

Sequence of Tenses Non-Correspondence between English and Croatian in Literary Translation

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**SEQUENCE OF TENSES NON-
CORRESPONDENCE BETWEEN ENGLISH AND
CROATIAN IN LITERARY TRANSLATION**

MASTER'S THESIS

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SUMMARY

The aim of this research is to check whether the parts of the English translation of the novel *Povratak Filipa Latinovicza* which are rendered in the narrative technique called narrated monologue and in the present tense convey universal concepts. Narrated monologue is a narrative technique used to represent a character's thoughts. In terms of form, this is a combination of direct and indirect speech. Drawing from similarities with indirect speech, narrated monologue in English is defined by the past tense. Several studies on this matter suggest that the present tense in narrated monologue should be used only when talking about universal topics and general concepts. Croatian rendering of this technique, however, does not require the past tense. The novel in question is written in narrated monologue and its English version contains many instances of the present tense. In this paper the author will analyse the examples from this translation to test the mentioned convention on the sequence of tenses in narrated monologue set out in previous research.

KEY WORDS

narrative techniques, sequence of tenses, literary translation, free indirect style, narrated monologue

1 INTRODUCTION

Narrated monologue is a narrative technique used to represent the character's consciousness. It is a sub-form of free indirect style (hereinafter: FIS).¹ The effect that should result from using this technique is "to reduce as much as possible the distance between the narrator and the character, present in every instance of third-person narration" (Grdešić, *Uvod* 187). In practice, this effect consists of the character's thoughts being told not by the character themselves, but through the voice of the narrator and in the character's "own idiom" (Cohn 100), where the narrator serves as a means to convey the character's consciousness in an uncensored, almost documentarist manner.

The effect of fusing the perspective of the character and the perspective of the narrator can be achieved by employing specific linguistic rules. Since this technique implies telling somebody else's thoughts or words in the way they would do it themselves, but without direct quotation, Ann Banfield studies it as a form that comprises the linguistic rules of both direct and indirect speech. To achieve the effect of (an invisible) narrator, the rules of indirect speech – third person and the past tense – are utilised, as they create an impression of re-telling somebody else's experience: the narrator rendering the consciousness of the character. The other requirement of narrated monologue, i.e., the character's "own idiom", is fulfilled by adhering to the conventions of direct speech: containing distinctive expressive elements that demonstrate the character's opinion about a subject, idiolect items, incomplete sentences, questions and exclamations, as well as deictic elements that denote "here" and "now", but refer to the moment of the re-told action. These features can be found in the following example: "From the first day he had noticed that the painter who stood before him lacked self-confidence, and especially confidence in his abilities as a painter. And here he had seized

¹ Free indirect style covers both free indirect speech and free indirect thought (Cohn 109).

him as a dog seizes a quail! And now – through a mist of rakija, he was rather sorry for him – he had unnerved Philip but there had been no particular point in doing so!” (Krlježa, *The Return* 190).

As opposed to English, indirect speech in Croatian does not require an obligatory backshift of tenses, which means that the past tense is not considered a characteristic of narrated monologue in Croatian, as emphasised by Maša Grdešić:

it is extremely important to emphasise that narrated monologue in English, German and French on the one hand is rendered differently than in Croatian and Russian on the other ... In English, German and French there is a backshift of the verb when direct speech is transferred to indirect ... In Russian, much like Croatian, there is no such backshift (*Uvod* 188).

It is clear from the above that the linguistic rules used to describe this narrative technique in Croatian and English overlap in all but one: the past tense. The pivotal role of the past tense in narrated monologue in English is accentuated by many linguists who study this topic. Suzanne Fleischmann sets this rule in an uncompromising manner: “A qualification: my emphasis on shifted tenses (and third-person pronouns) as the defining mark of FIS is based on a norm of past-tense, third-person narration” (281), as she comments that Geoffrey Leech’s and Mick Short’s allowance for the present tense in certain cases of FIS implies that “interior monologue could be included under the heading of FIS. According to the stricter grammatical criteria adopted [by Fleischmann], however, the two differ” (281). As hinted above, linguists Geoffrey Leech and Mick Short claim that

it would seem that [FIS] always uses past tense and third-person pronouns. But it would be more accurate to say that the pronoun and tense selection has to be appropriate to the form of narration in which the [FIS] occurs. If we look at novels written in the narrative present we can still find examples of [FIS] (328).

Finally, Ann Banfield offers an extensive description of this narrative technique in terms of linguistic rules and allows for the occurrence of the present tense under one condition: “Indeed, except for the generic present, the represented [consciousness] does not normally allow the present tense at all” (Banfield, *Unspeakable Sentences*, 98). The general use of the present tense refers to what Geoffrey Leech calls “state” or “unrestrictive”: “because it places no limitation on the extension of the state into past and future time” (17). He further explicates this use by adding that it is applied “in expressing ‘eternal truths’, and so is found in scientific, mathematical and other statements made ‘for all time’ ... Not surprisingly, it is also characteristic of proverbs” (17). In the *Oxford guide to English Grammar*, John Eastwood points out that this use of the present tense is acceptable in indirect speech: “If the statement is still relevant, we do not usually [shift] the tense [to the past] ... We use the past tense when we are reporting objectively, when we do not want to suggest that the information is necessarily true” (351). Therefore, when talking about general topics that can be applied to any situation universally, regardless of whether it takes place in the past, present or future, it is acceptable to use the present tense even in the situations in which “the temporal zero-time”, denoting “the time from which all the temporal relations expressed by a tense ultimately take their starting point ... the time which is the ultimate ‘origin’ of all the temporal relations expressed by the temporal structure of a tense” (Declerck 97), is the past. That is, the present tense is acceptable in its universal, generic use even in the cases of indirect speech and, according to Ann Banfield, narrated monologue.

