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*Sborník prací Filozofické fakulty brněnské univerzity. A, Řada jazykovědná.*  
1971, vol. 20, iss. A19, pp. 161-178

Stable URL (handle): <https://hdl.handle.net/11222.digilib/100740>

Access Date: 29. 11. 2024

Version: 20220831

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**SOME NOTES ON THE DIFFERENCE BETWEEN  
 THE PRESENT PERFECT AND THE SIMPLE PAST  
 IN ENGLISH AND IN ITALIAN**

It is possible to see the basic difference between the two Italian tenses known as *passato prossimo* (PP) and *passato remoto* (PR) in their relation to the present, the former expressing an action connected with the time of speaking or writing, the latter expressing an action that lacks such a connection.<sup>1)</sup> So at first sight it would seem that there was perfect correspondence between them and the two English tenses usually called Present Perfect and Simple Past. However, if we compare Italian and English texts, we soon realize that the correspondence may be in form but not always in function. Let us consider this sentence from *The Leopard*:<sup>2)</sup>

(G 1) „D'altronde vedo che mi sono spiegato male: ho detto i Siciliani, avrei dovuto aggiungere la Sicilia, l'ambiente, il clima, il paesaggio siciliano.“ (p. 123)

“Anyway, I've explained myself badly; I said Sicilians, I should have added Sicily, the atmosphere, the climate, the landscape of Sicily.” (p. 147)

„Ale stejně jsem se vyjádřil špatně. Říkal jsem Siciláné a měl jsem dodat Sicílie, prostředí, klima, sicilská krajina.“ (p. 141)

O/O+Pf/E<sub>A</sub> ← o/P+Cd // vedo/mi sono spiegato/ho detto/avrei dovuto  
 —/I've explained myself/I said/I should have  
 —/vyjádřil jsem se // říkal jsem/měl jsem  
 aggiungere //  
 added //  
 dodat //

The Italian original has two actions in the same verb form, that is in the PP (*mi sono spiegato* and *ho detto*), whereas the English translation uses the Present Perfect only in the first case (*I've explained myself*), the second verb having a Simple Past form (*I said*). There is no expression of time, which in English, as we know, plays an important part in the choice of those tenses. For that reason the relation to the present has to be looked for in the consequences of the action at the moment of speaking. Instead of *mi sono spiegato male* (O+Pf, where O means Present and Pf stands for Perfectiveness), we may say *le mie parole non sono esatte, my words are*

<sup>1)</sup> B. Migliorini—A. Leone: *Lingua d'Italia*, Firenze 1963, p. 119; A. Gabrielli, *Dizionario dello stile corretto*, Milano 1960, pp. 461—462; F. Fochi, *L'italiano facile*, Milano 1965, 3rd. ed., p. 270.

<sup>2)</sup> Giuseppe Tomasi di Lampedusa: *Il Gattopardo*, Milano 1963 (1958); *The Leopard*, London 1964 (transl. Archibald Colquhoun); *Gepard*, Praha 1963 (transl. Jaroslav Pokorný).

*not exact, má slova nejsou přesná.* On the other hand, *ho detto* ( $E_A-O$ , which means an anterior event seen from the present point of view) has to be thought of as *erano* because the action is on the same time level as the Past Conditional *avrei dovuto*. This shift into the recent past is in accordance with the function of the PP, but English must use the Simple Past *I said*, which separates the action from the present in the same way as the Italian imperfetto (I) *erano*.

Before we pass on to the analysis of other examples, we shall look at a passage from Manzoni (I *promessi sposi*, chap. 36),<sup>3)</sup> regarded by Gabrielli (pp. 461—462) as a clear example of the difference between the PP and the PR:

(PS 1) ... dava qualche occhiata di corsa alle file che rimanevano ancora indietro: sono ormai poche; siamo all'ultima; son passate tutte; furon tutti visi sconosciuti. (p. 680)

Every now and again he gave a hurried glance at the rows still to come; they were very few left now; now the last one came: they had all passed; all were unknown faces. (p. 496)

Pohlédne rychle dozadu na řady, které ještě zbývají: je jich už málo. Už jdou poslední, už přešly všechny: samé neznámé tváře. (p. 354)

The tenses in question are *son passate* and *furon*, whose functions he explains by quoting Trabalza-Allodoli's book *La grammatica degli Italiani*: "Son passati tutti: ecco il fatto compiuto che sta davanti all'animo di Renzo facendogli sentire l'amaro della delusione; furon tutti visi sconosciuti: il passaggio, l'evento trascorso senza alcun legame attuale con chi lo ha constatato, il fatto colto nella sua momentanea labilità". In other words, the first action presents a fact before which Renzo stands with a feeling of disappointment, the second one shows an event not related to the speaker. But who is the speaker? If we admit that it is Renzo, then we are dealing with a sort of direct speech which we might call non-proper (nevlastní přímá řeč), that is with a special stylistic means of modern prose (Havráněk-Jedlička, p. 345).<sup>4)</sup> The structure of the corresponding paragraph, the first words of which (*Ed ecco arrivare il padre Felice, ...*) anticipate the dramatic character of what follows, offers, however, the explanation that it is the author himself that speaks and makes his description more vivid by using the Historic Present ( $O_P$ ) *sono, siamo*, and the Historic Present Perfect ( $O_P+P_f$ ) *sono passate*:

(PS1)  $P_C/P_C/O_P/O_P/O_P+P_f/P^E$  // *dava/rimanevano/sono/siamo/*  
*gave/ — /were/came/*  
*pohlédne/zbývají/je/jdou/*  
*son passate/furon //*  
*had passed/were //*  
*přešly/ — //*

$P_C$  stands for "past circumstance",  $P^E$  for "past event".<sup>5)</sup> The TR *furono* expresses the author's complexive (summarizing) view of the past action unconnected with the present just as the event expressed by the form *accompagnò* in the next sentence:

(PS 2) Con le braccia ciondoloni, e con la testa piegata sur una spalla, accompagnò con l'occhio quella schiera, mentre gli passava davanti quella degli uomini. (p. 680)

<sup>3)</sup> Alessandro Manzoni: *I promessi sposi*, Firenze 1950 (1840); *The Betrothed*, London 1959 (transl. Archibald Colquhoun); *Snoubenci*, Praha 1957 (transl. Václav Čep).

<sup>4)</sup> B. Havráněk—A. Jedlička: *Česká mluvnice*, Praha 1960.

<sup>5)</sup> Jaroslav Ondráček: *Some Notes on Anteriority in Italian and in English (Brno Studies in English VIII)*, Brno 1969.

Before the end of the paragraph, where the last sentence contains the PP (*abbiam detto*) in its proper function, that is to show relation to the speaker's (author's) present, the Historic Present reappears only once (*esamina*), whereas all the other actions have the forms of past tenses (PR, I). It is interesting to compare the ways in which this change of view is dealt with by the translators. The English text does not interrupt the sequence of past tenses by shifting to the Historic Present, but the Czech version has the Present Tense, with the exception of the last sentence, throughout the whole second half of the paragraph.

We have mentioned this example from Manzoni in order to point out that the following notes, based on the comparison of corresponding English and Italian verb forms, will be concerned only with the relation of the PP and the PR to the speaker's present. The different view of the action on the part of the speaker will be shown by means of the symbols O+Pf, A<sub>O</sub> (the PP in harmony mostly with the English Present Perfect), E<sub>A←O</sub> (the PP corresponding to the English Simple Past), and P<sup>E</sup> (the PR with the same function as the English Simple Past). All further examples to illustrate the two tenses are taken from the novel *The Great Gatsby* by Francis Scott Fitzgerald (FSF).<sup>6)</sup> The plane of the present, to which actions expressed by finite verb forms are or are not related, is, on the one hand, represented by the speaker (narrator, author of the narration), whose direct speech is without quotation marks, and, on the other hand, by the characters of the novel, whose direct speech is marked by inverted commas and forms a plane of the present similar to that of the author. We shall notice that the functions of the two planes are not quite identical and reflect what we have called "circumstance", or, in other cases, the degree of subjectivization in past actions. The characters of the novel may also become narrators; in one place there is a narration of some length with direct speech inserted, so the text in the first person is for technical reasons without quotation marks (see FSF 11, FSF 28, FSF 33).

