirdly, when compared to other word classes they are still underestimated in their research. And finally, the choice of the right preposition is far from easy and causes trouble to non-native speakers of English.

The work aims to:

- cover the theory, important for understanding the usage of prepositions in English and Czech
- provide detailed and relevant information on the distribution and function of preposition *at* in the spatiotemporal means
- demonstrate the reasons for the choice of preposition *at* based on a comparative study of five parallel texts
- indicate the motifs for using a particular translation equivalent
- through this analysis contribute to another possible investigation

The research questions that this thesis sets out to answer are:

- what is expressed by the whole clause
- what is indicated by the object correlated
- whether the function and meaning of the English preposition *at* (*at*-phrase) matches those of the Czech preposition.
- how was the particular preposition or phrase translated into Czech.

1.2 Structure of the thesis

The study is based on contrastive study of five parallel texts, English and their Czech translations. For our purposes, it was decided to concentrate only on British English, and therefore five novels by well-known British authors from the second half of 20th century were chosen. Moreover, it was also decided to limit the amount of samples only to 200, 100 for spatial and 100 for temporal usage. It implies that 20 first of spatial and 20 first of temporal occurrences of the preposition were chosen from each text.

Prepositional phrases with no Czech prepositional equivalent in the text were excluded from the collection of samples, as they tell us nothing about the ways and possibilities of translating them. The same applies to the prepositional phrases occurring with the same pattern, i.e. any PP is used by two or more writers in the same way. However, two exceptions have been made as the double occurrence of such PP represents completely different way.

The thesis is divided into five main chapters. The introductory chapter explains the choice of subject and motivation to the research on the usage of preposition *at* in spatial and temporal terms.

The two following, more extensive chapters are devoted to theoretical knowledge of prepositions; for the second chapter describes prepositions in general and the third concentrates directly on the usage of spatiotemporal preposition *at*. The detailed and complex study of theoretical and grammatical books by scholars and authors preceded this work, as they preserve different point of view of their classification. Aims of the second and third chapters are to provide the reader with essential information needed for further study of this problematic.

The fourth chapter has a practical focus based on a specific research of the material and its analysis. The chapter is divided into two main parts; the first deals with spatial and the second with temporal connotation.

The fifth chapter summarizes the results of the contrastive analysis.

I. THEORETICAL PART

2 THEORY AND TERMINOLOGY

2.1 The class of prepositions

2.1.1 Definition of prepositions

On the most general level, a preposition can be defined as a relationship between two parts of a sentence. One part is represented by the specific preposition, the other by a prepositional complement (2.1.2).

From the morphological view, a preposition is an inflexible grammatical word, showing how the two parts are related in **space** or **time** and in other relationships such as **instrument** and **cause**. A preposition cannot be used on its own.

Most prepositions can be used in several different ways, e.g. *over* is found in the sense of position: *A lamp hung over the door.*, movement across: *They threw a blanket over her.*, accompanying circumstances: *We discussed it over a glass of wine.*, etc. In addition, there are many figurative uses involving prepositions.

Most of the common prepositions consist of only one word (e.g., *at, on, in, with, etc.*), but there is also a category of multi-word prepositions (e.g., *with regard to, according to, etc.*).

2.1.2 Prepositional complement

A prepositional complement is formed by: (a) a noun phrase (i.e., a noun or pronoun: *at the bus stop*); (b) a nominal wh-clause (*from what she said*); (c) nominal V-ing clause (the gerund: *by standing at the door*) or a prepositional phrase (esp. in temporal and spatial expressions: *from behind the curtain, from before the revolution, until after the war*).

PREPOSITIONAL PHRASE	
Preposition	Complement
on	the table
by	the train
from	Germany

after Quirk (1985)

Normally, a preposition is followed by its complement. However, this does not happen in English in some circumstances, either because the complement has to take first position in the clause, or because it is absent (Quirk, Greenbaum 1973:144):

1. wh- questions

- (1) Which house did you leave it *at*?
- (2) *At* which house is he staying?

2. relative clauses

- (3) The old house (which) I was telling you *about* is empty.
- (4) The old house *about* which I was telling you is empty.

3. wh-clauses

- (5) All she could talk *about* was her dog.

4. exclamations

- (6) What a mess he's got *into*!

5. infinite clauses

- (7) He is impossible to work *with*.

6. passives

- (8) She was sought *after* by all the leading impresarios of the day.

2.2 Classification of prepositions

The classification of prepositions is based on works by different authors as the same set of prepositions may be classified from several points of view. The prepositions may be classified according to, *semantic classification* (Havránek,

Jedlička), *structural classification* (Klégr, Quirk), *word-class origin classification* (Dušková, Klégr), *origin classification* (Klégr), *use of prepositions classification* (Quirk) and *free or bound prepositions* (Biber et al.).

2.2.1 Semantic classification

Prepositions express a wide range of semantic relations between their complement and the rest of the context. Concerning their semantic relations, there are similarities in both Czech and English language:

- **spatial relations:** location, direction
- **temporal relations**
- **comparison:** equality, opposition, price, rate
- **content:** source, material, subject matter
- **agent**
- **instrument, means, manner**
- **cause, purpose**

2.2.2 Structural classification

This structural classification is based on the study of *English complex prepositions* (Klégr, 2002) and *CGEL* (R. Quirk, 1985):

- simple prepositions/single-word prepositions – consisting of one word
In view of the different stress patterns, they are divided in:
 - monosyllabic (such as *at, by, down, for, on, round, with*)
 - polysyllabic (e. g., *about, after, over, under*)
- complex prepositions/multi-word prepositions – consisting of more than one word (such as *because of, apart from, according to*)

Simple prepositions

The most frequent simple prepositions are *about, after, as, at, before, between, by, during, for, from, in, into, like, of, on, over, than, through, to, under, with, within, without*.

Many simple prepositions are also used in other word classes (Greenbaum 1996:161). They are functioning as conjunctions when they introduce clauses other than nominal *wh*-clauses and nominal *-ing* participle clauses; conjunctions include *after, as, before, but, except, since, than, till, until*.

Some simple prepositions are used as *-ing* or *-ed* participles; e.g. *concerning, failing, following, given, granted*. Many of the simple prepositions are used also as adverbs; e.g. *around, before, down, inside, off, out, over, under*.

Complex prepositions

Complex prepositions consist of more than one word and may be divided into two- and three-word sequences (Quirk, 1985:669f)

- **two-word sequence**

In two-word sequences, the first word is an adverb, adjective, or conjunction, and the second word a simple preposition (usually *for, from, of, to, with*). For example:

- (9) *Except for* Margaret, everybody was in favour of the idea.
- (10) We had to leave early *because of* the bad weather.
- (11) I sat *next to* an old lady on the train.

- **three-word sequences** (preposition + noun + preposition)

The most numerous categories of complex prepositions are the type consisting of three words, as in:

- (12) *In terms of* money, her loss was small.
- (13) How many delegates are *in favour of* this motion?

On the other hand, Klégr (2002:10) found the division of complex prepositions into two- and three-word sequences in *A comprehensive Grammar of the English Language* by Randolph Quirk simplified. According to his research, there are not just sequences of the preposition-noun-preposition type (e. g., *in view of, in addition to, in comparison with, on account of, with respect to*, etc.). There are also expressions that contain more than three words (e. g., *on the part*

of, on the strength of, through the good offices of, etc.), or expressions with different structure (e. g., *face to face with, side by side with, etc.*)

Complex prepositions are fixed expressions with a tendency to become idiomatic units. The components within complex prepositional expressions do not allow any change and therefore they cannot vary freely. (e.g., *in spite of* cannot change into *out spite of* or *in spite for*).

Many complex prepositions have close parallels in form and/or meaning with simple prepositions, cf. *as well as – besides; by means of – with; in addition to – besides; with regard to – regarding, etc.*

2.2.3 Free and bound prepositions

An important distinction can be drawn between **free** and **bound prepositions**.

Free prepositions have an independent meaning; the choice of preposition is not dependent upon any specific words in the context. In contrast, **bound prepositions** often have little independent meaning, and the choice of the preposition depends upon some other word; often the preceding verb. (Biber et al, 2009).

Free preposition:

(14) Do you want to go **with** me in the cinema?

Bound preposition:

(15) I was **surprised at** his behaviour.

Although some prepositions can be both free and bound, many prepositions are always, or usually free.

2.2.4 Word-class origin classification

Prepositions can also be classified from the perspective of word-class origin as seen in Dušková (2006) and Klégr (2002):

- true/primary/central prepositions
of, in, to, for with, on, by, at

Primary prepositions are semantically more general and some of them dropped to mere signals expressing case relations in English, i.e. *of* – genitive, *to* – dative, *with* – instrument, *by* – agent.

- transferred/secondary prepositions
above, around, outside, via, irrespective of, thanks to etc.

While primary prepositions form a closed set, secondary prepositions create relatively open set; some of them become obsolete and wane, on the other hand, new prepositions are formed. The tendency of being able to express things as precisely as possible leads to the creation of new prepositions that is especially important in the technical language. Therefore, most new secondary prepositions belong to the technical and literary language.

Secondary prepositions may originate from (Klégr 2002:9):

1. **adverbs** (*above, around, outside*)
2. **non-finite verb forms or participles** (considering, regarding, past, given)
3. **adjectives** (contrary to, irrespective of)
4. **nouns** (atop, via, thanks to, etc.)

2.2.5 Origin classification

The other aspects from which prepositions may be classified involve their source and stylistic uses.

It is possible to distinguish between (Klégr 2002: 9f):

- native
from, among, beside
- foreign (from Latin, French and other languages)
circa, pro, versus, via
- dialectal/regional (British, American or Scottish)
agin, bating, forbye, outwith, anent, frae, syne, tae

2.2.6 Use of prepositions classification

Another perspective from which prepositions can be classified is based on the area of usage of specific preposition (Klégr 2002:9):

- General-language prepositions
- Technical-language prepositions
mathematics: *minus, over, plus*
nautical language: *abaft, after, down*

In informal style, minus and plus can also occur in non-numerical context (Quirk, 1985:667f):

(16) I hope he comes *minus* his wife. (without)

(17) She's had mumps *plus* measles. (and)

2.3 Spatial and temporal preposition

Awareness of spatial and temporal relations has a basic importance in human life. Expressing their relationships with the help of the language means has a universal validity; hence, there is no language in the world, which would not rely on them.

Every language has its specific features in the system of structure concerning these relationships. The features differ from language to language; sometimes just in details but sometimes significantly.

However, language itself does not refer directly to the 'real world'. In other words, language refers to what is represented in the human conceptual system reflecting how we as human beings experience and interact with the spatial and temporal world.

2.3.1 Spatial prepositions

It is well known that prepositions are words of relation and therefore they should be studied in their relations, i.e. they cannot be studied without a close investigation of the contexts in which they occur.

The following four factors should be kept in mind whenever possible (Lindkvist, 1976:10):

1. **what is expressed in the whole clause**
2. **what is the verbal content**
3. **what is indicated by the object correlated**
4. **what is the complement**

Concerning Dušková (2006), there are some similarities in both Czech and English language in the type and character of spatial prepositions.

Firstly, she stated that between Czech and English, there is substantial agreement in the arrangement of spatial relationships. Both languages distinguish between **static** (*where?*; *kde?*) and **dynamic** (*whereto?*, *wherefrom?*, *which way?*; *kam?*, *odkud?*, *kudy?*) localization. Cf. *We stayed at the entrance* (where?) - *We walked along the river* (which way?)

Another major consensus is that the functioning and importance of Czech and English prepositions cannot be considered in isolation, but only with regard to other members of the context. In applying this principle, however, each of the two languages uses its own means, different from those of the second language.

In Czech, the meaning of many prepositions is closely associated with the prepositional case; cf. *na stole* – *na stůl*, *pod stolem* – *pod stůl*, etc. In English, it is common that if a certain semantic feature is already included in the verb, it does not need to be explicitly expressed by any preposition; cf. *He went into the room*. (in this case *into* is an 'aim'), *He entered the room*. (the 'aim' is expressed in the verb *enter*).

Secondly, the most important difference between Czech and English in the use of spatial prepositions is that in the Czech spatial relationships are assessed at one level, while for each English spatial preposition is their first use seen as primary and others as transferred (Dušková, 2006).

Some prepositions can only express one spatial relationship, while others are free to express many different spatial relationships, either within one level or at both levels. Different uses can then be parallel to each other, like in Czech, or

may enter into hierarchical relationships in which one use is as if embedded in the use of another.

The importance of each preposition rests in the combination of semantic features that specify the relationship and characteristics of the speakers' point of view. When we use a preposition to indicate place, we do so in relation to the dimensional properties. Prepositions of place express the relationship of any spatial point, e.g. inside, outside, surface, length, depth, scale etc.

	POSITIVE		NEGATIVE	
	direction	position	direction	position
point (a mere point in relation to sth)	to → X	at ● X	(away) from X →	away from X ●
line or surface (two-dimensional area)	on(to) ↙ —	on — ●	off — ↗	off — ●
area or volume (three-dimensional area)	in(to) ↘ □	in □ ●	out of □ ↗	out of □ ●

after Crystal (2005)

Here are some examples of each dimensional type (Quirk, 1985):

1. a mere point in relation to something:
 - (18) at the bus stop
 - (19) at the end of the road
2. two dimensional area
 - (20) The city is situated on the River Thames/on the boundary/on the coast.
(*line*)
 - (21) A notice was pasted on the wall/on the ceiling/on my back. (*surface*)
3. three-dimensional area
 - (22) in the world, in the village, in a park (*area*)
 - (23) in the box, in the bathroom, in the cathedral (*volume*)

The distribution of spatial prepositions

The distribution of spatial preposition according to Quirk (1985:675ff)

- **Positive position and destination:** *at, to, on, onto, in into*
- **Source or negative position:** *away from, off, out of*
- **Relative position:** *over, under etc.*
- **Space:** *by, beside, with, near (to), close to, opposite; between among, amongst, admit, amidst; around, round, about*
- **Relative destination:** *over, under, behind, etc.*
- **Passage:** *over, under, behind, etc.; across, through, past*
- **Movement with reference to a directional path:** *up, down, across, etc.*
- **Orientation:** *beyond, over, past, up, across, etc.*
- **Resultative meaning:** *from, out of, over, past, etc.*
- **Pervasive meaning:** *over, throughout, with, etc.*

2.3.2 Temporal prepositions

Borrowing the terminology from Bennett (1975), time, unlike space, is characterized as the result of two properties of time, its **unidimensionality** and its **unidirectionality**.

The consequences of the unidimensionality of time are rather straightforward. There is only one possible route between any two points in time; there are fewer ways in which two things may be related to each other in time than in space.

With regard to the unidirectional nature of time, time is regarded as perpetually moving, and moving always in the same direction. However, the observation that time is perpetually moving is not sufficiently precise, because we can also see time as stationary and ourselves as moving through it.

Due to these features of time, it would appear that there are only two possibilities regarding time. (Dušková, 2006; Bennett, 1975):

1. **prepositions, which locate an event at a particular point in time** as in: *I saw Gwyneth at 10 o'clock.* (when?)
2. **prepositions, specifying the extent of something dynamic** as in: *The film lasted from seven o'clock to nine o'clock.* (since/from when?, until when?, how long?)

According to the second point, it is impossible to occupy an extent of time without moving through it from the beginning to the end.

In order to better understand time expressions, it is important to refer to *events* as well as *times*. The *event* is based solely on the verb. The *time* is a combination of the preposition and its complement (*They finished their homework by noon.*).

Drawing on investigation posed by Darby (2010), temporal prepositions can be sorted into four categories. These categories consist of **punctual, interior, anterior, and posterior**.

Punctual prepositions refer to one specific point in time. (*at*, and *around*). Unlike punctual prepositions, **interior** prepositions have a duration that is bounded either both a start and end point, or is completely unbounded (*between, during, for, over, in, on, through, and throughout*). **Anterior** prepositions are used when the event occurs before the time expressed in the complement (*before, by, in, into, till/until, and nearing*). **Posterior** prepositions are used when the event occurs after the time expressed in the complement (*after, behind, beyond, following, from, past, and since*).

Bennett (1975), on the other hand, makes a distinction between **calendrical** and **non-calendrical** times. A calendrical time has a set length and begins and ends at a particular point in time, for example the month of August or the year of 1990. A non-calendrical time has no fixed starting or endpoint, for example six weeks (*any six consecutive weeks*) or a fortnight (*any two consecutive weeks*).

We can talk about time in reference to a clock; therefore, we end up with phrases such as *one minute, two minutes*, and so on. We have also other temporal complements that point a specific time such as *midnight* or *noon*. Furthermore,

there are lexical forms pointing to a span of time such as *morning*, *afternoon*, *evening*, and *night*.

Inventory of temporal preposition is in Czech and English in principle identical if we understand the temporal prepositions as spatial prepositions transferred into the field of time.

Absence of temporal prepositions

In many cases, a preposition of time is absent, so that the time adverbial takes the form of a noun phrase instead of a prepositional phrase. Prepositions of time are always absent immediately before the deictic words *last*, *next*, *this*, and *that* and before the quantitative words *some* and *every*. (Quirk, Greenbaum 1985; Dušková 2000)

(24) I saw her **last Thursday**.

3 Prepositional usage of *at*

3.1 Spatial use of *at*

3.1.1 Position

The preposition *at*, used of static position, introduces a point in space where something is either (1) *near* or *close to* another thing, but not touching it (the idea of **proximity** and **contiguity**), or (2) in an area or three-dimensional space or on a surface or elevation (the idea of a **coinciding locality**).

There are three possible kinds of position (Lindkvist, 1976:218f)

1. location in close proximity to an object

(25) He turned to the policeman who stood **at** the door.

2. location within an area or space or on a surface apprehended as a point

(26) Mr Eden, speaking **at** Bristol yesterday, praised the attitude of the T.U.C to the present economic situation.

3. relative position

(27) ... and protected them by military camps at point of strategic importance ...

Relative position

According to Lindkvist (1978), one of the most common usages of *at*-phrases is to indicate *relative position*. In the means of relative position, the preposition *at* may be used with all kinds of complements (an area, a three-dimensional space, a surface, an elevation, a line, etc.).

In terms of the usage there is often stress on the existence of a third factor that constitutes a 'whole' within the object.