It can be concluded that the instances of narrated monologue in Croatian, which allows tense switches, should be translated into English in the past tense. However, the English version of *Povratak Filipa Latinovicza* (*The Return of Philip Latinovicz*, translated by Zora Depolo, published in 2012), a modernist novel by famous Croatian writer Miroslav Krleža, contains many instances of narrated monologue rendered in the present tense. Since

the main tense of narration in this novel is the past tense (so Leech's and Short's argument in favour of the present tense is not applicable), it can be presumed that the present tense exists in this narrated monologue to present universal topics, where its unrestrictive use is utilised. Based on these conclusions, the objective of this research is to see if these instances in the novel's translation are general claims, conveying universal concepts.

2 OVERVIEW OF EXISTING RESEARCH

Many linguists and literary theorists have discussed this narrative technique, mostly by describing its form and effect or proving its presence in certain literary works. Their findings offer similar insights into the features of the technique, so this chapter will outline those theoretical contributions which are of the utmost relevance for this research.

In her book *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction* (1978) Dorrit Cohn is among the first anglophone literary theorists to systematically talk about this narrative technique. She differentiates the term "narrated monologue" from equivalents *style indirect libre* in French and *erlebte Rede* in German, as the latter two terms serve as umbrella terms for both represented speech and represented thought, whereas Cohn's term is limited to represented thought (109). She describes it as "a transformation of figural thought-language into the narrative language of third-person fiction" (100) and compares it with its rival techniques for representing consciousness: psycho-narration and interior monologue, each of which represents one extreme point on the scale of representing consciousness. Psycho-narration refers to the narrator explaining that the character is thinking and the narrator describing the content of those thoughts, as per examples: "He knew he was late" and "He wondered if he was late" (105), while interior monologue stands for quoting the

exact words said by the character: “I am late” or “Am I late?” (104–105). Narrated monologue inherits its form from those two techniques: “He was late” or “Was he late?” (105) and, in the words of the author, “holds a mid-position between quoted monologue and psycho-narration, rendering the content of a figural mind more obliquely than the former, more directly than the latter” (105). She also gives a historical overview of the technique, emphasising that the first anglophone author to use it was Jane Austen, and that it reached its wider use in Joyce’s and Woolf’s literature – when the novel made a shift to the characters’ psyche and narration was no longer dominated by an omniscient narrator’s voice, i.e., in modernism.

Suzanne Fleischman also addresses the form of this technique, focusing on the question of tenses in the book *Tense and Narrativity: From Medieval Performance to Modern Fiction* (1990). As mentioned above, she insists on the past tense when representing thought, even when it comes to the statements in generic use (161). Apart from describing its grammatical features, her great contribution is an overview of tenses used to denote certain time-zones in the narrated monologue, demonstrated against plain narration. According to the table she devised based on the work by W. J. M. Bronzwaer (161), the time of speaking (the narrator’s domain) is represented by the present tense in both plain narration and free indirect discourse, the time of narrative (the character’s domain) is represented by the past tense in both techniques, the time prior to narrative (also the character’s domain) is represented by the past perfect in both techniques, whereas the neutral time sphere is expressed by using the present tense in plain narration and the past tense in the free indirect discourse (161). This goes to say that, per Fleischmann, all instances of the present tense in narrated monologue represent the narrator speaking.

In her article “Narrative Style and the Grammar of Direct and Indirect Speech” (1973), Ann Banfield uses linguistic properties of direct and indirect speech to describe the

free indirect style. The fundamental principles from which all grammatical features of FIS stem are the “Anaphoric E principle” linking FIS with direct speech and the “1 E/1 Consciousness principle” linking it with indirect speech. In line with the “Anaphoric E principle”, which denotes that “direct speech consists of two successive, independent sentences in discourse (two ‘expressions’ [(E-s)] ...and not of an embedding. (Hence there is no subordinator ‘that’ in direct speech)” (18), the expressions in FIS are also independent from the parts of the text that introduce them (which, in the case of direct speech, contain reporting verbs, while in FIS they contain verbs of consciousness (27–28)). Put differently, if an expression of FIS occurs in the same sentence as the verb of consciousness that signals the domain of the character’s interior, it will be rendered as anaphoric to what would be the object of that verb, without expressing that object: “She wouldn’t forget, she promised” (27). If the expression of FIS from this example were rendered as an object of the verb of consciousness, it would sound like this: She promised that she wouldn’t forget. Also, an expression of FIS can (and it often does) occur in a separate sentence, which then sounds like a direct quotation, except that it is not marked by inverted commas, it is rendered in the third person and past tense, and it is introduced by a previous sentence. As to the “1 E / 1 Consciousness principle”, it derives from the “1 E / 1 I principle”, which describes that in indirect speech every expression can only have one “I”, i.e., one speaker, who re-tells someone else’s words. Similarly, in FIS “for every E, there is a unique referent, called the subject-of-consciousness, to whom all expressive elements are attributed” (29). These two basic principles accentuate the fact that FIS can take the form of quoted speech independent from its introductory sentence, but it must be rendered consistently in the third person and the past tense to have the effect of a single consciousness.