The author's present plane in the novel includes the present in the form of the PP (the Present Perfect in the English original) only three times with complete correspondence between the Italian and the English tenses:

(FSF 1) Mi sono ubriacato soltanto due volte in vita mia. (p. 33)

I have been drunk just twice in my life, ... (p. 125)

V životě jsem byl opilý jen dvakrát, ... (p. 50)

A<sub>O</sub> // mi sono ubriacato //

I have been drunk/...

byl jsem opilý/...

(FSF 2) Negli anni più vulnerabili della giovinezza, mio padre mi diede un consiglio che non mi è mai più uscito di mente. (p. 7)

In my younger and more vulnerable years my father gave me some advice that I've been turning over in my mind ever since. (p. 105)

Když jsem byl mladší a všechno se mě hloub dotýkalo, dal mi otec radu, která se mi od té doby pořád honí hlavou. (p. 19.)

P<sup>E</sup>/A<sub>O</sub> // diede/non è uscito //

gave/I've been turning //

dal/honí//

This example (FSF 2) illustrates the separation of the action from the present (P<sup>E</sup>) in the first verb, and the connection of the action to the present (A<sub>O</sub>) in the second verb (see the contrast between *dal* and *honí* in the Czech translation).

<sup>6)</sup> Francis Scott Fitzgerald: *The Great Gatsby*, New York 1963 (1925); *Il grande Gatsby*, Milano 1964 (transl. Fernanda Pivano); *Velký Gatsby*, Praha 1960 (transl. Lubomír Dorůžka).

(FSF 3) Rileggendo ciò che ho scritto finora, vedo che ho dato l'impressione di essere stato assorbito esclusivamente dagli avvenimenti di tre notti divise da parecchie settimane. (p. 59)  
 Reading over what I have written so far, I see I have given the impression that the events of three nights several weeks apart were all that absorbed me. (p. 145)

Když znovu pročítám, co jsem dosud napsal, vidím, že by to mohlo působit dojmem, jako by události tři noci, vzdálených od sebe několik týdnů, byly všechno, co mě zaujalo. (p. 80)

O + Pf/O + Pf // ho scritto/vedo/ho dato //

I have written/I see/I have given/...

napsal jsem/vidím/mohlo by působit/...

But the fourth and the fifth (last) sentence of this group with the Italian PP contain actions which the English language must express by the Simple Past because from the English point of view, based on the time indication, they are separated from the present:

(FSF 4) I Carraway sono una specie di clan e secondo la tradizione discendono dai duchi di Buccleuch, ma il vero fondatore del mio ramo è stato il fratello di mio nonno, che è venuto qui nel '51, ha mandato un sostituto alla Guerra Civile e si è messo negli affari vendendo ferramenta all'ingrosso e creando un'azienda che mio padre manda avanti tuttora. (p. 8)

The Carraway are something of a clan, and we have a tradition that we're descended from the Dukes of Buccleuch, but the actual founder of my line was my grandfather's brother, who came here in fifty-one, sent a substitute to the Civil War, and started the wholesale hardware business that my father carries on today. (p. 106)

Carrawayové jsou vlastně jakýsi klan a říká se u nás, že pocházíme od vévody z Buccleuchu; ale skutečný zakladatel větve, k něž patřím, byl bratr mého dědečka, který se sem přistěhoval v roce jednapadesátém, do občanské války za sebe poslal náhradníka a zařídil si železářství, které můj otec vede dodnes. (p. 21)

.../E<sub>A</sub> ← o/E<sub>A</sub> ← o/E<sub>A</sub> ← o/E<sub>A</sub> ← o/... // è stato/è venuto/ha mandato/

.../was/came/sent/

.../byl/přistěhoval se/poslal/

si è messo/...

started/...

zařídil si/...

(FSF 5) ... e Edgar Beaver, i cui capelli, si dice, sono diventati bianchi come il cotone, senza nessuna ragione al mondo, un pomeriggio d'inverno. (p. 63)

... and Edgar Beaver, whose hair, they say, turned cotton-white one winter afternoon for no good reason at all. (p. 149)

... a Edgar Beaver, jehož vlasy prý jednoho zimního odpoledne z čista jasná a bez důvodu zbělely jako mléko. (p. 85)

O/E<sub>A</sub> ← o // si dice/sono diventati //

they say/turned //

(prý)/zbělely //

Similarly in the following example, where the present plane is determined by the characters of the novel. Here, too, we find that the time indication which refers to the past calls for the Simple Past in English, whereas in Italian it is possible to use the PP:

(FSF 6) „Tu non sei venuto al mio matrimonio. Be', ho avuto una vita molto dura, Nick, e sono diventata cinica.“ (p. 22)

“You didn't come to my wedding. Well, I've had a very bad time, Nick, and I'm pretty cynical about everything.” (p. 117)

„Nepřišels na mou svatbu. Inu, měla jsem se moc bídně, Nicku, a teď jsem pořádně cynická.“ (p. 37)

E<sub>A</sub> ← o // A<sub>0</sub>/O + Pf // non sei venuto // ho avuto/sono diventata //

you didn't come // I've had/I'm //

nepřišels // měla jsem se/jsem //

Those two sentences show three functions of the PP: expression of a past event (E<sub>A</sub> ← o, the Simple Past in English), complexity (A<sub>0</sub>, the Present Perfect in English),

and result (O+Pf, the Present Tense in English); the Czech version uses a Past Tense in the first two cases, a Present Tense in the third one. The time of the past event is to be understood from the words *il mio matrimonio* (*my wedding, má svatba*), referring to a certain point in the past. We shall deal with explicit past time indications later on, that is in examples FSF 15 to FSF 25, where in contrast with the English Simple Past we find, except for FSF 17, the Italian PP.

But first let us consider some cases in which the expression of time with reference to a certain point in the past is missing and the verb form results only from the speaker's attitude towards the action:

(FSF 7) „È quasi una settimana, ormai, che sono ubriaco, ...“ (p. 49)

„I've been drunk for about a week now, ...“ (p. 136)

„Jsem opilý už asi týden...“ (p. 69)

O/O/... è/sono/...

-/I've been/...

-/jsem/...

(FSF 8) „Sono molti anni che non ci vediamo“ disse Daisy... (p. 88)

„We haven't met for many years,“ said Daisy, ... (p. 168)

„Už léta jsme se neviděli,“ řekla Daisy, ... (p. 113)

O/O // sono/non ci vediamo //

-/we haven't met //

-/neviděli jsme se //

The connection of the English Present Perfect with the present to indicate result or circumstance at the time of speaking is shown in Italian by the use of the Present Tense. The same is true of the first sentence in FSF 9:

(FSF 9) „Sono qui appena da un'ora. Vi ho detto dei libri?“ (p. 49)

„I've only been here an hour. Did I tell you about the books?“ (p. 136)

„Jsem tady teprve hodinu. Řekl jsem vám o těch knihách?“ (p. 69)

O // O+Pf // sono // ho detto //

I've been // did I tell //

jsem // řekl jsem //

The second sentence of the example points to different views of the action in English and in Italian. The Simple Past (*did I tell*) relates it to a certain point in the past (in our case to the first part of the conversation), while the Italian PP is concerned with the present result of the action. An analogous function of the PP can be seen in FSF 10:

(FSF 10) „Oh, ora sta bene. Quando ha bevuto cinque o sei cocktails, si mette sempre a strillare a quel modo.“ (p. 108)

„Oh, she's all right now. When she's had five or six cocktails she always starts screaming like that.“ (p. 183)

„Teď už je jí dobře. Když má v sobě pět nebo šest koktailů, vždycky začne takhle vřesťet.“ (p. 135)

O // O+Pf/O // sta // ha bevuto/si mette //

she's // she's had/she starts //

je // má/začne //

A typical example of the present result of an action (O+Pf); Present Tense in Czech. And now a different one:

