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**STATUT "IT" VE STRUKTUŘE ANGLICKÉ VĚTY A  
JEHO ČESKÉ EKVIVALENTY**

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**THE STATUS OF "IT" IN STRUCTURE OF AN  
ENGLISH CLAUSE AND ITS CZECH EQUIVALENTS**

UNDERGRADUATE THESIS

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*English language with focus on education*

Supervisor: PhDr. Jarmila Petrlíková, Ph.D.

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Prohlašuji, že jsem bakalářskou práci vypracovala samostatně s použitím uvedené literatury a zdrojů informací.

Plzeň, 30. dubna 2019

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vlastnoruční  
podpis

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Tato stránka bude ve svázané práci Váš původní formulář *Zadání bak. Práce*

(k vyzvednutí u sekretářky KAN)

## Abstract

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The aim of this undergraduate was to provide a comprehensive theoretical overview of use of the personal pronoun “it” from the morphological and syntactical point of view. The theoretical base is formed by two main blocks dealing with morphological and syntactical aspects separately. The piece of writing dealing with syntactical aspects in theory covers also grammatical rules of the Czech language because one part of the analysis was to compare linguistic elements which are used in translation. To make the theoretical background I was working specifically with specialized literature sources focused on current grammatical rules of both languages.

In the practical part I worked with an English text of its origin from which I selected 168 excerpts containing the English personal pronoun „it“. For analysis' purposes I worked with an official translation available in the Czech republic. I analysed personal pronouns based on morphological aspects where applicable as well as syntactical aspects. Pronouns that could not be analysed morphologically were analysed only according to their syntactical features. The analysis itself is a part of appendix and was done for each excerpt separately. Practical part deals with evaluating results, their summary and graphical representation. Each morphological and syntactical aspect is supported by an example of analysed excerpt and shortly described. Mathematical summary of results and their recapitulation is a part of the chapter no. 4.

Key words: personal pronoun „it“, syntax, morphology, anaphoric function, anticipatory, subject, object

## Table of Contents

Seznam zkratek .....	1
1 Introduction.....	2
2 Theoretical background .....	3
2.1 Morphological aspects of “it” .....	3
2.1.1 “It” as a personal pronoun .....	5
2.1.1.1 Anaphoric “it” .....	7
2.1.1.2 Deictic „it. ....	8
2.1.1.3 “It” used to identify .....	9
2.1.1.4 “It” referring to nothing etc .....	9
2.1.1.5 Cleft sentence .....	9
2.2 Syntactical aspects of “it” .....	10
2.2.1 Subject. ....	10
2.2.2 Object. ....	11
2.2.3 “It” in the position of subject.....	12
2.2.3.1 Anaphoric “it” .....	12
2.2.3.2 Deictic “it” .....	12
2.2.3.3 Situational “it” .....	13
2.2.3.4 Anticipatory “it” .....	13
2.2.3.5 Empty “it” .....	14
2.2.3.4 Dummy “it” .....	15
2.2.4 “It” in the position of object .....	15
2.2.4.1 Anaphoric “it” .....	15
2.2.4.2 Deictic “it” .....	17
2.2.4.3 Anticipatory “it” .....	17
2.2.4.4 Obligatory “it” .....	17
2.2.4.5 Formal “it”. ....	17
3 Analysis.....	18
3.1 Sources .....	18
3.2 Method of research.....	18
3.3 Results .....	19
3.3.1 Morphological aspects.....	19
3.3.2 Syntactical aspects.....	25
4 Conclusions.....	34

## Seznam zkratek

MA – morphological analysis

SA – syntactical analysis

S – subject

O - object



# 1 Introduction

The personal pronoun “it” is a very important component of the English language. It has a wide range of use and functions which other personal pronouns do not have. In specific constructions only the personal pronoun “it” can be used or rather has to be used otherwise the clause would not be correct or would remain meaningless. There is no other personal pronoun in English that is used so frequent in its constant form either to give a lexical meaning in the clause as a reference or to fulfil grammar requirements as a formal or obligatory element. An interesting comparison offers the analysis. English uses one personal pronoun in an invariable form on different positions in a sentence, referring to different entities. Compared to English the Czech language offers a variety of equivalents.

The thesis consists of two parts. The theoretical background introduces morphological aspects of “it” and explains its functions in a deeper context. A general morphological introduction is followed by explaining individual functions according to the particular morphological features. The theoretical base covers in its second part syntactical aspects of “it”. A general introduction of this chapter consists of explaining terms *subject* and *object*. The particular functions of “it” according to syntactical features are further explained individually in two separate subchapters depending on the clause element which the personal pronoun “it” stands for.

Analytical part of this thesis is introduced by providing information about sources which were used for the analysis and by giving details about the method of research. The following chapter deals with results of the analysis and summarizes shortly each function together with examples. Numbers are displayed in graphs and tables to visualize the results. The thesis is closed by the conclusions and summary in Czech.

## 2 Theoretical background

### 2.1 Morphological aspects of “it”

Dušková (1994) divides words into two groups: *autosemantics* and *synsemantics*. Autosemantics are words with a full lexical meaning and this enables them to make a sentence by themselves. Synsemantics do not have this ability, they cannot make a sentence just by themselves, these are for example articles, non-independent possessive pronouns or prepositions. (p. 16) Based on that statement it is obvious that “it” is a synsemantic word because it does not have a full lexical meaning.

Dušková (1994) further divides synsemantic words into grammatical (functional) and auxiliary words. They acquire full meaning first when they are combined with the particular autosemantic words. In opposition to that autosemantics create clause elements. From synsemantics only pronouns are able to realize a clause element. Other synsemantics express relations between words and sentences and can modify clause elements. (p. 16)

Although pronouns are classified as synsemantics, they form a special group of words which partially adopts ability of autosemantics which enables them to stand as a clause element independently in a sentence. The following chapters will describe the functions of “it” such an independent clause element.

It is not only pronouns as a unique group but within this group itself it is the third person personal pronoun “it” carrying special features which the two other personal pronouns do not have. This is elaborated by Dušková (1994) who points out that the personal pronoun “it” has special functions which other third person personal pronouns do not have. Basically it has the same functions as he or she, it can refer anaphorically or deictic to inanimate entities or animals. (p. 105) But “it” is used in other special cases where no other third person personal pronoun can be used. All these special uses will be described in the following chapters dedicated to both, morphological and syntactical functions of “it”.

In a language words are usually not all of the same type. Therefore we differentiate word classes. Carter & McCarthy (2006) put in place the term *parts of speech* that denotes to word classes. They further points out that word classes can be open or closed where open classes admit new words but closed classes do just rarely so. (p. 296) Based on that statement we can say that pronouns are closed word classes.

English distinguishes the same word classes as Czech. The pronoun “it” belongs to pronouns as well as its Czech equivalents do however the Czech language offers a wider range of the pronoun’s modification due to the fact that the Czech language is flexitive and uses various forms of word according to case.

Based on Grepl et al. (1995) word classes in Czech are divided into flexible and inflexible. Pronouns belong to group of declined word classes. (p. 228) Grepl et al. (1995) further explain that there are seven cases of declinable word classes which is an important indicator providing a clear meaning and role of the particular word. (235)

Duškova’s (1994) preface to the chapter of pronouns states that pronouns do not carry a lexical meaning. They express general meanings and do not provide any closer characteristic of what they stand for, i. e. person, thing or time. (p. 101)

A simple definition of pronouns is offered by Radford (2004) who says that pronouns are words which are said to stand in place of others or to refer back to noun expressions. (p. 37)

Pronouns are further subdivided into groups based on some specific features and functions which they comply. The following chapters will focus on personal pronouns in English because the very basic meaning of “it” is the third person. With regard to Czech there will be explained also demonstrative pronouns which are relevant equivalents in some translations of the English pronoun “it”.

**2.1.1 “It” as a personal pronoun.** According to Huddleston & Pullum (2005) personal pronouns are the largest group usefully subdivided into core and more peripheral members. They are called *personal* because of their deictic classification according to the deictic category of person. (p. 425-426)

Swan (2003) notifies that personal pronouns are used in case that an exact noun phrase need not be used repeatedly. (p. 431)

“It” belongs to personal pronouns because it refers to the third person of singular. The subjective and objective forms do not differ. Personal pronouns join the persons taking part in a discourse into a context of personal reference. According to the speaker who holds the floor persons are assigned the roles of addressee (you) or third persons referred to indirectly (he, she, they). (Bělíček, 2001, p. 196)

Styblík et al. (2007) divide Czech personal pronouns into non-gender pronouns which are *já, ty, my, vy, se* and gender pronouns which are *on, ona, ona* and their plural forms. All pronouns have their specific form in each of the seven cases. (p. 99-102)

According to Dušková (1994) there are specific features of the pronouns referring to the first and second person which make them different from pronouns referring to the third person. Whilst the personal pronoun *I* refers to the speaker and the pronoun *you* refers to addressee, pronouns of the third person refer to the rest. Commonly the third person pronouns have anaphoric function which means that they refer to a substantive which was already mentioned in the preceding text. In the sentence *I gave the list to Jane, but she probably didn't read it.* In Czech *Dal jsem ten seznam Janě, ale asi si ho nepřečetla.* It is obvious that *Jane* is referred to by the personal pronoun *she* and *it* refers to *the list*. (p. 104) In Czech the accusative form of the personal pronoun *on* appears as the word *seznam* is in Czech masculine.

In Czech personal pronouns *I* and *you* refer also to the speaker and the addressee according to Grepl et al. (1995). The third person personal

pronouns *on, ona, ono* refer to the subject of communication within a text or a situation. (p. 286)

The difference between Czech and English is that the pronoun “it” refers in English only to inanimate entities or animals, in Czech it is not only the pronoun *ono* but also the personal pronouns *on* and *ona* can refer to inanimate units or animals as well. In some specific cases the Czech equivalents corresponding with the English pronoun “it” are demonstrative pronouns.

Grepl et al. (1995) explain demonstrative pronouns to have two basic meanings: demonstrate extra-linguistically or demonstrate inter-linguistically. The basic functions are demonstrative and referral. (p. 291) With regard to the pronoun “it”, the relevant Czech equivalents are *ten, ta, to* in their declination’s forms.

Dušková (1994) states also that the third person personal pronouns have similar function as the anaphoric definite article. (p. 104) In the sentence *I saw an interesting advertisement which could help our business to get new clients. I think we should discuss the advertisement/it tomorrow with Jack.* According to Dušková (1994) the definite article in the second sentence indicates that I talk about the same advertisement which I mention in the first sentence. (p. 66) Based on the statement above, the personal pronoun would have similar meaning on that position. The same would be applied in Czech. *Myslím, že bychom měli tu reklamu/jí měli prodiskutovat.* In Czech there is used the accusative form of the personal pronoun *ona*.

Quirk (1990) explains that “it” refers to any singular noun phrase that does not determine reference by *he* or *she*. This includes not only things or animals but also collectives: *The committee met soon after it had been appointed*, non-count concretes: *He bought some salmon because it was her favourite food* and abstractions: *When you are ready to report it, I would like to know your assessment of the problem.* (p. 113) In Czech there will be different means of realization used. Things, animals and collectives have its gender in Czech. In case of non-count concretes’ example sentence the proper translation would be *Koupil lososa, protože to bylo její oblíbené*

*jídlo*. The demonstrative pronoun *to* is used because as Grepl et al. (1995) explain, the demonstrative pronouns in Czech fulfil either denoting or referring function. (p. 291)

Dušková (1994) explains another function of the third person personal pronoun which is that they can represent a substantive with definite or indefinite determination. The second case is relevant only if the substantive's referent and the pronoun are the same entity. (p. 104) *I love this book, but my husband doesn't like it at all.* In Czech *Miluji tuto knihu, ale můj manžel ji nesnáší.* In both sentences I speak about the one thing, in this example *the book*.

In spite of using the pronoun "it" mostly anaphorically, it can be used deictic as well. Based on Dušková (1994) we can use the third person personal pronoun in case there is one unknown girl in the room, then we can ask *Who is she?* (p. 104) In Czech demonstrative pronoun *to* will be used *Kdo je to?* to demonstrate extra-linguistically.

**2.1.1.1 Anaphoric "it"**. Anaphora is the relation between an anaphor and an antecedent. (Huddleston & Pullum, 2005, p. 68)

Huddleston & Pullum (2005) further states that in general an anaphor follows its antecedent but under limited conditions they may also stand vice versa. (p. 69)

Dušková (1994) explains that anaphoric function means referring to something what has already appeared in the preceding text. (p. 104) In the sentence *I have left my book at home. If you go there before we meet, can you please take it with you?* the pronoun *it* refers to *book* which is mentioned in the first sentence. In Huddleston and Pullum's concept *book* is the antecedent and *it* is the anaphor. In Czech the noun *knih*a is of feminine gender, therefore in the second sentence the pronoun *ona* is used in its accusative form.

According to Dušková (1994) the personal pronoun “it” refers to inanimate entities or animals. (p. 105) In the following three sentences the pronoun “it” is referring anaphorically to its antecedent:

- a. Let’s make a large hole and hide the treasure in it.
- b. I remember my first bicycle, I really loved it.
- c. My mum has new hair colour but my father doesn’t like it.

Czech sentences will contain the corresponding pronoun according to the gender and case.

As already mentioned in the second paragraph of this chapter, the sequence of antecedent and anaphor is usually that antecedent comes before anaphora in the statement. However as Huddleston and Pullum (2005) claim in opposition to the default type of retrospective anaphora, anticipatory anaphora is also used. Typical cases of using anticipatory anaphora are so called *first mention vs repeat-mention* sentences. In the sentence *Susan Connor says that from the moment she began working for him, her boss sexually harassed her.* the anticipatory anaphora *him* precedes the antecedent *her boss*. (p. 1475-1475)

In the following example, there is an anticipatory structure with the pronoun „it“. *Sure, I can lend it to you but I need you to give me the car back by Friday.*

**2.1.1.2 Deictic „it**. Dušková (1994) explains deictic words as a special group of words whose reference depends on the situation of the utterance. The term deictic comes from the Greek word *deixe* which means to demonstrate or to show. (p. 16)

If we describe a situation where a speaker and an addressee are in one room looking at a table where a book is, then there is a relevant sentence *What is it?* in that the pronoun “it” refers to the book and is used deictically.

**2.1.1.3 "It" used to identify.** In spite of claiming that the personal pronoun "it" refers to inanimate entities or animals in the chapter 2.1.3.1, Swan (2003) describes another use of "it". "It" can be used also as a reference to a person if the pronoun identifies a man or a woman. That use of "it" is obvious from the following Swan's examples (p. 431):

- a. Who's that over there? It's John Cook. (NOT He's John Cook)
- b. Is that our waiter? No, it isn't. (NOT No, he isn't.)
- c. It's your sister who plays the piano, isn't it?

In (a) the pronoun "it" refers to John. In (b) the pronoun "it" refers to the waiter and in (c) the pronoun "it" refers to the sister. The use of "it" in these examples is just to identify and to specify. *It's John Cook*, *he is a good friend of mine*. The pronoun "it" identifies John, the pronoun *he* specifies John, it provides details.

**2.1.1.4 "It" referring to nothing etc.** According to Swan (2003) besides the functions described above, the pronoun "it" is used also to refer to expressions like *nothing*, *everything* and *all*. (p. 431) The following examples support the statement:

- a. Nothing happened, did it?
- b. I did all I could, but it wasn't enough.