Maša Grdešić discusses narrated monologue in the context of Croatian literature in her book *Uvod u naratologiju* (2015). She points out the differences between FIS in Croatian and

English, as discussed above (188). She also determines that narrated monologue is a technique applied in *Povratak Filipa Latinovicza* (186) and offers numerous examples from the book to describe the technique's specificities in Croatian, such as the difficulties in determining the presence of narrated monologue in paragraphs where the grammatical person is not expressed directly (192). Another important insight that the author emphasises regarding this novel is the silent narrator: "narrated monologue is mostly used in situations where the narrator and the character are concordant when it comes to attitudes on life ... the narrator can be generous enough to let their character reminisce about the past and fantasise about the future ... *Povratak Filipa Latinovicza* also contains narrative fantasies, imagining the future rendered in narrated monologue" (193).

3 RESEARCH

3.1 RESEARCH OBJECTIVE, HYPOTHESES AND OPERATIONALISATION

Based on the mentioned rules of the sequence of tenses that are used to render narrated monologue, the present tense occurring as part of this narrative technique in *The Return of Philip Latinovicz* should convey universal topics (or the character's opinions that are presented in the same linguistic form as universal topics). Therefore:

H: the aim of this paper is to test whether the instances of narrated monologue rendered in the present tense in *The Return of Philip Latinovicz* refer to universal topics.

To that end, the selection criterion for the paragraphs used in this analysis is that they were rendered in narrated monologue both in the source and the target text, i.e., that the narrated monologue existing in the source text was kept in the target text.

Determining whether narrated monologue is used will be based on the presence of its linguistic characteristics for both Croatian and English. Drawing from previous research, it can be concluded that the fundamental characteristics of narrated monologue are the third person and the past tense for English and only the former for Croatian. Other features used to identify this narrative technique will be considered as optional and used only to bolster the argument in favour of the presence of narrated monologue.

A possible obstacle for this research is the fact that “narrated monologue has been inappropriately marked with inverted commas in every edition [of *Povratak Filipa Latinovicza*] published after the 1947 edition by Nakladni zavod Hrvatske²” (Grdešić, “Problem navodnika” 304). Because of this, it is sometimes difficult to differentiate narrated monologue from quoted interior monologue. Since the edition of the novel that was used for this research was published in 2013 and the translation was published in 2012, the parts of the novel that might be rendered in narrated monologue will be regarded as interior monologue (and therefore excluded from this analysis) only if the inverted commas occur in both the source and the target text.³

² And thus regarded as interior monologue, according to Maša Grdešić: “Krlježa’s narrative prose is unique because it contains narrated monologue marked by inverted commas, as if it were quoted interior monologue” (*Uvod* 186).

³ An example: “‘People are mere dolls, and they sit in their various civilizations as in showcases,’ thought Philip, watching this high society on Liepach’s terrace” (Krlježa, *The Return* 123) and “‘Ljudi su lutke i sjede po raznim civilizacijama kao po izlozima’, mislio je Filip promatrajući ovu elitu na liepachovskoj terasi.” (Krlježa, *Povratak* 112).

3.2 METHODOLOGY

The qualitative analysis has been conducted as follows: the narrated parts in the target text which contain the present tense⁴ were isolated from the rest of the text. For the purpose of this paper, those parts will be referred to as the “isolated paragraphs”, and the sentences in the present tense in those paragraphs will be referred to as the “sentences in present”. Then, the corresponding paragraphs from the source text were analysed to see whether they have been written using the narrated monologue. This was done by checking if the text is in the third person and whether it would transform into a monologue if the first person was used instead. If found, the secondary features of narrated monologue enumerated in section 3.2.1 were also listed. The same model was applied to the isolated paragraphs in the target text. In section 4.1, these two steps are presented in tables: the source paragraphs in the first column and the target paragraphs in the second. Finally, the sentences in present were analysed to determine if they can be interpreted as general. For the purpose of this paper, this property will be referred to as “generality”: if the sentences in present in that example can be interpreted as presenting a general idea, their generality is marked with a plus sign (“+”). The arguments regarding the generality status of the sentences in present are provided in the text under each table.

3.2.1 Determining narrated monologue

The model applied in this research will be based on features of narrated monologue outlined by Ann Banfield and Dorrit Cohn:

⁴ This does not apply to quoted speech.

MAIN FEATURES

- **THIRD-PERSON NARRATION:** since in Croatian only the third person serves as a definitive feature of narrated monologue, the occurrences of the first person will be considered as interior monologue and will therefore not be included in the analysis, as it would imply direct quoting: “the expressive aspect of sentences of direct and indirect speech alike is attributed to the referent of the first person ... What marks [FIS] off from these modes of reporting speech is that in them expressivity [is] attributed to the referent of a third person pronoun” (Banfield, *Unspeakable Sentences* 88) – first person forms “behave quite differently in [FIS]. They appear in the third person with the non-literal meaning normally restricted to the first person” (Banfield, *Unspeakable Sentences* 92);
- **THE PAST TENSE:** the rule of tenses in narrated monologue reads as follows: “verbs in FIS show the past tenses of indirect speech. Therefore, the reference of the present tense, like that of the person of pronouns, does not change unless there is a quoted act of verbal communication” (Banfield, “The Grammar” 33);
- **INTERIOR MONOLOGUE TEST:** one of the characteristics of narrated monologue is the fact that “a simple transposition of grammatical person and tense will ‘translate’ a narrated into an interior monologue. Such translations can actually be applied as a kind of litmus test to confirm the validity of a reader’s apprehension that a narrative sentence belongs to a character’s, rather than to a narrator’s mental domain” (Cohn 101) and the source text will be subjected to this test.