(FSF 11) „Poi ho vissuto come un giovane rajah in tutte le capitali d'Europa — Parigi, Venezia, Roma — e ho fatto raccolta di gioielli, soprattutto rubini, sono andato alle cacce grosse, ho dipinto un po' soltanto per mio gusto personale, e ho cercato di dimenticare qualcosa di molto triste che mi è capitato tanto tempo fa.“ (p. 67)

“After that I lived like a young rajah in all the capitals of Europe — Paris, Venice, Rome — collecting jewels, chiefly rubies, hunting big game, painting a little, things for myself only, and trying to forget something very sad that had happened to me long ago.” (p. 152)

„Potom jsem žil jako mladý rádža ve všech hlavních městech Evropy — v Paříži, v Benátkách, v Římě — sbíral jsem klenoty, hlavně rubíny, lovil jsem divokou zvěř, trošku jsem maloval, jen tak pro sebe, a snažil jsem se zapomenout na něco velmi smutného, co se mi přihodilo dávno předtím.“ (p. 89)

A<sub>0</sub>/A<sub>0</sub>/A<sub>0</sub>/A<sub>0</sub>/A<sub>0</sub>/E<sub>A</sub>←<sub>0</sub> // ha vissuto/ho fatto/sono andato/  
I lived/(collecting)/(hunting)/  
žil jsem/sbíral jsem/lovil jsem/  
ho dipinto/ho cercato/è capitato //  
painting/(trying)/had happened //  
maloval jsem/snažil jsem se/přihodilo se //

There we have a series of past actions looked upon in English as events not connected with the present. In Italian, however, a complexive view of them is given from the present standpoint, by which a sort of subjectivization is achieved, meaning a closer contact between the actions and the author of the utterance, even with the event shown as E<sub>A</sub>←<sub>0</sub>, where English has a Past Perfect Tense.

(FSF 12) „Vi ho detto che di quello avremmo parlato un'altra volta.“ (p. 72)

“I told you we'd talk about that some other time.” (p. 156)

„Řekl jsem vám, že o tantom si promluvíme jindy.“ (p. 95)

E<sub>A</sub>←<sub>0</sub>/Pt<sub>F</sub>←<sub>0</sub> // ho detto/avremmo parlato //

I told/we'd talk //

řekl jsem/promluvíme si //

(FSF 13) „Un giornale ha detto che la pioggia sarebbe cessata verso le quattro.“ (p. 86)

“One of the papers said they thought the rain would stop about four.” (p. 166)

„V jedněch novinách stálo, že asi ve čtyři hodiny má přestat pršet.“ (p. 110)

E<sub>A</sub>←<sub>0</sub>/Pt<sub>F</sub>←<sub>0</sub> // ha detto/sarebbe cessata //

said/would stop //

stálo/má přestat //

Those two examples also include a subjectivized event that took place at a certain point in the past, as can be seen from the use of the Italian Past Conditional representing posteriority. (Pt<sub>F</sub>←<sub>0</sub> is a symbol for a posterior action in the past looked upon from the present.)

(FSF 14) ...; non ho mai dimenticato quel momento perchè mi parve molto romantico. Lui si chiamava Jay Gatsby e non l'ho più visto oltre quattro anni; ... (p. 76)

..., and because it seemed romantic to me I have remembered the incident ever since. His name was Jay Gatsby, and I didn't lay eyes on him again for four years — ... (p. 159)

..., a já se dodnes pamatuju na tu příhodu proto, poněvadž se mně to zdálo romantické. Jmenoval se Jay Gatsby a já jsem ho od té doby celé čtyři roky nespatriřila — ... (p. 100)

.../A<sub>0</sub>/P<sup>E</sup> // P<sup>C</sup>/A<sub>0</sub>... .../non ho dimenticato/parve // si chiamava/

.../I have remembered/seemed // was/

.../pamatuju se/zdálo se // jmenoval se/

non ho visto/...

I didn't lay/...

nespatriřila jsem/...

Here the English and Czech verb forms enable us to notice once more the possibility of the complexive view (A<sub>0</sub>) to emphasize, on the one hand, the present result (*I have remembered, pamatuju se*), and, on the other hand, to subjectivize a past event (*I didn't lay, nespatriřila jsem*), as we pointed out in FSF 11.

(FSF 15) „Ci sono stata un mese fa, a un ricevimento.“ (p. 36)

“I was down there at a party about a month ago.” (p. 128)

„Byla jsem tam asi před měsícem na večírku.“ (p. 54)

A<sub>0</sub> // sono stata //

I was //

byla jsem //

(FSF 16) „L'ultima volta che sono venuta qui, mi sono strappata il vestito su una seggiola, e lui mi ha chiesto il nome e l'indirizzo: entro la settimana ho ricevuto una scatola da Croirier con dentro un vestito da sera nuovo.“ (p. 47)

“When I was here last I tore my gown on a chair, and he asked me my name and address — inside a week I got a package from Croirier's with a new evening gown in it.” (p. 136)

„Když jsem tu byla naposled, roztrhla jsem si šaty o židli a on se mě ptal na jméno a na adresu — do týdne jsem dostala balík od Croiriera s novými večerními šaty.“ (p. 66)

E<sub>A</sub> ← o / E<sub>A</sub> ← o / E<sub>A</sub> ← o / E<sub>A</sub> ← o // sono venuta/mi sono strappata/

I was/I tore/

byla jsem/roztrhla jsem si/

ha chiesto/ho ricevuto //

he asked/I got //

ptal se/dostala jsem //

FSF 15 and FSF 16 are examples that are characteristic of the PP. While in English the tense is tied with the indication of time (*about a month ago, last*), in Italian the relation between them is looser, so that in spite of the adverbials *un mese fa* and *l'ultima volta* it is possible to express complexity in one case and in the other to give a series of past events which are thus subjectivized, connected more closely with the person they are referring to. The objectivizing function, on the other hand, belongs to the PR in this example:

(FSF 17) Nell'aprile successivo, Daisy ebbe la bambina; andarono in Francia per un anno. Li vidi durante una primavera a Cannes e poi a Deauville; e poi ritornarono a Chicago per sistemarsi. (p. 78)

The next April Daisy had her little girl, and they went to France for a year. I saw them one spring in Cannes, and later in Deauville, and then they came back to Chicago to settle down. (p. 161)

V dubnu příštího roku se Daisy narodila malá holčička a odjeli na rok do Francie. Jednou na jaře jsem je viděla v Cannes a později v Deauville a potom se vrátili do Chicaga, aby se usadili. (p. 103)

P<sup>E</sup>/P<sup>E</sup> // P<sup>E</sup>/P<sup>E</sup> // ebbe/andarono // vidi/ritornarono //

had/they went // I saw/they came back //

narodila se/odjeli // viděla jsem/vrátili se //

We shall later observe the fact that the narrator may pass from the PP to the PR and vice versa and so change his view of past actions, but for the present we shall come back to examples that compare the PP with the English Simple Past.

(FSF 18) „Piuttosto è che durante la guerra ha fatto la spia per i tedeschi.“ (p. 47)

...: “it's more that he was a German spy during the war.” (p. 136)

„To spíš, že za války dělal špiona pro Němce.“ (p. 66)

O/A<sub>0</sub> // è/ha fatto //

it's/he was //

-/dělal //

If we omitted the expression of time (*during the war*) in the English sentence of FSF 18, we could use the Present Perfect and say *He's been a spy*, which offer a complex view from the present standpoint. But the adverbial *during the war* excludes this possibility, whereas in the Italian sentence the words *durante la guerra* are no obstacle to the choice of the PP in this function.