An important observation concerning the 'whole' seems to be that it is often expressed by an *of*-adjunct or a possessive pronoun, as in:

- (28) This place is at the mouth of the river.
- (29) You will find it at the beginning of the path.
- (30) He stood at the corner of the street.
- (31) The telephone was at my elbow.

In the means of relative position, the preposition *at* may be used with all kinds of complements (an area, a three-dimensional space, a surface, an elevation, a line, etc.) when it is implied that something is located at a specific point in a whole, or a series, or a continuity. Example, '*Looking over the rifle, he found a stain at the muzzle*' where *the rifle* is the entirety, while *the stain* is a detail reached by a person's perception.

One instance of the use of *at* in cases of the type 'a point in a whole' is seen when *at* is employed to replace *in* or *on* in indication of that part of a larger entirety to which a given statement more particularly applies.

In addition, a typical case of relative position is met when speaking of actions or events that take place at points along a route; a question of a point where it is understood that something begins, stops, or ends, as in: *The journey began at London and ended at Liverpool.*

Intersection

One common use of *at* for relative position is in marking a point of intersection, (Lindkvist, 1978), i.e. the place where two lines, trends or things meet. (e.g., *It is not known whether the Romans built a bridge at London or not.*) In this example, London is conceived as a point instead of an area.

Being able to understand and use *at* in this spatial sense often involves a mental act of ‘zooming out’ (Lindstromberg, 1998) so that the subject and landmark are visualized from such a distance that they merge into a single point, cf. figure 1 and figure 2.

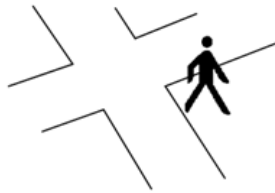


Figure 1 *Someone on a street corner*

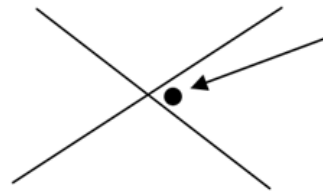


Figure 2 *Someone at a street corner/crossroads*

Contrast

When *at* occurs with names of geographical places, it is often a matter of comparing the conditions or characteristics of different places. In such cases, it happens that a geographical place is not referred to in its physical capacity as an area, but approximately as **point on a map**, as in: *Temperature this morning was 45°F at Edinburgh, 49°F at London, 48°F at Southampton* (Lindkvist, 1976)..

In this case, the places introduced by *at* are felt to be located at specific points in a continuity. This continuity is an imaginary line conceived in a train of thought, i.e. the speaker or writer in his mind follows a route of perception travelling from place to place as on a map, setting the places in contrast.

Points on a scale

A scale is a metaphorical route that, in principle, can be ‘travelled’ from one extreme to another (Lindstromberg, 1999:175); any point on the scale is a point on a potential route. Usage of *at* refers to vertical or horizontal distance, angle, speed, acceleration, pressure, temperature, and so on.

- (32) At sea-level water boils at about 100°C.
- (33) Antarctica's continental shelf sits at a depth of about 400 meters.

3.1.2 Motion

It is frequently felt that the spatial point marked by *at* is the result of movement. *At*-phrase denoting motion implies that the action proceeds in a straight line to an external point on or in the object aimed at.

According to Lindkvist (1976:210f) *at* occurs in the following cases:

1. *at* is used after a number of verbs and phrases expressing motion in the form of a completed action, e.g. *place, put, set, etc.*
2. *at* is used after certain expressions of motion implying that a motion is not only directed towards and reaches its goal but that it also comes into physical contact with it, e. g. *beat, pound, pull, tear, etc.*
3. *at* is used of motion directed towards a goal without any distinct statement that the object correlated comes into physical contact with the goal, e.g. *throw, grasp, shoot, aim, point, etc.*
4. *at* is used after certain verbs and expressions when an action is directed towards a person or thing without implication of proper motion, e.g. *shout, gesticulate, look, etc.*

3.2 Temporal use of *at*

At assigns the meaning of an exact time. The preposition simply takes the temporal place function at which picks out an exact point in a time line.

- (34) I'll see you ***at 4:30pm.***

At simply takes the temporal place function at which picks out an exact point in a time line. That is, the preposition *at* can only be a punctual complement such as *4:30pm* or those specific times that have been lexicalized like *noon* or *midnight*. We are also able to say *at dusk, at dawn, and at daybreak* (Darby, 2010).

The preposition is also used idiomatically for holiday periods, as in: *at Christmas, at Easter*. The reference is to the season of Christmas and Easter, not the day itself. It is also used to express coincidence with either the beginning or end of a period (e.g., *at the beginning/end of the year*).

II. PRACTICAL PART

4 Contrastive analysis

The method of the research begins with the basic categorization of all examples into more descriptive groups accordingly to their nature. The preposition *at* will be analysed in small groups and subgroups, as the classification of the samples may help us to find answers to the four questions asked:

- **What is expressed by the whole clause?**
- **What is indicated by the object correlated?**
- **Whether the function and meaning of the English preposition *at* matches those of the Czech preposition?**
- **How was the particular preposition or phrase translated into Czech?**

4.1 Spatial usage - position

When *at* is used of static position, the phrase serves as a general indication of locality in the form of a spatial point, and therefore the thing expresses a simple relation to a point of space which it touches. In accordance with this approach, it would be most appropriate to ask the basic question ‘*Where is the object or the person situated?*’

The range of CzePs, we will be mostly dealing with are *v*, *u*, *na*, *za*, *kolem*, as they correspond to the third prepositional case and are mostly used with *static verbs*. The CzeP *na* is also commonly used in cases indicating a surface, and therefore matches the EngP *on*, yet, it is the only one. Nevertheless, the choice of CzePs is far wider, for instance *při*, *od*, *po*, but they are usually used with dynamic verbs and the temporal connotation.

4.1.1 Simple place or position

Practically, the object is in contact with a thing or attribute, and therefore the locality is important as an indicator of the manner in which the object correlated is situated.

The arrangement of the material is following:

- Simple localization in space
- With proper names
- Practical connexion with a place
- Possessive case
- An occurrence or event
- Defining the point or part of a body
- Of distance

Simple localization in space

The preposition *at* sometimes occurs in such cases where proximity is suggested, and then the location of an object at a point in close proximity to something is indicated. The presence of the object at the point is strongly emphasized. In order to see how this all would work let us consider the collection of samples.

Considering the following illustrations, it is obvious that the EngP *at* can be replaced by the preposition *next to*. In the type of such PPs, the CzeP *u* would be usually used, though, in certain cases is also a different CzeP possible and sometimes necessary.

The SE [17] *The eyeless creature **at the other table** swallowed it fanatically, passionately, with a furious desire to track down, denounce, and vaporize anyone who should suggest that last week the ration had been thirty grams.*, describes a point situated in a room; the point is represented by the C *a table*. The CzeE of the EngPP *at the other table* is *u vedlejšího stolu*, as the CzeP *u* fulfils the position next to the C.

Although similar, the PP in the SE [127] *In fact, it may be said that respected enormously as he is by the public at large, it is we here **at this table** who alone know the extent to which that respect still falls short.*, is translated by the use of CzeP *kolem*; ‘my *kolem* tohoto stolu’, yet, it still indicates a point. While the meaning remains the same, it would be also correct using the CzeP *u* as in the previous SE [17]. Moreover, achieving the exact meaning of the CzeP

kolem, the preposition *at* can be replaced by EngP *around*. However, this would be a topic for another study.

What has just been said it is also true for the two following SEs [19] *The old man whom he had followed was standing at the bar, having some kind of altercation with the barman, a large, stout, hook-nosed young man with enormous forearms.*, and [132] *For throughout my years I have preserved the sense, in stilled in me by my father, that the reception room of a house is a place to be revered, a place to be kept unsoiled by everyday trivialities, reserved for the receiving of important guests, or else the paging of respects **at the Buddhist altar**.* The C in SE [19] is denoting the idea of drinking, and therefore the CzeP *u* is used, as this preposition indicates a position next to an object. Using another CzeP, for instance *za*, the meaning would change completely. Compare these PPs, *stařec stál u nálevního pultu* (drinking) x *stařec stál za nálevním pultem* (working as a barman). Due to these features, the same can be also applied to the SE [132]. The C is describing a point in a whole, for the *Buddhist altar* is placed in the reception room of a house. With another preposition, the C would be apprehended differently, for instance, *místo určené pro obřady u buddhistického oltáře* (the idea of praying) x *místo určené pro obřady na buddhistickém oltáři* (the idea of sacrifice).

Now let us concentrate on three, almost similar PPs. The first one in SE [50] *He has lately taken to listening **at doors**.*, represents practC, as ‘*He*’ is *at doors* for a certain purpose. Imaging the situation, the whole phrase employs the idea of someone listening to a conversation behind a closed door. Expressing such relation, it is only possible with the CzeP *za*, or sometimes, with slight difference in meaning, with preposition *u*. However, the speaker is well aware of the situation. The second one in SE [91] *And then she put down her coffee-cup and we were standing **at the door**.*, illustrates the locality next to the open door. The CzeP *ve* employs the idea of ‘*them*’ standing inside a doorframe; at the threshold. This time, there is no indication of any purpose of being there, and therefore the practC is not expressed. The third example in SE [123] *I would have given the matter little further thought, but then one afternoon while I was relaxing at home, my wife announced there were visitors for me **at the entryway**.*, draws our attention to

the door that is most likely closed. This time the CzeP *u* is used, as the situation is considered differently. It may be said that the visitors are waiting outside to be taken into the house, or waiting for sth/sb to be collected. The C is represented by the N entryway seen as door.

Primarily, a bay is considered as an area, however, in the SE [94] *There, was absolute solitude: three hidden cottages at one small bay, a few tiny chapels lost among the green downward of pines and deserted except on their saints' days, and one almost invisible villa, which was in any case empty.*, the C is again denoting a point in a whole. The phenomenon of the TT is employed by *the three hidden cottages* that are spatially related to the *bay*. The same also applies to the CzeE of EngPP; the CzePP *tři stavení ukryta u malého zálivu* indicates, of course, a point in a whole as well.

The PP in SE [121] *I had by then repaired the worst of the damage, but at one end it was still billowed and cracked where the impact of that blast had pushed up the boards from underneath.*, marks a spot where a wall is cracked and damaged. The OC *end* represents SP where the crack is. However, the EngPP could be also translated in other way, cf. *na jednom konci - v jednom rohu*.

The scene in ILN [1] *Down at street level another poster, torn at one corner, flapped fitfully in the wind, alternately covering and uncovering the single word INGSOC.*, is a street, seen as a whole. The character is most likely standing at the window and looking out at the street. Without any other context, there is no concrete place, where 'he' is standing. In addition, it is clear that the poster is pinned on a wall or on a surface for it designated, however, it is not important at this moment. In this case, the EngPP is represented by the CzeP *na*, and therefore translated as '*na ulici*', It is also possible to use the CzeP *v*, yet, with slightly different connotation, cf. *dole v ulici x dole na ulici*.

[131] *Down at the far end, near the back wall, I could see Noriko and Ichiro examining a bamboo bush.*, as the CzeE of EngPP is *na zadním konci u zdi*.

Let us consider a further compilation of samples. Not surprisingly, in all following ILNs the CzeP *na* is used, even so, there is no connotation with the

surface of an object. Thus, we are still dealing with a point within a larger area, or an area itself.

The three following PPs, according to their context, have a connotation with an area representing the whole as a place around a tram/bus stop; street, hall, building, etc. In SE [133] *'I was walking past the Shimizu department store yesterday and guess who I saw standing **at the tram stop**'*, the scene is a street where a tram stop is situated. Clearly, the character was not standing on the road sign, and therefore the EngP *at* can be replaced with the preposition *next to*. Furthermore, the PP *at the tram stop* and the VerbC suggest the additional idea of waiting for a tram. A certain purpose is seen, and therefore the PC is employed. The PP in SE [137] *The new tram circuit, however, meant that passengers disembarking **at the terminus** in Furukawa could reach the city centre more quickly...*, draws the idea of an area, where the people go off the tram. It is impossible to replace the EngP *at* with any other preposition as *the terminus* denotes a spatial point in the area.

ILN [161] *They were, in fact, in process of exchanging posts for the next six months, and in an age of more leisurely transportation the intersection of their respective routes might have been marked by some interesting human gesture: had they waved, for example, from the decks of two ocean liners crossing in mid-Atlantic, each man simultaneously focusing a telescope, by chance, on the other, with his free hand; or, more plausibly, a little mime of mutual appraisal might have been played out through the windows of two railway compartments halted side by side **at the same station** somewhere in Hampshire or the Mid-West, the more self-conscious party relieved to feel himself, at last, moving off, only to discover that it is the other man's train that is moving first. . .* The SP *station* denotes again an area and the CzeP *na* is used.

In the following ILNs, we will see that *at*-phrase, too, indicates a point in the whole. Furthermore, the PPs are extended for the *of*-adjunct and due to the fact; a particular point is more specified and concretized. According to Lindkvist (1978) all instances listened below employ an idea of relative position.

PP in SE [3] *The next moment a hideous, grinding screech, as of some monstrous machine running without oil, burst from the big telescreen **at the end of the room.***, [13] *Each of them took a greasy metal tray from a pile **at the edge of the counter.*** They didn't take tray from the pile in the middle of the counter or from different place. The Cs of both SEs are more specified by *of*-adjunct.

Looking at the sentence [92] *Later that day I was standing **at the window of a room** in the hotel to which the bored young man who received me at the British Council had directed me.*, the use of the EngP *at* carries the additional idea of watching. The character and the window are not related to each other in any way, the PC is clearly seen. The SP expressed by the N *window* is here related to the OC *room*; the N *room* denotes a whole. Obviously, in this example the CzeP *u* has to be used, because this preposition is in Czech used in the same way. Due to this fact, the EngPP was translated as follows: *stál jsem u okna pokoje*. As seen, the *of*-adjunct was translated according to one of the Czech prepositional cases. Second SE [130] *He picked up his dark crayon again and began to draw **at the foot of the sheet** panic-stricken people fleeing in all directions.* The SP is expressed by the N *foot* is related to the OC *sheet*. The set phrase was translated *na spodu stránky*.

SE [175] His unconscious may have been otherwise occupied; and perhaps, deep, deep down, there is, **at the root of his present jubilation**, the anticipation of sexual adventure. This set phrase represent the emotions with the spatial means.

SEs [138] and [167] are good examples of relative position marking a point of intersection. In both cases, there is the stress on intersection, which causes that the objects correlated are conceived of as a point instead of as an area. However, each of the PPs employs something different, as it is clearly seen in their CzeE. In the first SE [138] *With the area set to become a fully fledged drinking quarter, his own establishment – being the oldest, and situated as it was **at the intersection of three streets** – stood naturally to become a sort of patriarch among local establishment.*, it is evident, that the establishment is placed directly at a point where the three streets meet. Therefore, the CzeP *na* is used as the best preposition describing such position.

Even though, that the whole city in the second SE [167] *Not even its City Fathers would claim as much for Rummidge, a large graceless industrial city sprawled over the English Midlands at the intersection of three motorways, twenty-six railway lines and half-a- dozen stagnant canals ...*, represents an area stretching around three motorways, again, it is important to see the city as a point on a map. In this case, the EngP is translated by using the CzeP *kolem* (*kolem křižovatky tří dálnic*) that draws the idea of stretching around. Clearly, it is not possible to use a different CzeP without changing the meaning, for instance, the CzeP *u* would have the same connotation as in ILN [138].

Also the PPs in SEs employ the idea of intersection. [126] *The establishment my own group frequented was called ‘Migi-Hidari’, and stood at a point where three side streets intersected to form a paved precinct.*, and [162] *Since the two men were in airplanes, ..., the crossing of their paths at the still point of the turning world passed unremarked by anyone other than the narrator of this duplex chronicle.*, can be interpreted as a point of intersection. The location of the object at a point is precisely indicated.

With proper names of places

This group include PPs used particularly of all towns, except the capital of our own country, and that in which the speaker dwells. Furthermore, it may be also used of small and distant island or parts of the world. In phrases such as these, information provided by the spatial particle *at* clearly describes the spatial position seen as a point on a map. Moreover, an article or other limiting modifier does not normally precede them.

To make it clearer, let us analyze the examples listened below. When used in this way, in all examples the scene is conceived of as a point, as a kind of address.

The reference to a point in space in SE [87] *I never studied Greek at school, and my knowledge of modern Greece began and ended with Byron’s death at Missolonghi.*, can be considered as an area and it would be possible to change the EngP and say *in Missolonghi*. Missolonghi is, of course, the same place in both

PPs. However, the place with *at* is conceived of as point and with *in* as a town; as the place as it really is. In addition, the CzeP *u* employs the idea of a point; according to the whole context. Clearly, Byron died *next to* or *close to* Missolonghi, not in the city itself.

The usage of EngP *at* in ILN [98] *It flashed through my mind that it was someone who was allowed out in the grounds of Bourani and down at Moutsa only on pain of keeping herself concealed.*, draws the attention to a place called Moutsa, as Moutsa is most likely outskirts of Bourani.

The PP *at Rummidge* in SE [166] *It happened that the architects of both campuses independently hit upon the same idea for the chief feature of their designs, namely, a replica of the leaning Tower of Pisa, built of white stone and twice the original size at Euphoric State and of red brick and to scale at Rummidge, but restored to the perpendicular in both instances.*, is considered as an address. Imagining the scene, the SP is represented by the state called Rummidge.

Practical connexion with a place

The EngP *at* is sometimes used to express such local position that is distinguished from mere local position, e.g. at school, at sea, at the hotel.

Instances of this type may be seen in the following collection of samples. The PP tell us more about places where something is happening or a certain group of people meets. Sentences [15] *At the Community Centre you could always tell when he had been playing table tennis by the dampness of the bat handle.* SE [59] *Bearing in mind that he has lived at the Headquarters of the Order of the Phoenix for the past year?* In all previous sentences, the CzeP *v* or *ve* was used. As would be possible to use the EngP *in*.

In SE [45] *'I won't deny that morale is pretty low at the Ministry,' said Fudge.* CzeP *na* is used, as any other would sound clumsy and strangely. The same applies to the SE [93] *He had heard one could get it at a certain private clinic in Athens, ...* [170] *After nearly two years his work was still far from completion and, thinking that a change of scene might help, he applied in an idle*

moment for a Fellowship to America and for an Assistant Lectureship at the University of Rummidge.