ADDITIONAL FEATURES

- **DEICTIC ELEMENTS:** “the free indirect style retains the immediate and present versions of adverbs of time and place, like ‘now’ and ‘here’, ‘today’, ‘yesterday’, etc., as they occur in direct speech” (Banfield, “The Grammar” 33);

- EXPRESSIVE ELEMENTS: elements from which the character’s opinion or familiarity with a certain occurrence can be deduced; Ann Banfield highlights them in *Unspeakable Sentences*: “qualitative nouns” (89), “evaluative adjectives” (89), “kinship terms” (90), instances of “emphatic stress” (90);
- DIRECT SPEECH FORMS: narrated monologue allows syntactic structures normally attributable to the quotation part of direct speech, such as root transformations, verbless exclamatory constructions, exclamations and questions.

3.2.2 Determining generality of the sentences in present

Generality of the sentences in present was determined by taking into consideration various features of the isolated paragraphs, such as the topic, reference to particular people or situations, linguistic clues or differences in the source text, the overall tone of narration in the novel. If the sentences in present can be interpreted as general musings on life, which can be considered as somebody’s opinion on the “universal truths” and thus represented in such form, the text will be considered as general and the use of its present tense as unrestrictive.

4 RESULTS AND DISCUSSION

4.1 RESULTS

The results are demonstrated in the examples below. In the translation examples, the verbs in the past tense are bolded, whereas the verbs in the present tense are both bolded and in italics. The part of the paragraph analysed for generality is put between vertical lines for emphasis.

Some of the instances from the novel exhibit common characteristics of the present tense use. They are represented by 3 – 4 examples in this section, with the rest of the

examples from the novel mentioned in the appendix to this paper. This will be indicated in the analysis of the examples in question.

Therefore, the 15 examples included in this section, together with the 11 examples in the Appendix, make all instances of narrated monologue in the present tense which were found in the novel. The instances of the present tense that are not part of the narrative technique in question (such as quoted speech or first-person narration) are not included in this analysis. The extensive paragraphs were shortened for the purpose of this paper. Each example is shown on a separate page for readability.

Example 1

SOURCE TEXT	TRANSLATION
<p>Snijeg pada, i to se vidi kroz nezavješeni gornji dio staklenih vrata, i čitava trafika plovi okomito kao gondola zrakoplova, trafika sa svojim mračnim mirisima, cigarama, zavjesama i starim naslonjačem diže se okomito uvis i leti, a paravan pred divanom raste u nadstvarne dimenzije. Pred Ladysmithom grme topovi. Suklja oganj iz željeznih ždrijela i miriše barut: jedna se šestoroprežna baterija napela iza sve snage da ispne težak top na postav; dlakava stegna konjska, krvare ranjene stravične maske konjanika u odsjaju zadimljene topovske grmljavine: opsada Ladysmitha, general de Wet sa svojom pratnjom na ogromnom crnom pastuhu promatra opsadu Ladysmitha, a vani pada mokar snijeg, zvone negdje na dnu ulice saonice. Filip, omotan starim vunanim pledom, tako da mu rese padaju preko koljena kao pravome putniku, putuje na svojoj stolici i gleda one grofovske konjušnike, sokolare, kneginje i kraljeve, gleda sablasti u oklopima kako gasnu u polutmini sutonjoj. Od vremena na vrijeme zvonice na vratima trafike; otesanje snijega sa čizama kakvog foringaša, koji kupuje vasericu i pije svoj fraklič droždenke, ili je netko skočio po jednu virđiniju za gospodina doktora; miris duhana, rakije, a iznad glave malog baroknog Crnca s bijelim turbanom potitrava modrikast plamičak za cigare, ako baš tko od poglavite gospode želi da odmah pripali cigaru, kao stalna konta gospe Regine, trafikantkinje na uglu Fratarske ulice. Te slike sa sivog starinskog paravana, to su zapravo bile jedine prave slike, što ih je ikada doživio u svom životu (Krlježa <i>Povratak</i> 28).</p>	<p>The falling snow could be seen through the uncurtained upper panel of the glass door; the whole tobacconist's shop seemed to float upwards like the gondola of an airship — the tobacconist's shop with its stuffy smells, and cigars, and curtains, and the old armchair, <i>is lifted up</i> and <i>flies</i>, while the screen in front of the divan <i>swells</i> to supernatural dimensions. The guns <i>are</i> thundering before Ladysmith. Fire <i>blazes</i> out of the iron throats and there <i>is</i> a smell of gunpowder: a six-team battery <i>strains</i> every nerve to manoeuvre a heavy gun into position; the horses' hairy flanks, blood-stained and wounded, their long black lashing tails, their bleeding nostrils, the cracking of whips and the terrified grimaces of horsemen lit up by the glare from the smoky thundering guns: the siege of Ladysmith, General De Wet riding a big black stallion <i>watches</i> the siege of Ladysmith with his entourage, while outside wet snow <i>is falling</i>, and somewhere at the end of the street a sledge <i>rattles</i> by Philip, wrapped in his old woollen shawl with the fringes falling across his knees, like a real traveller's, travels in his chair and watches the count's equerries, falconers, princesses and kings, contemplates the armour-clad ghosts fading in the evening twilight. From time to time the doorbell <i>rings</i>, a coachman <i>stamps</i> the snow off his boots and <i>buys</i> a roll and <i>drinks</i> his glass of brandy, or somebody <i>drops</i> in to get a packet of Virginia for the doctor; the scent of tobacco and rakija, and above the head of the little baroque white-turbanned negro a flickering blue bud of flame in case some important gentleman should wish to light his cigar immediately, one of the regular customers of Mrs. Regina, the tobacconist of Friars' Street. Those pictures on the grey old-fashioned screen, those pictures were really the only pictures he had ever truly experienced in his lifetime (Krlježa, <i>The Return</i> 26).</p>
<p>THIRD PERSON: + (...Filip, omotan starim vunanim pledom ... gleda one grofovske konjušnike...)</p> <p>INTERIOR MONOLOGUE: + (...Ja, omotan starim vunanim pledom ... gledam one grofovske konjušnike...)</p>	<p>THIRD PERSON: + (...a sledge rattles by Philip...)</p> <p>PAST TENSE: +, the first and the last sentence</p> <p>INTERIOR MONOLOGUE: + (...those pictures were really the only pictures I had ever experienced in my lifetime...)</p>