(FSF 19) „L'ho conosciuta non so dove ieri notte.“ (p. 49)

“I met her somewhere last night.” (p. 138)

„Včera večer jsem se s ní někde sešel.“ (p. 69)

E<sub>A</sub> ← o // ho conosciuta //

I met //

sešel jsem se //



That example speaks of an event that occurred "last night", that is in a period of recent time which, according to Fochi<sup>1</sup>), may be considered as "the day when we speak or, at the most, the day before". There is also another relation that we should not overlook and which could be expressed by saying "I have known her since yesterday", but this idea exists only in the Italian sentence with the PP, not in the English Simple Past. The same summarizing (complexive) view as in FSF 18 can be found in FSF 20:

(FSF 20) „Io sono stato con il sedicesimo fino al giugno del diciotto.“ (pp. 50—51)

“I was in the Seventh Infantry until June nineteen-eighteen.” (p. 139)

„Já jsem byl u Sedmého pěšího až do června 1918.“ (p. 70)

A<sub>0</sub> // sono stato //

I was //

byl jsem //

A past event and the present result of an anterior action are in this example:

(FSF 21) „Be', una volta mi ha detto che ha studiato a Oxford.“ (p. 52)

“Well, he told me once he was an Oxford man.” (p. 140)

„No, jednou mi řekl, že studoval v Oxfordu.“ (p. 72)

E<sub>A</sub> ← o/O + Pf // ha detto/ha studiato //

he told/he was //

řikal/studoval //

The relation to the present in the second verb (*ha studiato*) is evident also in English, where there is in fact the Present Tense changed according to the sequence of tenses. The Italian PP, too, regards the present because, depending on the past event expressed by the PP (*ha detto*), it can remain on the present plane. The fact that the past event is connected with the present may be proved by changing the time indication *una volta di allora* (*of that time, tehdejší*) and using the Present Tense: *le sue parole di allora sono* (*his words of that time are, jeho tehdejší slova jsou*).

(FSF 22) „L'orchestra se n'è andata mezz'ora fa.“ (p. 55)

“The orchestra left half an hour ago.” (p. 143)

„Orchestr odešel před půl hodinou.“ (p. 76)

E<sub>A</sub> ← o // se n'è andata //

it left //

odešel //

An example similar to FSF 19: a recent event for which English, respecting the adverbial of time (*an hour ago, mezz'ora fa, před půl hodinou*), must choose the Simple Past where Italian uses the PP and so emphasizes the relation to the present situation (*the orchestra has not been here for half an hour, l'orchestra non c'è da mezz'ora, orchestr už tu není půl hodiny*).

(FSF 23) „Ora è morto. È stato il mio miglior amico, parecchi anni fa.“ (p. 94)

“He's dead now. He used to be my best friend years ago.” (p. 173)

„Už je mrtvý. Před lety to býval můj nejlepší přítel.“ (p. 120)

O // A<sub>0</sub> // è/è stato //

he's // he used to be //

je // býval //

A complexive view from the present standpoint as in FSF 18. Again, in contrast to English, we can notice the loosened tie between an expression of past time (*parecchi*

*anni fa, years ago, před lety*) and the PP; moreover, the time indication in the Italian sentence is separated by a comma, suggesting a pause in speech.

(FSF 24) „Daisy mi amava quando mi ha sposato e mi ama ora.“ (p. 133)

“Daisy loved me when she married me and she loves me now.” (p. 201)

„Daisy mě milovala, když si mě vzala, a miluje mě i teď.“ (p. 162)

Pc/E<sub>A←O</sub> // amava/ha sposato/ama //  
 loved/married/loves //  
 milovala/vzala/miluje //

The past event E<sub>A←O</sub> (*ha sposato*) stands on the same time plane as the past circumstance Pc (*amava*), so the relation to the present has to be looked for in the subjectivization of the action, as if the person concerned were still linked with it. The same idea is carried by the PP in FSF 25, where the form *ho portata* combines the function of the PR (requiring the Past Subjunctive for a contemporary action in the past) with the element of subjectivization:

(FSF 25) „Neanche il giorno che ti ho portata in braccio da Punch Bowl perchè non ti bagnassi i piedi?“ (p. 133)

„Not that day I carried you down from the Punch Bowl to keep your shoes dry?“ (p. 202)

„Ani tenkrát, jak jsem tě neal dolů z Punch Bowl, aby sis nezamáčela boty?“ (p. 163)

E<sub>A←O</sub>/S<sub>P</sub>+Cg // ho portata/non bagnassi //  
 I ca rried/—//  
 neal jsem/nezamáčela //

(S<sub>P</sub>+Cg means past contemporary action in the Subjunctive form.)

The objectivizing function of the PR was mentioned in connection with example FSF 17 (p. 167), in which a series of past events formed a certain narrative line, cut off from the present. The relation to the present is also broken for objectivizing reasons in the event P<sup>E</sup> (*parve, it seemed, zdálo se*) of FSF 14 (p. 166), where the complexive view A<sub>O</sub> is illustrated; what happens is a change in the speaker's attitude towards the actions. This change of view, that is the shift from the PP to the PR and the other way round, will be dealt with in the following (final) notes on the two tenses and their English equivalents.

We shall start with example FSF 26, where the change in the time plane is not formally expressed because the past events (E<sub>A←O</sub>) are subjectivized and the verbs are in the PP, the tense which in the first sentence of the example expresses a present result (O+Pf). The second sentence has a time indication (*l'anno scorso, last year, vloni*) that transfers the narration into the past. In Italian, as we said, the PR does not replace the PP for subjectivizing reasons, but in English the actions are separated from the present by the use of the Simple Past. It is true that this tense is found also in the first sentence, but there it has the function corresponding to that of the Present Perfect:<sup>7)</sup>

(FSF 26) „Io sono appena ritornata da Montecarlo. Appena l'anno scorso. Ci sono andata con un'amica.“ „Vi siete fermata molto?“ „No, siamo soltanto andate a Montecarlo e ritorno. Siamo passate per Marsiglia. Avevamo più di milleduecento dollari quando siamo partite, ma ci hanno mangiato tutto in due giorni nelle sale riservate.“ (p. 37)

“I just got back from Monte Carlo. Just last year. I went over there with another girl.“ „Stay long?“ „No, we just went to Monte Carlo and back. We went by way of Marsailles. We had over twelve hundred dollars when we started, but we got gypped out of it all in two days in the private rooms.“ (p. 129)

<sup>7)</sup> Simple Past with “just”. Cf. *BBC English by Radio and Television*, May 1970, p. 14.

„Právě jsem se vrátila z Monte Carla. Právě vloni. Jela jsem tam ještě s jedním děvčetem.“ „Byly jste tam dlouho?“ „Ne, jely jsme jen do Monte Carla a zpátky. Jely jsme přes Marseille. Měly jsme přes dvanáct set dolarů, když jsme vyjely, ale v soukromých podnikcích nás o to všechno za dva dny obrali.“ (p. 55)

O+Pf // E<sub>A←O</sub> // E<sub>A←O</sub> // E<sub>A←O</sub> // sono ritornata // sono andata // vi siete  
I got back // I went // (did you)  
vrátila jsem se // jela jsem // byly  
E<sub>A←O</sub> // P<sub>C</sub>/E<sub>A←O</sub>/E<sub>A←O</sub> // fermata // siamo andate // siamo passate //  
stay // we went // we went //  
jste // jely jsme // jely jsme //  
avevamo/siamo partite/hanno mangiato //  
we had/we started/we got gypped //  
měly jsme/vyjely jsme/obrali //

A good example of the change in the speaker's view of past events, which results in breaking the relation to the present and, consequently, calls for the use of the PR instead of the PP, is FSF 27:

(FSF 27) „Sta a sentire, Nick. Voglio dirti che cosa ho detto quando è nata. Hai voglia di saperlo?“ „Certo.“ „Ti mostrerò come sono diventata. Be', era nata da meno di un'ora e Tom era Dio sa dove. Mi svegliai dall'etere con una sensazione di abbandono e chiesi subito all'infermiera se era un maschio o una femmina. Mi disse che era una bimba, e così voltai la testa e mi misi a piangere.“ (p. 22)

“Listen, Nick; let me tell you what I said when she was born. Would you like to hear?“ “Very much.“ “It'll show you how I've gotten to feel about — things. Well, she was less than an hour old and Tom was God knows where. I woke up out of ether with an utterly abandoned feeling, and asked the nurse right away if it was a boy or a girl. She told it was a girl, and so I turned my head away and wept.“ (p. 117)