According to Lindqvist (1978) the preposition *at* is also very often used of the house or part of a house where it is paid, as in SE [140] *We would thus have no choice but to continue our work back at our respective lodgings.*

[180] *Morris Zapp frowned, foreseeing what an ignominious figure he would cut in and around the University, a man turned out of his own home, washing his shirts in the campus launderette and eating lonely dinners at the Faculty Club. Where did he go – do fakultního klubu. [88] I rang him up on the Wednesday at the army and Navy club band asked him out for a drink. Where did I called him - Into the Navy club. The CzeP do is used. Zavolal jsem mu do Klubu armády.*

In phrases of this kind, the article is very often omitted. This is seen, for instance, in SEs [81] *During my last years at school I realized that what was really wrong with my parents was that they had nothing but a blanket contempt for the sort of life I wanted to lead.* and [86] *She had finished high school in Australia, and had even had a year doing languages at Sydney University.* For this kind of translation is the CzeP na used.

The preceding sense is partly represented by the elliptical construction

A frequent case where an ellipsis is responsible for the use of *at*, instead of *in*, is met with in certain constructions with the genitive, where a noun is understood. The following sentences contain a typical case of ellipsis, i.e. word or words have been left out which must be supplied by the mind to cause the context to be understood correctly.

Considering the example [83] *My father hadn't kept Financial Prudence among his armoury of essential words; he ran a ridiculously large account at Landbroke's and his mess bills always reached staggering proportions, because he liked to be popular and in place of charm had to dispense alcohol.*, the PC to the place is recognizable. The OC in this SE is a place where bets are made.

However, with no other context it is almost impossible to tell what kind of place is described.

Firstly, looking at the CzeE '*Nechte u Sarantopoulese vzkaz pro Herma.*' of the English SE [97] '*If for some reason you cannot come, leave a message at Sarantopoulos's for Hermes.*', it is clear, that Sarantopoulos is a name. However, we can just guess, where exactly to leave the message. The same pattern is recognizable in SE [124] '*Many things have changed since the old days, Shintaro,*' *I pointed out the other night down at Mrs Kawakami's. What for a place it is?*

In all SEs that follow, an ellipsis leads to the use of *at* with the nouns that are otherwise generally preceded by preposition *in*; primarily seen as an area. As we can see in [99] *He seemed to have forgotten, but perhaps he hadn't, that I had read English at Oxford.*, the reference is not to the city itself, but to an institution, building or group of people situated here, *i.e. a university or school*. The same applies to the SE [82] *In my second year at Magdalen, soon after a long vacation during which I hardly saw my parents, my father had to fly out to India.*, as the PP *at Magdalen* referring to the famous college situated in Oxford is another example of ellipsis that does not need any other description. On the other hand, the basic cultural knowledge is essential for being able to understand the meaning. In both SEs, the CzeP *na* was used, as there is no other choice. It can be seen in the following comparison of two Czech PPs with different prepositions, that the difference is clearly seen; *studoval jsem literaturu na Oxfordu* (the well-known university is meant) *x* *studoval jsem literaturu v Oxfordu* (any school, course, college is meant).

Even though that SEs [51] '*While I endured the Dementors, you remained at Hogwarts, comfortably playing Dumbledore's pet!*' and [168] *The members of that elite body, the Euphoric State faculty, who picked up grants and fellowships as other men pick up hats, did not aim to teach when they came to Europe, and certainly not to teach at Rummidge, which few of them had even heard of.*, represent only imaginary institutions, the previous pattern of [99] and [82] is also distinguishable, although there is a difference in the use of CzeP. Instead of *na*, the preposition *v* is preferred. Both places are distinguished from the area and are

likely referring to a specific point, as an address. However, the choice of CzeP may be a question of the VerbC preceding the whole PP or the choice of words used by the concrete translator.

From this example [171] *Hilary, who was growing bored with Augustan pastoral poetry, returned her books to the library, bought a wedding dress off the peg at C&A, and flew out to join him on the first available plane.*, is clearly seen that the PrepC C&A represents a point in a whole. This time, a shop situated in a shopping centre or one of the shops along a street is meant, and therefore the CzeP *v* is in this case most suitable. Moreover, in this case the PC is obvious, as the shop sells clothes and ‘Hilary’ was there for certain purpose.

Sometimes additional information to the PP has to be added. Therefore, if such specification or description is included the place is more concretized and itemized.

The VerbC in SE [122] *Just the other evening, for instance, I was down in our old pleasure district, drinking at Mrs Kawakami’s place, where – as happens increasingly these days – Shintaro and I had found ourselves the only customers.*, suggests the idea of the place describing a pub, bar, or restaurant, as there are many other possibilities of interpreting the PP. Moreover, we would not be able to distinguish where they exactly are, inside or outside the house. On the other hand, for the person who says this of course knows which one of the two alternatives is the right.

Two very similar examples should be taken in consideration. Firstly, considering example, SE [139] *During the day, of course, I did not work in my room, but at Master Takeda’s ‘studio’.*, the N was not left out, as it employs crucial information about the place. The PP in SE [179] *Leaving me at the Dean’s reception to go home and screw the baby-sitter, that should make an impression on the judge.*, means Without the OC ‘reception’ the PP would be interpreted differently with the change in meaning. When leaving the N out, the PP ‘at the Dean’s’ may suggest someone’s house, public place, shop etc.

At an occurrence or event: i.e. at the place of its occurrence and taking some part in it; assisting or present at.

Furthermore, the preposition *at* + complement does not always indicate spatial relation, but it also refers to how time is spent. This may evolve a kind of state; especially it is obvious when a person is present at an object intended for a certain activity.

The first example [11] *Very occasionally some persons whom you had believed dead long since would make a ghostly reappearance **at some public trial** where he would implicate hundreds of others by his testimony before vanishing, this time forever.* The people in the example were present in court and tried. Although, the verb *to try* is not used directly in the sentence, we are well aware of the situation. The EngPP was translated by using the CzeP *ve*, however, with the temporal connotation, the CzeP *při* is also suitable; cf. ‘*ve veřejném procesu*’ and ‘*při veřejném procesu*’.

Both examples, SE [44] ‘*The point is, we’re **at war**, Prime Minister, and steps must be taken.*’, and SE [84] ‘***At the party?***’, suggest an activity. People are participating in. with the temporal connotation. Even though, the concrete verb describing the activity is missing, the VerbC is clear. In first SE people are fighting for their lives, and in the second SE having fun.

Here are more examples of spatial usage with temporal connotation. SE [134] *I had met him twice prior to that day, but only **at formal family meetings** when he had turned out in his best clothes.* He wore his best clothes at the times when the whole family seated themselves during family meetings. [164] *The unfamiliar ritual of instruction, **at the commencement of the flight**, in the use of inflatable lifejackets, unsettled him.* No mistakably, the information are given at the start of a flight.

The following samples also represent a place with temporal connotation. [135] *As far back as I can remember, he has been looked after by the Catholic nuns **at the mission**, but presumably he was born into a family called Hirayama.*

SE [9] *And the Ministry had not only to supply the multifarious needs of the Party, but also to repeat the whole operation **at a lower level** for the benefit of the proletariat.* [169] It is **at the postgraduate level** that the pressure really begins, when the student is burnished and tempered in a series of gruelling courses and rigorous assessments until he is deemed worthy to receive the accolade of the PhD. [174] *Not really, Gordon. It wouldn't be fair, you know, to disturb the children's education **at this stage***

In a SE such as [172] *With Hilary **at the wheel of a gigantic brand-new Chevrolet Impala**, they headed south to Florida, sometimes pulling off the highway to make ferment love on the amazingly wide back seat.*, it is very clear that a specific purpose is implied, as the PP *at the wheel* indicate the idea of driving a car (the whole is the car). The same applies to the Czech PP as well; if we say that someone is *za volantem*, we think about the driver, professional or someone who is driving a car.

Defining the point or part of a body where anything is applied

To the facts and conditions discussed so far, another phenomenon, which is also significant, will have to be added. This time, the object can be hanging or attached to the part of a body, or sometimes more generally defining the side or direction on which the thing is. Most often, such PPs are very often used with the possessive case and various CzePs.

The phenomenon is represented in following sentences. SE [4] *It was a noise that set one's teeth on edge and bristled the hair **at the back of one's neck.*** As hair grows on a head, the choice of CzeP was clear, therefore the CzeE of English PP is *vlasý na hlavě*.

Examples [12] *'Just the man I was looking for,' said a voice **at Winston's back.***, and [14] *From the table **at Winston's left**, a little behind his back, someone was talking rapidly and continuously, a harsh gabble almost like the quacking of a duck, which pierced the general uproar of the room.*, have relation to the character called Winston; in both cases the RelP is obvious, as it represents a part of body belonging to Winston. The last two SEs in this group [58] *Vernon*

*Dursley had entered the room, Petunia **at his shoulder** and Dudley skulking blind them both. [95] There was a small cove there, not fifty yards across **at its cliffed mouth**,* are also very similar to the previous. There is connotation of the TT.

Of distance

At also occurs with measures of length defined by numerals or with nouns such as ‘nearness’, ‘proximity’, and ‘reach’. The occurrence of *at* in such cases raises the question of distance in any forms. It indicates that something is situated at a short distance in relation to an object.

The three following SEs are describing nearness and the PPs give the measure of remoteness from a basic point. Closer indication of remoteness is given by an *of*-adjunct.

First SE [8] *Similar slits existed in thousands or tens of thousands throughout the building, not only in every room but **at short intervals in every corridor.***, Second SE [20] *He was facing her **at several paces’ distance.***, presupposes a question ‘How far was the character from the O’? Third SE [165] *He turned towards her, not to apologize (Morris Zapp never apologized) but to give her the famous Zapp Stare, guaranteed to stop any human creature, from University Presidents to Black Panthers, dead in his tracks **at a range of twenty yards**, only to be confronted with an impenetrable curtain of blonde hair.*

4.2 Spatial usage - motion

It is frequently felt that the spatial point marked by *at* is one which is the result of a movement; often not a physical one but an imaginary movement, for example a mental activity.

- **Passing into from to**
- **Passing into to**
- **Passing into towards**

4.2.1 Passing into from, of

At this point, the occurrence of *at* is met with in cases of motion indicating a place as a starting point.

Considering the following example [90] *She didn't want to come and see me off – I was going by train – at Victoria; we would have breakfast as usual, she would go, it was cleanest and simplest that way.*, the PP *at Victoria* illustrates the use of *at* with reference to the train station situated in London. It is felt as movement from one point and reaching another, and therefore the best CzeP *z* is most suitable in such cases. Moreover, reasons for the usage of CzeP *z* are given by the VerbC *odjížděl jsem* and the whole context, as he was leaving.

4.2.2 Passing into to

With certain verbs of motion, indicating attainment of a position at

The preposition *at* is used after a number and phrases expressing motion in the form of a completed action and is determining the point to which the motion extends. The choice of the verbs indicating such motion is very wide. With such verbs, *at* is used of a completed action. The phrase is giving the position resulting from the motion.

One common use of the EngP *at* can be seen in such situation, when the motion is defined as 'SIMPLY TO'.

Let us to look at the SE [2] *He went back to the living room and sat down at a small table that stood to the left of the telescreen.*, in which is understood that the character made a movement from the standing to sitting position. The PP *a small table* represents a point to which the movement was directed. Obviously, 'he' is now sitting next to the table, i.e. not on the table. The direction to the point is also marked by the CzeP *ke*, and the whole CzeE *sedl si ke stolu*.

Second subgroup indicates motion directed into the presence of personal contact with the object, or near to the object. However, it is not important whether the goal is reached.

In [56] *She flung away her glass; it skidded across the table as she skid off the sofa into a kneeling position **at Snape's feet**, seized his hand in both of hers and pressed her lips to it.*, however the motion is missing. Changing the CzeT by leaving out the PP *k zemi* with its VerbC *zhroutila se*, it is possible to say *zhroutila se Snapeovi **k nohám*** as it is used in SE [54] *She crumpled, falling **at his feet**, sobbing and moaning on the floor.*

A similar instance may be seen in example [85] *I used to watch them sliding their eyes **at her** as she passed.* it is a matter of

Considerable attention can be devoted to the third group that suggest the idea of intervening space. The locality denoted by the complement may often be apprehended as a specific point within a whole or continuity where a halt was made. In such cases, it makes the locality important as an indicator of a starting-, stopping-, or ending point. CzePs do, v and u

This SE [52] *I should remind you that when Potter first arrived **at Hogwarts** there were still many stories circulating about him.*, contains a typical case representing practical connexion with the place. The geographical place in SE [173] *It was raining hard the meaning they docked **at Southampton**, and Philip caught a cold which lasted for approximately a year.*, is here referred to as a port of call at which ships touch. The port here is meant to be a point in a route of travel.

[128] *And if on reaching the foot of the hill which climbs up to my house, you pause at the Bridge of Hesitation and look back towards the remains of our old pleasure district, if the sun has not yet set completely, you may see the line of old telegraph poles – still without wires to connect them – disappearing into the gloom down the route you have just come. (27)*

When this kind of 'HALT' ... applied,

[18] *He paused for a moment **at the top of the steps**.* The character was walking or running before he stopped. He made a pause and therefore he distracted the space by and made a halt at a point. [129] *I lowered the sketchpad and opened it **at the first drawing**.*

[176] *On his way back he verifies his suspicion, covertly scrutinizing every row of seats until he reaches his own **at the front of the aircraft**.* The moment of finding something may, of course, be preceded by the activity of looking for it.

4.2.3 Passing into towards

Of motion directed towards:

A typical case of the EngP *at* is when it is used of motion directed towards a goal, so as to get at; very often with hostile intent. Whether the object correlated comes into physical contact with the goal it is not apparent, as in the following SEs. The use of CzePs is various, as there are many prepositions to choose from. In all examples listed below the C introduces the target towards which the act of shooting is directed.

To illustrate this phenomenon, let us consider the relevant context of a few other SEs. [5] *The dark-haired girl behind Winston had begun crying out ‘Swine! Swine! Swine!’ and suddenly she picked up a heavy Newspeak dictionary and **flung it at the screen**.* The PP ‘*mrštila slovník do obrazovky*’ sounds much better than *mrštila jím na obrazovku*, even though, the meaning of the PP may remain the same. [16] *‘By the way, old boy,’ he said, ‘I hear that little beggar of mine let fly at you with his catapult yesterday.* [48] *Wormtail winced as though Snape had **thrown something at him**.* It is conceivable that the speaker does not know whether the goal was attained.

[100] *With alarming speed a large moth dashed at the candle, repeatedly and frantically, as if attached to it by elastic cord.*

Of bodily action and gesture

One instance of the use of EngP *at* is seen after certain verbs and expressions when someone communicates using a facial expression or a gesture. The action is directed towards a person or thing without implication of proper motion. The range of such verbs is very large and many of them are commonly used in everyday life.

One category of such PPs may be based on the ways of looking. The CzeP mostly used with the set of such verbs is *na*, as the preposition shows the motion coming from the sender to the addressee. Also one CzePs that is rare may be seen in such cases. Moreover, the English PP is connected with the Czech fourth prepositional case.

SEs [6] *'It's the children,' said Mrs Parsons, casting a half-apprehensive glance at the door.* and [41] *The man in the painting looked enquiringly at the Prime Minister.* Second pair of PPs in SE [43] *'So you think that...' he had squinted down at the name in his left hand, Lord Vol-'* and [47] *She threw off her cloak, cast it aside and sat down, staring at her white and trembling hands clasped in her lap.* [49] *Narcissa murmured a word of thanks, whilst Bellatrix said nothing, but continued to glower at Snape.,* SE [53] *But Snape had got to his feet and strode to the small window, peered through the curtains at the deserted street, ... ,* [136] *But he would deliver these in a voice of considerable carrying power, and between the singing, he would amuse spectators by standing there grinning at the sky, his hands on his hips, shouting.* and [177] *Philip blinks up at the young man who has stopped in the aisle.*

In the translation of the SE [42] *He had gazed hopelessly at the Prime Minister for a moment, then said, 'well, sit down, sit down, I'd better fill you in... have a whisky...'* the PP is translated with CzeP *do*; *díval se ministerskému předsedovi do očí*. It would be completely in order to say *'Díval se na ministerského předsedu a pak dodal:'*

In addition, *at* is also common preposition used with verbs denoting a facial expression.

One example of such PP is seen in a SE such as [60] *Dumbledore smiled at Harry and directed him towards a chair not unlike the one that Slughorn had so recently impersonated, which stood right beside the newly burning fire and a brightly glowing oil lamp.* The smile is directed to Harry, and therefore the CzeP *na* is again used. The motion is understood as a mental act in this case.

Here also belongs, of course, the usage of *at* with the verbs denoting a way of pointing to an object placed in space, or the way of gesturing. The CzePs mostly used here are *na* and *k, ke*.

SE [46] *'I'd rather not be interrupted,' said Scrimgeour shortly, 'or watched,' he added, pointing his wand **at the windows** so that the curtains swept across them., ... [163] 'How can you attribute that, he will ask, gesturing at the star-spangled night sky over the Pacific, 'to something called Providence? Connotation with gesturing represents the PP in SE [89] *He nodded **at the food-stand on the bar** in the pub where we'd met.* it is denoted that showing To verb *nod* can be replaced with the verb *show*. 'He' was gesturing to the food-stand, making the suggestion of having something to eat. The PP ... Another way of gesturing can be seen in SEs [57] *The picture was moving – the man was waving **at the ceiling.*** and*

4.2.4 With verbs of speaking, with implication of indirect attack.

As further, application of *at* to a point is underlined by verbs of speaking, usually with negative connotation. In connection with this certain group of verbs the CzeP *na* can be used.

The fact is illustrated in SEs [125] *'Really, Shintaro-san!' Mrs Kawakami had shouted **at him.*** 'What terrible manners!' and [178] *Philip gapes **at him.*** 'You mean you've been there already?'. First PP

Of motion or action directed towards the attainment or acquisition of.

Looking at the following examples, it can be said that the EngP *at* is used after certain expressions of motion implying that a motion is not only directed towards and reaches its goal but that it also comes into physical contact with it.