GENERALITY: –

The part of the text rendered in the present tense cannot be considered general – it is a description of Philip’s memory of how he used to play as a child, a detailed description of a situation in the past. It cannot be considered as an interior monologue, as it is rendered in the third person and there are no quotation marks. Besides, Grdešić singles out this exact paragraph as an example of narrated monologue in *Povratak Filipa Latinovicza*: “the examples of narrated memories from *Povratak Filipa Latinovicza* revise the problems in assigning certain sentences to the [voice of] the narrator or character. The first such example is Philip’s memory of how he used to play the Siege of Ladysmith as a young boy” (Grdešić 191 – 192).

As a re-told memory, this is clearly a particular situation, a game of the Siege of the Ladysmith that Philip used to play as a child. A particular place was mentioned in the paragraph: “the tobacconist's shop with its stuffy smells, and cigars, and curtains”. A possible reason for choosing the present tense could be the intention to depict the event in a more dynamic way, i.e., to accomplish the immediacy of the action and render the event more interesting. A different option could be the intention to adopt child-like syntax in order to convey the aura of childhood.

Example 2

SOURCE TEXT	TRANSLATION
<p>Već dulje vremena primjećivao je Filip, kako se sve stvari i dojmovi pod njegovim pogledom raspadaju u detalje); samo za najrastvorenijih ratnih dana kada je sve bilo u raspadanju i kada se nije ništa drugo osjećalo nego prenamoćavanje stvari u slijepim količinama, i to, kako čovjek sam po sebi i nije ništa drugo nego neka neznatna i sitna količina, samo za onih najmračnijih i najosamljenijih dana događalo se Filipu da se nije snalazio u zbivanju, gubeći pregled nad svojim vlastitim trajanjem (Krleža, <i>Povratak</i> 30).</p>	<p>For quite a while Philip had noticed how all objects and impressions fell apart into details under his gaze; only in the most critical days of the war, when everything was breaking up and when nothing else was noticeable save a blind piling up of quantities of material – and since man by himself is nothing but an insignificant and petty quantity – only in those gloomiest and loneliest days did it happen that Philip forgot what was going on, losing sight of his own existence (Krleža, <i>The Return</i> 28).</p>
<p>THIRD PERSON: + (Već dulje vremena primjećivao je Filip...) INTERIOR MONOLOGUE: + (Već dugo vremena primjećivao sam...) EXPRESSIVE ELEMENTS: + (najrastvoreniji, prenamoćavanje, slijepe, najmračniji, najosamljeniji)</p>	<p>THIRD PERSON: + (...Philip forgot what was going on, losing sight of his own existence.) INTERIOR MONOLOGUE: + (...I forgot what was going on, losing sight of my own existence.) PAST TENSE: +, everything but the text between the en-dashes EXPRESSIVE ELEMENTS: + (most critical, noticeable, bling piling up, gloomiest, loneliest)</p>

GENERALITY OF THE CLAIM: +

The sentences in present in this example can be considered general. They are used to talk about the nature of people in general, i.e., to represent Philip’s thoughts about universal topics, topics that do not refer to particular people or situations. These sentences in present could be rendered in the present tense even in an instance of indirect speech, e.g.: “He told me that man is nothing but an insignificant and petty quantity”. This adds to the argument in favour of their generality.

Similar situation can be found in examples [3](#), [4](#), [5](#) in this section and examples [16](#), [17](#), [18](#), [19](#), [20](#), [22](#) in the Appendix.