„Poslyš, Nicku, povím ti, co jsem řekla, když se narodila. Chceš to slyšet?“ „Jistě hrozně rád.“ „Z toho poznáš, jak jsem se začala dívat na — na ty věci. Nebylo jí ještě ani hodina a Tom byl bůhví kde. Probudila jsem se z etheru, bylo mi úplně všechno jedno, a hned jsem se ptala sestry, jestli je to chlapec nebo děvče. Řekla mi, že je to děvče, a já se otočila a začala brečet.“ (p. 38)

O // O/E<sub>A←O</sub>/E<sub>A←O</sub> // O // sta // voglio/ho detto/è nata // hai //  
listen/let/I said/she was born // would you  
F/O+Pf // A<sub>F</sub><sup>C</sup>/P<sub>C</sub> // P<sub>E</sub>/ poslyš/povím/řekla jsem/narodila se //  
mostrerò/sono diventata // era nata/era //  
like // it'll show/I've gotten // she was/  
chceš // poznáš/začala jsem // nebylo/  
P<sub>E</sub>/S<sub>P</sub> // P<sub>E</sub>/S<sub>P</sub>/P<sub>E</sub>/P<sub>E</sub> // mi svegliai/chiesi/era // disse/era/voltai/  
was // I woke up/I asked/it was // she told/  
byl // probudila jsem se/ptala jsem se/je //  
mi misi //  
it was/I turned/I wept //  
řekla/je/otočila jsem se/začala jsem //

(F stands for future action, A<sub>F</sub><sup>C</sup> for anterior action in the past, S<sub>P</sub> for past contemporary action.)

A similar transition from the PP to the PR can be found in FSF 28. The first part of the narration, adopting the PP for past events (E<sub>A←O</sub>), has a subjectivizing function, that is it describes the persons against the background of their past actions; the past is joined with the present through the speaker and the people she is talking about. The second part of the narration, which begins with a verb in the PR (*dissi, I said, řekla jsem*), presents past events objectivized by the speaker, separated, as it were, from her and thus also from the present situation: the actions are now connected only with the past situation.

(FSF 28) „La sola volta che sono stata pazza è stato quando l'ho sposato. Ho capito subito di aver fatto un errore. Si è fatto prestare da qualcuno un vestito buono per il giorno delle nozze e non

me l'ha detto, e un giorno un tale è venuto a prendersi l'abito mentre lui non c'era. „Oh, è vostro quel vestito?“ dissi. „È la prima volta che lo sento.“ Ma glielo restituii e poi mi buttai sul letto e piansi per tutto il pomeriggio più forte di una banda intera.“ (p. 38)

“The only crazy I was was when I married him. I knew right away I made a mistake. He borrowed somebody's best suit to get married in, and never even told me about it, and the man came after it one day when he was out. “Oh, is that your suit?“ I said. “This is the first I ever heard about it.” But I gave it to him and then I lay down and cried to beat the band all afternoon.” (p. 129)

„Blázen jsem byla jenom, když jsem si ho vzala. Věděla jsem hned, že dělám chybu. Parádní šaty na svatbu si od někoého vypůjčil a ani slovo mi o tom neřekl, a ten člověk si pro ně jednou přišel, když on byl zrovna pryč.“ „Ach, to jsou vaše šaty?“ řekla jsem. „To je po prvé, co o tom slyším.“ Ale dala jsem mu je a potom jsem si lehla a brečela jsem celé odpoledne, že mi to mohlo srdce utrhnout.“ (p. 57)

$E_A \leftarrow O / E_A \leftarrow O / E_A \leftarrow O / E_A \leftarrow O //$	sono stata/è stato/ho sposato // ho I was/was/I married // I knew/ byla jsem/—/vzala jsem si // věděla
$E_A \leftarrow O / E_A \leftarrow O / E_A \leftarrow O$	capito/— // si è fatto/ha detto/è venuto/ I made // borrowed/told/came/ jsem/dělám // vypůjčil si/neřekl/přišel/ era // è/dissi // è/sento // restituii/ was // is/I said // is/I heard // I gave/ byl // jsou/řekla jsem // je/slyším // mi buttai/piansi // I lay down/I cried // dala jsem/lehla jsem si/brečela jsem //
$PC // O / PC // O / O // PE$	
$PE / PE //$	

A change of perspective may also be seen in FSF 29, where the PP in the second sentence forms a link between past actions and the speaker, a link that he cuts off for objectivizing reasons in the first and the third sentences by using the PR:

(FSF 29) „Poi venne la guerra, vecchio mio. È stato un grande sollievo, e ho fatto di tutto per morire, ma pareva che avessi addosso un incantesimo. Accettai la nomina a tenente quando scoppiò la guerra.“ (p. 67)

“Then came the war, old sport. It was a great relief, and I tried very hard to die, but I seemed to bear an enchanted life. I accepted a commission as first lieutenant when it began.” (p. 152)

„Potom přišla, kamaráde, válka. Byla to velká úleva a já jsem se usilovně snažil, abych zemřel, ale zdálo se, že můj život je začarován. Když to začalo, udělali ze mne nadporučíka.“ (p. 90)

$PE // E_A \leftarrow O / E_A \leftarrow O / P C / S_F + C_g //$	venne // è stato/ho fatto/pareva/avessi // came // was/I tried/I seemed/— // přišla // byla/snažil jsem se/zdálo se/ accettai/scoppiò // I accepted/began // je // udělali/začalo //
$PE / PE //$	

FSF 17 was an example of the objectivizing function of the PR in a series of past events. It is obvious that the narrator can turn to the PP, too, when he wants to describe past actions, but then he subjectivizes them in the sense we have mentioned above. For instance:

(FSF 30) „Arrivato alla porta si è voltato, e dice: „Badate che il cameriere non mi porti via il caffè!“ Poi è uscito sul marciapiede, gli hanno sparato tre volte in pieno nella pancia e se ne sono andati.“ (p. 72)

“He turned around in the door and says: “Don't let that waiter take away my coffee!” Then he went out on the sidewalk, and they shot him three times in his full belly and drove away.” (p. 156)

„Otočil se ve dveřích a povídá: „Ať mi ten číšník neodnese kávu!“ Pak vyšel ven na chodník a oni ho střelili třikrát do plného břicha a ujeli.“ (p. 95)

$E_A \leftarrow O / O_F // O / O + C_g //$	si è voltato/dice // badate/ non port // turned around/says // don't let/— // otočil se/povídá // —/ať neodnese //
--	--

EA←O/EA←OEA←O// è uscito/hanno sparato/se ne sono andati //  
 went out/they shot/they drove away //  
 vyšel ven/střelili/ujeli //

Another example of the same kind is FSF 31:

(FSF) 31) Be', circa sei settimane fa ha udito; per la prima volta dopo anni, il nome di Gatsby. È stato quando ti ho chiesto a West Egg — ricordi? — se conoscevi Gatsby. Quando sei tornato a casa, è venuta in camera mia, mi ha svegliata e ha detto: „Che Gatsby?“ E quando l'ho descritto — ero mezza addormentata — me ha detto con una voce stranissima che doveva essere quel tale che lei conosceva. Soltanto allora ho messo in relazione questo Gatsby con l'ufficiale nello spyder bianco. (p. 79)

Well, about six weeks ago, she heard the name of Gatsby for the first time in years. It was when I asked you — do you remember? — if you knew Gatsby in West Egg. After you had gone home she came into my room and woke me up and said: "What Gatsby?" and when I described him — I was half asleep — she said in the strangest voice that it must be the man she used to know. It wasn't until then that I connected this Gatsby with the officer in her white car. (p. 161)

No, asi před šesti týdny uslyšela Gatsbyho jméno po letech po prvé. To tehdy, když jsem se vás zeptala — pamatujete se? — jestli znáte Gatsbyho ze Západního Vejece. Když jste odešel domů, přišla do mého pokoje, vzbudila mě a řekla: „Jakého Gatsbyho?“, a když jsem ho popsala — napůl jsem přitom spala — řekla strašně podivným hlasem, že to musí být člověk, kterého znala. Teprve pak jsem si dala dohromady tohohle Gatsbyho s důstojníkem v jejím bílém voze. (p. 103)