The only one example [55] *Narcissa gave a little scream of despair and **clutched at her long blonde hair.***, shows exactly how the motion is directed to the OC, and into the presence of it. The CzeP fitting best is *do*, cf. *Narcisa si zajela rukama **do dlouhých vlasů.***

4.3 Spatial usage - Other use

4.3.1 With actions in or with which one is engaged

In such instance, an object occupies a relative position [7] *He had to be at work by fourteen-thirty.*, e. g. at dinner, at work, at play, etc.

4.3.2 Of state, or condition of existence

In such phraseology, it is denoted that the object of the complement is in a situation where it is confronted by the object correlated. Such pattern of the previous statement can be seen in the SE [10] *Sometimes they were released and allowed to remain at liberty for as much as a year or two years before being executed.* Czech interpretation is of the EngPP with the use of the Czech third case, as no other CzeP is possible.

4.4 Temporal usage

The discussion of temporal uses begins, according to the dictionary entry, with the classification of all examples into more descriptive groups. As such, five kinds of temporal events may be recognized:

- **Introducing the time at which an event happens**
- **Introducing the age at which one is**
- **Of nearness or distance in time, interval**
- **Of the number of times, turns, or occasions**
- **Introducing the occasion on which a fact or action ensues**

4.4.1 Introducing the time *at* which an event happens.

With the time named

The first type of PPs specifies an exact point in time. There is only one, no mistakable way of interpreting the PP employing the time when an event happens. CzeP, usually used with the clock time is *v* or its syllabic form *ve*; as that happens when a word following the preposition begins with the same consonant as the

preposition or a group of three consonants. There are also different CzePs being used with temporal connotation.

All three following ILNs represent a particular point in the day, which is expressed in hours and minutes and shown on a clock. **SEs [67]** *Kindly come along to my office **at eight p.m.*** and **[198]** *A small landslip on Pythagoras Avenue has made a house unsafe for habitation, public health officials decided today. Occupants of 1037 Pythagoras were woken **at 1.30 am** last Saturday night when their house slewed through a 450 turn due to subsidence after a freak rainstorm.* In both previous ILNs the CzeP *v* is used the most suitable preposition used when answering the question “when”. The difference between both examples is drawn by the abbreviations a.m. and p.m. A.m. (ante meridiem) indicate the time between midnight and midday; in the morning and p.m. (post meridiem) the time in the afternoon or evening.

The third example **[199]** ***At approximately 1 pm**, Miranda County Sheriff's Deputies jumped and clubbed a young man spraying WELCOME TO PRAOUE on a window of Cooper's Department Store with an aerosol paint container.*, also represents a temporal point on a clock. However, as for the adverb ‘approximately’ it draws the suggestion of a particular time close to the one hour, and therefore the point is strictly limited.

[65] *‘Dear, why not come to dinner **at the weekend**, Remus and Mad-Eye are coming-?’* The weekend is represented by two day, Saturday and Sunday when many people do not work. The weekend is marked by the day when weekend starts and ends. The dinner is held ‘*o vikendu*’, but we come ‘*na vikend*’. It is evident that the VerbC should be taken in consideration by interpretation and translation of the EngPP.

[106] ***At half-term** I went with Demetriades to Athens.* The TP is given by half of the term, as the whole is concerning the period between the dates of start and end of the term.

Another significant use of EngP *at* is seen in cases when a particular point of the day is expressed. The following ILNs represent a suitable point in time that is designed for a particular activity.

Although, the PPs in SE [71] *'You spiked Ron's juice with lucky potion at breakfast!,* SE [158] *I take it the adults were discussing him at supper last night, were they?'*, and SE [36] *At every meal she would beseech him not to be selfish and to remember that his little sister was sick and also needed food, but it was no use.,* do not take place over a single point in time, yet, it is set by the point at which the meal starts. In all ILNs the duration is not important; it is not important whether the meal lasts a few minutes or hours. CzeP *u* and *při* are used here; the preposition *při* instead of *u* in SEs [71] and [158]. The CzeP *při* can be replaced by the preposition *u* in SE [36]

Another most numerous group of English prepositional equivalents is all that point specific time of a day. The phenomenon concerning the following events happens only once during the day, however, every day.

[69] *At which all free of them stated categorically and untruthfully that Professor Grubbly-Plank, who had substituted for Hagrid a few times, was a dreadful teacher, with the result that by the time Hagrid waved them off the premises at dusk, he looked quite cheerful.* [79] *'Most authorities agree that they are at their most efficacious if picked at twilight.'* Looking at the PP

at dusk	za soumraku
at twilight	za soumraku

In both examples, [73] *You are being incautious, wandering around at night, getting yourself caught,* , [111] *'At midnight I crawled back to the village on my stomach.,* the CzeP *v* is used. [74] *But I do not forget that during the year I taught at Hogwarts, Severus made the Wolfsbane Potion for me every month, made it perfectly, so that I did not have to suffer as I usually do at the full moon.'* Only the EngP in the last PP can be replaced by the CzeP *při*, and with some clumsiness as well as with the preposition *o*.

at night	v noci
at midnight	o půlnoci
at the full moon	za úplňku

[117] *'I arrived outside Henrik's hut **at midday** the next morning. [120] Only the sea lived, and I did not begin to think coherently until school was over **at noon** and I could plunge into the water and lie in its blue relief. [197] I walked through the campus today **at lunchtime** and you could sense the change of mood.* There is no other possibility of translating the EngP *at* differently. Only one possible CzeP is *v*.

at midday	v poledne
at noon	v poledne
at lunchtime	v poledne

Let us analyze few more sentences with similar pattern. The EngPP in SE [115] *One must be there **at sundown**.*, and SE [160] *No doubt you've noted the extent to which my modest "Autumn Girl" owes itself to your magnificent "Girl at **Sunset**".*, represents similarity, as the fixed point of a day is when the sun goes down and the night begins. Reason for different choice of CzeP is within the VerbC which influences the choice of preposition

[110] *They attacked **at first light**, their generals having made exactly the same mistake as ours the day before.*

at sundown	do západu slunce
at sunset	při západu slunce
at first light	za rozbřesku

[76] *'He must be determined to hide what really happened if Dumbledore couldn't get it out of him,' she said in a low voice, as they stood in the deserted, snowy courtyard **at break**.*

The last characteristic usage of the EngP is seen in set expressions in this group of temporal sequences that we shall mention.

[104] *If that was impossible, I might fly back to England **at Christmas**.*
 [196] *I've been thinking, why don't you come out here **at Easter** on a 17-day excursion?* It depends on the VerbC; when used with a dynamic or static verb, cf.

'letět domů na Vánoce, být doma o Vánocích. The same pattern is also seen in the SE [196]

[112] *'I was also abroad **at the time**.* [27] *He had the feeling, though already **at that time** facts and dates were growing blurry, ... [114] **At the same time** a parabola, a fall, an ejaculation, but the transience, the passage had become an integral part of the knowledge of the experience.* Could be extended by the CzeT *v té samé době.* [30] *On the day after that she was in the canteen **at the usual time**, but with three other girls and immediately under a telescreen.* [200] *'I'm real sorry, Phil, that you had to visit us **at a time** like this.'*

at the time	v té době
at that time	v té době
at the same time	v témž okamžiku
at the usual time	v obvyklém čase
at a time	v téhle době

[194] *You'll be surprised to learn that Charles Boon is living with me **at the moment**.* [116] ***At that moment** a man led a mule past and the old woman called to him.* [156] *But **at this moment**, I am a man in the midst of my career.* [150] *My sense of shame was matched only by a terrible fear that **at any moment** I would be called upon to say more than 'Yes, indeed,' and my game would be up.* [21] *There was of course no way of knowing whether you were being watched **at any given moment**.* [23] *Thus, **at one moment** Winston's hatred was not turned against Goldstein at all, but, on the contrary, against Big Brother, the Party, and the Thought Police; and at such moments his heart went out to the lonely, derided heretic on the screen, sole guardian of truth and sanity in a world of lies.*

at the moment	v těchto dnech
at that moment	v tu chvíli
at this moment	v této chvíli
at any moment	v příštím okamžiku
at any given moment	v daném okamžiku
at one moment	v jednu chvíli

All PP The point is indicated **at particular moment** [141] *At this point, the younger sister, who had barely spoken, presented me with an envelope, and they watched me sternly as I opened it.* [142] *It was at that point, as I remember, that Noriko turned towards the garden, and closing her eyes to the sunshine, said:* [157] *At one point during the meal, I can recall Dr Saito leaning back comfortably in his chair, saying:* [145] *Now there was nothing remarkable in all this: it had become of a habit that at some point in the evening, when we had all drunk a little, my protégés would take to making speeches of a loyal nature to me.* [148] *At these points, I would hurriedly utter: ‘Yes, indeed.’*

at this point	v tom okamžiku
at that point	v tom okamžiku
at one point	v jistou chvíli
at these points	v tu chvíli

[29] *At the same instant a man in a concertina-like black suit, who had emerged from a side alley, ran toward Winston, pointing excitedly to the sky.* [147] *At this, Ichiro burst into loud laughter.* CzeP v – with the same connotation as in English.

Sometimes, the PPs are accompanied by many kinds of modifiers like *precisely, exactly, last, particular, etc.* Then, its modifier limits the meaning of the PP and there is no other possibility of interpreting them.

[102] *She would give herself violently; then yawn at the wrongest moment.* [107] *I lit a cigarette, as Alison, at such a moment, would have lit a cigarette.* [113] *But*

there are many cases, reliably guaranteed by reputable and scientific witnesses, of thoughts being communicated **at precisely the moment** they were conceived. [143] True, their withdrawal **at the last moment** was not unexpected, but why should one suppose from this that there was anything peculiar in it? [187] **At exactly the same moment**, but six thousand miles apart, the two planes touch down. [29] **At the same instant** a man in a concertina-like black suit, who had emerged from a side alley, ran toward Winston, pointing excitedly to the sky. [38] Supposing that the mechanics of the process have been rightly described, what is the motive for this huge, accurately planned effort to freeze history **at a particular moment of time**

<i>at the wrongest moment</i>	<i>v nejnevhodnějším okamžiku</i>
<i>at such a moment</i>	<i>v takové chvíli</i>
<i>at precisely the moment</i>	<i>přesně v témž okamžiku</i>
<i>at exactly the same moment</i>	<i>přesně v téže chvíli</i>
<i>at the same instant</i>	<i>v tom okamžiku</i>
<i>at a particular moment of time</i>	<i>v určitém okamžiku</i>

[155] 'Indeed. The war came **at a bad time** for her' [101] My father was, through being the right age **at the right time** rather than through any great professional talent, a brigadier; and my mother was the very model of a would-be majorgeneral's wife. *V pravý čas ve správnou dobu*

[192] He thought of putting through a long-distance call to Hilary to see whether the sound of her voice would act like some kind of electro-shock therapy on his muddled mind, but **at the last minute** his courage failed him and he asked the operator for Interflora instead. *At the latest time possible. V poslední chvíli – na poslední chvíli.*

[188] Morris Zapp was less enchanted with his view - a vista of dank back gardens, rotting sheds and dripping laundry, huge, ill-looking trees, grimy roofs, factory chimneys and church spires - but he had discarded this criterion **at a very early stage of looking** for furnished accommodation in Rummidge., and [72] It

*seemed extraordinary that Hermione's mania for upholding rules could have abandoned her **at this crucial juncture**.*

With the time indicated by an event

This categorization of usages into smaller groups will allow the identification of other examples.

[189] *He was **at the best of times** a radio and TV addict: he kept a radio in his office at Euphoric State tuned permanently to his favourite FM station, specializing in rock-soul ballads; and he had a colour TV in his study at home as well as in the living-room because he found it easier to work while watching sports broadcasts at the same time.* This set expression is used in times when everything is going well. Also the translation of EngPP – v dobách své slávy.

[33] *In the labyrinthine Ministry the windowless, air-conditioned rooms kept their normal temperature, but outside the pavements scorched one's feet and the stench of the Tubes **at the rush hours** was a horror.* The point is drawn as the busy part of the day when towns and cities are crowded, either in the morning when people are travelling to work, or in the evening when people are travelling home. We do not know how long does it take, but it starts and end at a particular point of the day.

[32] ***At the start** there had been a few boos and hisses, but it came only from the Party members among the crowd, and had soon stopped.* [153] *The afternoon I found the Tortoise there was on a Sunday **at the start of spring**, and everywhere was busy with parents and children. Na would be also suitable preposition. Na začátku...* [103] *I should be expected in Greece **at the beginning of October**.*

[105] *If I tried to read the school eponym's poetry with them, they yawned; if I taught the English names for the parts of car, I had trouble getting them out of the class **at lesson's end**;*

[28] ***At their second trial** they confessed to all their old crimes over again, with a whole string of new ones.* [40] *Children will be taken from their mother **at birth**, as one takes eggs from a hen.* [62] *It had not escaped his notice that, despite Fudge's assurances **at their first meeting**, they were now seeing rather a*

lot of each other, nor that Fudge was becoming more flustered with each visit. [78] ‘Now, you will remember, I hope, that I told you **at the very outset of these meetings** of ours that we would be entering the realms of guesswork and speculation?’ [190] Philip listened to it **at the first opportunity**, and, by some kind of sadomasochistic compulsion, at most subsequent opportunities. [80] Perhaps, **at the point of death**, he might be aware of his loss ... but he was not aware, for instance, that the diary had been destroyed until he forced the truth out of Lucius Malfoy.

[186] In his memorable undergraduate career Charles Boon had involved the student newspaper *Rumble*, of which he was editor, in an expensive libel suit brought by the mayoress of Rummidge; caused the Lodgings warden to retire prematurely with a nervous disorder from which she still suffered; appeared on ‘University Challenge’, drunk; campaigned (unsuccessfully) for the distribution of free contraceptives **at the end of the Freshers’ Ball**, and defended himself (successfully) in a magistrate’s court against a charge of shop-lifting from the University Bookshop. [195] Incidentally, Bob told me that Robin took ether a posting from Morris Zapp **at the last Staff Seminar**.

[181] Normally such morbid thoughts visit him only at the beginning and end of a flight, for he has read somewhere that eighty per cent of all aircraft accidents occur **at either take-off or landing** – a statistic that did not surprise him.

The following examples describe the usage of *at* as an particular point when something was thought of or done. [146] **At that time of day**, our dining room is largely in shadow and after the brightness of the veranda, my eyes a moment or two to ascertain that Ichiro was not in the room at all. [22] By leaving the Ministry **at this time of day** he had sacrificed his lunch in the canteen, and he was aware that there was no food in the kitchen except a hunk of dark-coloured bread which had got to be saved for tomorrow’s breakfast. [63] ‘Who the blazes is calling **at this time of night?**’

[149] ‘But then **at every stage of Masuji’s growing up**, I’ve been obliged to acknowledge that old man’s words Period of a time when Masuji is growing up and getting older.

[118] *The fire at Givray-le-Duc began **at the same hour** of the same night.*,
 [191] *At **the customary hour** the doctor knocked on his door and pushed into the room a teenage girl of sluttish but not unsexy appearance, raven-haired and hollow of cheek, who stood meekly in the middle of the floor, twisting her hands and peeping at Morris through long dark eyelashes.* [182] *While Morris Zapp is working on this problem, we shall take time out to explain something of the circumstances that have brought him and Philip Swallow into the polar skies **at the same indeterminate** (for everybody's watch is wrong by now) **hour.*** [34] *Winston had dropped his habit of drinking gin **at all hours.*** [35] *She was one of those people who can go to sleep **at any hour** and in any position.*

<i>at the same hour</i>	<i>ve stejnou hodinu</i>
<i>at the customary hour</i>	<i>v obvyklou hodinu</i>
<i>at all hours</i>	<i>v kteroukoliv dobu</i>
<i>at the same indeterminate hour</i>	<i>v touž neurčitou hodinu</i>
<i>at any hour</i>	<i>v kteroukoliv hodinu</i>

4.4.2 Introducing the age at which one is

An important group describes the age at which one is. In phraseology of this kind, a particular point of time is seen as the number of years that someone has lived, or that something has existed. Reference may also be to a particular period of history.

Two almost similar samples were chosen as their Czech translation of EngP *at* is different and its function is nicely presented. In the first one [25] *Before the Revolution they had been hideously oppressed by the capitalists, they had been starved and flogged, women had been forced to work in the coal mines (women still did work in the coal mines, as a matter of fact), children had been sold into the factories **at the age of six.***, CzeP *od* was used as most likely marks the starting point of children being sold into the factories. The second PP in SE [108] *I gave my first concert **at the age of nine**, and people were very kind.*, was translated with the use of CzeP *v* that best describes the moment of the mentioned event. It is

also evident that the VerbC and OC are very important; it happened only once and it will never be repeated.

The complement in all the following SE is the N age and CzeP v used. [151] *There is much more to a life like your father's than you can possibly know **at your age**.* [159] *'You know, I remember your mother protesting in just the same way when I decided to let Kenji have a taste of sake **at this age**.* Three SEs [183] *Zapp was the man who had published articles in PMLA while still in graduate school; who, enviably offered his first job by Euphoric State, had stuck out for twice the going salary, and got it; who had published five fiendishly clever books (four of them on Jane Austen) by the time he was thirty and achieved the rank of full professor **at the same precocious age**.* ,and [184] *But **at a certain age**, the age at which promotions and Chairs begin to occupy a man's thoughts, he may look back with wistful nostalgia to the days when his wits ran fresh and clear, directed to a single, positive goal.*

<i>at your age</i>	<i>ve svém věku</i>
<i>at this age</i>	<i>v tomto věku</i>
<i>at the same precocious age</i>	<i>v tomtéž předčasně zralém věku</i>
<i>at a certain age</i>	<i>v jistém věku</i>

4.4.3 Of nearness or distance in time

It should be noted that various usages of *at* are seen in cases where the nearness or distance in time is employed; the context has often character of a period spanned around the TP. Evidently, the most suitable CzeP is again *v*.