Example 3

SOURCE TEXT	TRANSLATION
<p>Klima se Filip na federzicu Jože Podravca i gubi se u mislima, da nađe konkretnu mogućnost, kako bi se dao taj motiv zapravo slikarski riješiti? Crno-bijelo? Preslabo. Prejednostrano. Kod onog davnog događaja bila je glavna rasvjeta onog nečeg gnjilog ... taj trbuh treba da bude umoran, ogroman trbuh jedne stare roditelje ... ispijene žene, koja je prestala biti kaptolskom frajлом, već je simbol, formula stanja, u kojem živi suvremena žena, sakrivena kao dječjački sanktuarij, a popljuvana kao pljuvačnica, koja se gadi i jednom Joži Podravcu (Krlježa, <i>Povratak</i> 50 – 51).</p>	<p>Philip rocked on Joe Podravec’s spring-seat, lost in thought, seeking some concrete way of expressing that motif in terms of painting. Black and white? Too weak. Too one-sided. In that distant incident the main thing had been the illumination of something that was rotten ... that belly should be weary, the enormous belly of an old, worn-out woman ... exhausted woman who had ceased to be a Kaptol “girl” and had become a symbol, a formula for the situation in which a contemporary woman <i>lives</i>, like a child’s sanctuary, but [<i>is</i>] spat upon like a spittoon, something that <i>is looked</i> on with disgust even by a Joe Podravec. </p>
<p>THIRD PERSON: + (Klima se Filip na federzicu Jože Podravca i gubi se u mislima...) INTERIOR MONOLOGUE: + (Klimam se na federzicu Jože Podravca i gubim se u mislima... DEICTIC ELEMENTS: + (onaj kobni događaj, ono davno srpanjsko podne) EXPRESSIVE ELEMENTS: + (furiozni, prenapeta, obično, suviše, nemoguće, nezamislive, najvažnija podloga, kobni) DIRECT SPEECH FORMS: +, 2 exclamatory sentences</p>	<p>THIRD PERSON: + (Philip rocked on Joe Podravec’s spring-seat, lost in thought...) INTERIOR MONOLOGUE: + (I rocked on Joe Podravec’s spring-seat, lost in thought...) PAST TENSE: +, everything except the last sentence EXPRESSIVE ELEMENTS: + (infuriating, overstrained, usually, so limited, impossible, unthinkable, the most important undertone, fateful) DIRECT SPEECH FORMS: +, 2 exclamatory sentences</p>

GENERALITY: +

The sentences in present in this example can be considered general – the topic is life of contemporary women in general, of an archetype of a contemporary woman, with no reference to particular persons or situations. The argument for generality is also bolstered by indefinite forms: “a contemporary woman”, “a child’s sanctuary”, and “a Joža Podravec” (“jednom Joži Podravcu” in the source text). The last phrase is used here as a synecdoche for a certain type of people, not as a reference to the character.

This case is similar to examples [2](#), [4](#), [5](#), [11](#) (second part) in this section and [16](#), [17](#), [18](#), [19](#), [20](#), [22](#), [23](#) in the Appendix.

Example 4

SOURCE TEXT	TRANSLATION
Neugodnim vrelom Filipovih novih nemira postala je vlastita njegova majka. Laž je, da je život staraca idila uz odsjajivanje starih politura, prelistavanje uspomena i slatko pričanje u predvečerje uz blagi sjaj mliječnosjajne svjetiljke. Ova stara žena, koja je prebacila šezdesetu, neobično je mnogo polagala na svoj izgled, neprekidno se promatrala u ogledalu i govorila o „svom dobrom izgledu” (Krlježa, <i>Povratak</i> 71).	His own mother became a new and unpleasant source of Philip’s anxieties. It <i>is</i> not true that the life of old people <i>is</i> an idyll pursued amidst the glitter of old polished furniture, a turning-over of old recollections and sweet-sad tales at dusk by the soft light of a milkily glowing lamp. This old woman who was over sixty, was unusually particular about her appearance, constantly gazing at herself in her mirror and talking about her “good looks” (Krlježa, <i>The Return</i> 123).
THIRD PERSON: + (Neugodnim vrelom Filipovih novih nemira postala je vlastita njegova majka) INTERIOR MONOLOGUE: + (Neugodnim vrelom mojih novih nemira postala je moja vlastita majka) EXPRESSIVE ELEMENTS: + (ova stara žena, koja je prebacila šezdesetu, neobično (mnogo), neprekidno, govorila o “svom dobrom izgledu”)	THIRD PERSON: + (His own mother became a new and unpleasant source of Philip’s anxieties) INTERIOR MONOLOGUE: + (My own mother became a new and unpleasant source of my anxieties) PAST TENSE: +, the first and the last sentence EXPRESSIVE ELEMENTS: + (this old woman, unusually, constantly, talking about her “good looks”)

GENERALITY OF THE CLAIM: +

This isolated paragraph serves as a great example of using the present tense to present universal topics in narrated monologue – the first part of the sentence suggests that an opinion (on a universal concept) is being presented: “it is not true...” Apart from that, the indefinite forms, “the life of old people” and “an idyll”, “a turning-over”, “sweet-sad tales” and “a milkily glowing lamp” suggest that the concept thematised in this sentence in present is general, it does not refer to particular persons (Philip’s mother). The next sentence refers to a particular subject, it is about Philip’s mother, and the tense is shifted again.

Examples similar to this one are [2](#), [3](#), [5](#) in this section and [16](#), [17](#), [18](#), [19](#), [20](#), [22](#) in the Appendix.