**2.1.1.5 Cleft sentence.** According to Dušková (1994) cleft sentence is used to emphasize one particular informational element in a clause by putting other clause elements informationally in the background. The structure *it is/was ... that/who* is used to emphasize any of the clause elements except of the predicate and nominal predicate's copula. The usage of cleft sentence is obvious from the following examples provided by Dušková (p. 537):



a. It was at the office that Tom repaired Jane's typewriter yesterday.

b. It was yesterday (that) Tom repaired Jane's typewriter.

In the sentence (a) the more important information is that the action happened in the office on the other hand in the sentence (b) the main information is that the action happened yesterday.

## 2.2 Syntactical aspects of "it"

The pronoun "it" can act in a sentence from the syntactic point of view either as a subject or as an object. Quirk & Greenbaum (1998) define besides other clause elements a subject and an object (direct and indirect) in a wider context. (p. 170-171) The following two chapters will summarize the main aspects of both to enable a reader to understand the analysis subsequently.

**2.2.1 Subject.** Subject is a basic feature of each clause. It is an obligatory part of an English clause. Dušková (1994) compares the obligation of putting a subject into an English clause to Czech clauses where it is possible to leave the subject out. (p. 390) Right because of this obligation in an English clause the pronoun "it" has wide range of application.

Quirk (2012) summarizes that the subject is usually a noun phrase, the subject has its firm position based on the type of the particular clause and the subject determines the number and the person if applicable. (p. 207)

There is a difference in obligation of having a subject in an English clause compared to Czech clauses where it is possible to leave the subject out. As Grepl et al. (1995) explain in case of the first and second person the basic clause does not require the subject to be expressed as it is obvious from the predicate's form who the subject's participant is. (p. 411)

According to Grepl et al. the Czech language differentiates two types of clauses. *Subjectival and non-subjectival*. A predicate in subjectival clauses require an element on subject position however it need not be realized by an expression. For example *sedím, čteš*. Predicate in non-subjectival clauses does not require syntactic position of subject. (p. 388)

**2.2.2 Object.** Based on Dušková (1994) object is a clause element which develops a verb, in some cases also an adjective. Depending on the verb an object can be either an obligatory or a facultative element.

For personal pronouns *I, he, she, we* and *they*, there are formally distinguished objective forms but pronouns *it* and *you* have the objective form similar to their subjective one. (p. 423)

Biber (2000) provides characteristic of a direct and indirect object which says the following:

The direct object is found with transitive verbs only, is in the accusative case of pronouns and typically follows immediately after the verb phrase.

The indirect object is found with ditransitive verbs only, is in the accusative case of pronouns and is normally placed between the verb phrase and the direct object. (p. 128)

Quirk (2012) also points out that the position of an object with monotransitive verbs depends on the type of the particular verb. With prepositional verbs such as *look at* the object follows the verb phrase. For example *Look at it*. But with phrasal verbs such as *look up* the object is placed in between the verb and the phrasal preposition. For example *Look it up in a dictionary*. (p. 344-345)

From the semantic point of view Biber (2000) explains that the personal pronoun “it” occurs as affected indirect object with semantically light verb *give* and an eventive direct object which corresponds to the direct object of a simple verb. Biber provides the following examples (p. 129):

- a. Give it a good shake though. = Shake it well though.
- b. There are a lot of farmers who want to give it a try. = Many farmers want to try it.
- c. You are supposed to give it a good bees waxing once a year. = Wax it well with bees wax.

### 2.2.3 “It” in the position of subject.

**2.2.3.1 Anaphoric “it”.** According to Dušková (1994) the pronoun “it” in its anaphoric function stands for an earlier mentioned noun referring to inanimate entity or the pronoun refers to a part or to the whole previous sentence.

As examples Dušková provides the following sentences:

- a. *Be careful with the typewriter, it's quite new.* The pronoun “it” stands for the typewriter mentioned in the first sentence.
- b. *I changed for dinner but it was really unnecessary.* The pronoun “it” refers to *changing for dinner*. (p. 392)

**2.2.3.2 Deictic “it”.** Based on Dušková (1994) the pronoun “it” in its deictic function refers to objects in extra-linguistic reality. In other words “it” refers to inanimate subjects or animals, as for example in the sentence *Is it your suitcase?* where *it* refers to a suitcase which is present at the discussion and the speaker most probably points to that suitcase while asking the addressee.

When referring to more objects we do not use the pronoun “it” but plural form – *they/those/these*. (p. 392)

**2.2.3.3 Situational “it”.** Dušková (1994) sets aside the situational “it” from the deictic one. “It” in its situational function does not change. It is mostly used in a situation when we hear a noise and based on that we claim what is going on. For example in the sentence *It’s father.* we hear somebody coming and we expect the father.

Another example proves that the pronoun “it” does not change regardless of the number. The sentence *It’s the boys.* describes similar situation, we hear some noise and according to the circumstances we are able to say who is the doer of that noise. (p. 392)

**2.2.3.4 Anticipatory “it”.** Dušková (1994) further talks about “it” with anticipatory function. She describes clauses with anticipatory “it” as a special syntactic pattern having two subjects. One subject is with the pronoun “it” which stands in a standard subject position and anticipates the subject and then the subject itself expressed by infinitive or rarely by gerund or a dependent clause in a postverbal position. (p. 353)

In the following sentence provided by Dušková (1994), the anticipatory “it” takes the position of the subject and the real subject is extra-posed. *It was better not to invite too many important people at the same time.*

Anticipation of gerund is more a matter of informal language. For example *It’s not good bothering about it.* (p. 392)

Carter & McCarthy (2006) talk about impersonal constructions with regard to anticipatory “it”. They claim that impersonal *it*-constructions are used to make propositions with passive voice which enables the speaker to avoid the more direct commitment in opposition to the use of the first person *I/we* plus active voice. For example *It is suggested that the analytic procedures illustrated in this paper be applied to more widely-used ...* compared to *I suggest that ...* Using the first person is much more direct and personal than using the impersonal *it*-construction. (p. 283)

Such impersonal *it*-constructions may also be used simply to hedge a proposition by attributing it to other, unnamed experts: *It is claimed, or tacitly assumed, in narrative studies that temporality should be explored in narrative texts where it functions as a dominant principle of organization.* (Carter & McCarthy, 2006, p. 283)

Carter & McCarthy (2006) further list a range of impersonal *it*-constructions that are commonly used in academic texts like *it is widely accepted, it is generally agreed, it is believed, it is/it has been claimed or it has been suggested.* (p. 283)

**2.2.3.5 Empty “it”.** Dušková (1994) defines empty “it” as a copular type of clause with „empty“ subject. The pronoun “it” is a formal element standing in the role of a subject to fulfil the requirement of having an expressed subject in an English clause. From the semantic point of view, there is no equal referent to this “it”. (p. 369)

Carter & McCarthy (2006) put the so-called empty “it” next to existential *there* because none of them refer to any object or entity. They are used purely because of the fact that there is a subject required and they are able to stand in the subject position with an empty form. (p. 392)

Empty “it” is mostly used in sentences expressing temporal and weather conditions or referring to surroundings. For example *It was cold/quiet/light ...* (p. 352)

Empty “it” is based on Dušková (1994) used also in sentences with full lexical verbs. For example *It is raining.* or *It is blowing* or *It is getting dark.* In all these three sentences the pronoun “it” is just the formal element which fulfils the role of the subject. (p. 369)

**2.2.3.4 Dummy “it”.** Carter & McCarthy (2006) expand the theory of “it” subjects by dummy „it“ which is used according to them with verbs *appear, feel, look, seem* and *sound*. These verbs occur frequently in sentences with “it” as subject. For example *It appears there was a technical fault.* or *It seems as if you put these papers in the wrong order.* (p. 676)

On the other hand, “it” as a prop (‘dummy’) subject frequently occurs where no plausible sentential reference can be claimed: If *it* stops raining, we can go out for a walk; but we must be home before *it* gets dark. (Quirk & Greenbaum, 2012, p. 113)

Quirk & Greenbaum (2012) involve in their theory *prop it subject* which occurs in clauses where no participant is required. This *prop it subject* is comparable to empty “it” explained in chapter 2.2.3.5. Similarly the *prop it subject* has little or no semantic content therefore it can be considered just a formal element, too. Moreover it is used mainly in clauses signifying temporal and atmospheric conditions and distance. For example *It is not very far to York.* or *It is ten o’clock.* (p. 212)

There is only a slight difference between an empty and dummy “it” however it mainly depends on the theory owner who structures the particular syntactic clause elements’ function.

## **2.2.4 “It” in the position of object.**

**2.2.4.1 Anaphoric “it”.** According to Dušková (1994) the anaphoric function is the basic one for personal pronouns of the third person. As already explained in the chapter 2.1.3, the third person pronouns in their anaphoric function refer to a substantive which was already mentioned in the preceding text. The example sentence from the chapter 2.1.3 is *I gave the list to Jane, but she probably didn’t read it.* The personal pronoun “it” is a direct object in anaphoric function because it refers previously mentioned *the list*. (p. 104)

Biber (2000) explains different semantic roles of direct and indirect objects. For direct objects he claims the following semantic roles: *affected object, resultant, locative object, instrumental object* and *object of measure*.

The affected object is an animate or inanimate participant which is affected by an action or directly involved in an action. With regard to the personal pronoun “it” the affected object will be mostly inanimate participant as the personal pronoun “it” does not usually refer to animate entities.

In the sentence *He could renovate the room or at least paint it so that the house becomes more comfortable*. the pronoun “it” is the affected object as well as the noun phrase *the room* preceding in the sentence.

Object in role of a resultant appears in sentences where the referent is a result of the action denoted by the verb. It means the resultant is created within the process of the action. In the sentence *She was preparing tea and she made it really delicious*. the pronoun “it” refers to *tea* and is the resultant as she was preparing the tea. (p. 127)

Dušková (1994) talks about the locative object and claims that this type of object is the one very close to adverbial. (p. 427-428) In the sentence *To walk a street alone in Kuba can be sometimes dangerous, especially to walk it in night*. the pronoun “it” refers to *a street* and is a locative object.

Dušková (1994) further explains the instrumental object. It is the instrument that is used to process the relevant action expressed by the verb. (p. 429) In the sentence *He clicked his tongue once, he finished his soup and he clicked it again. This made me crazy*. the pronoun “it” refers to *his tongue* and is the instrumental object.

Object of measure is also mentioned by Dušková (1994) together with locative object as an element close to adverbial. (p. 427) In the sentence *I like walking but ten miles, would you walk it?* the pronoun “it” refers to *ten miles* and is the object of measure.

**2.2.4.2 Deictic “it”.** As explained in the chapter 2.1.3.2 deictic words are used to demonstrate or to show. Deixis is mostly used in situations where both, the speaker and the addressee, see the same items which they talk about and can therefore use the pronoun “it” in speech to refer to the item known to both of them.

**2.2.4.3 Anticipatory “it”.** Based on Dušková (1994) objectival “it” has anticipatory function as well as subjectival “it” does. The pronoun “it” can extra-pose the object expressed by infinitive or a dependant clause itself. For example *I owe it to you that I have been able to get back to my studies.* the pronoun “it” clefted the object expressed by the dependent clause.

After specific verbs the use of “it” is facultative. For example in the sentence *We would greatly appreciate (it) if you would lend us your support.* the pronoun “it” can be left out. (p. 430)

**2.2.4.4 Obligatory “it”.** When *consider, deem* or *find* are followed by adjective plus to-infinitive clause or that-clause, the object pronoun “it” must be used after the verb: *We considered it essential they be separated, ‘continued Khan’, unperturbed.* (Carter & McCarthy, 2006, p. 529)

**2.2.4.5 Formal “it”.** Dušková (1994) claims that in some particular set phrases the pronoun “it” has function of a formal element with no specific meaning. For example *you will catch it ty to schytáš* , or *they hit it off well vycházejí spolu dobře.* (430)



## 3 Analysis

### 3.1 Sources

To work out the practical part of this thesis I have chosen the book *All the light we cannot see* by Anthony Doerr. Parallel to the original, I derived Czech equivalents from the translation *Jsou světla, která nevidíme* published by Moba, translated by Jakub Kalina. Anthony Doerr has won numerous international prizes like the Rome Prize, the New York Public Library's Young Lions Fiction Award or the Story Prize. In 2007 he was listed among the 21 most significant young American writers. The book *All the light we cannot see* became a bestseller and in 2015 it brought to Doerr the Pulitzer Prize. My aim was to work with a high quality contemporary piece of literature which I consider this book to be.

### 3.2 Method of research

I have extracted 168 excerpts, sentences containing the personal pronoun "it", from the English original. To each sentence I have added its Czech equivalent from the translation. All excerpts are listed in appendix numbered. As this thesis studies morphological as well as syntactical aspects of the personal pronoun "it", the individual analysis under each excerpt reflects both where applicable.

From 168 excerpts, there are 72 sentences without morphological analysis as the particular personal pronoun "it" does not carry any of the meanings or functions described in the theoretical background of this thesis. The following excerpt is an example of a sentence without morphological analysis:

55) The look in the skaters' eyes was of horses who have run a long way, and *it* was always exciting for Werner to see them, to feel the air disturbed by their speed, ... (Doerr, 2014, p. 132)

The personal pronoun “it” stands in the position of a subject and anticipate the extra-posed sentence *to see them, to feel the air disturbed by their speed, ...* But from the morphological point of view the personal pronoun “it” does not express any specific role described in the theoretical part of this thesis and therefore there is no morphological analysis stated.

Syntactical analysis was performed for each of 168 excerpts. Syntactical analysis consists of defining the particular “it” as a subject or as an object. Subjectival “it” was further defined in its specific function based on its features and meanings according to the theoretical base of this thesis. Objectival “it” was also defined in its specific function based on its features and meanings according to the theoretical base. Anaphoric “it” was additionally defined in its semantic role. The following excerpt is an example of syntactical analysis:

21) “They have a bomb called the Secret Signal. *It* makes a sound, and everyone who hears *it* goes to the bathroom in their pants!” (Doerr, 2014, p. 59)

In this excerpt there are two personal pronouns “it” whereby each represent another clause element expressing different functions and roles. The syntactical analysis covers all the aspects based on the theoretical base. The first personal pronoun “it” is a subject in the anaphoric function. The second “it” is an object in the anaphoric function and in the semantic role of resultant.

### 3.3 Results

**3.3.1 Morphological aspects.** From the morphological point of view, I have been defining the personal pronouns “it” in the excerpts as anaphoric “it”, deictic “it”, “it” used to identify and “it” referring to nothing, all, etc. The majority of analysed pronouns appeared in the sentences as anaphoric “it”.

Table 1  
Types of “it” according to morphological features

	Anaphoric "it"	Anticipatory anaphoric "it"	Deictic "it"	"It" used to identify	"It" referring to nothing, all, etc.
Number of excerpts (106)	97	5	2	1	1

Table 1 states that there are 102 excerpts defined as anaphoric “it” from the total of 106 excerpts with applicable morphological analysis from which 5 excerpts are reversed anaphora, so called **anticipatory anaphora**. The following excerpt is an example of an anticipatory anaphora:

112) “Tell *it* to me. Tell me the whole routine.” (Doerr, 2014, p. 322)

The personal pronoun “it” is the anticipatory anaphora in this case preceding the antecedent from the second sentence which is the word phrase *whole routine*.