The PP in SE [37] *At **present** nothing is possible except to extend the area of sanity little by little.*, is regarded as a period of time that is happening now; and therefore the TP is fixed. The OC does not correspond to the future any to the past. [109] *I first came under him **at a period** in his life when he was abandoning the piano.* The PP is here an interval of time characterized by the occurrence of an event, or phenomenon. In both cases the CzeP *v* is used and the OC is

4.4.4 Of the number of times, turns, or occasions

Here belong cases used with the preposition *at* which denote a period between two events, or time when somebody in a group of people should or is allowed to do something.

All ILNs in this group describe a short or long period of the time during which something happens that differs from what is happening in the rest of the time. [24] *Why could he not have a woman of his own instead of these filthy scuffles at intervals of years?* We may ask the question ‘How often’ – ‘Just once in two year’s time.’ [31] *Winston, at normal times the kind of person who gravitates to the outer edge of any kind of scrimmage, shoved, butted, squirmed his way forward into the heart of the crowd.* The PP suggest the period of time when everything is considered as running normal and without any restriction.

4.4.5 Introducing the occasion on which a fact or action ensues, and hence the occasioning circumstance, or cause.

An occasion may also be expressed by the preposition *at*. In phraseology of such usage *at* has connotation with a particular time when something happens.

In SE such as [39] *He took his stand opposite the chinless man, and then, at a signal from the officer, let free a frightful blow, with all the weight of his body behind it, full in the chinless man’s mouth.*, The answer to the question ‘When?’ in this sentence is the moment, when the officer makes a movement or sound in order to give an instruction. As we will see, ILNs [66] *At a gesture from Slughorn, they sat down opposite each other in the only two empty seats, which were nearest the door.*, and [75] *‘Baubles,’ said Ron confidently, when they reached the Fat Lady, who was looking rather paler than usual, and winced at his loud voice.*, are very similar to the first example. The PP in SE [66] ‘*at a gesture*’ is likely employing the moment when Slughorn is pointing to the free seats to be occupied. The PP in [75] ‘*at his loud voice*’ makes it clear when the Fat Lady winced. She did so at the moment when hearing Ron’s loud voice. Finally, in all examples CzeP *na* is used, as it most likely describes the moment of happening.

Prepositions such as *při* and *po* would also fit; however, the sentence would have been translated differently. It is again the choice of words using by the translator.

Also the PP in SE [61] *It was coming – as the Prime Minister had known at the first cough – from the froglike man wearing a long silver wig who was depicted in a small and dirty oil-painting in the far corner of the room.*, stands for the same pattern as in the examples before. The particular point in time is here indicated by the moment when the froglike man coughs. The EngPP is translated with the CzeP *po*, though, two other preposition are possible as well. The CzePs *při* and *na* could be used with no change in meaning, cf. ‘*po prvním zakašlání*’, ‘*při prvním zakašlání*’ or ‘*na první zakašlání*’.

The previously discussed argument is also recognizable in the next set of ILNs, however, different CzeP is used. As we will see, the most suitable CzeP used in following samples is *při* and the same pattern of interpreting the PP is significant. [64] *At these words, a chill that had nothing to do with the surrounding mist stole over Harry.* Harry felt chill at the moment when something was said unpleasant or horrifying. [68] *Both he and the pretty girl riding beside him on a grey horse roared with laughter at the sight of Ogden, who bounced off the horse’s flank and set off again, his frock-coat flying, covered from head to foot in dust, running pell-mell up the lane.* The characters laughed at the time when they saw Odgen running away.

[119] *At the second cry the lieutenant, who had been standing watching just in front of me, turned and looked past me into the night.* The lieutenant looked into the night at the moment when there was a cry. [144] *The Miyakes, from what I saw of them, were just the proud, hones sort who would feel uncomfortable at the thought of their son marrying above his station., When they were thinking of the marriage. And in SE [154] But within minutes – at the slightest hint that the monster would reappear – the gap would close and his voice would say: ‘This is boring.* He commented the situation at the moment when there was a sign of coming monster.

The pattern of PPs although the same, the interpretation completely different. In SE [152] *The Takeda firm prided itself on its ability to provide a high number of paintings at very short notice; indeed, Master Takeda gave us to*

understand that if we failed to fulfil our deadline in time for the ship leaving harbour, we would quickly lose future commissions to rival firms. The PP helps answering the questing ‘How long did it take to produce a high number of paintings.’ He produced them in a very short time; two CzePs are possible, cf. *v tak krátké lhůtě x za tak krátkou lhůtu*. There is no change in meaning at all. SE [185] *‘Anyway, it’s quite out of the question for us all to go **at such short notice**.* is slightly problematic to interpret. The preceding question to the statement is “*For how long they should go?*” and the answer would be “*For a quite short period of time*”. As the CzeP *na* gives us the information. However, different meaning could be seen. The question is “*How much time*” do we have to pack our things?

4.4.6 Before other prepositions or adverbs

In English the preposition *at* is commonly used before other prepositions or adverbs. The two remaining cases are very good examples of this kind of usage.

The adverb ‘*about*’ used in both SEs suggests the idea of closeness to a point of time; it does not denote the precise time. However, the PP in [26] *In 1973, it must have been – at any rate, it was **at about the time** when he and Katharine had parted.*, indicates a single point represented by the year 1973 when the characters parted. According to this fact, the whole EngPP ‘*at about the time*’ was translated as ‘*asi v té době*’ telling us that it happened at one moment during that year. The same argument may be applied to the next example [193] *The consequence is that when you finally sit down to dine, **at about eleven pm**, everyone is totally sloshed and not very hungry.* In this case, the CzeP *kolem* is used as it again fulfils the meaning of the adverb. However, it would be completely in order when translating the adverb as in the previous SE, cf. ‘*kolem jedenácté v noci*’ and ‘*asi v jedenáct v noci*’. It is evident that a particular point in time is employed by the eleven o’clock at night; and it does not matter whether at 10:55 or 11:10 p.m.

Another example when *at* is used before a determiner. The PP [70] *‘He says you’re to come to his office **at half past eight** tonight to do your detention – er – no matter how many party invitations you’re received.*, as in the section employs a

precise point in time. He is not supposed to come after nine or eight. The point is represented by the half, which divides the whole hour, in two parts, each of them having 30 minutes. So, Harry was asked to come at 8.30. Similar explanation of the exact point can be seen in the SE [77] *Madam Pomfrey had only let them enter at eight o'clock. Fred and George had arrived **at ten past***. The two boys did not arrive at eight or before the hour. They came 10 minutes later, at 8.10 pm.

5 CONCLUSION

First intention of the thesis was the presentation of all English spatiotemporal prepositions in contrast to the Czech prepositions of the same kind. Therefore, the second chapter is introducing all important information needed for further study.

However, the main aim happened to be only one English spatiotemporal preposition; the preposition *at*, which next to *in* and *on* represent both functions. Therefore, the thesis was based on the research and collection of samples they would be most likely suitable for

As the research was based on the samples taken from original English texts, it was necessary to decide which to choose and how to work with them. It was decided to concentrate only on British English, and therefore five novels by British writers from the second half of 20th century were chosen. The samples were taken out from the novels by George Orwell, J. K. Rowling, D. Lodge, John Fowles and Kazuo Ishiguro, and their translations.

It was also decided to limit the amount of samples to 200 hundred, for each connotation by Czech well-know and most appreciated translators. Also the parallel texts were For our purposes five original Before the analysis itself For the purpose, five modern texts were chosen and From each texts, 20 for spatial and 20 for temporal usage were. Samples with no Czech prepositional connotation were from the list excluded, as they told us nothing about the prepositional phrase and its translation. Relevant terminology should have been studied.

Through the analysis, we tried to find the answers to the four questions asked at the beginning of our research:

1. What is expressed by the whole clause?
2. What is indicated by the object correlated?
3. Whether the function and meaning of the English preposition *at* matches those of the Czech preposition?
4. How was the particular preposition or phrase translated into Czech?

In order being able to answer all the questions we had to take into consideration many factors. We've seen there are many possibilities of translating the EngPP into the Czech. As we have seen, many CzePs correspond to the one. The choice of particular CzeP was influenced by many factors.

Firstly, the most important circumstances were, whether the verb is static or dynamic. Secondly, not just with the temporal connotation the VerbC is essential when translating, and also the grammatical tense of a sentence was very crucial. And finally, as the choice of preposition in Czech is based on the case, we have to take it also in consideration.

6 Resumé

Cílem této diplomové práce bylo přiblížit užívání časových a prostorových anglických předložek ve vztahu k jejich českému překladu. Hlavním tématem této práce však bylo využití anglické předložky *at*, jenž jako jedna z mála postihuje jak prostorové tak i časové vztahy, a to v kontrastu s jejími českými ekvivalenty.

Celá práce je rozdělena do dvou hlavních kapitol, které tvoří část teoretická a část praktická. Prezентaci teoretické části v takové formě, která by byla srozumitelná širokému okolí čtenářů, předcházelo důkladné studium pramenů týkající se daného tématu. Všeobecný přehled o předložkách a jejich užití je představen souhrnně ve dvou obsahově širokých kapitolách. V první jsou shrnuty všechny informace týkající se předložek jako takových, druhá kapitola se už soustřeďuje na předložky časové a prostorové.

Praktická část diplomové práce je založena na sběru materiálu potřebného k dalšímu rozboru. Úkolem teoretické části je přiblížit čtenáři problematiku předložek a to takovou cestou, která by mu u něj probudila další zájem o další studium tohoto tématu.

Pro srovnávací analýzu bylo vybráno 5 textů světoznámých britských autorů z druhé poloviny 20. století, jejichž knihy určitým způsobem ovlivnily britskou literaturu a to nejen z jazykového hlediska. K těmto 5 románům byla dohledán jejich český překlad. Výběr příkladů byl limitován na 200, 100. Jednou z podmínek výběru jednotlivých příkladů vhodných k analýze byl limit

Výběr však nebyl vůbec lehký, neboť velké množství předložkových frází se opakovalo, a tudíž nemohly být zahrnuto do seznamu. Nakonec se však podařilo a všech 200 vhodných příkladů bylo analyzováno v kapitole čtvrté.

7 Appendix

The Appendix consists of all samples collected during the preceding survey .

1984 – George Orwell

Translation: Eva Šimečková

AT – Spatial usage

- [1] Down **at street level** another poster, torn at one corner, flapped fitfully in the wind, alternately covering and uncovering the single word INGSOC. (6)

Dole na ulici se ve větru křečovitě třepotal další plakát, na jednom rohu roztržený, a střídavě zakrýval a odkrýval jediné slovo ANGSOC. (10)

- [2] He went back to the living room and sat down **at a small table** that stood to the left of the telescreen. (8)

Vrátil se do obývacího pokoje a sedl si ke stolu, který stál vlevo od obrazovky. (13)

- [3] The next moment a hideous, grinding screech, as of some monstrous machine running without oil, burst from the big telescreen **at the end of the room.** (13)

V příštím okamžiku se z velké obrazovky na konci místnosti vyvalila ohavná skřípavá řeč, jakoby vycházející z obludného, nenamazaného stroje. (19)

- [4] It was a noise that set one's teeth on edge and bristled the hair **at the back of one's neck.** (13)

Zvuky, při nichž člověku cvakaly zuby a ježily se vlasy na hlavě. (19)

- [5] The dark-haired girl behind Winston had begun crying out 'Swine! Swine! Swine!' and suddenly she picked up a heavy Newspeak dictionary and **flung it at the screen.** (15)

Tmavovlasá dívka za Winstonem začala vykřikovat „Svině!“ a zničehonic popadla těžký slovník newspeaku a mrštila jím do obrazovky. (22)

- [6] 'It's the children,' said Mrs Parsons, **casting a half-apprehensive glance at the door.** (21)

„To děti,“ řekla paní Parsonsová a **pohlédla chápavě na dveře**. (29)

[7] He had to be back **at work** by fourteen-thirty. (26)

Musí být zpátky v práci ve čtrnáct třicet. (36)

[8] Similar slits existed in thousands or tens of thousands throughout the building, not only in every room but **at short intervals** in every corridor. (34)

Podobných štěrbin byly v budově tisíce či desetitisíce, nejen v každé místnosti, ale v malých vzdálenostech od sebe na každé chodbě. (46)

[9] And the Ministry had not only to supply the multifarious needs of the Party, but also to repeat the whole operation **at a lower level** for the benefit of the proletariat. (39)

Ministerstvo muselo uspokojovat nejen rozmanité potřeby členů Strany, ale opakovat celou proceduru na nižší úrovni, pro blaho proletariátu. (52)

[10] Sometimes they were released and allowed to remain **at liberty** for as much as a year or two years before being executed. (41)

Někdy byli lidé propuštěni, bylo jim dovoleno žít na svobodě jeden až dva roky a popraveni byli až potom. (55)

[11] Very occasionally some persons whom you had believed dead long since would make a ghostly reappearance **at some public trial** where he would implicate hundreds of others by his testimony before vanishing, this time forever. (41)

Velmi zřídka se stávalo, že člověk, o němž se předpokládalo, že je dávno mrtvý, se objevil jako přízrak ve veřejném procesu, zatáhl svým svědectvím do věci stovky dalších, a potom zmizel, tentokrát nadobro. (55)

[12] ‘Just the man I was looking for,’ said a voice **at Winston’s back**. (43)

„To je člověk, kterého hledám,“ řekl hlas za Winstonovými zády. (57)

[13] Each of them took a greasy metal tray from a pile **at the edge of the counter**. (44)

*Oba si vzali po jednom umaštěném plechovém podnosu z hromady **na okraji pultu**. (58)*

- [14] From the table **at Winston's left**, a little behind his back, someone was talking rapidly and continuously, a harsh gabble almost like the quacking of a duck, which pierced the general uproar of the room. (45)

*U stolu **po Winstonově levici** vzadu kdosi rychle a bez přestání mluvil; byl to nepříjemný zvuk, jako když gágá kachna, a pronikal všeobecnou vřavou v jídelně. (60)*

- [15] **At the Community Centre** you could always tell when he had been playing tennis by the dampness of the bat handle. (49)

*Ve **Společenském středisku** se podle vlhkého držadla pátky dalo vždy poznat, že tam hrál ping-pong. (66)*

- [16] 'By the way, old boy,' he said, 'I hear that little beggar of mine **let fly at you** with his catapult yesterday. (50)

*„Mimochodem, kamaráde, slyšel jsem, že ten můj usmrkanec **na tebe včera vystřelil** z praku. (66)*

- [17] The eyeless creature **at the other table** swallowed it fanatically, passionately, with a furious desire to track down, denounce, and vaporize anyone who should suggest that last week the ration had been thirty grams. (52)

*Kreatura bez očí **u vedlejšího stolu** to zbaštila fanaticky, vášnivě, se zuřivou touhou vystopovat, udat a vaporizovat každého, kdo by se zmínil o tom, že v minulém týdnu byl přiděl ještě třicet gramů. (68)*

- [18] He paused for a moment **at the top of the steps**. (74)

*Na okamžik se zastavil **na schodech**. (97)*

- [19] The old man whom he had followed was standing **at the bar**, having some kind of altercation with the barman, a large, stout, hook-nosed young man with enormous forearms. (74)

Stařec, kterého Winston sledoval, stál u nálevního pultu a o cosi se přel s výčepním, velkým, tlustým mladíkem s mohutnými pažemi. (98)

- [20] He was facing her **at several paces distance**. (99)
Hleděl na ni ze vzdálenosti několika kroků. (130)

AT – Temporal usage

- [21] There was of course no way of knowing whether you were being watched **at any given moment**. (6)

Samozřejmě, člověk si nikdy nebyl jist, zda ho v daném okamžiku sledují. (11)

- [22] By leaving the Ministry **at this time of day** he had sacrificed his lunch in the canteen, and he was aware that there was no food in the kitchen except a hunk of dark-coloured bread which had got to be saved for tomorrow's breakfast. (8)

Tím, že odešel z Ministerstva v tuto denní dobu, obětoval svůj oběd v závodní jídelně. Uvědomil si, že v kuchyni nemá nic k jídlu kromě kusu tmavého chleba, který si musí nechat na zítřek k snídani. (13)

- [23] Thus, **at one moment** Winston's hatred was not turned against Goldstein at all, but, on the contrary, against Big Brother, the Party, and the Thought Police; and at such moments his heart went out to the lonely, derided heretic on the screen, sole guardian of truth and sanity in a world of lies. (16)

Winstonova nenávisť nebyla tak v jednu chvíli vůbec namířena proti Goldsteinovi, ale naopak proti Velkému bratru, Straně a Ideopolicii. V takových okamžicích cítil v srdci náklonnost k osamělému, zesměšňovanému kacíři na obrazovce, jedinému strážci pravdy a zdravého rozumu ve světě lží. (23)

- [24] Why could he not have a woman of his own instead of these filthy scuffles **at intervals of years?** (59)

Proč nemohl mít nějakou ženu sám pro sebe, místo těch hnusných filcek jednou za pár let? (78)

- [25] Before the Revolution they had been hideously oppressed by the capitalists, they had been starved and flogged, women had been forced to work in the coal mines (women still did work in the coal mines, as a matter of fact), children had been sold into the factories **at the age of six**. (61)

Před revolucí byli krutě utlačováni kapitalisty, hladověli a byli bičováni, ženy musely pracovat v uhelných dolech (ženy ve skutečnosti stále ještě pracovaly v uhelných dolech), děti se prodávaly do továren od šesti let. (81)

- [26] In 1973, it must have been – at any rate, it was **at about the time** when he and Katharine had parted. (64)

Muselo to být někdy v roce 1973 – rozhodně asi v té době, kdy se s Katherine rozešel. (85)

- [27] He had the feeling, though already **at that time** facts and dates were growing blurry, that he had known their names years earlier than he had known that of Big Brother. (65)

Měl pocit, ačkoli v té době byla už fakta a data stále nejasnější, že jejich jména znal dávno předtím, než se setkal se jménem Velkého bratra. (86)

- [28] **At their second trial** they confessed to all their old crimes over again, with a whole string of new ones. (67)

V druhém procesu se znovu přiznali ke všem svým starým zločinům a k celé řadě dalších. (88)

- [29] **At the same instant** a man in a concertina-like black suit, who had emerged from a side alley, ran toward Winston, pointing excitedly to the sky. (71)

V tom okamžiku se vynořil z boční uličky jakýsi člověk v černém pomačkaném obleku, vyběhl směrem k Winstonovi a vzrušeně ukazoval na oblohu. (94)