Example 5

SOURCE TEXT	TRANSLATION
<p>Sergije Kirilovič Kyriales gleda zbunjenog, živčano podrovanog čovjeka pred sobom i misli o svojim vlastitim živčanim podrovanostima ... On znade po svom oštroumnom iskustvu staroga dijalektičara, da je najveća vještina u borbi s riječima tući protivnika njegovim vlastitim kombinacijama. Čitati tuđe slaboće u mislima i izgovarati tuđe intimne slaboće slabićima, da čuju sami sebe, to je prvo slovo svake dijalektike! A kad bi netko mogao da pročita njegove vlastite misli, kako bi onda sve to ispalo žalosno! Od prvoga dana on je primijetio da ovaj slikar tu pred njim sumnja u samoga sebe, a naročito u svoje slikarske sposobnosti (Krlježa, <i>Povratak</i> 170)!</p>	<p>Sergei Kirilovitch Kyriales looked at the confused, unstrung man in front of him, and thought of his own ruined nerves ... He knew from his own shrewd experience as an old dialectical polemicist that the great art in a struggle of words was to use one's opponent's own arguments against him. [To be able to spot the weakness in other people's way of thinking, and to put these weaknesses to them, so that they hear their own words, <i>is</i> the first principle in any kind of dialectics!] And if only someone could read his own thoughts, how wretched all this would turn out to be! From the first day he had noticed that the painter who stood before him lacked self-confidence, and especially confidence in his abilities as a painter (Krlježa, <i>The Return</i> 190).</p>
<p>THIRD PERSON: + (On znade po svom oštroumnom iskustvu...) INTERIOR MONOLOGUE: + (Znadem po svom oštroumnom iskustvu...) DEICTIC ELEMENTS: + (tu 2x, tu pred njim, sada) EXPRESSIVE ELEMENTS: + (slaboumnik, slabić, ruševina, sagnjila stara krpa, s kojom ne bi nitko više mogao da otre ničije obuće, oštroumno (iskustvo), žalosno, naročito) DIRECT SPEECH FORMS: +, exclamatory sentences</p>	<p>THIRD PERSON: + (He knew from his own shrewd experience...) INTERIOR MONOLOGUE: + (I knew from my own shrewd experience...) PAST TENSE: +, everything except defining the basics of dialectics DEICTIC ELEMENTS: + (here, before him, now) EXPRESSIVE ELEMENTS: + (insane, weak, the ruins of a man, an old rotten rag, which no one would use even to clean their shoes, shrewd (experience), wretched, especially) DIRECT SPEECH FORMS: +, exclamatory sentences</p>

GENERALITY: +

This example can be interpreted as general use of the present tense, since the topic of the sentence in present is a concluding thought on the basics of dialectics. In other words, the content of the sentence in present can be categorised as what the character regards as universal truth, a permanent feature of the object of his thoughts (i.e., dialectics in general), with no reference to particular persons or situations.

Similar situation occurs in examples [2](#), [3](#), [4](#) in this section and [16](#), [17](#), [18](#), [19](#), [20](#), [22](#) in the Appendix.

Example 6

SOURCE TEXT	TRANSLATION
<p>Teku ljudi po ulicama, miču se lica u povorkama, lica naprahana, blijeda, clownska, sa zarezima gorućeg karmina oko usana, kratkovidne maske žena u crnini, lica grbavaca, donje čeljusti, voštani dugi prsti sa crnim modrikastim noktima, sve prilično ružno ...</p> <p>Sjedi tako Filip iza gradskog prljavog kavanskog stakla, gleda micanje gomila na ulici i sanja o svom posljednjem kolorističkom doživljaju (Krlježa, <i>Povratak</i>, 31 – 32) ...</p>	<p> People <i>pour</i> down the street, faces <i>move</i> in procession, powdered complexions, pale, clownish, with slashes of burning lipstick on their mouths, short-sighted masks of women in mourning, faces of hunchbacks, lower jaws, long waxy fingers with purplish nails, all very ugly ...</p> <p>So Philip sat at the window of a dirty city cafe, watching the movement of the crowds and dreaming of his last colouristic experience (Krlježa, <i>The Return</i>, 29 – 30) ...</p>
<p>THIRD PERSON: + (Sjedi tako Filip...)</p> <p>INTERIOR MONOLOGUE: + (Sjedim tako...)</p> <p>EXPRESSIVE ELEMENTS: + (ružno)</p>	<p>THIRD PERSON: + (So Philip sat at the window...)</p> <p>INTERIOR MONOLOGUE: + (So I sat at the window...)</p> <p>PAST TENSE: + (So Philip sat...)</p> <p>EXPRESSIVE ELEMENTS: + (ugly)</p>

GENERALITY: –

These sentences in present could only be considered general if they were used to talk about people in general. However, there are clues in the rest of the isolated paragraph that help define the described situation as particular: (1) a direct reference to Philip looking at people walking down the street and thinking, (2) the linking word “so” at the beginning of the sentence in past which fortifies the connection of the content of the sentences in present and the rest of the text, (3) an emphasis on colours in the sentences in present and then explicitly talking about Philip “dreaming of his last colouristic experience”. Alongside the explicit explanation that Philip is looking at the people in the street and thinking about colours, and the fact that “so” means similar but not identical (which implies that the sentences in present are not his exact words, but rather a description of his thoughts), the verb “dream” (“sanjati” in the source text) implies a subconscious action, not a fully verbalised passage. Therefore, the situation can be regarded as particular.

Similar situation can be found in examples [7](#), [8](#) in this section and [21](#), [24](#) in the Appendix.