The majority of the excerpts were defined as **anaphoric** “it”. This type has been described as the relation between the anaphora and its antecedent whereby the anaphora refers to the antecedent which is mentioned prior to the anaphoric expression as shown in the following sentence:

13) Within a month he manages to redesign the receiver entirely, adding new parts here and there and connecting *it* to a power source. (Doerr, 2014, p. 38)

The antecedent in this example is the word *receiver* and the personal pronoun “it” obviously refers to it.

There are two excerpts with the personal pronoun “it” in the **deictic** function. From the context it was obvious that the item to which the pronoun refers to is visible to all participants in the particular moment of the story. The following sentence is an example of the use of the deictic personal pronoun “it”:

68) “May I take your basket?”

“*It’s* no trouble.” (Doerr, 2014, p. 173)

The speaker offers to the addressee help with an item which he is obviously carrying and the addressee replies in reference to the item by using the personal pronoun “it”.

One excerpt has been defined as “**it**” **used to identify**. In the following sentence the personal pronoun obviously refers to a person identifying a girl:

128) Her moon eyes are open and moist and her mouth is stretched back in an oval of surprise and *it* is the girl from the swings and she cannot be over seven years old. (Doerr, 2014, p. 368)

One excerpt contains “**it**” **referring to nothing, all, etc.** In this particular sentence the personal pronoun “it” refers to *enough*:

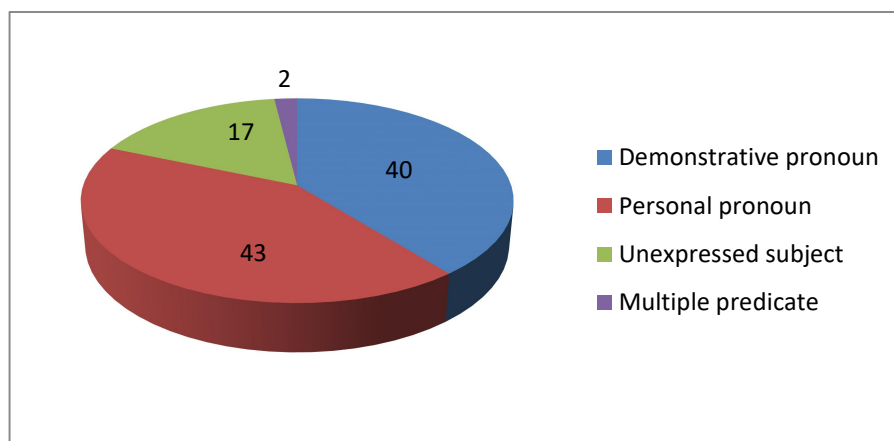
138) *It* was enough when Werner was a boy, wasn’t *it*? (Doerr, 2014, p. 389)

Each excerpt contains beside the English original also its Czech equivalent. The following paragraphs will summarize findings of the Czech expressions which are equal to the particular English personal pronoun “it”. I have been working with an official translation published in the Czech Republic however in some cases the offered translation is a loose translation and for purposes of an analysis a more exact translation needs to be considered.

There are four different means of realization in Czech sentences that correspond to the English structures. The equal component of the Czech sentences is either a **demonstrative pronoun** in its form of the particular gender and case, or a **personal pronoun** in its form of the particular gender and case. Several sentences contain an **unexpressed subject** and two cases are formed in Czech by using **multiple predicate**.

The ratio of occurrence of those means is shown in the following graph:

Graph 1  
Means of realization in Czech sentences



From 102 excerpts there are 43 Czech equivalents expressed by using a **personal pronoun**. The Czech expressions are modified according to the particular gender and case. Whereas in English the personal pronoun “it” does not change its form under any circumstances, Czech equivalents appear in sentences in various forms.

In the following example, the Czech equivalent *ho* is in form of masculine in accusative case:

- 8) But because the little blue stone was clenched in his fist, they did not discover *it*. (Doerr, 2014, p. 20)

Ale ten kámen nenašli, protože ho svíral v dlani. (Doerr, překlad: Kalina, 2014, p. 26)

In opposition to that in the excerpt no. 90 the Czech equivalent is *je* which is the form of plural also in accusative case:

- 90) Madame Manec asks everyone to give Madame Blanchard their money. “You’ll get *it* back,” she says, “don’t worry.” (Doerr, 2014, p. 253)

Madame Manecová všechny požádala, aby daly madame Blanchardové své peníze. “Nebojte se, dostanete je zpátky,” ujistila je. (Doerr, překlad: Kalina, 2014, p. 262)

Both English originals use the personal pronoun “it” in the same form however Czech equivalents differ according to their grammatical functions and features.

The second largest group of Czech equivalents is usage of **demonstrative pronouns** in their relevant form according to the particular gender and case. There are 40 examples of demonstrative pronouns which are equal to the personal pronoun “it” in the English original. The same applies also in case of demonstrative pronouns regarding the variability of word modification. English sentences contain the personal pronoun “it” in its constant form whereas Czech sentences contain the particular demonstrative pronoun in various forms. These differences are based on different grammatical constructions and the fact that Czech language modifies words as a result of declination.

In the following example the Czech equivalent is the demonstrative pronoun *to* which is a form of neutral gender in accusative case:

- 122) “What do you think he is going to do right now?”  
 “Sleeping, child. I am sure of *it*.” (Doerr, 2014, p. 347)

“Co myslíš, že právě teď dělá?”

“Spí, dítě. Víím to jistě.” (Doerr, překlad: Kalina, 2014, p. 354)

The demonstrative pronoun *to* is the most frequent equivalent appearing in Czech sentences. Table 2 shows other demonstrative pronouns that occurred in Czech sentences and were equal to the English personal pronoun “it”.

Table 2  
 Czech demonstrative pronouns as equivalents to English “it”

	TEN	TA	TO	TOMU	TOM	TÍM
Total of 40	6	1	29	1	2	1

In Czech there are various forms used and the following excerpt points out that the case in the English original does not necessarily have to correspond with the case of the Czech translation:

54) “Werner, you and I are going to be great friends, I’m sure of *it*.”  
(Doerr, 2014, p. 138)

“Wernere, my dva budeme skvělí kamarádi. Jsem si tím jistý.”  
(Doerr, překlad: Kalina, 2014, p. 144)

In the English original the preposition of genitive has been used whereas in the Czech sentence the demonstrative pronoun is in instrumental case.

There are 17 excerpts with “no” equivalent in Czech, so called **unexpressed subject**. As the structure of a Czech sentence allows to leave out a subject because the agent is clear from the predicate’s form and from the context, not always is there an equivalent to the English personal pronoun “it” present in the sentence. In the following example the last sentence of the Czech translation does not contain any expressed subject because the subject is *přístroj* mentioned in the previous sentence and from the context it is clear that this subject is meant in the sentence “*A jak souvisí s tou paní, kterou jsme potkaly?*”:

101) “What’s roneo machine, Madame?”  
“Something to help make pamphlets.”  
“What does *it* have to do with that woman we met?” (Doerr, 2014, p. 291)

“Co je to cyklostyl, madame?”

“Přístroj, který pomáhá vyrábět pamflety.”

“A jak souvisí s tou paní, kterou jsme potkaly?” (Doerr, překlad: Kalina, 2014, p. 300)

Because of the obligation in English to have a subject expressed in a sentence the personal pronoun “it” has been used in reference to *machine*.

The last means of realization in Czech structures which I have defined as an equivalent to the personal pronoun “it” within a morphological analysis is a **multiple predicate**. This form appears in the following excerpt:

6) The transceiver hums as *it* warms. (Doerr, 2014, p. 14)

Přístroj se hučením zahřívá. (Doerr, překlad: Kalina, 2014, p. 20)

Kalina’s translation is quite loose which is alright for the context however for the purpose of analysing I would propose a more exact translation like *Přístroj vrčí, protože se zahřívá*. The subject in the Czech sentence is *přístroj* which has been expressed in the first part of the sentence. This grammatical feature is called in Czech multiple predicate.

**3.3.2 Syntactical aspects.** From the syntactical point of view, I have been defining the personal pronouns “it” in the excerpts first whether they stand in the sentences in subject’s or object’s positions and further I have been analysis the particular functions. In case of a subject I have been analysing the functions of anaphoric “it”, deictic “it”, situational “it”, anticipatory “it”, empty “it” or dummy “it”. In case of an object I have been analysing the functions of anaphoric “it”, deictic “it”, anticipatory “it”, obligatory “it” and formal “it”. Within an objectival analysis in case of an anaphoric “it” I have been further defining the semantic roles of the particular personal pronouns as affected object, resultant, locative object, instrumental object or object of measure.

Table 3  
Types of “it” according to syntactical features

	Subject	Object
Total of 188	122	66

Table 3 shows that from the total of 188 examples of the personal pronoun “it” 122 have been defined as subjects and 66 as objects. The numerical superiority of subjectival personal pronouns “it” might be a result of the obligation of putting a subject into an English clause and while it is



possible in Czech structures to leave the subject out or to use the multiple predicate, English clauses require a subject to be put in place.

I have been analysing each of the total of 122 **subjectival** personal pronouns “it” by defining their functions. The table 4 offers an overview how many examples of subjects appeared in which function.

Table 4  
Functions of subjectival “it”

	<b>Anaphoric "it"</b>	<b>Deictic "it"</b>	<b>Situational "it"</b>	<b>Anticipatory "it"</b>	<b>Empty "it"</b>	<b>Dummy "it"</b>	<b>Cleft sentence</b>
Total of 122	36	4	12	14	33	17	6
Excerpt no.	5, 6, 24, 39, 41, 49, 65, 71, 87, 96, 101, 109, 117, 124, 126, 131, 136, 141, 148, 149, 150, 160, 165, 168, 10, 3, 21, 36, 94, 139, 2, 3, 164	31, 68, 20, 62	7, 16, 18, 26, 37, 50, 59, 75, 81, 104, 4, 36	25, 53, 57, 61, 89, 91, 100, 110, 121, 128, 132, 158, 138, 138	1, 19, 27, 28, 38, 42, 44, 46, 56, 60, 66, 69, 73, 80, 84, 86, 70, 105, 105, 92, 93, 99, 113, 116, 129, 134, 142, 152, 153, 154, 156, 161, 166	14, 63, 72, 74, 79, 83, 95, 98, 123, 125, 133, 140, 144, 145, 146, 157, 159	4, 9, 45, 35, 88, 119

Based on the results the majority (33) of subjectival “it” has been defined as **empty** “it”. The main function of empty “it” is to have a formal element in the role of a subject in a clause. Empty “it” appears also in clauses expressing temporal and weather conditions or referring to surroundings. The excerpt no. 27 is an example of an empty “it” expressing temporal conditions:

27) He buttons her into her winter overcoat, though *it* is the middle of June, and they bustle downstairs. (Doerr, 2014, p. 77)

The personal pronoun “it” is just a formal element in this clause and is used purely because of the obligation of having a subject expressed.

The excerpt no. 46 is an example of empty “it” expressing weather conditions:

46) *It's* even hotter up here, torrid, and the smell of perspiration makes him light-headed. (Doerr, 2014, p. 116)

The purpose of this personal pronoun “it” is the same as in case of the excerpt no. 27, the pronoun has been used purely as a result of the requirement on a subject in an English clause.

The excerpt no. 60 is an example of empty “it” referring to surroundings and the same applies, the personal pronoun “it” is a formal element:

60) *It* would be so quiet, the only sound the fizzling of the flares, and then you'd hear the whistle of a sniper's bullet streak out of the darkness and bury itself in the mud. (Doerr, 2014, p. 159)

As explained in the chapter 2.2.3.5 based on Dušková (1994) empty “it” can occur also in sentences with full lexical verbs. (p. 369) The following excerpt is an example supporting this statement:

134) *It* starts to rain. (Doerr, 2014, p. 384)

The second major group of subjectival “it” has been defined as **anaphoric** “it”. As already explained in the theoretical part of this thesis, anaphoric function is used to refer to an earlier mentioned entity. From the total of 122 subjectival “it”, there have been 36 personal pronouns “it” defined in anaphoric function. The excerpt no. 24 is an example of subjectival personal pronoun “it” in its anaphoric function:

24) Radio: *it* ties a million ears to a single mouth. (Doerr, 2014, p. 63)

The subjectival personal pronoun “it” obviously refers to pre-mentioned noun *radio*. The following excerpt is another example of the anaphoric function:

36) Hours later, he wakes to see the silhouette of an airplane blot stars as *it* hurtles east. *It* makes a soft tearing sound as *it* passes overhead. (Doerr, 2014, p. 90)

The first and the second personal pronoun “it” from the excerpt are subjectival anaphoric “it”. They both refer to the noun phrase *the silhouette of an airplane* which has been mentioned earlier in the clause.

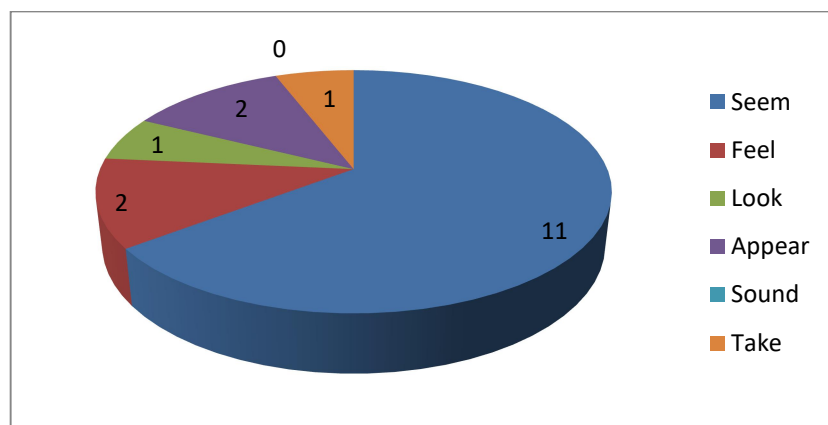
There have been 17 subjectival personal pronouns “it” defined in the function of **dummy** “it”. As explained in chapter 2.2.3.4 based on Quirk & Greenbaum (2012) dummy “it” is used with verbs *appear, feel, look, seem* and *sound*. (p. 676) There is one example which I have analysed also as dummy “it” which stands in a sentence with the verb *take*. See the following excerpt:

63) *It* takes a mind like Claude’s to navigate the complexities of the business. (Doerr, 2014, p. 164)

The verb *take* usually appears in sentences with the personal pronoun “it” as empty “it” because it usually express duration or distance. In case of excerpt no. 63 the personal pronoun “it” is purely a formal element which does not provide any details regarding time, weather or space.

The following graph demonstrates the ratio of occurrence of the verbs mentioned above among those 17 excerpts containing dummy “it”:

Graph 2  
Verbs used in clauses with dummy “it”



From the total of 122 subjectival personal pronouns “it” 14 have been analysed as **anticipatory** “it”. As explained in the chapter 2.2.3.4 the personal pronoun “it” is put in the position of subject and the real subject is extra-posed. According to Dušková (1994) anticipating a gerund is more a matter of informal language. (p. 392) The excerpt no. 132 is an example of such an anticipation:

132) “It is not so fun being asked how tall you are all the time.”  
(Doerr, 2014, p. 380)

This excerpt is a part of a conversation and it shows emotions which signifies that it is not a formal language and supports completely the statement regarding anticipation of a gerund.