- [30] On the day after that she was in the canteen **at the usual time**, but with three other girls and immediately under a telescreen. (92)
Den nato byla v jídelně v obvyklém čase, ale se třemi dalšími dívkami a přímo pod obrazovkou. (121)
- [31] Winston, **at normal times** the kind of person who gravitates to the outer edge of any kind of scrimmage, shoved, butted, squirmed his way forward into the heart of the crowd. (95)
Winston, který se za normálních okolností snažil vyhnout tlačení, se nyní strkal, vrážel do lidí a razil si cestu do středu davu. (125)
- [32] **At the start** there had been a few boos and hisses, but it came only from the Party members among the crowd, and had soon stopped. (97)
Ze začátku se ozývalo pískání a sykot, ale ty pocházely je nod členů Strany a brzy ustaly. (127)
- [33] In the labyrinthine Ministry the windowless, air-conditioned rooms kept their normal temperature, but outside the pavements scorched one's feet and the stench of the Tubes **at the rush hours** was a horror. (122)
V klimatizovaných místnostech bez oken se v bludišti Ministerstva udržovala normální teplota, ale chodníky venku pálily do chodidel a zápach v podzemní dráze býval ve špičce příšerný. (158)
- [34] Winston had dropped his habit of drinking gin **at all hours**. (124)
Winston přestal pít gin v kteroukoli dobu. (161)
- [35] She was one of those people who can go to sleep **at any hour** and in any position. (129)
Byla z lidí, kteří dokáží usnout v kteroukoli hodinu a v jakékoli pozici. (167)
- [36] **At every meal** she would beseech him not to be selfish and to remember that his little sister was sick and also needed food, but it was no use. (134)
Při každém jídle ho snažně prosila, aby nebyl sobecký a pamatoval na to, že sestřička je nemocná a taky potřebuje jíst, ale marně. (173)

- [37] **At present** nothing is possible except to extend the area of sanity little by little. (145)
V současnosti se nedá dělat nic, jen kousek po kousku rozšiřovat oblast zdravého rozumu. (187)
- [38] Supposing that the mechanics of the process have been rightly described, what is the motive for this huge, accurately planned effort to freeze history **at a particular moment of time**? (178)
Za předpokladu, že jsme mechanismus tohoto procesu správně popsali, jaký je motiv toho obrovského, přesně naplánovaného úsilí zmrazit dějiny v určitém okamžiku? (230f)
- [39] He took his stand opposite the chinless man, and then, **at a signal from the officer**, let free a frightful blow, with all the weight of his body behind it, full in the chinless man's mouth. (194)
Postavil se proti bezbradému a na důstojníkův signál mu vší silou dal příšernou ránu do úst. (251)
- [40] Children will be taken from their mother **at birth**, as one takes eggs from a hen. (220)
Děti budou matkám odebírány při narození, jako se odebírají vajíčka slepicím. (283)

Harry Potter and the Half-Blood Prince – J. K. Rowling

Translation: Pavel Medek

AT – Spatial Usage

- [41] The man in the painting **looked enquiringly at the Prime Minister**. (9)
Mužík na obraze se na ministerského předsedu tázavě zadíval. (8)
- [42] He had **gazed hopelessly at the Prime Minister** for a moment, then said, ‘well, sit down, sit down, I’d better fill you in... have a whisky...’ (13)
Se zoufalstvím se chvíli díval ministerskému předsedovi do očí a pak dodal: „No dobrá, tak se posad’te, jen se posad’te a já vám to vysvětlím ... Nalijte si skleničku whisky...” (12)
- [43] ‘So you think that ...’ he had **squinted down at the name** in his left hand, ‘Lord Vol- (14)
„Vy se tedy domníváte..“ zahleděl se přimhouřenýma očima na zápis, který držel v levé ruce, „že ten Lord Vol...” (13)
- [44] ‘The point is, we’re **at war**, Prime Minister, and steps must be taken. (17)
„Jde o to, že jsme ve válce, pane ministerský předsedo, a proto je třeba přijmout příslušná opatření.” (16)
- [45] ‘I won’t deny that morale **is** pretty low at the Ministry,’ said Fudge. (19)
„Nepopírám, že morálka na ministerstvu je dost pod psa,” postěžoval si Popleťal. (17)
- [46] ‘I’d rather not be interrupted,’ said Scrimgeour shortly, ‘or watched,’ he added, **pointing his wand at the windows** so that the curtains swept across them. (22)
„Já bych zase raději nechtěl být rušen,” opáčil stroze Brousek. „Ani viděn,” dodal ještě a namířil hůlkou na okna, jejichž sklad okamžitě zakryly záclony. (20)

- [47] She threw off her cloak, cast it aside and sat down, **staring at her white and trembling hands** clasped in her lap. (28)
Svlékla plášť, odložila ho stranou, usadila se a upřeně zírala na své roztřesené bílé ruce, sepjaté v klíně. (26)
- [48] Wormtail winced as though Snape had **thrown something at him**. (29)
Červíček sebou škubl, jako by po něm Snape něco hodil. (26)
- [49] Narcissa murmured a word of thanks, whilst Bellatrix said nothing, but continued to **glower at Snape**. (30)
Narcisa tiše zamumlala poděkování, zatímco Belatrix neřekla ani slovo, jen na Snapea dál nevráživě zahlížela. (27)
- [50] ‘He has lately taken to **listening at doors**. (30)
„Poslední dobou si navykl poslouchat za dveřmi. (27)
- [51] ‘While I endured the Dementors, you **remained at Hogwarts**, comfortably playing Dumbledore’s pet!’ (32)
„Zatímco já trpěla pod mozkomory, tys zůstal v Bradavicích a v pohodlí sis tam hrál na Brumbálova domácího mazlíčka!“ (29)
- [52] I should remind you that when Potter first **arrived at Hogwarts** there were still many stories circulating about him, rumours that he himself was a great Dark wizard, which was how he had survived the Dark Lord’s attack. (35)
Měl bych ti asi připomenout, že když Potter poprvé dorazil do Bradavic, ještě o něm kolovala spousta pověstí, proslýchalo se, že on je sám velký černokněžník a že právě díky tomu přežil útok Pána zla. (32)
- [53] But Snape had got to his feet and strode to the small window, **peered through the curtains at the deserted street**, then closed them again with a jerk. (37)
Snape ale vstal z křesla, pomalu přešel k malému oknu, opatrně mezi záclonami vyhlédl na liduprázdnou ulici a pak je opět trhnutím zatáhl. (34)

- [54] She crumpled, falling **at his feet**, sobbing and moaning on the floor. (39)
Zhroutila se k zemi, zůstala mu ležet u nohou, vzlykala a sténala na podlaze. (35)
- [55] Narcissa gave a little scream of despair and **clutched at her long blonde hair**. (39)
Narcisa zaúpěla zoufalství a zajela si rukama do dlouhých plavých vlasů. (36)
- [56] She flung away her glass; it skidded across the table as she skid off the sofa into a kneeling position **at Snape's feet**, seized his hand in both of hers and pressed her lips to it. (40)
Odstrčila sklenici tak prudce, až sklouzla přes celý stůl, sama se svezla s pohovky, poklekla Snapeovi k nohám, vzala jeho ruku do svých dlaní a přitiskla k ní rty. (36)
- [57] The picture was moving – the man was **waving at the ceiling**. (43)
Snímek se pohyboval: muž mával kamsi ke stropu. (39)
- [58] Vernon Dursley had entered the room, Petunia **at his shoulder** and Dudley skulking behind them both. (50)
Vernon Dursley vešel do pokoje s Petunií po boku a Dudley se jim krčil za zády. (45)
- [59] Bearing in mind that he has lived **at the Headquarters of the Order of the Phoenix** for the past year?' (54)
A bereš v úvahu, že celý poslední rok žil v hlavním štábu Fénixova řádu?“ (49)
- [60] Dumbledore **smiled at Harry** and directed him towards a chair not unlike the one that Slughorn had so recently impersonated, which stood right beside the newly burning fire and a brightly glowing oil lamp. (67)
Brumbál se na Harryho usmál a ukázal mu na křeslo ne zcela nepodobné tomu, za něž se Křiklan ještě před kratičkým okamžikem vydával. Stálo přímo vedle opět zapáleného krbu a jasně zářící olejové lampy. (60)

AT – Temporal Usage

- [61] It was coming – as the Prime Minister had known **at the first cough** – from the froglike man wearing a long silver wig who was depicted in a small and dirty oil-painting in the far corner of the room. (9)
Vycházel – jak ministerský předseda věděl hned po tom prvním zakašlání – u úst drobného mužika s žabím obličejem a dlouhou stříbrnou parukou, který byl vyobrazen na malé špinavé olejomalbě visící ve vzdáleném koutě místnosti. (8)
- [62] It had not escaped his notice that, despite Fudge’s assurances **at their first meeting**, they were now seeing rather a lot of each other, nor that Fudge was becoming more flustered with each visit. (15)
Rozhodně mu neuniklo, že přes všechna ujištění, jimiž ho Popletal zahrnul při prvním setkání, se poslední dobou vídají poměrně často, ani že je ten muž návštěvu od návštěvy popletenější a nervóznější. (14)
- [63] ‘Who the blazes is calling **at this time of night?**’ (47)
„Co tu u všech čertů v tuhle noční hodinu kdo pohledává?“ (43)
- [64] **At these words**, a chill that had nothing to do with the surrounding mist stole over Harry. (76)
Při těchto slovech Harryho zamrazilo – a nijak to nesouviselo s okolní mlhou. (68)
- [65] ‘Dear, why not come to dinner **at the weekend**, Remus and Mad-Eye are coming-’ (82)
„Zlatíčko, co kdybys přišla o víkendu na večeři, čekám Remuse a Pošuka-“ (73)
- [66] **At a gesture** from Slughorn, They sat down opposite each other in the only two empty seats, which were nearest the door. (136)
Na Křiklanův pokyn se usadili proti sobě na jediných dvou zbývajících volných sedadlech nejbliž u dveří. (120)
- [67] Kindly come along to my office **at eight p.m.** (172)

Bud' tak laskav a přijď v osm hodin večer do mé pracovny. (152)

- [68] Both he and the pretty girl riding beside him on a grey horse roared with laughter **at the sight of Ogden**, who bounced off the horse's flank and set off again, his frock-coat flying, covered from head to foot in dust, running pell-mell up the lane. (200)

*On i jeho hezká společnice, která jela vedle něj na šedém hřebci, se **při pohledu na Ogdenu** hlasitě rozesmáli. Ogden odpálil od koňského boku v bezhlavém úprku a šosy kabátu za ním vlály. Uháněl celý uprášený cestou vzhůru, jako by ho všichni čerti honili. (176)*

- [69] At which all three of them stated categorically and untruthfully that Professor Grubbly-Plank, who had substituted for Hagrid a few times, was a dreadful teacher, with the result that by the time Hagrid waved them off the premises **at dusk**, he looked quite cheerful. (218)

*Všichni tři ho okamžitě začali důrazně a nepravdivě ujišťovat, že profesorka Červotočková, která za něj několikrát suplovala, je jako učitelka naprosto nemožná. Když se s nimi Hagrid **za soumraku** před srubem loučil, vypadal už mnohem veseleji. (193)*

- [70] 'He says you're to come to his office **at half past eight tonight** to do your detention – er – no matter how many party invitations you're received. (222)

*„Vzkazuje, že máš **dnes večer o půl deváté** přijít do jeho kabinetu kvůli školnímu trestu – a – a že je mu jedno, na kolik večírků jsi dostal pozvánky. (196)*

- [71] 'You spiked Ron's juice with lucky potion **at breakfast!**' (279)

*„Nalil jsi Ronovi **u snídaně** do šťávy lektvar štěstí!” (247)*

- [72] It seemed extraordinary that Hermione's mania for upholding rules could have abandoned her **at this crucial juncture**. (286)

*Připadalo mu podivné, že Hermiona, posedlá školním řádem, **v tak kritické chvíli** nezasáhla. (253)*

- [73] You are being incautious, wandering around **at night** getting yourself caught, and if you are placing your reliance on assistants like Crabbe and Goyle-' (303)
Počínáš si neopatrně, když se v noci potuluješ po chodbách a necháš se při tom chytit, a pokud se hodláš spoléhat na takové pomocníky, jako jsou Grabbe a Goyle-“ (268)
- [74] But I do not forget that during the year I taught at Hogwarts, Severus made the Wolfsbane Potion for me every month, made it perfectly, so that I did not have to suffer as I usually do **at the full moon.**' (312)
Nezapomínám ale na to, že po celý rok, co jsem učil v Bradavicích, mi Severus každý měsíc připravoval vlkodlačí lektvar a připravoval mi ho dokonale, takže jsem za úplňku nemusel trpět jako obvykle.“ (275)
- [75] 'Baubles,' said Ron confidently, when they reached the Fat Lady, who was looking rather paler than usual, and winced **at his loud voice.** (328)
„Vánoční koule,“ pronesl sebevědomě Ron, když došli k Buclaté Dámě. Vypadala bledší než obvykle a na jeho znělý hlas sebou škubla. (289)
- [76] 'He must be determined to hide what really happened if Dumbledore couldn't get it out of him,' she said in a low voice, as they stood in the deserted, snowy courtyard **at break.** (350)
„Chce to zřejmě za každou cenu utajit, co se skutečně stalo, když to z něj nevytáhl ani Brumbál,“ říkala tiše Harrymu o jedné přestávce na opuštěném zasněženém nádvoří. (308)
- [77] Madam Pomfrey had only let them enter at eight o'clock. Fred and George had arrived **at ten past.** (374)
Madame Pomfreyová je k Ronovi pustila teprve v osm hodin. Fred s Georgem dorazili deset minut po osmé. (328)
- [78] 'Now, you will remember, I hope, that I told you **at the very outset of these meetings** of ours that we would be entering the realms of guesswork and speculation?' (402)

„*Doufám tedy, že si také vzpomínáš, jak jsem ti při naší úplně první lekci říkal, že budeme muset přejít do říše spekulací a dohadů?*“ (353)

[79] ‘Most authorities agree that they are at their most efficacious if picked **at twilight.**’ (448)

„*Většina odborníků se shoduje, že jsou nejúčinnější, natrhají-li se za soumraku.*“ (394)

[80] Perhaps, **at the point of death**, he might be aware of his loss ... but he was not aware, for instance, that the diary had been destroyed until he forced the truth out of Lucius Malfoy. (474)

Možná by si svou ztrátu uvědomil na samém prahu smrti ... nebyl si ale například vědom zničení svého deníku, dokud nepřinutil Luciuse Malfoye, aby mu pověděl pravdu. (418)

The Magus – John Fowles

Translation: Josef Línek

AT – Spatial Usage

[81] During my last years **at school** I realized that what was really wrong with my parents was that they had nothing but a blanket contempt for the sort of life I wanted to lead. (16)

Během posledních let na střední škole jsem si uvědomil, co je vlastně s mými rodiči v nepořádku, totiž skutečnost, že pro způsob života, který jsem chtěl vest, nemají nic než čiré pohrdání. (14)

[82] In my second year **at Magdalen**, soon after a long vacation during which I hardly saw my parents, my father had to fly out to India. (16)

V druhém roce mého studia na Magdalenské koleji, brzy po dlouhých prázdninách, během nichž jsem své rodiče sotva zahlédl, letěl otec služebně do Indie. (14)

[83] My father hadn't kept Financial Prudence among his armoury of essential words; he ran a ridiculously large account **at Landbroke's** and his mess bills always reached staggering proportions, because he liked to be popular and in place of charm had to dispense alcohol. (17)

V otcově sbírce významných slov chyběla Finanční rozvaha. V sázkové kanceláři Landbroke's měl otevřený tak vysoký účet, že to bylo až k smíchu, a jeho útraty ve vojenském klubu vždycky dosahovaly hrozivé výše, protože byl rád oblíbený a nedostatek osobního kouzla bylo třeba nahradit rozléváním alkoholu na všechny strany. (15)

[84] **At the party?** (24)

Myslím na tom večítku.” (21)

[85] I used to watch them **sliding their eyes at her** as she passed. (31f)

Často jsem sledoval, jak po ní přejíždějí očima, když prochází kolem (27)

- [86] She had finished high school in Australia, and had even had a year doing languages **at Sydney University**. (33)
V Austrálii vychodila střední školu, dokonce studovala rok jazyky na Sydneyské univerzitě. (29)
- [87] I never studied Greek at school, and my knowledge of modern Greece began and ended with Byron's death **at Missolonghi**. (39f)
Řecky jsem se ve škole nikdy neučil a moje vědomosti o moderním Řecku začínaly a končily Byronovou smrtí u Missolonghi. (34)
- [88] I rang him up on the Wednesday **at the army and Navy club** band asked him out for a drink. (43)
Ve středu jsem mu zavolal do Klubu armády a námořnictva a požádal ho, aby se mnou zašel na sklenku. (37)
- [89] He nodded **at the food-stand on the bar** in the pub where we'd met. (43)
Pokývl k polici s jídlem na výčepním pultu, u kterého jsme se setkali. (37)
- [90] She didn't want to come and see me off – I was going by train – **at Victoria**; we would have breakfast as usual, she would go, it was cleanest and simplest that way. (46)
Nechtěla mě jít vyprovodit – odjížděl jsem vlakem z Victoria Station. Rozhodli jsme, že se spolu nasnídáme jako obvykle a ona pak odejde. (40)
- [91] And then she put down her coffee-cup and we were standing **at the door**. (47)
Pak odložila hrnek s kávou a najednou jsme stáli ve dveřích. (41)
- [92] Later that day I was standing **at the window of a room** in the hotel to which the bored young man who received me at the British Council had directed me. (49)
Později toho dne jsem stál u okna pokoje v hotelu, kam mě poslal znuděný mladý muž, který mě přijímal na Britské radě. (43)

- [93] He had heard one could get it **at a certain private clinic** in Athens, but I would have to pay through the nose; it would be eight weeks before we could be sure it had worked. (59)

*Někde se doslechl, že se dá sehnat **na jisté soukromé klinice** v Athénách, ale tam by si za něj nechali zaplatit nekřesťanské peníze. Trvalo by potom osm týdnů, než bychom mohli s jistotou prohlásit, že zabral. (51)*