EA←O//EA←O/EA←O/O/ ha udito // è stato/ho chiesto/ricordi/  
 she heard // was/I asked/do you remember/  
 conoscovi // sei tornato/è venuta/ha sveglia-  
 you knew // you had gone/she came/she woke/  
 znáte // odešel jste/přišla/vzbudila/  
 EA←O//EA←O/PC/EA←O/ ta/ha detto // ho descritto/ero/ha detto/  
 she said // I described/I was/she said/  
 SP/CA←P//EA←O// doveva/ conosceva // ho messo //  
 must/she used to know // I connected //  
 must/znala // dala jsem //

(CA←P means a circumstance anterior to the past.) The different functions of the PR (objectivization) and the PP (subjectivization) in expressing past events are also shown in FSF 32:

(FSF 32) „Poi incominciò a chiedere come per caso alla gente se la conoscevano, e io sono stata la prima che ha trovato. È stato quella sera che mi ha mandata a chiamare durante la sue festa, e avresti dovuto sentire con quanti preamboli arrivò al sodo. Naturalmente, ho suggerito subito una colazione a New York; pareva che stesse per impazzire: „Non voglio far niente di scorretto! Voglio vederla vicino a casa“. Quando gli ho detto che sei amico intimo di Tom, cominciò a rinunciare all'idea.“ (p. 80)

“Then he began asking people casually if they knew her, and I was the first one he found. It was that night he sent for me at his dance, and you should have heard the elaborate way he worked up to it. Of course, I immediately suggested a luncheon in New York — and I thought he'd go mad: “I don't want to do anything out of the way!” he kept saying. “I want to see her right next door.” When I said you were a particular friend of Tom's, he started to abandon the whole idea.” (p. 162)

„Potom se začal příležitostně vyptávat lidi, jestli ji neznají, a já jsem byla první, koho našel. Bylo to tenkrát, jak pro mne poslal na tom tanečním večírku, a měl jste to slyšet, jak dlouho a všelijak oklikou kolem toho chodil. Já mu ovšem hned navrhl a oběd v New Yorku a myslila jsem, že se zblázní: „Nechci dělat nic nepřipustného!“ říkal stále. „Chci se s ní sejt rovnou tady u sousedů.“ Když jsem řekla, že jste Tomův osobní přítel, chtěl se celého toho nápadu vzdát.“ (p. 105)

P<sup>E</sup>/SP/EA←O/EA←O// incominciò/conosceva/sono stata/ha tro-  
 began /knew/I was/found //  
 začal/neznají/byla jsem/našel //  
 EA←O/EA←O/P+Cd/P<sup>E</sup> // vato // è stato/ha mandata/avresti dovuto  
 was/sent/you should have heard/  
 bylo/poslal/měl jste slyšet/

$E_A \leftarrow O / PC$	sentire/arrivò // ho suggerito/pareva/ worked // I suggested/I thought/ chodil // navrhla jsem/myslila jsem/
$S_P + C_g // O // O // E_A \leftarrow O$	stesse // non voglio // voglio // ho detto/ he'd go // I don't want // I want // I said/ zbláznil se // nechci // chci // řekla jsem/
$O / PE$	sei/cominciò // you were/started // jste/chtěl //

(P + Cd stands for Past Conditional.) It is of some interest to notice in that example that the past events regarding the woman narrator are in the PP but the events which refer to a third person (i.e. to Gatsby) are in the PR; very striking in this respect is the last sentence, where for a situation on the same plane the Italian version first uses the PP (subjectivization) and then the PR (objectivization), that is the forms *ho detto* and *cominciò* corresponding in both cases to the English Simple Past (*I said, he started*).

Sometimes the passage from the subjective to the objective view and vice versa may be sudden and immediate, as manifested by FSF 33 and FSF 34:

(FSF 33) „Eppure... Io mi sono sposata alla metà di giugno“ ricordò Daisy. „A Louisville, di giugno! Qualcuno è svenuto. Chi fu a svenire, Tom?“ (p. 129)

“Still — I was married in the middle of June,” Daisy remembered, “Louisville in June! Somebody fainted. Who was it fainted, Tom?” (p. 198)

„Proč ne — já jsem se vdávala vprostřed června,“ připomněla Daisy, „Louisville v červnu! Někdo tenkrát omdlel. Kdo to omdlel, Tome?“ (p. 157)

$E_A \leftarrow O / (PE) // E_A \leftarrow O // PE$	mi sono sposata/(ricordò) // è svenuto // I was married/(remembered) // fainted // vdávala jsem se/(připomněla) // omdlel // fu // was // omdlel //
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(FSF 34) „Lo portarono in casa mia“ soggiunse Jordan „perchè abitavo vicinissimo alla chiesa. E ci rimase tre settimane, finchè papà gli disse che doveva andarsene. Il giorno dopo, papà è morto.“ (p. 129)

“They carried him into my house,” appended Jordan, “because we lived just two doors from the church. And he stayed three weeks, until Daddy told him he had to get out. The day after he left Daddy died.” (p. 198)

„Odesli ho k nám,“ dodala Jordan, „protože jsem bydlela hned dva domy od kostela. Zůstal u nás tři týdny, až mu tatínek řekl, že musí vypadnout. Den po tom, co odešel, tatínek zemřel.“ (p. 158)

$PE / (PE) / PC // PE / PE$	portarono/(soggiunse)/abitavo // rimase/disse/ they carried/(appended)/we lived // stayed/told/ odnesli/(dodala)/bydlela jsem // zůstal/řekl/ doveva // è morto // had // died // musí // zemřel //
$S_P // E_A \leftarrow O$	

We could also say that, owing to the subjectivizing function of the PP, past events are brought nearer by this tense, whereas the PR makes them an objective part of the past situation. Such an alternation of the speaker's view is evident (and effective) in FSF 35:

(FSF 35) „Capisci, quando siamo partiti da New York era molto nervosa e ha pensato che si sarebbe calmata guidando ... e quella donna è sbucata fuori di corsa proprio mentre passavamo accanto a una macchina che veniva dall'altra parte. È successo tutto in un momento, ma mi parve che volesse parlarmi, come se ci avesse presi per qualcuno che conosceva. Be', prima Daisy ha sterzato verso l'altra macchina per scansare la donna e poi ha perso la testa e ha sterzato

di nuovo. Nel momento che afferrai il volante, sentii l'urto: deve essere morta sul colpo.“ (p. 145)  
 “You see, when we left New York she was very nervous and she thought it would steady her to drive — and this woman rushed out at us just as we were passing a car coming the other way. It all happened in a minute, but it seemed to me that she wanted to speak to us, thought we were somebody she knew. Well, first Daisy turned away from the women toward the other car, and then she lost her nerve and turned back. The second my hand reached the wheel I felt the shock — it must have killed her instantly.” (p. 210)

„Víte, když jsme vyjeli z New Yorku, byla velmi nervosní a myslela, že ji to uklidní, když bude řídit, a ta ženská se proti nám vyřítla zrovna, když jsme míjeli auto, které jelo opačným směrem. Sběhlo se to všechno najednou, ve vteřině, ale já jsem měl dojem, že s námi chce mluvit, jako kdyby myslela, že jsme někdo, koho zná. No, Daisy napřed uhnula před tou ženskou k tomu druhému autu, ale potom ztratila nervy a zahrnula zpátky. Zrovna, když jsem popadl volant, ucítil jsem ten otřes, musila být na místě mrtvá.“ (p. 177)