Anticipatory “it” applies not only to gerund. The following excerpt is another example of anticipating a subject by extra-posing the real one into a dependent clause:

35) *It is the best, the director said, that no man knows whether he carries the real diamond or reproduction.* (Doerr, 2014, p. 90)

The real subject is the dependent clause and the sentence could be modified as followed *That no man knows whether he carries the real diamond or reproduction is the best.* The author has reversed the sentence and had therefore to use the anticipatory “it” as subject in the first clause.

12 excerpts from the total of 122 have been analysed as **situational** “it”. As the title advises the situational “it” is used in situations when we hear a noise and we assume that somebody is coming or we just name the producer of the noise. The excerpt no. 50 supports this statement:

50) What is the muffled roar she hears? Crowds? Or is *it* still the sea?  
(Doerr, 2014, p. 126)

There is a noise – *the muffled roar* – and the personal pronoun “it” refers to this noise guessing where the noise comes from.

Situational “it” does not necessarily have to refer only to the sound’s producer. In the following excerpt I have defined the personal pronoun “it” also as situational “it” however it does not refer to the producer of the sound, in this particular case of the language but it identifies the language itself.

16) (Almost immediately, on a shortwave band, they can hear someone talking in a strange language full of z’s and s’s.) Is *it* Russian? (Doerr, 2014, p. 47)

6 excerpts represent the function of **cleft sentence**. The following sentence provides an example of the use of it-cleft structure to emphasize particular information which is more important for the context than the others:

4) *It’s* the first time he’s heard the gun at such close range, and *it* sounds as if the top half of the hotel was torn off. (Doerr, 2014, p. 8)

The structure points out the information that hearing the gun happens for the very first time.

From the total of 122 subjectival personal pronouns “it” only 4 excerpts have been analysed as **deictic** “it”. The following excerpt is an example of deictical subject in form of personal pronoun “it”:

62) “Who built all of this, Uncle? This machine?” ...”*It’s* a radio transmitter. This switch here” – he guided her hand to *it* - ... (Doerr, 2014, p. 160)

It is clear from the conversation that there is a machine, a radio present in the place where the speaker and the addressee are and the speaker refers to this machine when saying *It’s a radio transmitter*.

From the total of 188 excerpts I have been analysing 67 as **objectival** “it”. The analysis of objectival personal pronouns “it” consists of defining the particular function and where applicable of defining the semantic role. The table 5 offers an overview how many examples of objects appeared in which function.

Table 5  
Functions of objectival “it”

	<b>Anaphoric "it"</b>	<b>Anticipatory "it"</b>	<b>Formal "it"</b>
Total of 67	54	5	8
Excerpt no.	2, 8, 11, 12, 13, 15, 17, 20, 21, 22, 23, 30, 33, 34, 40, 43, 47, 48, 54, 58, 62, 64, 70, 76, 77, 77, 78, 85, 86, 90, 97, 103, 106, 106, 106, 107, 108, 120, 127, 130, 135, 139, 143, 147, 151, 155, 163, 167	32, 52, 102, 122, 162	29, 51, 67, 67, 67, 78, 82, 137

From the total of 67 objectival personal pronouns “it” the majority have been analysed as **anaphoric** “it”. As explained in the chapter 2.1.3, the third person pronouns in their anaphoric function refer to a substantive which was already mentioned in the preceding text. This statement is supported by the following sentences:

12) But Werner carries the receiver up to his attic dormer and studies *it* for hours. (Doerr, 2014, p. 32)

The personal pronoun “it” from the second sentence refers to the previously mentioned noun *receiver*. It is obvious from the context that Werner studies the particular receiver which he brought to his place.

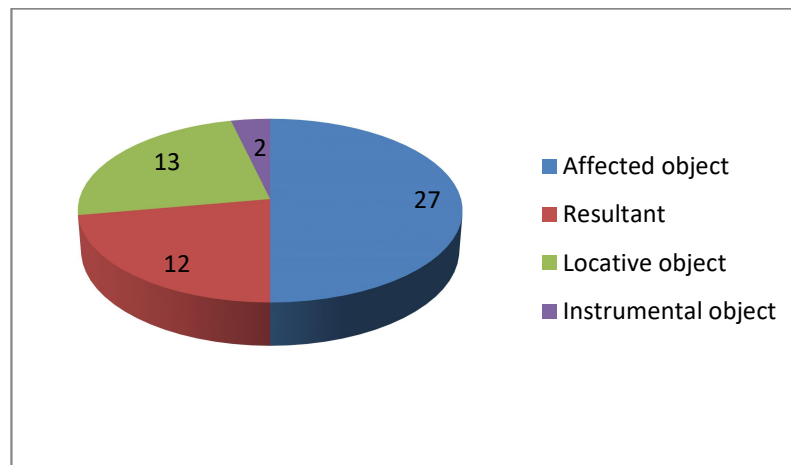
113) From his pocket he takes a coil of paper and unrolls *it*. (Doerr, 2014, p. 331)

The personal pronoun “it” from the second sentence refers again to the mentioned noun *a coil of paper*. From the context it is clear to the reader that it is the coil of paper that has been unrolled.

Based on Biber (2000) who described different semantic roles for direct objects (p. 127) I have been analysing the particular semantic roles according to the features explained in the chapter 2.2.4.1. at each personal pronoun “it” which appeared in sentences in the position of object and was analysed as anaphoric direct object.

The ratio of semantic roles is shown in the following graph:

Graph 3  
Semantic roles of objectival anaphoric “it”



From 54 examples of anaphoric “it” exactly the half was defined as the **affected object**. In the following sentence the personal pronoun “it” is an inanimate participant which is affected by the action:

13) Within a month he manages to redesign the receiver entirely, adding new parts here and there and connecting *it* to a power source. (Doerr, 2014, p. 38)

The action itself is the process of connecting the item to a power source. From the context the item that is being connected is *the receiver* mentioned in the first part of the sentence which is substituted in the second part of the sentence by the personal pronoun „it“.

13 examples have been defined as **locative objects**. The following sentence is an example of locative object:

33) (Werner eats one piece of cake, then another, then takes a third.)  
Get more cream on *it*, now. (Doerr, 2014, p. 83)

The personal pronoun “it” locates where exactly he should put the cream.

I have defined 12 examples as **resultants** (excerpt no. 143) and only 2 as **instrumental objects** (excerpt no. 108).

143) Liver is served. Cubes of *it* with salt and pepper, showered in a rain of purple gravy. (Doerr, 2014, p. 400)

108) With spit, he wipes clean the length of the wire and coils *it* a hundred times around the base of pipe, making a new tuning coil. (Doerr, 2014, p. 310)

From the total of 67 objectival personal pronouns “it” I have defined 8 excerpts as **formal** “it”. Similar to subjectival “it”, the objectival formal “it” stands in a sentence as a formal element without any specific meaning which is the case of the following sentence:

137) Can she make *it* downstairs? (Doerr, 2014, p. 386)

I have defined none of the excerpts as **deictic** “it” or **obligatory** “it” from the total of 67 objectival pronouns “it”. Only 5 examples have been defined as **anticipatory** “it”. The function of anticipatory objectival “it” is the same as for the subjectival anticipatory “it”. The personal pronoun extra-poses the real object.

32) He sees *it*. There are two breaks in one of the resistance wires. (Doerr, 2014, p. 82)

The personal pronoun in excerpt no. 32 extra-poses the next sentence. It is the two breaks in wires that he sees for which the personal pronoun “it” stands in the first sentence.

Objects in Czech are expressed by the relevant personal pronoun in their case form, usually accusative or dative.

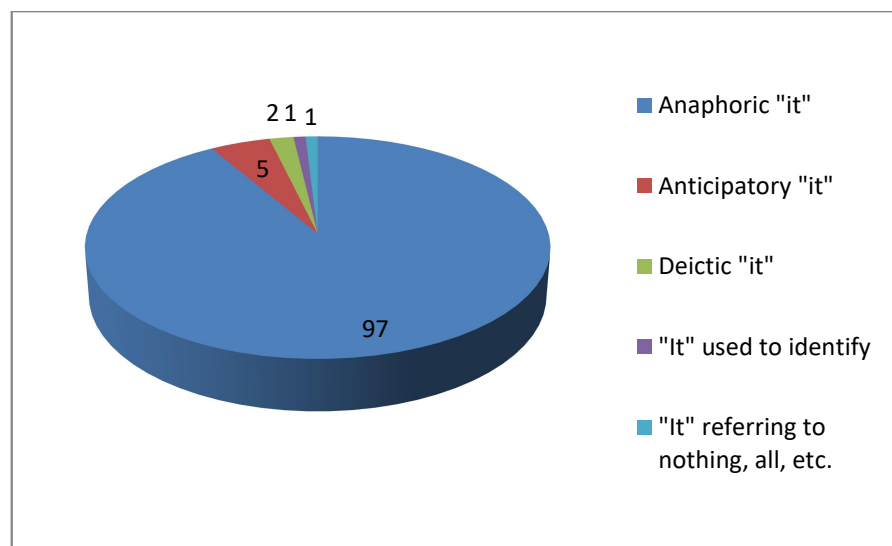


## 4 Conclusions

The aim of this part is to provide a summary of the analytical part of this thesis and to recapitulate partially the results by adopting an attitude. This part will generalize findings from the analytical part in correspondence with information described in the theoretical base of this thesis.

Based on the results according to morphological aspects the mainly used means is the anaphoric “it”. There is a considerable numerical superiority of excerpts containing personal pronoun “it” in its anaphoric function.

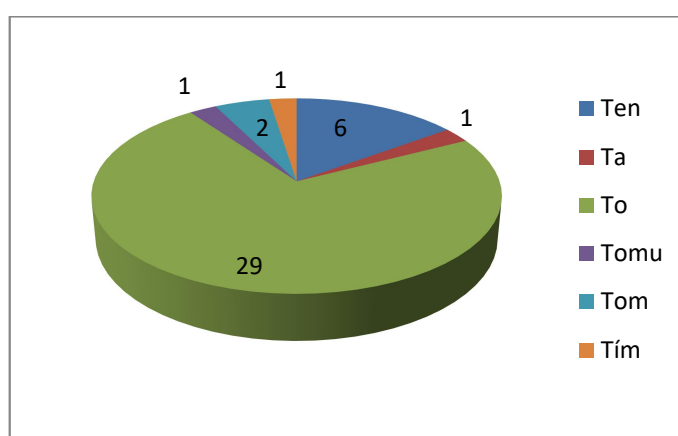
Graph 4  
Types of “it” according to morphological features



This numerical superiority might be a result of stylistics. The way how to make an interesting text is to avoid repeating one word many times in a sentence or within a paragraph. The mentioned noun does not need to be repeated again and again in the text but can be replaced for example by a personal pronoun which represents the noun. Other functions of “it” appeared in inconsiderable numbers. I have expected a higher occurrence of deictic “it” however based on the results I assume that it is because of the way of writing and the genre itself. The book tells a colourful story without any large descriptions or speeches between characters describing their surroundings.

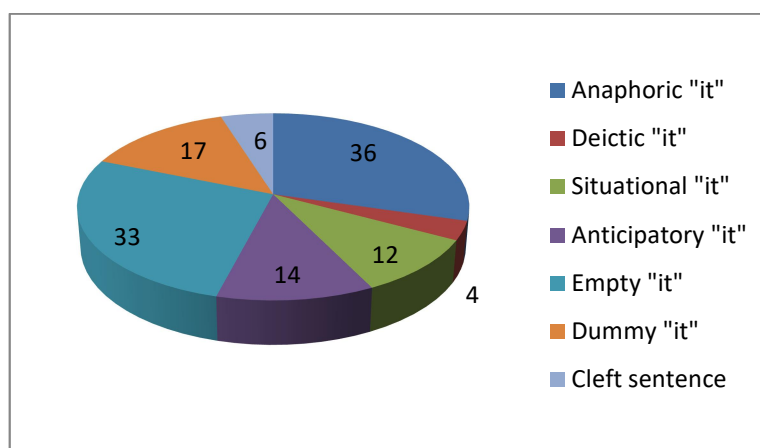
Whilst in English the author used only one personal pronoun in a constant form, Czech language offers a wider range of possible equivalents and their forms because of the ability to decline. There are personal and demonstrative pronouns used equal to the English pronoun “it” and those equivalents appear in different forms because of the gender and declination in Czech. There were 43 personal pronouns and 40 demonstrative pronouns used in Czech translation. The most frequent Czech equivalent among demonstrative pronoun is the pronoun *to*.

Graph 5  
Czech demonstrative pronouns as equivalents to English “it”



Based on the results according to syntactical aspects the personal pronoun “it” appears more frequent in subject’s position. From 122 excerpts containing the personal “it” as subject, there are two major groups: 36 examples in anaphoric function and 33 examples of an empty “it”.

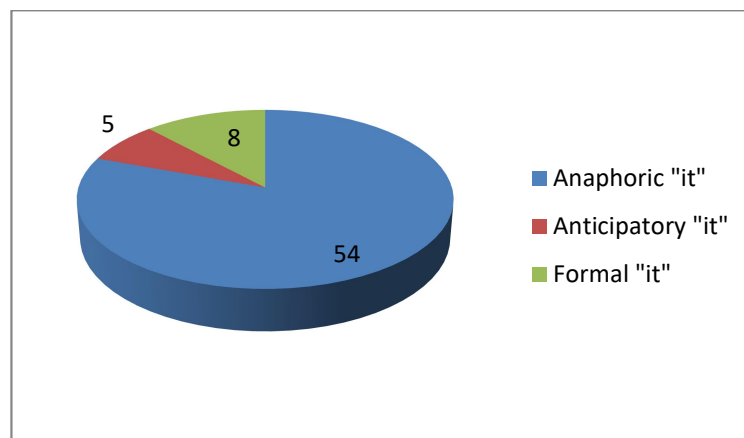
Graph 6  
Functions of subjectival “it”



The reason for high occurrence of anaphoric function seems to be the same as described for excerpts morphologically analysed. However the second largest group is the group of empty “it”. It shows the importance of this personal pronoun in English language. As empty “it” the personal pronoun is used to give general information about current conditions or surroundings and therefore it is often used to provide any additional information. Similar function as empty “it” has the subject in function of dummy “it”. That is supported by the results because the third largest group is representing excerpts containing dummy “it”.

67 excerpts contain “it” in the object’s position. It is one third of all excerpts for which a syntactical analysis was performed. The majority of objectival pronouns “it” have been defined as anaphoric “it”. Other functions of “it” appeared in inconsiderable numbers. I have not defined any of the excerpts as deictic “it” nor obligatory “it”.

Graph 7  
Functions of objectival “it”



Within analysis of anaphoric “it” I have been defining the semantic role of the particular personal pronoun. The half (27) pronouns have been defined as affected object.

The overall results show that the English personal pronoun “it” has a wide range of use and function from both points of view – morphologically as well as syntactically. The pronoun “it” has a significant role in English constructions.