- [94] There, was absolute solitude: three hidden cottages **at one small bay**, a few tiny chapels lost among the green downward of pines and deserted except on their saints' days, and one almost invisible villa, which was in any case empty. (63)

*Tam jsem nacházel naprostou samotu – byla tu tři stavení ukryta **u malého zálivu**, několik kapliček, ztracených ve svahu porostlém borovicemi a navštěvovaných pouze ve svátek a téměř neviditelná, každopádně však prázdná vila. (54)*

- [95] There was a small cove there, not fifty yards across **at its cliffed mouth**. (84)

*Necelých padesát metrů **od úpatí srázu** ležela malá zátoka. (72)*

- [96] 'I left my trunks **at the house**.' (85)

*"Zapomněl jsem plavky nahoře **v domě**." (72)*

- [97] 'If for some reason you cannot come, **leave a message at Sarantopoulos's** for Hermes. (88)

*Jestliže z nějakého důvodu nebudete moci přijít, nechtě **u Sarantopoulese** vzkaz pro Herma. (75)*

- [98] It flashed through my mind that it was someone who was allowed out in the grounds of Bourani and down **at Mouts**a only on pain of keeping herself concealed. (89)

*Myslí mi proběhlo, že to patrně bude osoba, která se smí pohybovat **po** Burani a **Mutse** jen pod podmínkou, že zůstane skryta. (76)*

[99] He seemed to have forgotten, but perhaps he hadn't, that I had read English **at Oxford**. (95)

Patrně zapomněl, možná ale taky ne, že jsem studoval angličtinu na Oxfordu. (82)

[100] With alarming speed a large moth **dashed at the candle**, repeatedly and frantically, as if attached to it by elastic cord. (108)

Kolem svíčky kroužila velká můra a s děsivou rychlostí nalétávala do plamene, znovu a znovu se zarputile vracela ke svíci, jako by k ní byla připoutána pružným vláknem. (92)

At – Temporal Usage

[101] My father was, through being the right age **at the right time** rather than through any great professional talent, a brigadier; and my mother was the very model of a would-be majorgeneral's wife. (15)

Můj otec byl brigádní generál, spíše proto, že v pravý čas dosáhl správného věku, než pro své profesní nadání, a mou matku mohli davit za vzor manželky budoucího generálmajora. (13)

[102] She would give herself violently; then yawn **at the wrongest moment**. (32)

Dokázala se mi vášnivě oddat a pak začít zívat v nejnevhodnějším okamžiku. (27)

[103] I should be expected in Greece **at the beginning of October**. (37)

V Řecku budu očekáván na začátku října. (32)

[104] If that was impossible, I might fly back to England **at Christmas**. (46)

Kdyby to nebylo možné, mohl bych na Vánoce přiletět do Anglie. (40)

[105] If I tried to read the school eponym's poetry with them, they yawned; if I taught the English names for the parts of car, I had trouble getting them out of the class **at lesson's end**; and often they would bring me American scientific textbooks full of terms that were just as much Greek to me as the expectant faces waiting for a simple paraphrase. (51)

*Když jsem se s nimi pokoušel číst poezii básníka, po němž škola dostala své jméno, zívali, když jsem je učil anglická označení pro součásti auta, nemohl jsem je **na konci hodiny** dostat ze třídy. Často mi přinášeli americké vědecké příručky plné termínů které pro mě byla stejně “řecké” jako dychtivé tváře čekající na sebejednodušší parafrázi. (44)*

[106] **At half-term** I went with Demetriades to Athens. (54)

*V **polovině semestru** jsme se s Demetriadesem rozjeli do Athén. (46)*

[107] I lit a cigarette, as Alison, **at such a moment**, would have lit a cigarette. (111)

*Udělal jsem to, co by v **takové chvíli** udělala Alison. Zapálil jsem si cigaretu. (95)*

[108] I gave my first concert **at the age of nine**, and people were very kind. (122)

*Svůj první koncert jsem odehrál v **devíti letech** a lidé mě přijali velmi vlídně. (96)*

[109] I first came under him **at a period** in his life when he was abandoning the piano. (113)

*Dostal jsem se k němu poprvé v **období**, kdy zanechával hry na klavír. (97)*

[110] They attacked **at first light**, their generals having made exactly the same mistake as ours the day before. (130)

***Za rozbřesku** zaútočili – jejich generálové se dopustili stejné chyby jako naši den předtím. (130)*

[111] ‘**At midnight** I crawled back to the village on my stomach. (131)

***O půlnoci** jsem se po bříše doplazil do vesnice. (112)*

[112] ‘I was also abroad **at the time**. (187)

*“**V té době** jsem byl také za hranicemi. (161)*

- [113] But there are many cases, reliably guaranteed by reputable and scientific witnesses, of thoughts being communicated **at precisely the moment** they were conceived. (190f)
*Ale v mnoha případech, doložených hodnověrnými osobami s vědeckým vzděláním, došlo k přenosu myšlenek přesně v **témž okamžiku**, kdy se zrodily v lidské mysli. (164)*
- [114] **At the same time** a parabola, a fall, an ejaculation, but the transience, the passage had become an integral part of the knowledge of the experience. (240)
*V **témž okamžiku** parabola, pád, ejakulace, ale ta prchavost, ta pomíjivost, se stala nedílnou součástí pronikání do zkušenosti. (207)*
- [115] One must be there **at sundown.**' (255)
*Do **západu** slunce se tam musíte dostat. (221)*
- [116] **At that moment** a man led a mule past and the old woman called to him. (255f)
*V **tu chvíli** procházel kolem nějaký muž vedoucí mezka a stařena na něho zavolala. (221)*
- [117] 'I arrived outside Henrik's hut **at midday** the next morning. (305)
*"Nazítří v **poledne** jsem stál před Henrikovou chýší. (265)*
- [118] The fire at Givray-le-Duc began **at the same hour** of the same night.' (310)
*Téže noci **ve stejnou hodinu** vypukl požár na zámku Givray-le-Duc." (270)*
- [119] **At the second cry** the lieutenant, who had been standing watching just in front of me, turned and looked past me into the night. (379)
*Při **druhém výkřiku** se poručík, který stál přede mnou a přihlížel dění, otočil a pohlédl do temnoty za mnou. (331)*

[120] Only the sea lived, and I did not begin to think coherently until school was over **at noon** and I could plunge into the water and lie in its blue relief.

(382)

*Jen moře bylo živé a já nebyl schopen souvisle uvažovat, dokud mi v **poledne** neskončila škola a dokud jsem se neponořil do vody, abych v ní mohl ležet a čerpat z jejího chladivého modra úlevu. (333)*

An Artist of the Floating World – Kazuo Ishiguro

Translation: Jiří Hanuš - Malíř pomíjivého světa

At – Spatial Usage

[121] I had by then repaired the worst of the damage, but **at one end** it was still billowed and cracked where the impact of that blast had pushed up the boards from underneath. (12)

*Podářilo se mi sice do té doby opravit to nejhorší, ale **na jednom konci**, kde tlaková vlna nadzvedla prkna, zůstala vzdutá a popraskaná. (15)*

[122] Just the other evening, for instance, I was down in our old pleasure district, drinking **at Mrs Kawakami's place**, where – as happens increasingly these days – Shintaro and I had found ourselves the only customers. (19)

*Zrovna onehdy večer jsem zašel do naší staré zábavní čtvrti a popíjel jsem **u paní Kawakamiové**, kde jsme – jak se poslední dobou stává častěji – byli se Šintarem jedinými zákazníky. (20)*

[123] I would have given the matter little further thought, but then one afternoon while I was relaxing **at home**, my wife announced there were visitors for me **at the entryway**. (20)

*Byl bych na to zcela zapomněl, ale jednou jsem odpoledne odpočíval doma, když mi žena přišla oznámit, že na mě **u vchodu** čeká návštěva. (21)*

[124] ‘Many things have changed since the old days, Shintaro,’ I pointed out the other night down **at Mrs Kawakami's**. (21)

*„Od těch dob se mnoho změnilo, Šintaró,“ odpověděl jsem mu teď **u paní Kawakamiové**. (22)*

[125] ‘Really, Shintaro-san!’ Mrs Kawakami had **shouted at him**. ‘What terrible manners!’ (22)

*„No tohle, Šintaro-sane!“ **houkla na něho** paní Kawakamiová, “to jsou mi způsoby!” (22)*

[126] The establishment my own group frequented was called ‘Migi-Hidari’, and stood **at a point** where three side streets intersected to form a paved precinct. (24)

*Naše společnost navštěvovala podnik nazvaný Migi-hidari **na místě**, kde na křižovatce tří ulic vzniklo dlážděné prostranství. (24)*

[127] In fact, it may be said that respected enormously as he is by the public **at large**, it is we here **at this table** who alone know the extent to which that respect still falls short. (25)

*Dokonce se dá říci, že ať si ho široká veřejnost považuje sebevíc, my **kolem tohoto stolu** jediná víme, že tato vážnost ani zdaleka nedosahuje míry jeho zásluh. (25)*

[128] And if on reaching the foot of the hill which climbs up to my house, you pause **at the Bridge of Hesitation** and look back towards the remains of our old pleasure district, if the sun has not yet set completely, you may see the line of old telegraph poles – still without wires to connect them – disappearing into the gloom down the route you have just come. (27)

*A kdybyste se zastavili **u Mostu váhání** na úpatí svahu, na němž stojí můj dům, a ohlédli se zpátky na zbytky naší zábavní čtvrti, ztrácela by se před vámi do tmy, z níž jste vyšli, řada starých telegrafních sloupů se svěšenými vousy zpřetrhaných drátů. (26)*

[129] I lowered the sketchpad and opened it **at the first drawing**. (31)

*Položil jsem si skicář na kolena a otevřel jsem ho **na první straně**. (29)*

[130] He picked up his dark crayon again and began to draw **at the foot of the sheet** panic-stricken people fleeing in all directions. (33)

*Uchopil opět tmavou pastelku a začal **na spodu stránky** kreslit lidi, panicky prchající na všechny strany. (31)*

[131] **Down at the far end**, near the back wall, I could see Noriko and Ichiro examining a bamboo bush. (34)

Na zadním konci u zdi si Noriko s Ičirem prohlíželi bambusový keř. (32)

- [132] For throughout my years I have preserved the sense, in stilled in me by my father, that the reception room of a house is a place to be revered, a place to be kept unsoiled by everyday trivialities, reserved for the receiving of important guests, or else the paging of respects **at the Buddhist altar**.
Celá léta ve mně přetrvával pocit, vštípený otcem, že je to v domě posvátné místo, neposkvrněné banalitami všedního dne, místo určené pro přijímání důležitých návštěv nebo pro obřady u buddhistického oltáře. (37)
- [133] ‘I was walking past the Shimizu department store yesterday and guess who I saw standing **at the tram stop**?’ (51)
„Včera jsem šla kolem obchodního domu Šimizu a hádejte, koho jsem viděla stát na stanici tramvaje? (45)
- [134] I had met him twice prior to that day, but only **at formal family meetings** when he had turned out in his best clothes. (53)
Viděl jsem ho předtím už dvakrát, ale pouze při oficiálních rodinných setkáních, kdy měl na sobě sváteční šaty. (46)
- [135] As far back as I can remember, he has been looked after by the Catholic nuns **at the mission**, but presumably he was born into a family called Hirayama. (60)
Co mi paměť sahá, staraly se o něj řádové sestry v katolické misi, ale pravděpodobně se narodil v rodině Hirajama. (52)
- [136] But he would deliver these in a voice of considerable carrying power, and between the singing, he would amuse spectators by standing there **grinning at the sky**, his hands on his hips, shouting. (60)
Uměl je však podat pozoruhodně zvucným hlasem a v přestávkách mezi zpěvem bavit přihlížející tím, že s rukama v bok cenil zuby na oblohu a vykřikoval. (52)
- [137] The new tram circuit, however, meant that passengers disembarking **at the terminus** in Furukawa could reach the city centre more quickly on foot

than by making a second, highly circuitous tram journey, and the result was a sudden influx of people walking through that area. (62)

*Nový tramvajový okruh ovšem znamenal, že pokud cestující vystoupili **na konečné** ve Furukawě, mohli do centra dojít rychleji pěšky, než kdyby přestoupili a jeli ještě hodný kus tramvají, a tak tudy náhle začalo procházet množství lidí. (53)*

- [138] With the area set to become a fully fledged drinking quarter, his own establishment – being the oldest, and situated as it was **at the intersection of three streets** – stood naturally to become a sort of patriarch among local establishment. (62f)

*Má-li se tato končina rozvinout ve skutečnou mokrou čtvrť, jeho podnik – jako nejstarší a položený **na křižovatce tří ulic** – by se mohl mezi ostatními hospůdkami stát jakýmsi patriarchou. (53)*

- [139] During the day, of course, I did not work in my room, but **at Master Takeda's 'studio'**. (65f)

*Ve dne jsem ovšem nepracoval v pokojíku, ale v **"ateliéru" mistra Takedy**. (56)*

- [140] We would thus have no choice but to continue our work back at **our respective lodgings**. (66)

*Nezbývalo nám než pracovat doma **v podnájmu**. (56)*

At – Temporal Usage

- [141] **At this point**, the younger sister, who had barely spoken, presented me with an envelope, and they watched me sternly as I opened it. (8)

*V **tom okamžiku** mi mladší sestra, která doposud téměř nepromluvila, podala obálku a obě s kamennými tvářemi přihlížely, jak ji otevírám. (12)*

- [142] It was **at that point**, as I remember, that Noriko turned towards the garden, and closing her eyes to the sunshine, said: (14)

*Vzpomínám si, že se Noriko **v tom okamžiku** otočila do zahrady, přivřela oči do slunce a řekla: (16)*

- [143] True, their withdrawal **at the last moment** was not unexpected, but why should one suppose from this that there was anything peculiar in it? (18)
Pravda, zrušili zasnoubení nečekaně a na poslední chvíli, ale proč by za tím měl někdo hledat něco divného? (20)
- [144] The Miyakes, from what I saw of them, were just the proud, hones sort who would feel uncomfortable **at the thought** of their son marrying above his station. (19)
Jak jsem poznal, byli to lidé hrdí a čestní a cítili se nesví při představě, že si jejich syn bere dívku z lepší rodiny. (20)
- [145] Now there was nothing remarkable in all this: it had become of a habit that **at some point in the evening**, when we had all drunk a little, my protégés would take to making speeches of a loyal nature to me. (25)
Na tomhle nebylo nic mimořádného. Stalo se jakýmsi zvykem, že v jistou chvíli, když už jsme všichni něco vypili, mi moji chráněnci začali vzletně vyjadřovat svou oddanost. (25)
- [146] **At that time of day**, our dining room is largely in shadow and after the brightness of the veranda, it took my eyes a moment or two to ascertain that Ichiro was not in the room at all. (28)
V této době bývá většinou ve stínu a po jasném světle na verandě mi chvíli trvalo, než jsem se rozkoukal a zjistil jsem, že tam Ičiró není. (27)
- [147] **At this**, Ichiro burst into loud laughter. (33)
V tom okamžiku se Ičiró hlasitě rozchechtal. (31)
- [148] **At these points**, I would hurriedly utter: ‘Yes, indeed.’ (42)
V tu chvíli jsem vždycky spěšně vyhrkl: „Ano, jistě!” (38)
- [149] ‘But then **at every stage of Masuji’s growing up**, I’ve been obliged to acknowledge that old man’s words. (46)
“Ale v průběhu Masudžihovo dospívání jsem tomu starci dával chtě nechť za pravdu. (40)

- [150] My sense of shame was matched only by a terrible fear that **at any moment** I would be called upon to say more than ‘Yes, indeed,’ and my game would be up. (42)
*Styděl jsem se a zároveň jsem se hrozně bál, abych v **příštím okamžiku** nemusel říci víc než: „Ano, zajisté,” a nebyl tak odhalen. (38)*
- [151] There is much more to a life like your father’s than you can possibly know **at your age**. (47)
*Na životě, jaký vede tvůj otec, je mnohem víc, než si **ve svém věku** dovedeš představit. (42)*
- [152] The Takeda firm prided itself on its ability to provide a high number of paintings **at very short notice**; indeed, Master Takeda gave us to understand that if we failed to fulfil our deadline in time for the ship leaving harbour, we would quickly lose future commissions to rival firms. (66)
*Takedův podnik se pyšnil tím, že dokáže **v krátké lhůtě** dodat značné množství obrazů. Mistr Takeda nám dal jasně na srozuměnou, že pokud do odplutí lodi termín nestihneme, příští zakázku nám vyfouknou konkurenční firmy. (56)*
- [153] The afternoon I found the Tortoise there was **on a Sunday at the start of spring**, and everywhere was busy with parents and children. (70)
*Želvu jsem tu tenkrát objevil **o jedné z prvních jarních nedělí**. Všude se hemžili rodiče s dětmi. (59)*
- [154] But within minutes – **at the slightest hint** that the monster would reappear – the gap would close and his voice would say: ‘This is boring. (82)
***Při sebemenším náznaku**, že se obluda znovu vynoří, se však znovu zatáhla a přidušený hlásek mi sdělil: “To je nuda. (69)*
- [155] ‘Indeed. The war came **at a bad time** for her’ (84)
*“Máš pravdu. Válka pro ni přišla **v nevhodnou chvíli**.” (70)*
- [156] But **at this moment**, I am a man in the midst of my career. (104)

Ale v této chvíli jsem uprostřed své životní dráhy. (87)

[157] **At one point** during the meal, I can recall Dr Saito leaning back comfortably in his chair, saying: (119)

V jednu chvíli se pan doktor Saitó na židli pohodlně opřel a prohodil: (99)

[158] I take it the adults were discussing him **at supper** last night, were they? (154)

Dospělí se asi o něm včera u večeře bavili, vid'?" (126)

[159] ‘You know, I remember your mother protesting in just the same way when I decided to let Kenji have a taste of sake **at this age**. (157)

Víte, vzpomínám si, že vaše matka namítala přesně totéž, kdy jsem se v tomto věku rozhodl dovolit Kendžímu ochutnat sake. (129)

[160] No doubt you’ve noted the extent to which my modest “Autumn Girl” owes itself to your magnificent “Girl **at Sunset**”. (162)