O/E <sub>A←O</sub> /P <sub>C</sub> /E <sub>A←O</sub> /	capisci/siamo partiti/era/ha pensato/ you see/we left/she was/she thought/
P <sub>T</sub> P <sub>←O</sub> /E <sub>A←O</sub> /P <sub>C</sub> /P <sub>C</sub> //	víte/vyjeli jsme/byla/myslela/ si sarebbe calmata/è sbucata/passavamo/ it would steady/she rushed/we were passing/ uklidní/vyřítla se/míjeli jsme/ veniva // è successo/parve/volesse/ — // it happened/it seemed/she wanted/
E <sub>A←O</sub> /P <sub>E</sub> /S <sub>P</sub> +Cg/	jelo // sběhlo se/měl jsem/chce/ avesse presi/conosceva // ha sterzato she thought/she knew // she turned/ myslela/zná // uhnula/
P+Cd+Cg/S <sub>P</sub> // E <sub>A←O</sub> /	ha perso/ha sterzato // afferrai/sentii/deve // she lost/she turned // reached/I felt/must // ztratila/zahrnula // popadl jsem/ucítil jsem/musila //

(P+Cd+Cg means Past Perfect Subjunctive.) Another example of the possibility to bring near and subjectivize past events by choosing the PP is FSF 36:

(FSF 36) „Non è successo niente“ disse con aria stanca. „Ho aspettato e verso le quattro lei è venuta alla finestra, si è fermata un momento e poi ha spento la luce.“ (p. 147)

“Nothing happened,” he said wanly. “I waited, and about four o'clock she came to the window and stood there for a minute and then turned out the light.” (p. 213)

„Nic se nestalo.“ řekl sklesle. „Čekal jsem, a asi ve čtyři přišla k oknu, chvíli tam stála a potom zhasla.“ (p. 179)

E <sub>A←O</sub> /(P <sub>E</sub> ) //	E <sub>A←O</sub> /E <sub>A←O</sub> /è successo/(disse) // ho aspettato/è ve- happened/(said) // I waited/she came/ nestalo/(řekl) // čekal jsem/přišla/ nuta/si è fermata/ha spento // she stood/she turned out // stála/zhasla //
E <sub>A←O</sub> /E <sub>A←O</sub> //	

The transition from objectivization to subjectivization is also found in FSF 37, where the narration has two parts with different perspectives:

(FSF 37) „La prima volta che lo vidi fu quando venne alla sala di biliardo di Winebrenner alla 43a Strada a chiedere un posto. Non mangiava da un paio di giorni. „Vieni a far colazione con me“ dissi. Mangiò per più di quattro dollari in mezz'ora. ... Ho visto subito che era un giovane simpatico e distinto e quando mi ha detto che aveva studiato a Oxford ho capito che poteva essermi molto utile. L'ho fatto entrare nella Legione Americana dove lo trattavano con molta considerazione. Subito dopo ha fatto un certo lavoro per un mio cliente ad Albany.“ (p. 170)

“First time I saw him was when he come into Winebrenner's pool-room at Forty-third Street and asked for a job. He hadn't eat anything for a couple of days. “Come on have some lunch with me,” I sid. He ate more than four dollars' worth of food in half an hour. ... I saw right away 'he was a fine-appearing, gentlemanly young man, and when he told me he was an Oggaford I knew I could use him good. I got him to joing up in the American Legion and he used to stand high there. Right off he did some work for a client of mine up to Albany.” (p. 231)

„Poprvé jsem ho viděl, když přišel do Winebrennerovy veřejné herny na Čtyřicáté třetí ulici a ucházel se o místo. Už kolik dní nejedl. „Pojďte se mnou na oběd,“ řekl jsem. V půl hodině toho spořádal za víc než za čtyři dolary. ... Hned jsem viděl, že je to hezký mladík, který se umí chovat, a když mi řekl, že studoval v Ogsfordu, věděl jsem, že se mi hodí. Dostal jsem ho do Americké legie a tam měl vysoké postavení. A hned zařídil něco pro jednoho mého zákazníkva v Albany.“ (p. 206)

PE/PE/PE // PC // O/PE //	vidi/fu/venne // non mangiava // vieni/dissi //
	I saw/was/come // hadn't eat // come on/I sid //
PC // EA←O/SP/EA←O/A <sub>P</sub> <sup>C</sup> /	viděl jsem/—/přišel // nejedl // pojďte/řekl
	mangiò // ho visto/era/ha detto/aveva studia-
	ate // I saw/was/told/was/
EA←O/SP // EA←O/PC //	jsem // spořádal // viděl jsem/je/řekl/studo-
	to/ho capito/poteva // ho fatto/trattavano //
	I knew/I could // I got/used to stand //
EA←O	val/věděl jsem/hodí se // dostal jsem/měl //
	ha fatto //
	did //
	zařídil //

(A<sub>P</sub><sup>C</sup> stands for past circumstance resulting from anterior action.)

The examples given so far have certainly been sufficient to illustrate the basic difference between the English Present Perfect and the Italian PP, that is the tenses whose forms (the Present Tense of the auxiliary and the Past Participle) are identical, but not their functions. Before summing up what we have learnt from the comparison of the two tenses with the Simple Past and the PR, we shall consider for a moment the situation that exists on the pre-past plane. Here we can meet not only the Past Perfect and the TP (trapassato prossimo, A<sub>P</sub><sup>C</sup>) — or even the TR (trapassato remoto, A<sub>P</sub><sup>R</sup>), as shown by G 2, an example taken from *The Leopard* — but also the Simple Past and the PR. Thus we notice that what is not possible for English in the past (that is to alternate the Simple Past and the Present Perfect on the same narrative line, which we have seen is possible with the Italian PR and the PP) can be found with the Past Perfect in a narration placed into the pre-past. In some cases, the TR does so in every case, the Italian TP — like the English Past Perfect — may in fact express a pre-past event (E<sub>A←P</sub>), that is an action which on the past plane is represented by the PR (or the PP) and the Simple Past. In G 2 we have a series of consecutive events whose time placing is determined by the last event (E<sub>A←P</sub>). The Czech translation uses finite verb forms in the Past Tense all through, indicating the sequence with the adverb *pak* which introduces the last event of the series, the event that in Italian and in English has the form of the TP and the Past Perfect respectively; this means that we are not dealing with the main narrative line which results from actions expressed by the PR and the Simple Past. If we started from the Czech version, we should get the following sequence: *si fece presentare, manovrò, resistette, ritornò; he was introduced, he manoeuvred, he managed, he resumed*. But those events, as we said, belong to the pre-past, so the PR and the Simple Past have the form of the TP (or TR) and of the Past Perfect:

(G 2) Rincesce di poter dir poco di Tancredi: dopo che si fu fatto presentare da don Calogero, dopo aver manovrato il faro del suo occhio azzurro, dopo aver a stento resistito al desiderio di baciare la mano di Angelica, era ritornato a chiacchierare con la signora Rotolo, e non capiva niente di quanto udiva. (p. 56)

About Tancredi there seems little to be said; after being introduced by Don Calogero, after manoeuvring the search-light of his blue eyes, after just managing to resist implanting a kiss on Angelica's hand, he had resumed his chat with the Signora Rotolo without taking in a word that the good lady said. (p. 67)

O Tancredim můžeme bohužel říci pramálo: Požádal dona Calogera, aby ho představil, zamanévro-



val majákem svého modrého oka, stěží odolal touze políbit Angelice ruku — a pak se vrátil tlačit s paní Rotolovou a nechápal nic z toho, co slyšel. (p. 69)

O/A<sub>P</sub>/E<sub>A←P</sub>/C<sub>A←P</sub>/rincresco/si fu fatto/era ritornato/non ca-  
seems/—/had resumed/—/  
C<sub>A←P</sub> // můžeme/požádal/vrátil se/nechápal/  
piva/udíva //  
said //  
slyšel //

We know that the typical tense for a past event is the PR (the Simple Past); so it is no surprise to see that once the time placing into the pre-past has been established by means of the TP (the Past Perfect), it is possible to shift to the PR (the Simple Past). Sometimes such a shift may not occur in Italian (see J 1, which is an example from James Joyce's story called *Eveline*),<sup>9)</sup> and the TP then has a similar ability to express an event on the pre-past plane as the PP has on the past plane. The form of the TP, however, conveys a connection to the past situation and can mean a circumstance resulting from a previous action. This relation can be cancelled only by the PR, so we may come across this tense even in the pre-past, if it is necessary to show events separated from the past situation. An example of the passing from the TR to the PR is FSF 38; here the change of the Past Perfect to the Simple Past in the English original is immediate, whereas the Italian translation, owing to the above-mentioned ability of the TP, chooses the PR at a much later stage:

(J 1) Come ricordava bene la prima volta che l'aveva visto! ... Poi si erano conosciuti. ... Una volta l'aveva anche portata a sentire La ragazza di Boemia e a lei era parso un sogno potersene stare lì fianco a fianco, a teatro, in posti che non le erano abituali. ... In principio l'idea di avere un corteggiatore le aveva dato alla testa, ma poi s'era messa a volergli bene sul serio. ... Naturalmente il padre era venuto a saperlo e le aveva proibito d'averlo a che fare con lui.