## Shrnutí

Cílem této bakalářské práce bylo podat ucelený teoretický přehled užití osobního zájmena "it" z pohledu morfologie a syntaxe. Teoretická základna je tak tvořena dvěma hlavními bloky, zabývajícími se morfologickými a syntaktickými aspekty zvlášť. V syntaktické oblasti bylo rovněž nutné popsat problematiku dle pravidel českého jazyka, neboť součástí analýzy bylo srovnání prostředků užitých v překladu. Pro vypracování teoretické části jsem vycházela z odborné literatury zaměřené na současné gramatické regule obou jazyků.

V praktické části jsem pracovala s originálním anglickým textem, ze kterého jsem vybrala 168 excerptů, jež obsahují anglické osobní zájmeno „it“. Pro účely analýzy jsem dále používala oficiální překlad anglického díla dostupný v ČR. Analýzu jsem prováděla u zájmen jak morfologickou, tak syntaktickou. U zájmen, kde nebylo možné určit typ podle morfologických znaků, byla provedena pouze analýza syntaktická. Samotná analýza je součástí appendixu a je provedena pro každý excerpt jednotlivě. V praktické části jsem se zabývala vyhodnocením výsledků, jejich souhrnem a grafickým zobrazením. Pro každý morfologický i syntaktický aspekt, který jsem podložila analyzovanými excerpty, jsem uvedla krátký popis a příklady. Matematické shrnutí výsledků a jejich rekapitulace je předmětem kapitoly č. 4.

Klíčová slova: osobní zájmeno „it“, syntax, morfologie, anaforická funkce, anticipační, podmět, předmět

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## Appendix

- 1) And now *it* is night again, another revolution of the clock, and the whole block is quiet, and she cannot sleep. (Doerr, 2014, p. 5)

A teď už je znovu noc, hodiny dvakrát opsaly kruh, v celé ulici je ticho a ona nemůže usnout. (Doerr, překlad: Kalina, 2014, p. 11)

MA: -

SA: S, empty “it”

- 2) (A sheet of paper has lodged there.) She holds *it* to her nose. *It* smells of fresh ink. (Doerr, 2014, p. 6)

Přičichne k němu. Čerstvý inkoust. (Doerr, překlad: Kalina, 2014, p. 12)

MA: 1. Anaphoric “it”, 2. Anaphoric “it”

SA: 1. O, anaphoric “it”, affected O, 2. S, anaphoric “it”

- 3) (Not so long ago, the Hotel of Bees was a cheerful address, with bright blue shutters on its façade and oysters on ice in its café, and ...) Before that, before *it* was ever a hotel at all, five full centuries ago, *it* was the home of a wealthy privateer who gave up ... (Doerr, 2014, p. 7)

Ještě předtím, než se budova proměnila v hotel, před celými pěti staletími, v ní bydlel majetný privatýz, který vyměnil ... (Doerr, překlad: Kalina, 2014, p. 13)

MA: 1. Anaphoric “it”, 2. Anaphoric “it”

- 4) *It's* the first time he's heard the gun at such close range, and *it* sounds as if the top half of the hotel was torn off. (Doerr, 2014, p. 8)

Je to poprvé, co slyší její hlas z takové blízkosti. Zní to, jako by se utrhla horní polovina hotelu. (Doerr, překlad: Kalina, 2014, p. 14)

MA: 1. -, 2. Anaphoric “it”

SA: 1. S, cleft sentence, 2. S, situational “it”

- 5) (The radio is a steel-cased two-way transceiver with a 1.6 meter band antenna.) *It* enables him to communicate with a matching transceiver upstairs, ... (Doerr, 2014, p. 14)

Umožňuje mu komunikovat se stejným zařízením nahoře, ... (Doerr, překlad: Kalina, 2014, p. 20)

MA: anaphoric “it”

SA: S, anaphoric “it”

In Czech the subject remains unexpressed.

- 6) The transceiver hums as *it* warms. (Doerr, 2014, p. 14)

Přístroj se hučením zahřívá. (Doerr, překlad: Kalina, 2014, p. 20)

MA: anaphoric “it”

SA: S, anaphoric “it”

- 7) Werner says, “*It’s* starting?” (Doerr, 2014, p. 14)

“Už to začíná?” ptá se Werner. (Doerr, překlad: Kalina, 2014, p. 20)

MA: -

SA: S, situational “it”

- 8) But because the little blue stone was clenched in his fist, they did not discover *it*. (Doerr, 2014, p. 20)

Ale ten kámen nenašli, protože ho svíral v dlani. (Doerr, překlad: Kalina, 2014, p. 26)

MA: anaphoric “it”

SA: O, anaphoric “it”, locative O

9) The sultan's doctor said *it* was a miracle, that the prince never should have survived such a violent wound. (Doerr, 2014, p. 20)

Sultánovi lékaři tvrdili, že je to zázrak, že princ tak vážné zranění neměl přežít. (Doerr, překlad: Kalina, 2014, p. 26)

MA: -

SA: S, cleft sentence

10) (So the prince, now sultan, thought for three days and three nights and finally decided to keep the stone.) *It* had saved his life; he believed *it* made him indestructible. (Doerr, 2014, p. 21)

Vždyť mu zachránil život. Věřil, že je díky němu neporazitelný. (Doerr, překlad: Kalina, 2014, p. 27)

MA: 1. Anaphoric "it", 2. Anaphoric "it"

SA: 1. S, anaphoric "it", 2. S, anaphoric "it"

11) One wheel regularly clunks off and Werner crouches patiently beside *it*, threading back the bolts. (Doerr, 2014, p. 25)

Jedno kolo pravidelně upadávalo a Werner se k němu trpělivě shýbal a dotahoval šrouby. (Doerr, překlad: Kalina, 2014, p. 32)

MA: anaphoric "it"

SA: O, anaphoric "it", locative O

12) But Werner carries the receiver up to his attic dormer and studies *it* for hours. (Doerr, 2014, p. 32)

Ale Werner si přijímač odnesl do svého vikýře v podkroví a celé hodiny ho zkoumal. (Doerr, překlad: Kalina, 2014, p. 38)

MA: anaphoric "it"

SA: O, anaphoric "it", affected O



13) Within a month he manages to redesign the receiver entirely, adding new parts here and there and connecting *it* to a power source. (Doerr, 2014, p. 38)

Do měsíce celý přijímač přebudoval, tu a tam přidal pár nových součástek a připojil ho ke zdroji. (Doerr, překlad: Kalina, 2014, p. 44)

MA: anaphoric “it”

SA: O, anaphoric “it”, affected O

14) Indeed *it* does seem to Werner, as the weeks go by, that something new is rising. (Doerr, 2014, p. 39)

Werner měl skutečně pocit, že se něco děje. (Doerr, překlad: Kalina, 2014, p. 45)

MA: -

SA: S, dummy “it”

15) Together they smuggle the wire home and loop *it* back and forth through nail holes in the eave outside the attic window. (Doerr, 2014, p. 47)

Společně drát pronesli domů a propletli ho otvory v okapu před oknem v podkroví. (Doerr, překlad: Kalina, 2014, p. 53)

MA: anaphoric “it”

SA: O, anaphoric “it”, affected O

16) (Almost immediately, on a shortwave band, they can hear someone talking in a strange language full of z’s and s’s.) Is *it* Russian? (Doerr, 2014, p. 47)

“To je ruština?” (Doerr, překlad: Kalina, 2014, p. 53)

MA: anaphoric “it”

SA: S, situational “it”

17) And yet whenever anything goes wrong, the staff whispers that the diamond has caused *it*. (The electricity fails for an hour: it's the diamond. A leaky pipe destroys an entire rack of pressed botanical samples: it's the diamond. (Doerr, 2014, p. 51)

A přesto, kdykoliv se něco pokazilo, pracovníci muzea si šeptali, že za to může ten diamant. (Doerr, překlad: Kalina, 2014, p. 57)

MA: anaphoric "it"

SA: O, anaphoric "it", resultant

18) (The voice, the piano again.) Perhaps *it's* Werner's imagination, but each time he hears one of the programs, the quality seems to degrade a bit more, the sound growing fainter. (Doerr, 2014, p. 54)

Možná si to Werner jen představoval, ale vždy, když poslouchal jeho vysílání, se mu zdálo, že se kvalita o něco zhoršila a zvuk je čím dál slabší, ... (Doerr, překlad: Kalina, 2014, p. 60)

MA: anaphoric "it"

SA: S, situational "it"

19) *It* takes thirteen steps to open, and she discovers the sequence under five minutes. (Doerr, 2014, p. 55)

K jejímu otevření vedlo třináct kroků, na které přišla do pěti minut. (Doerr, překlad: Kalina, 2014, p. 61)

MA: -

SA: S, empty "it"

20) "*It's* a book, Sir," announces Hans Schilzer. He tugs *it* out of Werner's lap. (Doerr, 2014, p. 58)

"Je to kniha, pane," oznámil Hans Schilzer. Sebral ji Wernerovi z klína. (Doerr, překlad: Kalina, 2014, p. 64)

MA: 1. Deictic "it", 2. Anaphoric "it"

SA: 1. S, deictic "it", 2. O, anaphoric "it", affected O

21) “They have a bomb called the Secret Signal. *It* makes a sound, and everyone who hears *it* goes to the bathroom in their pants!” (Doerr, 2014, p. 59)

“Mají bombu zvanou Tajný signál. Ta vydá zvuk a každý, kdo ho slyší, se podělá do kalhot!” (Doerr, překlad: Kalina, 2014, p. 66)

MA: 1. Anaphoric “it”, 2. Anaphoric “it”

SA: 1. S, anaphoric “it”, 2. O, anaphoric “it”, resultant

22) She and her father cook a pear tart and burn *it* by accident, ... (Doerr, 2014, p. 60)

Marie-Laure s otcem pekli hruškový koláč a omylem ho spálili. (Doerr, překlad: Kalina, 2014, p. 67)

MA: anaphoric “it”

SA: O, anaphoric “it”, affected O

23) He unscrews the back plate, waggles the tubes back and forth. One is not seated properly, and he fits *it* back into its groove. (Doerr, 2014, p. 62)

Odšrouboval zadní stěnu a zakvedlal elektronkami ze strany na stranu. Jedna z nich byla uvolněná, a tak ji usadil zpět na místo. (Doerr, překlad: Kalina, 2014, p. 69)

MA: anaphoric “it”

SA: O, anaphoric “it”, affected O

24) Radio: *it* ties a million ears to a single mouth. (Doerr, 2014, p. 63)

Rozhlas dokáže jediná ústa přiblížit k milionům uší. (Doerr, překlad: Kalina, 2014, p. 70)

MA: anaphoric “it”

SA: S, anaphoric “it”

25) “Are you listening to something you’re not supposed to be listening to?”

“What do you care?”

“*It’s dangerous, is why I care.*” (Doerr, 2014, p. 73)

“Je to nebezpečné, proto se ptám.” (Doerr, překlad: Kalina, 2014, p. 80)

MA: anaphoric “it”

SA: S, anticipatory “it”

26) How quickly her voice is swallowed, how empty the halls sound. *It* terrifies her. (Doerr, 2014, p. 76)

“Haló?” Vyděsilo ji, jak rychle se její hlas rozplynul v prázdné chodbě. (Doerr, překlad: Kalina, 2014, p. 83)

MA: anaphoric “it”

SA: S, situational “it”

27) He buttons her into her winter overcoat, though *it* is the middle of June, and they bustle downstairs. (Doerr, 2014, p. 77)

Navlékl na ni zimní kabát, protože byla polovina června, a hnali se po schodech dolů. (Doerr, překlad: Kalina, 2014, p. 84)

MA: -

SA: S, empty “it”

28) “*It* may be a while until you can go again.” (Doerr, 2014, p. 77)

“Možná bude nějakou dobu trvat, než se na nějaký zase dostaneš.” (Doerr, překlad: Kalina, 2014, p. 84)

MA: -

SA: S, empty “it”

29) “What does *it* look like, Papa?”

“What, Marie?”

“The station, the night.” (Doerr, 2014, p. 78)

“Jak to vypadá, papa?”

“Co, Marie?”

“Nádraží. Noc.” (Doerr, překlad: Kalina, 2014, p. 85)

MA: -

SA: O, formal “it”

30) (“There’s the offending device.” He points to a massive American Philco in the adjacent room.) He switches *it* on, waits for the tubes to warm, then runs the dial carefully down the band, right to left. (Doerr, 2014, p. 81-82)

Zapnul ho, počkal až se elektronky nahřejí, a pak opatrně otočil ladicím knoflíkem zprava doleva. (Doerr, překlad: Kalina, 2014, p. 88)

MA: anaphoric “it”

SA: O, anaphoric “it”, affected O

31) *It* is the finest radio he has ever laid hands on: an inclined control panel, magnetic tuning, big as an icebox. (Doerr, 2014, p. 82)

Bylo to nejlepší rádio, jaké kdy viděl – nakloněný ovládací panel, magnetické ladění, skříň velká jako lednice. (Doerr, překlad: Kalina, 2014, p. 88)

MA: deictic “it”

SA: S, deictic “it”

32) He sees *it*. There are two breaks in one of the resistance wires.