Nepochybně sis všiml, do jaké míry čerpá moje skromňoučká „Dívka na podzim“ z té velkolepé „Dívky při západu slunce“. (132)

Changing places – David Lodge

Translation: Mirek Čejka

At – Spatial Usage

[161] They were, in fact, in process of exchanging posts for the next six months, and in an age of more leisurely transportation the intersection of their respective routes might have been marked by some interesting human gesture: had they waved, for example, from the decks of two ocean liners crossing in mid-Atlantic, each man simultaneously focusing a telescope, by chance, on the other, with his free hand; or, more plausibly, a little mime of mutual appraisal might have been played out through the windows of two railway compartments halted side by side **at the same station** somewhere in Hampshire or the Mid-West, the more self-conscious party relieved to feel himself, at last, moving off, only to discover that it is the other man's train that is moving first. . . (7)

*Vždyť si právě měnili na půl roku místa, a být to v dobách, kdy dopravní prostředky nemívaly tak nakvap, možná by se jejich dráhy prořaly a ve znamení nějakého lidského gesta: třeba by na sebe zamávali z palub dvou zaoceánských parníků a volnou rukou zaostřili dalekohled zrovna na toho druhého; nebo, a to se podobá pravdě víc, pozdravili by se malou pantomimou sehranou z oken dvou železničních kupé, která proti sobě stanula **na tomtéž nádraží** kdesi v anglickém Hapshiru nebo na americkém Středozápadě, a sebevědomějšímu z nich by udělalo dobře, až by pocítil, že jeho vlak se rozjíždí dříve, jenže vzápětí by zjistil, že do pohybu se dal právě vlak s jeho kolegou... (9)*

[162] Since the two men were in airplanes, and one was bored and the other frightened of looking out of the window – since, in any case, the planes were too distant from each other to be mutually visible with the naked eye, the crossing of their paths **at the still point of the turning world** passed unremarked by anyone other than the narrator of this duplex chronicle. (7)

*Oba seděli v letadle, jeden se nudil a druhý se bál vyhlédnout z okna, a ke všemu letěly jejich stroje tak daleko od sebe, že by k sobě pouhým okem stejně nedohlédli, takže jejich dráhy se v **nehybném bodě rotujícího světa** prořaly, aniž to zaznamenal někdo jiný než vypravěč této duplexní kroniky.* (9f)

- [163] Being innately mistrustful of the universe and its guiding spirit, which he sometimes refers to as Improvidence (‘How can you attribute that, he will ask, **gesturing at the star-spangled night sky over the Pacific**, ‘to something called Providence? Just look at the waste’), he seldom enters an aircraft without wondering with one part of his busy brain whether he is about to feature in Air Disaster of the Week on the nation’s TV networks. (10)

*Má vrozenou nedůvěru k vesmíru a k jeho Neprozřetelnost. (“Jak tomuhle můžete říkat Prozřetelnost?” ptává se a **ukazuje na hvězdnou noční oblohu nad Pacifikem**. “Jen se podívejte, jak je to neekonomické!”) Proto málokdy nastoupí do letadla, aby v kotuku svého zaneprázdněného mozku nezaúvažoval, zda se nedostane do televizních zpráv pod titulkem “Letecké neštěstí týdne”. (13)*

- [164] The unfamiliar ritual of instruction, **at the commencement of the flight**, in the use of inflatable lifejackets, unsettled him. (11)

*Hned **na počátku letu** ho znepokojil nezvyklý instruktážní rituál na téma “jak zacházet s nafukovací záchrannou vestou”. (14)*

- [165] He turned towards her, not to apologize (Morris Zapp never apologized) but to give her the famous Zapp Stare, guaranteed to stop any human creature, from University Presidents to Black Panthers, dead in his tracks **at a range of twenty yards**, only to be confronted with an impenetrable curtain of blonde hair. (

*Otočil se k ní, ne aby se omluvil, ale aby ji provrtal proslulým Zappovým pohledem, který dokáže zmrazit v **okruhu dvaceti metrů** kohokoli na světě,*

od univerzitního rektora až po Černé pantery. Tentokrát však narazil na neproniknutelnou oponu plavých vlasů. (15)

- [166] It happened that the architects of both campuses independently hit upon the same idea for the chief feature of their designs, namely, a replica of the leaning Tower of Pisa, built of white stone and twice the original size **at Euphoric State** and of red brick and to scale at Rummidge, but restored to the perpendicular in both instances. (13)

Náhoda chtěla, aby stavitelé obou škol dostali nezávisle na sobě nápad ozdobit své dílo touž dominantou, totiž věrnou kopii šikmé věže v Pise, v Euforii zbudovanou z bílého kamene a v měřítku 2:1 k originálu, v Papridgi pak z červených cihel a v měřítku 1:1, ale v obou případech tak, že byla z nakloněné polohy vrácená do svislé. (16)

- [167] Not even its City Fathers would claim as much for Rummidge, a large, graceless industrial city sprawled over the English Midlands **at the intersection of three motorways**, twenty-six railway lines and half-a-dozen stagnant canals. (13)

Což by ani největší patrioti nemohli tvrdit o Papridgi, velkém, ohyzdném průmyslovém městě, rozlezlém uprostřed Anglie kolem křižovatky tří dálnic, šestadvaceti železničních tratí a šesti průplavů se stojatou vodou. (16f)

- [168] The members of that elite body, the Euphoric State faculty, who picked up grants and fellowships as other men pick up hats, did not aim to teach when they came to Europe, and certainly not to teach **at Rummidge**, which few of them had even heard of. (14)

Členové tak elitního tělesa, jakým byl sbor Eufority, si vybírali stipendia a studijní pobyty, jako si jiní lidé vybírají klobouky, a při cestě do Evropy nemívali v úmyslu učit, alespoň ne v Papridgi, o které většinou jakživi neslyšeli. (18)

- [169] It is **at the postgraduate level** that the pressure really begins, when the student is burnished and tempered in a series of gruelling courses and

rigorous assessments until he is deemed worthy to receive the accolade of the PhD. (15)

Skutečný tlak začíná až v postgraduálním stadiu, kdy se student tříbí a kalí v nelítostných cvičeních a přísných prověrkách tak dlouho, dokud si nezaslouží být pasován na PhDr. (19)

- [170] After nearly two years his work was still far from completion and, thinking that a change of scene might help, he applied in an idle moment for a Fellowship to America and for an Assistant Lectureship **at the University of Rummidge**. (19)

Když uběhly téměř dva roky a s prací nebyl ani zdaleka hotov, řekl si, že by mu možná prospělo změnit prostředí, a zkusil podat žádost o stipendium do Spojených států a o místo asistenta na Papridgeské univerzitě. (22f)

- [171] Hilary, who was growing bored with Augustan pastoral poetry, returned her books to the library, bought a wedding dress off the peg **at C&A**, and flew out to join him on the first available plane. (19)

Hilary, kterou pastorální poezie anglického klasicismu nudila stále víc, vrátila knihy do knihovny, koupila si v konfekci svatební šaty a přiletěla za ním prvním letadlem, ve kterém bylo místo. (24f)

- [172] With Hilary **at the wheel of a gigantic brand-new Chevrolet Impala**, they headed south to Florida, sometimes pulling off the highway to make ferment love on the amazingly wide back seat. (20)

Obrovský, zbrusu nový Chevrolet Impala s Hilary za volantem zamířil na jih k Floridě; občas poodjel z dálnice a zastavil, aby se mohli vášnivě pomilovat na neuvěřitelném širokém zadním sedadle. (24)

- [173] It was raining hard the meaning they **docked at Southampton**, and Philip caught a cold which lasted for approximately a year. (20)

V Southamptonu, kde se vylodili, lilo jako z konve a Philip dostal rýmu, která mu vydržela skoro celý rok. (25)

- [174] Not really, Gordon. It wouldn't be fair, you know, to disturb the children's education **at this stage** - Robert's taking the eleven-plus next year, and it won't be long before Amanda's in the thick of " O " Levels.' (23)
“Ani ne. Totiž, v této fázi by nebylo fér měnit dětem školu – Robert bude mít v příštím roce jedenáct, Amanda šestnáct – oba se musí připravovat k výběrovým zkouškám.” (28)
- [175] His unconscious may have been otherwise occupied; and perhaps, deep, deep down, there is, **at the root of his present jubilation**, the anticipation of sexual adventure. (28)
V jeho podvědomí to možná vypadalo jinak; a možná že hluboko, hluboko dole, u kořene jeho nynějšího rozjaření, se skrývá předtucha jakéhosi sexuálního dobrodružství. (33)
- [176] On his way back he verifies his suspicion, covertly scrutinizing every row of seats until he **reaches his own at the front of the aircraft**. (29)
Při zpáteční cestě si své podezření ověřuje, nenápadně si prohlíží všechny řady sedadel, až nakonec dojde ke svému místu v přední části letadla. (34)
- [177] Philip **blinks up at the young man** who has stopped in the aisle. (34)
Philip zamžiká na mladého muže, který se zastavil v uličce. (40)
- [178] Philip **gapes at** him. 'You mean you've been there already?' (38)
Philip na něho otevře ústa, “Vy jste tam byl?” (44)
- [179] Leaving me **at the Dean's reception** to go home and screw the baby-sitter, that should make an impression on the judge.' (40f)
Nechat mě na děkanově recepci a jít domů svádět holku, která nám hlídá děti, to dojme každého soudce k slzám.” (47)
- [180] Morris Zapp frowned, foreseeing what an ignominious figure he would cut in and around the University, a man turned out of his own home, washing his shirts in the campus launderette and eating lonely dinners **at the Faculty Club**. (41)

*Morris si zasmušile představil, jak zoufale by se na univerzitě i mimo ni shodil, kdyby si pral košile ve školní prádelně a chodil na samotářské večere **do fakulního klubu**. (48)*

At – Temporal Usage

- [181] Normally such morbid thoughts visit him only at the beginning and end of a flight, for he has read somewhere that eighty per cent of all aircraft accidents occur **at either take-off or landing** – a statistic that did not surprise him. (10)

*Normálně ho takové morbidní myšlenky napadají jen na počátku a na konci letu, protože kdesi četl, že k osmdesáti procentům leteckých havárií dochází **při startu nebo za přistávání**. (12)*

- [182] While Morris Zapp is working on this problem, we shall take time out to explain something of the circumstances that have brought him and Philip Swallow into the polar skies **at the same indeterminate** (for everybody's watch is wrong by now) **hour**. (12)

*Než to Morris Zapp vyzkoumá, odskočme si k důvodům, které jeho a Philipa Swallowa vynesly do polárních oblak na téže trase a **v touž neurčitou hodinu** (protože hodinky teď každému ukazují špatně). (15)*

- [183] Zapp was the man who had published articles in *PMLA* while still in graduate school; who, enviably offered his first job by Euphoric State, had stuck out for twice the going salary, and got it; who had published five fiendishly clever books (four of them on Jane Austen) by the time he was thirty and achieved the rank of full professor **at the same precocious age**. (15)

*Zapp publikoval v odborných filologických časopisech už za studií; když mu jako začátečníkovi nabídla Euforita místo vpravdě záviděníhodně, umínil si, že chce o sto procent vyšší plat, a dostal jej; vydal pět po čertech chytrých knih (čtyři o Jane Austenové), ještě než mu bylo třicet, a **v tomtéž předčasném zralém věku** získal hodnost řádného profesora. (18)*

[184] But **at a certain age**, the age at which promotions and Chairs begin to occupy a man's thoughts, he may look back with wistful nostalgia to the days when his wits ran fresh and clear, directed to a single, positive goal. (16)

Ale v jistém věku, ve věku, kdy se začíná myslet na povýšení a profesuru, se tesklivě ohlíží k dobám, kdy mu mozek, upřený k jedinému pevnému cíli, fungoval jako nové hodinky. (20)

[185] 'Anyway, it's quite out of the question for us all to go **at such short notice**. (24)

“Stejně nepadá v úvahu, abychom na tak krátkou dobu jeli všichni. (29)

[186] In his memorable undergraduate career Charles Boon had involved the student newspaper Rumble, of which he was editor, in an expensive libel suit brought by the mayoress of Rummidge; caused the Lodgings warden to retire prematurely with a nervous disorder from which she still suffered; appeared on 'University Challenge', drunk; campaigned (unsuccessfully) for the distribution of free contraceptives **at the end of the Freshers' Ball**, and defended himself (successfully) in a magistrate's court against a charge of shop-lifting from the University Bookshop. (36)

Za svého památného studia zapletl Charles Boon studentský časopis Racht, jehož byl hlavním redaktorem do nákladného soudního procesu kvůli urážce na cti, pro kterou ho žalovala starostka města Papridge, způsobil, že správkyň kolejí odešla předčasně do důchodu v důsledku silného nervového rozrušení, z něhož se dodnes zcela nezotavila, chodil na univerzitní diskusní večery opilý, vedl kampaň (neúspěšnou) za distribuci antikoncepčních prostředků v rámci seznamovacích večírků s prvním ročníkem a musel se před papridgeským městským soudem hájit (úspěšně) proti obvinění, že kradl v univerzitní prodejně knih. (42)

[187] **At exactly the same moment**, but six thousand miles apart, the two planes touch down. (53)

Přesně v téže chvíli, ale šest tisíc mil od sebe, se obě letadla dotkla země.
(62)

- [188] Morris Zapp was less enchanted with his view - a vista of dank back gardens, rotting sheds and dripping laundry, huge, ill-looking trees, grimy roofs, factory chimneys and church spires - but he had discarded this criterion **at a very early stage of looking** for furnished accommodation in Rummidge. (57)

Morris Zapp byl svým výhledem okouzlen méně, protože viděl jen odporně vlhké zahrady, shnilé kůlny a rozvěšené prádlo, obludné, nemocně vypadající stromy, špinavé střechy, tovární komíny a kostelní věže – ale hned v počátečním stadiu svého pátrání po zařízením podnájmu v Papridgi se rozhodl k tomuto kritériu nepřihlížet. (65)

- [189] He was **at the best of times** a radio and TV addict: he kept a radio in his office at Euphoric State tuned permanently to his favourite FM station, specializing in rock-soul ballads; and he had a colour TV in his study at home as well as in the living-room because he found it easier to work while watching sports broadcasts at the same time. (70)

Rozhlasovým a televizním fanouškem ostatně býval i v dobách své slávy: v pracovně na Euforitě měl rádio na VKV stále naladěno na svou oblíbenou stanici, specializovanou na rock-soulové písně; a doma měl jeden televizor v pracovně a druhý v obývacím pokoji, protože při sportovních přenosech se mu lépe pracovalo. (80)

- [190] Philip listened to it **at the first opportunity**, and, by some kind of sadomasochistic compulsion, at most subsequent opportunities. (74)

Philip si ji poslechl hned při první příležitosti a v důsledku jakéhosi sadomasochistického nutkání i při mnoha dalších příležitostech. (84)

- [191] **At the customary hour** the doctor knocked on his door and pushed into the room a teenage girl of sluttish but not unsexy appearance, raven-haired

and hollow of cheek, who stood meekly in the middle of the floor, twisting her hands and peeping at Morris through long dark eyelashes.

V obvyklou hodinu zaklepal doktor na jeho dveře a strčil mu do pokoje dospívající dívku neupraveného leč docela přitažlivého vzhledu, s havraními vlasy a propadlými tvářemi. Pokorně zůstala stát uprostřed místnosti, mačkala si prsty a přes dlouhé tmavé řasy pokukovala po Morrisovi. (102)

- [192] He thought of putting through a long-distance call to Hilary to see whether the sound of her voice would act like some kind of electro-shock therapy on his muddled mind, but **at the last minute** his courage failed him and he asked the operator for Interflora instead. (107)

Co kdyby si objednal mezistátní hovor s Hilary? Třeba mu její hlas udělá v hlavě pořádek jako terapie elektrický šokem! Ale v poslední chvíli ztratil kuráž a požádal centrálu, aby ho spojila s Interflorou: raději pošle manželce květiny. (120f)

- [193] The consequence is that when you finally sit down to dine, **at about eleven pm**, everyone is totally sloshed and not very hungry. (131)

Když se kolem jedenácté v noci zasedne ke stolu, každý má v hlavě a nikdo nemá hlad. (147)

- [194] You'll be surprised to learn that Charles Boon is living with me **at the moment**. (133)

Představ si, že u mě v těchto dnech bydlí Charles Boon! (124)

- [195] Incidentally, Bob told me that Robin took ether a posting from Morris Zapp **at the last Staff Seminar**. (137)

Mimochodem, od Boba jsem se dověděla, že na posledním učitelském semináři setřel Morris Zapp Robina. (128)

- [196] I've been thinking, why don't you come out here **at Easter** on a 17-day excursion? (147)

Víš, co mě napadlo? Co kdybys **kolem velikonoce** na 17 dní přijela? (164)

[197] I walked through the campus today **at lunchtime** and you could sense the change of mood. (148)

*Dnes v **poledne** jsem prošel univerzitou a cítil jsem, jak se atmosféra změnila. (164)*

[198] A small landslide on Pythagoras Avenue has made a house unsafe for habitation, public health officials decided today. Occupants of 1037 Pythagoras were woken **at 1.30 am** last Saturday night when their house slewed through a 450 turn due to subsidence after a freak rainstorm. (155)

*Městský hygienik dnes rozhodl, že v důsledku mírného sesuvu půdy na Pythagorově ulici je obytný dům č. 1037 z bezpečnostních důvodů neobyvatelný. Jeho obyvatele probudil v sobotu v **1.30 hod.** náhlý otřes, protože po mimořádně silném lijavci se okolní půda sesedla a pootočila domem o 45 stupňů. (171)*

[199] **At approximately 1 pm**, Miranda County Sheriff's Deputies jumped and clubbed a young man spraying WELCOME TO PRAOUE on a window of Cooper's Department Store with an aerosol paint container. (160)

*Asi ve **13 hodin** ztloukli policisté mladíka, který na výkladní skříň Cooperova obchodního domu psal sprašovou barvou ZDRAVÍME NAŠE ESESÁKY. (177)*

[200] 'I'm real sorry, Phil, that you had to visit us **at a time** like this.' (182)

*„Škoda že jsi k nám musel přijet zrovna v **téhle době**, Phile.“ (201)*

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