How well she remembered the first time she had seen him; ... Then they had come to know each other. ... He took her to see *The Bohemian Girl* and she felt elated as she sat in an unaccustomed part of the theatre with him. ... First of all it had been an excitement for her to have a fellow and she had begun to like him. ... Of course, her father had found out the affair and had forbidden her to have anything to say to him.

Tak dobře se pamatuje na chvíli, kdy ho poprvé spatřila. ... Pak se poznali. ... Vzal ji s sebou na Cikánku, a když s ním seděla v divadle na místě, jemuž nebyla zvyklá, cítila se povznesená. ... Napřed ji vzrušovalo, že má chlapce, a pak ho začala mít ráda. ... Otec samozřejmě schůzky vyslídil a zakázal jí mít s ním cokoli společného.

S<sub>P</sub>/E<sub>A←P</sub> // ... // E<sub>A←P</sub> // ricordava/aveva visto // ... // si erano co-  
she remembered/she had seen // ... // had  
... // E<sub>A←P</sub>/E<sub>A←P</sub>/ pamatuje se/spatřila // ... // poznali se //  
come // ... // took/she felt/  
... // vzal/cítila se/  
C<sub>A←P</sub> // ... // E<sub>A←P</sub>/E<sub>A←P</sub> // erano // ... // aveva dato/s'era messa //  
— // ... // had been/she had begun //  
nebyla // ... // vzrušovalo/začala //  
... // E<sub>A←P</sub>/E<sub>A←P</sub> // ... // era venuto/aveva proibito //  
... // had found/had forbidden //  
... // vyslídil/zakázal //

(FSF 38) ... una notte d'autunno, cinque anni prima, avevano passeggiato lungo una strada. ... Erano giunti a un luogo dove non c'erano alberi e il marciapiede era bianco sotto il chiaro di luna. Qui si erano fermati, e si erano voltati l'uno verso l'altra. ... Il cuore gli batté sempre

<sup>9)</sup> James Joyce: *Eveline* (*Dubliners*), London 1934 (1914); *Eveline*, L'Unità 1962 (transl. Franca Cancogni); *Evelina* (*Dubliňané*), Praha 1969 (transl. Zdeněk Urbánek).

più in fretta mentre il viso bianco di Daisy si accostava al suo. ... Così aspettò, ascoltando ancora un momento il diapason battuto su una stella. Poi la baciò. Sotto il tocco delle sue labbra Daisy sbocciò per lui come un fiore, e l'incarnazione fu completa. In tutto quello che mi disse, perfino nel suo sentimentalismo impressionante, ritrovai qualcosa: un ritmo sfuggente, un frammento di parole perdute, che avevo udito da qualche parte molto tempo prima. (pp. 112—113)

... One autumn night, five years before, they had been walking down the street... and they came to a place where there were no trees and the sidewalk was white with moonlight. They stopped here and turned toward each other. ... His heart beat faster and fater as Daisy's white face came up to his own. ... So he waited, listening for a moment longer to the tuning-fork that had been struck upon a star. Then he kissed her. At his lips' touch she blossomed for him like a flower and the incarnation was complete. Through all he said, even through his appalling sentimentality I was reminded of something — an elusive rhythm, a fragment of lost words, that I had heard somewhere a long time ago. (p. 186)

... Jednou na podzim před pěti lety šli spolu v noci po ulici, ... až došli k místu, kde už nebyly žádné stromy a po chodníku se rozlévala měsíční záře. Tam se zastavili a otočili se k sobě. ... Srdce mu bilo rychleji a rychleji, jak se Daisyina bílá tvář přibližovala k jeho. ... A tak čekal, a ještě chvíli naslouchal ladičce, která uhodila o hvězdu. Potom ji políbil. Když se jejich rty setkaly, rozkvetla pro něj jako květina a vtělení bylo úplné. Všechno, co říkal, dokonce i jeho děsivá sentimentalita, mi něco připomínalo. Prchavý rytmus, úlomky ztracených slov, které jsem slyšel někdy dávno v minulosti. (p. 139)

$E_{A \rightarrow P}$ // ... // $E_{A \rightarrow P}$	avevano passeggiato // ... // erano giunti/ they had been walking // ... // they came/ šli // ... // došli/
$C_{A \rightarrow P}/C_{A \rightarrow P}$ // $E_{A \rightarrow P}$	erano/era // si erano fermati/ were/was // they stopped/ nebyly/rozlévala se // zastavili se/ si erano voltati // ... // battè/ they turned // ... // beat/ otočili se // ... // bilo/
$E_{A \rightarrow P}$ // ... // $P_A^E$	si accostava // ... // aspettò // came up // ... // waited // přibližovala se // ... // čekal //
$C_A^E // P_A^E/P_A^E // P^E/P^E$	baciò // sbocciò/fu // disse/ritrovai/ kissed // she blossomed/was // said/I was reminded/ políbil // rozkvetla/bylo // říkal/připomínalo //
$A_P^C$ //	avevo udito // I had heard // slyšel jsem //

The final part of SFS 38 has a sudden transition from the pre-past plane ( $P_A^E$ ) to that of the past ( $P^E$ ) because both the pre-past event (*fu, was, bylo*) and the past event (*disse, he said, říkal*) is in the PR (the Simple Past); it is obvious that the actions are not linked with the present, if we remember the function of the two tenses. At the same time we realize the importance of a wider context, for it is sometimes only on this (see, for example, the beginning of SFS 38) that the correct interpretation of time relations depends.

The digression into the pre-past wanted to throw some light on the function of the PR on this time plane and to draw attention to the nature of the Italian TP and the English Past Perfect, that is to the verb forms corresponding to the PP and the Present Perfect. We can see that while the pre-past tenses in both languages have basically the same functions (there is an additional tense, the TR, in Italian) and can, for instance, form a narrative line made of pre-past events, the PP, in contrast to the Present Perfect, is able to express events on the past narrative line where English must use the Simple Past.

The main purpose of our notes has been a comparison of the PP and the PR with the Present Perfect and the Simple Past. Right at the beginning we stressed the fact

that inspite of the analogous "perfect" forms of the PP and the Present Perfect, their functions and their relations to the "simple" tenses (the PR and the Simple Past) were not quite the same because of their different positions in the systems of the two languages.

Let us first concentrate on those features that have proved to be identical. Both the PP and the Present Perfect express:

- (1) a present result, a circumstance resulting from a previous action (O+Pf);
- (2) a complexive (summarizing) view that includes the present (A<sub>O</sub>). The RP PR as well as the Simple Past represent a past event unconnected with the present (P<sup>R</sup>).

What differentiates the PP from the Present Perfect is the ability of the Italian tense to express a past event, (E<sub>A-O</sub>), no matter whether its placing into the past is based on an explicit time indication or is implied from the context; English, on the other hand, must choose the Simple Past for such an action. Events in the PP may constitute a past narrative line; no sequence of this kind can be formed by the Present Perfect. Moreover, in Italian it is possible to pass, on the same past plane, from the PR to the PP and vice versa with the consequent change in the perspective: the narrator's view of events alternates, so that we can speak of their subjectivization (in the PP) or their objectivization (in the PR).

#### NĚKOLIK POZNÁMEK K ROZDÍLU MEZI PŘEDPŘÍTOMNÝM A JEDNODUCHÝM MINULÝM ČASEM V ANGLIČTINĚ A V ITALŠTINĚ

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