(Doerr, 2014, p. 82)

Přišel na to. Odporové dráty byly na dvou místech přetržené. (Doerr, překlad: Kalina, 2014, p. 88)

MA: anticipatory anaphoric “it”

SA: O, anticipatory “it”

33) (Werner eats one piece of cake, then another, then takes a third.) Get more cream on *it*, now. (Doerr, 2014, p. 83)

A přidej si šlehačky. No šup. (Doerr, překlad: Kalina, 2014, p. 90)

MA: anaphoric “it”

SA: O, anaphoric “it”, locative O

34) From beneath the lining of the case, he withdraws a small bag made of heavy linen and cinched with a drawstring. All day he has restrained himself from checking on *it*. (Doerr, 2014, p. 90)

Zpod podšívky pouzdra vytáhl pytlíček ze silné tkaniny, zatažený provázkem. Celý den vzdoroval nutkání ho zkontrolovat. (Doerr, překlad: Kalina, 2014, p. 97)

MA: anaphoric “it”

SA: O, anaphoric “it”, affected O

35) *It* is the best, the director said, that no man knows whether he carries the real diamond or reproduction. (Doerr, 2014, p. 90)

Ředitel vysvětlil, že nejlepší bude, když se žádný z nich nedozví, jestli má u sebe originál, nebo napodobeninu. (Doerr, překlad: Kalina, 2014, p. 97)

MA: -

SA: S, cleft sentence

- 36) Hours later, he wakes to see the silhouette of an airplane blot stars as *it* hurtles east. *It* makes a soft tearing sound as *it* passes overhead. (Doerr, 2014, p. 90)

Když se o pár hodin později probudil, výhled na hvězdy mu clonilo letadlo směřující k východu. Přelétlo mu nad hlavou s tichým vrněním a zmizelo. (Doerr, překlad: Kalina, 2014, p. 98)

MA: 1. Anaphoric “it”, 2. Anaphoric “it”, 3. Anaphoric “it”

SA: 1. S, anaphoric “it”, 2. S, situational “it”, 3. S, anaphoric “it”

- 37) From outside comes a light tinkling, fragments of glass, perhaps, falling into the streets. *It* sounds both beautiful and strange, as though gemstones were raining from the sky. (Doerr, 2014, p. 96)

Zvenčí zní tiché zvonění, nejspíš jak na ulici dopadají střepy. Ten zvuk je velmi zvláštní a krásný zároveň, jako by z nebe pršely drahokamy. (Doerr, překlad: Kalina, 2014, p. 102)

MA: anaphoric “it”

SA: S, situational “it”

- 38) Werner was back in Zollverein, standing above a grave ..., and *it* was winter and Werner was no older than five, ... (Doerr, 2014, p. 98)

... byla zima a Wernerovi nebylo víc než pět ... (Doerr, překlad: Kalina, 2014, p. 104)

MA: -

SA: S, empty “it”

- 39) A light emerges, a light not kindled, Werner prays, by his own imagination: an amber beam wandering the dust. *It* shuttles across debris, illuminates a fallen hunk of wall, lights up a twisted piece of shelving. (Doerr, 2014, p. 102)

Přejíždí po sutinách, osvětluje zborcený kus stěny a pak zkroucený regál. (Doerr, překlad: Kalina, 2014, p. 108)

MA: anaphoric “it”

SA: S, anaphoric “it”

40) The house – or what remains of *it* – is grand. (Doerr, 2014, p. 107)

Dům – nebo jeho zbytky - působil vznešeně. (Doerr, překlad: Kalina, 2014, p. 113)

MA: anaphoric “it”

SA: O, anaphoric “it”, resultant

41) His rucksack – or perhaps *it* is the stone deep inside – seems to grow heavier with each step. (Doerr, 2014, p. 107)

Jeho ruksak – nebo možná onen kámen v jeho útrokách – se zdál být s každým krokem těžší a těžší. (Doerr, překlad: Kalina, 2014, p. 113)

MA: anticipatory anaphoric “it”

SA: S, anaphoric “it”

42) “This one looks friendly. Come. *It’s* not far.” (Doerr, 2014, p. 110)

“Tehle se tváří přátelsky. Pojď. Není to daleko. (Doerr, překlad: Kalina, 2014, p. 116)

MA: -

SA: S, empty “it”

43) Then he folds his coat, lays her head on *it*, and wipes her face with his shirt. (Doerr, 2014, p. 110)

Pak složil svůj kabát, dal jí ho pod hlavu a otřel jí obličej svou košilí. (Doerr, překlad: Kalina, 2014, p. 117)

MA: anaphoric “it”

SA: O, anaphoric “it”, locative O



44) When he said, “*It’s* only a week,” her eyes filled slowly, ... (Doerr, 2014, p. 113)

Když řekl: “Je to jenom týden”, oči se jí naplnily slzami. (Doerr, překlad: Kalina, 2014, p. 119)

MA: -

SA: S, empty “it”

45) *It* is the first night he has spent outside of Zollverein, ... (Doerr, 2014, p. 113)

Byla to jeho první noc strávená mimo Zollverein. (Doerr, překlad: Kalina, 2014, p. 119)

MA: -

SA: S, cleft sentence

46) *It’s* even hotter up here, torrid, and the smell of perspiration makes him light-headed. (Doerr, 2014, p. 116)

Tady nahoře bylo ještě větší horko a ze zápachu potu se mu točila hlava. (Doerr, překlad: Kalina, 2014, p. 122)

MA: -

SA: S, empty “it”

47) The gate screeches; a door behind *it* gives way. (Doerr, 2014, p. 120)

Mříž zaskřípala a dveře za ní se otevřely. (Doerr, překlad: Kalina, 2014, p. 126)

MA: anaphoric “it”

SA: O, anaphoric “it”, locative O

48) The eggs taste like clouds. Like spun gold. Madame Manec says, “I think she likes *it*,” and laughs again. (Doerr, 2014, p. 121)

Vejce chutnala jako obláčky. Jako roztavené zlato. Madam Manecová se znovu zasmála a poznamenala: “Myslím, že jí to chutná.” (Doerr, překlad: Kalina, 2014, p. 127)

MA: anaphoric “it”

SA: O, anaphoric “it”, affected O

49) *Pflicht*. *It* means duty. Obligation. (Doerr, 2014, p. 124)

*Pflicht*. To znamená povinnost. Závazek. (Doerr, 2014, p. 130)

MA: anaphoric “it”

SA: S, anaphoric “it”

50) What is the muffled roar she hears? Crowds? Or is *it* still the sea? (Doerr, 2014, p. 126)

Odkud se bere to tlumené hučení? Jsou to davy? Nebo pořád moře? (Doerr, překlad: Kalina, 2014, p. 132)

MA: anaphoric “it”

SA: S, situational “it”

51) Madame Manec laughs. “You get right to *it*, don’t you? ...” (Doerr, 2014, p. 127)

Madame Manecová se zasmála. “Ty nejsi hloupá, vid’?” (Doerr, překlad: Kalina, 2014, p. 133)

MA: -

SA: O, formal “it”

52) Before he knows *it*, there’s only one day before his departure. (Doerr, 2014, p. 131)

Než se nadál, měl před sebou poslední den v Dětském domě. (Doerr, překlad: Kalina, 2014, p. 137)

MA: -

SA: O, anticipatory “it”

53) The look in the skaters’ eyes was of horses who have run a long way, and *it* was always exciting for Werner to see them, to feel the air disturbed by their speed, ... (Doerr, 2014, p. 132)

Vypadali jako uhnaní koně. Werner se vždycky rád díval, jak kolem sebe víří vzduch, a poslouchal, ... (Doerr, překlad: Kalina, 2014, p. 138)

MA: -

SA: S, anticipatory “it”

54) “Werner, you and I are going to be great friends, I’m sure of *it*. (Doerr, 2014, p. 138)

“Wernere, my dva budeme skvělí kamarádi. Jsem si tím jistý.” (Doerr, překlad: Kalina, 2014, p. 144)

MA: anaphoric “it”

SA: O, anaphoric “it”, resultant

55) A rosy-checked and diminutive instructor of technical sciences named Dr. Hauptmann peels off his brass-buttoned coat and hangs *it* over the back of a chair. (Doerr, 2014, p. 148)

Růžolící a drobný učitel přírodních věd doktor Hauptmann si svlékl kabát s měděnými knoflíky a pověsil ho přes opěradlo židle. (Doerr, překlad: Kalina, 2014, p. 154)

MA: anaphoric “it”

SA: O, anaphoric “it”, affected O

56) “Oh, *it’s* a long journey this time,” Etienne will say in an entirely new voice, smooth, velvety, a conductor’s drawl. (Doerr, 2014, p. 151)

“Že ta cesta tentokrát ale trvá,” prohlásil Etienne úplně jiným hlasem, plným, sametovým a pomalu jako průvodce. (Doerr, překlad: Kalina, 2014, p. 157)

MA: -

SA: S, empty “it”

57) I believe *it* is a way to use two known points to find the location of a third and unknown point. (Doerr, 2014, p. 153)

“Řekl bych, že k nalezení třetího neznámého bodu za pomoci dvou známých bodů.” (Doerr, překlad: Kalina, 2014, p. 160)

MA: -

SA: S, anticipatory “it”

58) The professor produces a tin with a bow on *it*. (Doerr, 2014, p. 154)

Profesor vytáhl krabičku sušenek převázanou mašlí. (Doerr, překlad: Kalina, 2014, p. 162)

MA: anaphoric “it”

SA: O, anaphoric “it”, locative O

59) Etienne’s voice from below: “I heard something. Someone.”

“You are frightening her. *It* is nothing, Marie-Laure. Come now.” (Doerr, 2014, p. 156)

Ze sklepa přišla Etiennova odpověď. “Něco jsem určitě slyšel. Někoho.”

“Děsíte ji. Nic se neděje, Marie-Lauro. Pojd’ ke mně.” (Doerr, překlad: Kalina, 2014, p. 163)

MA: -

SA: S, situational “it”

60) *It* would be so quiet, the only sound the fizzling of the flares, and then you’d hear the whistle of a sniper’s bullet streak out of the darkness and bury itself in the mud. (Doerr, 2014, p. 159)

Panovalo naprosté ticho, narušované jen syčením světlic, a pak se ozval hvizd ostřelovačského náboje, který se zabořil do bahna. (Doerr, překlad: Kalina, 2014, p. 166)

MA: -

SA: S, empty “it”

61) Your father was just a boy, but he would come around to listen. *It* was one of the happiest times of my life. (Doerr, 2014, p. 159)

Tvůj otec byl malý kluk, ale chodil nás poslouchat. Byly to jedny z nejhezčích chvil v mém životě. (Doerr, překlad: Kalina, 2014, p. 166)

MA: -

SA: S, anticipatory “it”

62) “Who built all of this, Uncle? This machine? ...” *It’s* a radio transmitter. This switch here” – he guided her hand to *it* - ... (Doerr, 2014, p. 160)

“Kdo to všechno vyrobil, strýčku? Tady ten stroj?” ... “Je to rozhlasový vysílač. Tady ten spínač...” položil jí na něj ruku, ... (Doerr, překlad: Kalina, 2014, p. 167)

MA: 1. Deictic “it”, 2. Anaphoric “it”

SA: 1. S, deictic “it”, 2. O, anaphoric “it”, locative O

63) *It* takes a mind like Claude’s to navigate the complexities of the business. (Doerr, 2014, p. 164)

Ale Claude se v záludnostech podnikání vyznal. (Doerr, překlad: Kalina, 2014, p. 171)

MA: -

SA: S, dummy “it”

64) Occupation authorities will want to know that a stranger is pacing off distances and making drawings of houses. They will want to know what he looks like, who is sponsoring this activity. Who has sanctioned *it*. (Doerr, 2014, p. 165)

Okupační vedení města určitě bude zajímat, že nějaký cizinec měří vzdálenosti a kreslí si domy. Budou chtít vědět, jak vypadá a pro koho pracuje. Kdo mu k tomu dal souhlas. (Doerr, překlad: Kalina, 2014, p. 172)

MA: anaphoric “it”

SA: O, anaphoric “it”, affected O

65) She thinks of the transmitter in the attic, how *it* sent her grandfather’s voice flying over the sea- ... (Doerr, 2014, p. 166)

Myslela na vysílač v podkroví, jak posílal dědečkův hlas přes moře - ... (Doerr, překlad: Kalina, 2014, p. 173)

MA: anaphoric “it”

SA: S, anaphoric “it”

66) *It* takes her a long time to carry meals the five flights to Etienne’s room, wheezing the whole way. (Doerr, 2014, p. 167)

Vynášení jídla pět pater do Etiennova pokoje jí trvalo dlouho a celou cestu sípala. (Doerr, překlad: Kalina, 2014, p. 174)

MA: -

SA: S, empty “it”

67) “You’ll have a ten-second head start. Make *it* to me before they make *it* to you. Got *it*?” (Doerr, 2014, p. 169)

“Dostanete deset vteřin náskok. Doběhněte mě dřív, než vás doběhnou oni. Jasně?” (Doerr, překlad: Kalina, 2014, p. 176)

MA: -

SA: 1., 2., 3. O, formal “it”

68) “May I take your basket?”

“It’s no trouble.” (Doerr, 2014, p. 173)

“Smím vám vzít košík?”

“Není těžký.” (Doerr, překlad: Kalina, 2014, p. 180)

MA: deictic “it”

SA: S, deictic “it”

69) “*It* is very late. I must relieve myself.” (Doerr, 2014, p. 178)

“Je pozdě, potřebuji si ulevit.” (Doerr, překlad: Kalina, 2014, p. 185)

MA: -

SA: S, empty “it”

70) *It* takes two keys to open *it*, and the assistant director seems inexperienced with the lock. (Doerr, 2014, p. 179)

K jejich otevření byly třeba dva klíče a zastupující ředitel vypadal, že to s nimi moc neumí. (Doerr, překlad: Kalina, 2014, p. 186)

MA: 1. -, 2. Anaphoric “it”

SA: 1. S, empty “it”, 2. O, anaphoric “it”, locative O

71) The huge boy will lean back in a chair, so that *it* makes squeaking protestations beneath his bulk, and let his eyelids slip to half-mast. (Doerr, 2014, p. 184)

Urostlý hoch se opřel v křesle, až pod jeho těžkým tělem skřípavě protestovalo, a přivřel oči. (Doerr, překlad: Kalina, 2014, p. 192)

MA: anaphoric “it”

SA: S, anaphoric “it”

72) That’s how *it* feels right now, he thinks, ... (Doerr, 2014, p. 189)

Přesně tak se cítil, když ... (Doerr, překlad: Kalina, 2014, p. 197)

MA: -

SA: S, dummy “it”

73) “*It* usually does not take so long,” says Bastian mildly, ... (Doerr, 2014, p. 193)

“Obvykle to netrvá tak dlouho, než dostihnou prvního,” prohlásil Bastian ... (Doerr, překlad: Kalina, 2014, p. 201)

MA: -

SA: S, empty “it”

74) The locksmith squints. Germany? *It* looks no different from this side of the river. (Doerr, 2014, p. 197)

Klíčník přimhouřil oči. Německo? Vypadá to tam stejně jako tady. (Doerr, překlad: Kalina, 2014, p. 205)

MA: -

SA: S, dummy “it”

75) A geyser of sparks erupts deep within a house – an electrical transformer or hoarded fuel or maybe a delayed-action bomb – and *it* looks to him as if lightning lashes the town from within. (Doerr, 2014, p. 201)



Z jednoho domu vyšlehně jiskřící gejzír – elektrický transformátor nebo zásoba benzínu nebo možná časovaná puma – a jemu se zdá, jako by město bičovaly blesky vycházející z jeho středu. (Doerr, překlad: Kalina, 2014, p. 209)

MA: -

SA: S, situational “it”

76) He switches on his flashlight and scans the packed stairwell for anything he might drag out of *it*. (Doerr, 2014, p. 204)

Zapne svítilnu a hledá na schodišti něco, co by mohl vypáčit. (Doerr, překlad: Kalina, 2014, p. 212)

MA: anaphoric “it”

SA: O, anaphoric “it”, locative O

77) *Please*, Volkheimer says. Whether he knows he is saying *it* aloud or not, Werner cannot say. But Werner hears *it* in his right ear like a distant prayer. (Doerr, 2014, p. 204)

*Prosím*, šeptá Volkheimer. Werner netuší, jestli si uvědomuje, že to říká nahlas. Ale slyšel to v pravém uchu jako nějakou modlitbu z dálky. (Doerr, překlad: Kalina, 2014, p. 212)

MA: 1. Anaphoric “it”, 2. Anaphoric “it”

SA: 1. O, anaphoric “it”, resultant, 2. O, anaphoric “it”, resultant

78) She tells herself to save the bread, but she is famished and the loaf is getting stale, and before she knows *it*, she has finished *it*. (Doerr, 2014, p. 206)

Opakuje si, že musí s chlebem šetřit, jenže je vyhladovělá a pecen začíná tvrdnout, a než se naděje, je sněžený. (Doerr, překlad: Kalina, 2014, p. 214)

MA: 1. -, 2. Anaphoric “it”

SA: 1. O, formal “it”, 2. O, anaphoric “it”, affected O

79) ... and in the watery light *it* seems suddenly as if the scarf trailing from the dancing girl's neck is a noose. (Doerr, 2014, p. 222)

... a šála vlající té tančící dívce od krku náhle v mdlém světle vypadala jako oprátka. (Doerr, překlad: Kalina, 2014, p. 231)

MA: -

SA: S, dummy "it"

80) When Werner wakes, *it's* well past dawn. (Doerr, 2014, p. 223)

Werner se probudil dávno po rozednění. (Doerr, překlad: Kalina, 2014, p. 232)

MA: -

SA: S, empty "it"

81) (Marie-Laure wakes and thinks she hears the shuffle of Papa's shoes, the clink of his key ring.) But *it* is only the house groaning. (Doerr, 2014, p. 225)

(Marie-Laura se probudila a zdálo se jí, že slyší kroky otcových bot a cinkání jeho klíčů.) Jenže to jen sténal dům. (Doerr, překlad: Kalina, 2014, p. 233)

MA: -

SA: S, situational "it"

82) "One step down, now straight on, that's *it*." (Doerr, 2014, p. 230)

"Jeden krok dolů a teď rovně, to je ono." (Doerr, překlad: Kalina, 2014, p. 238)

MA: -

SA: O, formal "it"

83) *It* appears Dupont was making money before the war by faceting spinels into false diamonds for dowagers and baronesses. (Doerr, 2014, p. 235)

Zjistil, že před válkou si přivydělával přebrušováním spinelů na falešné diamanty pro vdovy a baronky. (Doerr, překlad: Kalina, 2014, p. 243)

MA: -

SA: S, dummy “it”

84) *It's* an attractive and drizzly winter's night, ... (Doerr, 2014, p. 235)

Přišla krásná a sychravá zimní noc. (Doerr, překlad: Kalina, 2014, p. 243)

MA: -

SA: S, empty “it”

85) Hauptmann draws a flask from his pocket and unscrews *it* without looking at *it*. (Doerr, 2014, p. 244)

Hauptmann vytáhl z kapsy placatku a poslepu odšrouboval víčko. (Doerr, překlad: Kalina, 2014, p. 253)

MA: 1. Anaphoric “it”, 2. Anaphoric “it”

SA: 1. O, anaphoric “it”, affected O, 2. O, anaphoric “it”, locative O

86) *It's* the instant when one thing is about to become something else. (Doerr, 2014, p. 245)

To je okamžik, kdy se něco promění v něco jiného. (Doerr, překlad: Kalina, 2014, p. 254)

MA: -

SA: S, empty “it”

87) ...and Werner's heart feels as if *it* has been blown to pieces in his chest. (Doerr, 2014, p. 246)

... a Werner měl pocit, jako by mu někdo rozerval srdce přímo v těle. (Doerr, překlad: Kalina, 2014, p. 255)

MA: anaphoric "it"

SA: S, anaphoric "it"

88) *It* is the first time Werner has heard Volkheimer laugh, and his countenance changes; ... (Doerr, 2014, p. 247)

To bylo poprvé, kdy se Wernerovi podařilo Volkheimera rozesmát a jeho výraz se změnil - ... (Doerr, překlad: Kalina, 2014, p. 256)

MA: -

SA: S, cleft sentence

89) "Maybe *it*'d be better if we aren't friends anymore, Werner." (Doerr, 2014, p. 251)

"Možná by bylo lepší, kdybychom spolu přestali kamarádit, Wernere." (Doerr, překlad: Kalina, 2014, p. 260)

MA: -

SA: S, anticipatory "it"

90) Madame Manec asks everyone to give Madame Blanchard their money. "You'll get *it* back," she says, "don't worry." (Doerr, 2014, p. 253)

Madame Manecová všechny požádala, aby daly madame Blanchardové své peníze. "Nebojte se, dostanete je zpátky," ujistila je. (Doerr, překlad: Kalina, 2014, p. 262)

MA: anaphoric "it"

SA: O, anaphoric "it", affected O

91) *It* would have been too much to hope for names from the lapidary in Paris. (Doerr, 2014, p. 255)

Doufat, že od toho řezbáře v Paříži dostane nějaká jména, by bylo příliš troufalé. (Doerr, překlad: Kalina, 2014, p. 264)

MA: -

SA: S, anticipatory “it”

92) He’s risking detention or worse; *it’s* a sunny, bright noon, but his heart is being crushed slowly in a vise, and everything is slow and hypnotic, ... (Doerr, 2014, p. 256)

Riskoval trest nebo ještě něco horšího. Bylo slunečné jasné poledne, ale jemu se svíralo srdce a všechno ubíhalo pomalu a hypnoticky, ... (Doerr, překlad: Kalina, 2014, p. 265)

MA: -

SA: S, empty “it”

93) *It’s* summer and Marie-Laure is sitting in the alcove behind the library with Madame Manec and Crazy Hubert Bazin. (Doerr, 2014, p. 259)

Bylo léto a Marie-Laure seděla s madame Manecovou a Praštěným Hubertem Bazinem ve výklenku za knihovnou. (Doerr, překlad: Kalina, 2014, p. 268)

MA: -

SA: S, empty “it”

94) He puts something iron in her hand. “Do you know what *it* is?”

Marie-Laure closes her fist. “*It’s* a key.” (Doerr, 2014, p. 261)

Vložil jí do ruky nějaký železný předmět. “Víš, co to je?”

Marie-Laure předmět sevřela v dlaní. “To je klíč.”

MA: 1. Anaphoric “it”, 2. Anaphoric “it”

SA: 1. S, anaphoric “it”, 2. S, anaphoric “it”

95) *It* seems to Werner as if all the boys around him are intoxicated.

(Doerr, 2014, p. 262)

Wernerovi se zdálo, jako by všichni hoši okolo něj byli omámení.

(Doerr, překlad: Kalina, 2014, p. 271)

MA: -

SA: S, dummy “it”

96) “Madame?”

“Yes, Marie.”

“What is a pseudonym?”

“*It* is a fake name, an alternate name.” (Doerr, 2014, p. 266)

“Co to je pseudonym?”

“Falešné, vymyšlené jméno.” (Doerr, překlad: Kalina, 2014, p. 275)

MA: anaphoric “it”

SA: S, anaphoric “it”

97) A child is born, and the world sets in upon *it*. (Doerr, 2014, p. 276)

Dítě se narodí a svět se na něj vrhne. (Doerr, překlad: Kalina, 2014, p. 285)

MA: anaphoric “it”

SA: O, anaphoric “it”, affected O

98) *It* doesn't appear that Madame will be back tonight. (Doerr, 2014, p. 284)

Nevypadá to, že se madame dnes večer vrátí. (Doerr, překlad: Kalina, 2014, p. 293)

MA: -

SA: S, dummy “it”

99) *It is a tremendous burden, she says, to be responsible for every little thing, every infant born, every leaf falling from every tree, ...*

(Doerr, 2014, p. 288)

Říkala, že je to tíživé břemeno, nést zodpovědnost za každičkou drobnost, za každé narozené dítě, za každý list spadlý z každého stromu, ... (Doerr, překlad: Kalina, 2014, p. 297)

MA: -

SA: S, empty “it”

100) *It takes all his concentration to bring the texts into focus.*

(Doerr, 2014, p. 290)

Soustředil se na texty ze všech sil. (Doerr, překlad: Kalina, 2014, p. 299)

MA: -

SA: S, anticipatory “it”

101) “What’s roneo machine, Madame?”

“Something to help make pamphlets.”

“What does *it* have to do with that woman we met?” (Doerr, 2014, p. 291)

“Co je to cyklostyl, madame?”

“Přístroj, který pomáhá vyrábět pamflety.”

“A jak souvisí s tou paní, kterou jsme potkaly?” (Doerr, překlad: Kalina, 2014, p. 300)

MA: anaphoric “it”

SA: S, anaphoric “it”

102) “Now that I think about *it*, child, I expect heaven is a lot like this.” (Doerr, 2014, p. 293)

“Když o tom teď přemýšlím, dítě, myslím, že v nebi je to dost podobný jako tady.” (Doerr, překlad: Kalina, 2014, p. 302)

MA: anticipatory anaphoric “it”

SA: O, anticipatory “it”

103) Someone has been feeding him, and the spoon rests on the glass table and blobs of porridge cling to Frederick’s whiskers and his place mat, which is a woolen thing featuring happy pink-cheeked children in clogs. Werner cannot look at *it*. (Doerr, 2014, p. 295)

Někdo ho krmil. Na skleněném stole zůstala lžička a Frederick měl zbytky kaše okolo úst i na vlněném prostírání s obrázky veselých dětí v dřevácích. Werner se na to nemohl dívat. (Doerr, překlad: Kalina, 2014, p. 304)

MA: anaphoric “it”

SA: O, anaphoric “it”, locative object

104) Boots in the foyer. Fragments of dishes crunching underfoot. *It* is not Etienne. (Doerr, 2014, p. 303)

Kroky v předsíni. Střepy z nádobí křupou pod podrážkami vysokých bot. To není Etienne. (Doerr, překlad: Kalina, 2014, p. 311)

MA: anaphoric “it”

SA: S, situational “it”

105) They go slowly; maybe *it’s* dark. Could *it* already be night? (Doerr, 2014, p. 303)

Ten člověk jde pomalu – možná je tma. Může už být noc? (Doerr, překlad: Kalina, 2014, p. 311)

MA: -



SA: 1. S, empty “it”, 2. S, “empty “it”

- 106) With one hand, she finds the handle Etienne has rigged onto the false panel on the back of the wardrobe. She glides *it* shut, one centimeter at a time, until she hears *it* click into place, then takes a breath and holds *it* for as long as she can. (Doerr, 2014, p. 305)  
Jednou rukou nachází madlo, které Etienne navrtal do tajných dvířek v zadní stěně skříně. Zasouvá je centimetr po centimetru, dokud neslyší, že zapadly na místo, pak se nadechuje a drží je, co to jen jde. (Doerr, překlad: Kalina, 2014, p. 313)

MA: 1. Anaphoric “it”, 2. Anaphoric “it”, 3. Anaphoric “it”

SA: 1. O, anaphoric “it”, affected O, 2. O, anaphoric “it”, resultant, 3. O, anaphoric “it”, resultant

- 107) Werner works on the radio. Maybe he does *it* for Jutta, as Volkheimer suggested, ... (Doerr, 2014, p. 306)  
Werner se snaží opravit rádio. Možná kvůli Juttě, jak navrhoval Volkheimer, ... (Doerr, překlad: Kalina, 2014, p. 314)

MA: anaphoric “it”

SA: O, anaphoric “it”, resultant

- 108) With spit, he wipes clean the length of the wire and coils *it* a hundred times around the base of pipe, making a new tuning coil. (Doerr, 2014, p. 310)  
Nasliněným prstem pak celý drát očistil a stokrát ho obtočil okolo trubky, až vznikla nová cívka. (Doerr, překlad: Kalina, 2014, p. 318)

MA: anaphoric “it”

SA: O, anaphoric “it”, instrumental O

- 109) Werner presses the bud of the earphone into his right ear. *It* does not work. (Doerr, 2014, p. 310)  
Werner tiskne sluchátko k pravému uchu. Nefunguje to. (Doerr, překlad: Kalina, 2014, p. 318)
- MA: anaphoric “it”  
SA: S, anaphoric “it”
- 110) Once *it* becomes clear that the train will not stop, all the soldiers around them settle and close their eyes once more. (Doerr, 2014, p. 319)  
Jakmile bylo jasné, že vlak nezastaví, všichni vojáci se znovu uložili a zavřeli oči. (Doerr, překlad: Kalina, 2014, p. 327)
- MA: -  
SA: S, anticipatory “it”
- 111) He runs an extension cord out onto the landing and plugs *it* in. (Doerr, 2014, p. 321)  
Natáhl si prodlužovací kabel až na podestu a zapojil ho do zásuvky. (Doerr, překlad: Kalina, 2014, p. 329)
- MA: anaphoric “it”  
SA: O, anaphoric “it”, instrumental O
- 112) “Tell *it* to me. Tell me the whole routine.” (Doerr, 2014, p. 322)  
“Popiš mi to. Popiš mi celý postup.” (Doerr, překlad: Kalina, 2014, p. 330)
- MA: anticipatory anaphoric “it”  
SA: O, anaphoric “it”, affected O
- 113) “We’ll wait until *it* is dark.” (Doerr, 2014, p. 327)

Počkáme do tmy. (Doerr, překlad: Kalina, 2014, p. 335)

MA: -

SA: S, empty “it”

114) From his pocket he takes a coil of paper and unrolls *it*.

(Doerr, 2014, p. 331)

Z kapsy vytáhl ruličku papíru a rozmotal ji. (Doerr, překlad: Kalina, 2014, p. 339)

MA: anaphoric “it”

SA: O, anaphoric “it”, affected O

115) The song plays on. He lets *it* go too long. (Doerr, 2014, p. 333)

Skladba hrála dál. Nechal ji puštěnou příliš dlouho. (Doerr, překlad: Kalina, 2014, p. 341)

MA: anaphoric “it”

SA: O, anaphoric “it”, resultant

116) *It's* late afternoon. (Doerr, 2014, p. 334)

Bylo pozdní odpoledne. (Doerr, překlad: Kalina, 2014, p. 342)

MA: -

SA: S, empty “it”

117) He turns up the volume as far as *it* will go and presses the headphones against his ears. (Doerr, 2014, 335)

Zesílil hlasitost, jak to jen šlo a přitlačil si sluchátka k uším. (Doerr, překlad: Kalina, 2014, p. 343)

MA: anaphoric “it”

SA: S, anaphoric “it”

118) In the kitchen, a small brick of cheese sits half eaten. A knife beside *it* with a faded wooden handle. (Doerr, 2014, p. 338)

V kuchyni ležela nakrojená cihla sýra. Vedle ní nůž s ohmatanou dřevěnou rukojetí. (Doerr, překlad: Kalina, 2014, p. 346)

MA: anaphoric “it”

SA: O, anaphoric “it”, locative O

119) *It* is the first time he has traveled since completing his treatments in Stuttgart, and he feels as though the density of his bones has decreased. (Doerr, 2014, p. 340)

Bylo to poprvé od dokončení léčby ve Stuttgartu, co vyrazil na cesty. (Doerr, překlad: Kalina, 2014, p. 347)

MA: -

SA: S, cleft sentence

120) Then she feels her way back to the gate and locks *it* behind her. (Doerr, 2014, p. 342)

Pak se vrátila k mříži a zamkla ji za sebou. (Doerr, překlad: Kalina, 2014, p. 349)

MA: anaphoric “it”

SA: O, anaphoric “it”, affected O

121) She says, “I think *it* means that Monsieur Droguet wants his daughter to know that he is alright. (Doerr, 2014, p. 346)

“Myslím, že monsieur Droguet chce vzkázat dceři, že se mu daří dobře. (Doerr, překlad: Kalina, 2014, p. 353)

MA: -

SA: S, anticipatory “it”

122) “What do you think he is going to do right now?”

“Sleeping, child. I am sure of *it*. (Doerr, 2014, p. 347)

“Co myslíš, že právě teď dělá?”

“Spí, dítě. Vím to jistě.” (Doerr, překlad: Kalina, 2014, p. 354)

MA: anaphoric “it”

SA: O, anticipatory “it”

123) Now *it* seems there are only shadows and silence. (Doerr, 2014, p. 348)

Teď tady jsou jenom stíny a ticho. (Doerr, překlad: Kalina, 2014, p. 355)

MA: -

SA: S, dummy “it”

124) Maybe *it* comes from the stew in some nameless Ukrainian kitchen; (Doerr, 2014, p. 354)

Možná to způsobila polévka v nějaké bezejmenné ukrajinské kuchyni, ... (Doerr, překlad: Kalina, 2014, p. 361)

MA: anaphoric “it”

SA: S, anaphoric “it”

125) And *it* seems he can never make headway into understanding which theory is closer to the truth. (Doerr, 2014, p. 354)

Pořád se nedokázal rozhodnout, co z toho je blíž pravdě. (Doerr, překlad: Kalina, 2014, p. 361)

MA: -

SA: S, dummy “it”

126) The diamond is not real; *it* too is the work of Dupont. (Doerr, 2014, p. 357)

Tento diamant není pravý; je to Dupontova práce. (Doerr, překlad: Kalina, 2014, p. 364)

MA: anaphoric “it”

SA: S, anaphoric “it”

127) She hands over a loaf and Marie-Laure carries *it* home.

(Doerr, 2014, p. 359)

Předala Marie-Laure pecen chleba a ta ho odnesla domů. (Doerr, překlad: Kalina, 2014, p. 366)

MA: anaphoric “it”

SA: O, anaphoric “it”, affected O

128) Her moon eyes are open and moist and her mouth is stretched back in an oval of surprise and *it* is the girl from the swings and she cannot be over seven years old. (Doerr, 2014, p. 368)

Veliké oči měla otevřené a zvlhlé a ústa roztažená do překvapeného oválu a byla to ta holčička z houpačky a nemohlo jí být víc než sedm let. (Doerr, překlad: Kalina, 2014, p. 375)

MA: “it” used to identify

SA: S, anticipatory “it”

129) She does not know how long she has been trapped in the attic or even if *it* is day or night. (Doerr, 2014, p. 376)

Neví, jak dlouho už je zavřená v podkroví, ani jestli je den nebo noc. (Doerr, překlad: Kalina, 2014, p. 384)

MA: -

SA: S, empty “it”

130) Because of the diamond in your coat pocket. Because I left *it* here to protect you. (Doerr, 2014, p. 376)

Protože máš v kapse kabátu ten diamant. Protože jsem ti ho nechal, aby tě chránil. (Doerr, překlad: Kalina, 2014, p. 384)

MA: anaphoric “it”

SA: O, anaphoric “it”, affected O

131) The battery inside the radio is nearly dead. Once *it's* gone, they'll have the big American eleven-volt with the black cat printed on the side. (Doerr, 2014, p. 379)

Baterie v rádiu je skoro prázdná. Jakmile se vybijí, zůstane jim velká americká jedenáctivoltová baterie s černou kočkou na straně.

MA: anaphoric “it”

SA: S, anaphoric “it”

132) “*It* is not so fun being asked how tall you are all the time.” (Doerr, 2014, p. 380)

“Není to taková sranda, když se tě někdo pořád ptá, kolik měříš.” (Doerr, překlad: Kalina, 2014, p. 388)

MA: -

SA: S, anticipatory “it”

133) Out in the forsaken city, every other structure, *it* seems, is burning or collapsing, but here in front of him is the inverse in miniature: the city remains, but the house he occupies is gone. (Doerr, 2014, p. 382)

Venku hoří nebo se hroutí snad každá budova tohoto města odsouzeného k zániku, ale on má před sebou jeho protiklad v miniatuře: město stojí, jen dům, v němž se nachází, je pryč. (Doerr, překlad: Kalina, 2014, p. 390)

MA: -

SA: S, dummy “it”

- 134) *It starts to rain.* (Doerr, 2014, p. 384)  
Začalo pršet. (Doerr, překlad: Kalina, 2014, p. 391)

MA: -

SA: S, empty “it”

- 135) She knows exactly where the two galvanized buckets are: just inside the door of her room. She can get to them, maybe even carry one back up. No, carrying *it* up would be impossible. (Doerr, 2014, p. 384)  
Přesně ví, kde jsou ty dva pokovené kbelíky – hned za dveřmi jejího pokoje. Může se k nim dostat, možná dokonce jeden vynést nahoru. Ne, vynášet ho nedokáže. (Doerr, překlad: Kalina, 2014, p. 391)

MA: anaphoric “it”

SA: O, anaphoric “it”, affected O

- 136) *It could be a trick.* (Doerr, 2014, p. 385)  
Možná je to léčka. (Doerr, překlad: Kalina, 2014, p. 392)

MA: anaphoric “it”

SA: S, anaphoric “it”

- 137) Can she make *it* downstairs? (Doerr, 2014, p. 386)  
Dokáže se dostat dolů? (Doerr, překlad: Kalina, 2014, p. 393)

MA: -

SA: O, formal “it”

- 138) *It was enough when Werner was a boy, wasn't it?* (Doerr, 2014, p. 389)



Bylo to hezké, když byl Werner kluk, ne? (Doerr, překlad: Kalina, 2014, p. 395)

MA: 1. -, 2. “it” referring to enough

SA: 1. S, anticipatory “it”, 2. S, anticipatory “it”

139) If *it* is a hallucination, let *it* be. (Doerr, 2014, p. 392)

Jestli je to halucinace, tak pěkná. (Doerr, překlad: Kalina, 2014, p. 398)

MA: 1. Anaphoric “it”, 2. Anaphoric “it”

SA: 1. S, anaphoric “it”, 2. O, anaphoric “it”, resultant

140) *It* feels appropriate somehow, to have reached the edge of the continent, to have only the hammered sea left in front of him. (Doerr, 2014, p. 398)

Přišlo mu to svým způsobem správné, že se dostali až na okraj světadílu, že před sebou má už jen rozbouřený oceán. (Doerr, překlad: Kalina, 2014, p. 404)

MA: -

SA: S, dummy “it”

141) “Then there is music, almost always music,” says the second.

“What *it* means we cannot say.” (Doerr, 2014, p. 399)

“A pak hudba, skoro pokaždé hudba,” dodal druhý. “Nevíme, co to znamená.” (Doerr, překlad: Kalina, 2014, p. 405)

MA: anaphoric “it”

SA: S, anaphoric “it”

142) “We’ll find them,” he says. “*It* won’t take long.” (Doerr, 2014, p. 399)

“My je najdeme,” slíbil. “Nebude to trvat dlouho.” (Doerr, překlad: Kalina, 2014, p. 405)

MA: -

SA: S, empty “it”

143) Liver is served. Cubes of *it* with salt and pepper, showered in a rain of purple gravy. (Doerr, 2014, p. 400)

Podávala se játra. Nakrájená na kostky se solí a pepřem a potřísněná kapkami fialové omáčky. (Doerr, překlad: Kalina, 2014, p. 406)

MA: anaphoric “it”

SA: O, anaphoric “it”, resultant

144) Airplanes crawl across the sky, *it* seems to Werner, incredibly slowly. (Doerr, 2014, p. 404)

Po obloze se plazila letadla, Wernerovi se zdálo, že neuvěřitelně pomalu. (Doerr, překlad: Kalina, 2014, p. 410)

MA: -

SA: S, dummy “it”

145) *It* seems big enough to contain everything anyone could ever feel. (Doerr, 2014, p. 405)

Zdá se, že je dost velké, aby se do něj vešly pocity všech lidí. (Doerr, překlad: Kalina, 2014, p. 411)

MA: -

SA: S, dummy “it”

146) Rain falls so lightly that *it* seems indistinguishable from fog. (Doerr, 2014, p. 406)

Pršelo tak jemně, že se dešťové kapičky ztrácely v mlze. (Doerr, překlad: Kalina, 2014, p. 412)

MA: -

SA: S, dummy “it”

147) They bolt the gun to a cruciform mount and cover *it* with camouflage tarps. (Doerr, 2014, p. 408)

Upevnili zbraň do držáku ve tvaru kříže a zakryli ji maskovacími sítěmi. (Doerr, překlad: Kalina, 2014, p. 414)

MA: anaphoric “it”

SA: O, anaphoric “it”, affected O

148) ... an antenna sliding up alongside a chimney. ... *It* rises perhaps twelve meters and then unfolds as if by magic into a simple *T*. (Doerr, 2014, p. 409)

... podél komína se vysouvala anténa. ... Vystoupala možná o dvacet metrů a jako kouzlem se rozložila do jednoduchého *T*. (Doerr, překlad: Kalina, 2014, p. 415)

MA: anaphoric “it”

SA: S, anaphoric “it”

149) Her long pale neck seems to him, as *it* passes, incredibly vulnerable. (Doerr, 2014, p. 412)

Když procházela okolo něj, její dlouhý bledý krk se mu zdál být neuvěřitelně zranitelný. (Doerr, překlad: Kalina, 2014, p. 418)

MA: anaphoric “it”

SA: S, anaphoric “it”

150) A German anti-air battery shoots an American plane out of the sky. *It* crashes into the sea off Paramé, and its American pilot wades ashore to be taken prisoner. (Doerr, 2014, p. 414)

Německá protiletectká baterie sestřelila americké letadlo. Dopadlo do moře kousek od Paramé a pilot se vybrodil na břeh, kde byl zajat. (Doerr, překlad: Kalina, 2014, p. 420)

MA: anaphoric “it”

SA: S, anaphoric “it”

151) She steps through the gate and is about to lock *it* behind her when a male voice says, “Good morning, mademoiselle.” (Doerr, 2014, p. 414)

Vyšla ven a chystala se zamknout mříž, když vtom ji oslovil mužský hlas: “Dobré ráno, mademoiselle.” (Doerr, překlad: Kalina, 2014, p. 421)

MA: anaphoric “it”

SA: O, anaphoric “it”, affected O

152) His voice sounds terribly close, but *it’s* hard to know for certain in a place so congested with echoes. (Doerr, 2014, p. 415)

Jeho hlas zněl děsivě blízko, ale v tak těsném prostoru vyplněném ozvěnou bylo těžké odhadnout vzdálenost. (Doerr, překlad: Kalina, 2014, p. 421)

MA: -

SA: S, empty “it”

153) He slips; *it* takes longer than she expects for him to get to his feet. (Doerr, 2014, p. 416)

Uklouzl. Vstát mu trvalo déle, než čekala. (Doerr, překlad: Kalina, 2014, p. 422)

MA: -

SA: S, empty “it”

- 154) *It is a four-minute walk to the bakery.* (Doerr, 2014, p. 417)  
Cesta do pekárny trvá čtyři minuty. (Doerr, překlad: Kalina, 2014, p. 423)

MA: -

SA: S, empty “it”

- 155) Iron rod threaded through three rusted loops, old mortise lock with a rusty cam. Would a gunshot break *it*? (Doerr, 2014, p. 419)  
Železný prut protažený třemi rezavými oky, starý zadlabávací zámek s rezivějící hlavou. Překonal by ho výstřel z pistole? (Doerr, překlad: Kalina, 2014, p. 425)

MA: anaphoric “it”

SA: O, anaphoric “it”, affected O

- 156) He glances again at his watch, but *it's* a sun burning his retinas. (Doerr, 2014, p. 421)  
Znovu pohlédl na hodinky, ale ty ho pálily do očí, jako by se díval přímo do slunce. (Doerr, překlad: Kalina, 2014, p. 428)

MA: -

SA: S, empty “it”

- 157) *It seems certain that the broadcast will be blamed for something, and Werner will be found out.* (Doerr, 2014, p. 423)  
Zdálo se být jisté, že to vysílání něco způsobí a Werner bude odhalen. (Doerr, překlad: Kalina, 2014, p. 429)

MA: -

SA: S, dummy “it”

158) *It's vital that they receive precise locations for the guns.*

(Doerr, 2014, p. 428)

Jenže oni potřebují přesně vědět, kde ta děla jsou. (Doerr, překlad: Kalina, 2014, p. 434)

MA: -

SA: S, anticipatory “it”

159) *It seems to Werner that in the space between whatever has happened already and whatever is to come hovers an invisible borderland, the known on one side and the unknown on the other.*

(Doerr, 2014. P. 437)

Wernerovi se zdálo, že mezi tím, co už se stalo a co teprve přijde, stojí neviditelná hranice, z jedné strany známá a z druhé neznámá. (Doerr, překlad: Kalina, 2014, p. 443)

MA: -

SA: S, dummy “it”

160) *The crew chops through the icebergs that have trapped their submarine; it cruises north along the coast of South America, ...*

(Doerr, 2014, p. 441)

Posádka se prosekávala kusy ledu, které uvěznily jejich ponorku.

Plavila se na sever podél pobřeží Jižní Ameriky, ... (Doerr, překlad: Kalina, 2014, p. 447)

MA: anaphoric “it”

SA: S, anaphoric “it”

161) *Werner blinks up to see the Viennese girl in her cape descend through the ceiling as if it is no more than a shadow. (Doerr, 2014, p. 449)*

Werner zamrkal, když spatřil, jak se od stropu jako stín snáší ta vídeňská holčička v kabátku. (Doerr, překlad: Kalina, 2014, p. 455)

MA: anaphoric “it”

SA: S, empty “it”

- 162) Volkheimer says, “Hook the light to the battery.”  
“Why?”  
“Do *it*.” (Doerr, 2014, p. 455)

“Připoj k baterii žárovku,” požádal ho Volkheimer.

“Proč?”

“Prostě to udělej.” (Doerr, překlad: Kalina, 2014, p. 461)

MA: anticipatory anaphoric “it”

SA: O, anticipatory “it”

- 163) For a split second, the space around Werner tears in half, as though the last molecules of oxygen have been ripped out of *it*. (Doerr, 2014, p. 458)  
Na zlomek sekundy se prostor okolo Wernera roztrhl vpůli, jako by z něj někdo vyrval poslední molekuly kyslíku. (Doerr, překlad: Kalina, 2014, p. 463)

MA: anaphoric “it”

SA: O, anaphoric “it”, locative O

- 164) He has no sense of how much noise he makes or whether *it* matters. (Doerr, 2014, p. 463)  
Neměl ponětí, jak velký vydává hluk, ani jestli na tom záleží. (Doerr, překlad: Kalina, 2014, p. 468)

MA: anaphoric “it”

SA: S, anaphoric “it”

- 165) “The curtain, sir. *It’s* on fire.” (Doerr, 2014, p. 464)  
“Hoří závěs, pane.” (Doerr, překlad: Kalina, 2014, p. 469)

MA: anaphoric “it”

SA: S, anaphoric “it”

- 166) *It* might already be afternoon. (Doerr, 2014, p. 474)  
Snad už bylo odpoledne. (Doerr, překlad: Kalina, 2014, p. 479)

MA: -

SA: S, empty “it”

- 167) Jutta brings the duffel up to the desk in her bedroom and sets *it* down on the floor and grades another of her students’ exams. (Doerr, 2014, p. 505)  
Jutta si tašku přinesla k pracovnímu stolu v ložnici, položila ji na podlahu a oznámkovala další písemku. (Doerr, překlad: Kalina, 2014, p. 509)

MA: anaphoric “it”

SA: O, anaphoric “it”, affected O

- 168) Jutta cannot tear her eyes away from the ocean. *It* is emerald green and incomprehensively large. (Doerr, 2014, p. 508)  
Jutta od oceánu nemohla odtrhnout oči. (Doerr, překlad: Kalina, 2014, p. 512)

MA: anaphoric “it”

SA: S, anaphoric “it”