Example 7

SOURCE TEXT	TRANSLATION
<p>Stajati kraj prozora i zuriti u čadave sumrake, to je bio Filipov život posljednje dvije-tri godine: gledati bolesnu djecu sa zamotanim vratovima, kako kopiraju nekakve uzorke a staklu prozorskom, čitave dane. Kako su mračni ljudski stanovi, kako su smrdljivi brlozi ti ljudski stanovi, a djeca zamotana u flanelnim krpama kopiraju glupe crteže i drže ruke nad svojom glavom, neumorno, visoko, čitave kišne dane. ...Filip stoji kraj prozora i razmišlja o tome kako sve te koksove peći i hidranti i gazometri, tako glupo nagomilani na jednom mjestu, zapravo nemaju smisla: sve te industrijalne naprave prljave su kao zahodi i sve te gomile izmetina, robe i sirovina trebalo bi odvojiti od ljudskih stanova! Šume vodovodne cijevi, plaču pipe i plinski kokoti, zvrndaju telefoni i bakrene žice na krovovima, udara se vratima, zveče glazbala, laju psi, a negdje u zidu pjeva jednolično jedna te ista kap, u jednakim razmacima, kao otkucaj sata (Krlježa, <i>Povratak</i>, 39).</p>	<p>To stand by the window and gaze at the murky gloom had been Philip's life for the last two or three years: to watch sick children with their necks bandaged, copying designs on the window panes all day long. How dark are human dwellings, how evil smelling are those holes called human dwellings, where children bandaged in flannel rags copy stupid drawings and hold their hands above their heads, unwearied, high up, all the rainy day Philip stood by the window thinking that all those coke stoves and hydrants and gasometers, so stupidly piled up in one place, had in fact no meaning at all: all those industrial appliances were as dirty as privies and all those piles of excrement, goods, raw materials, should be set apart from human lodgings. Water pipes rattle, gas pipes and gas cocks whine, telephones buzz and copper wires on the roofs hum, doors are slammed, musical instruments jangle, dogs bark, and somewhere on the other side of the wall a monotonous drip splashes at regular intervals, like a clock ticking (Krlježa, <i>The Return</i>, 38 – 39).</p>
<p>THIRD PERSON: + (...to je bio Filipov život...) INTERIOR MONOLOGUE: + (...to je bio moj život...) DEICTIC ELEMENTS: EXPRESSIVE ELEMENTS: + (glupe) DIRECT SPEECH FORMS: +, exclamatory SENTENCE</p>	<p>THIRD PERSON: + (Philip stood by the window...) INTERIOR MONOLOGUE: + (I stood by the window...) PAST TENSE: +, the beginning and the middle of the excerpt – the text referring to Philip's actions DEICTIC ELEMENTS: + (the other side of the wall) EXPRESSIVE ELEMENTS: + (evil smelling, stupid) DIRECT SPEECH FORMS: + (How dark are human dwellings....)</p>

GENERALITY: –

The sentences in present in this isolated paragraph describe foul circumstances of urban life at the beginning of the twentieth century. However, they are intertwined with sentences in past which are used to explain that the sentences in present refer to Philip's thoughts. The sentences in past contain direct references to Philip, while the sentences in present do not contain any references to particular people. Thus, the sentences in present in this example could be interpreted as Philip's thoughts about the urban population in its general sense, as his thoughts on the universal characteristics of the urban population if it were not for one reference to a particular situation in the sentences in present: "somewhere on the other side of the wall a monotonous drip splashes at regular intervals". In this case, "the other side of the wall" implies that Philip is talking about a situation at the moment of speaking (a particular sound he hears while he is thinking these thoughts, a particular wall), not about what the circumstances of urban life look like in general. Because of that the sentences in present cannot be considered general.

This case is similar to examples [6](#), [8](#) in this section and [21](#), [24](#) in the Appendix.

Example 8

SOURCE TEXT	TRANSLATION
<p>Foringe nikakve nije bilo, kao što to obično biva u ovakvim zgodama. Jedan fijaker odvezao je gospodina geometra na komisiju, a kod drugoga našao je Filip u jednoj malenoj svijetlozelenkastoj izbi, kraj goruće peći, staru krezubu babicu i ta mu je žvačući žemlju natopljenu kavom iz crvenkastog politrenog lonca, rekla, ‘da se japica buju popoldan vrnuli, ali gda, da to ona reči nemre’. Još je bila jedna mogućnost: da telegrafira u Kostanjevec po kola ... Filip se vukao sivim grbavim uličicama oko šetališta, gledajući zatvorene štagljeve, gnojnice, plastove sijena i kukuruzne klipove po kukuružnjacima, osjećajući se izgubljen u ovoj glasnoj jutarnjoj idili i nemoćan da stvori bilo kakvu odluku. Preko puta odjekivao je glas nakovnja: u dvorištu kovačevu potkivali su debelu podravsku kobilu, situ, prežderanu, jogunastu, s modrim pantljikama u grivi. Cvrčale su potkove, mirisalo je po ugljenu i spaljenim papcima.</p>	<p>[As <i>is</i> usually the case on such occasions,] there was no cab. One buggy had taken the surveyor on field work, while at the other cabby's, in a small, bright green hut, next to a lighted stove, Philip found a toothless old crone mumbling a roll dipped in coffee in a red pint-pot, who told him that the cabby would be back sometime in the afternoon, but she could not say when. There was one other alternative: to wire to Kostanjevec for a conveyance to fetch him ... Philip trudged along the grey humped side-streets off the promenade, looking at the closed barns, the manure heaps, the haystacks and the maizecobs in the barns, feeling lost in this noisy morning idyll and incapable of making any decision at all. From across the street rang the voice of the anvil: in the blacksmith's courtyard a fat mare from the Drava valley was being shod, a well-fed, even overfed animal, and capricious, with blue ribbons in her mane. [The horseshoes clatter, the air smells of coal and burnt hoofs.]</p>
<p>THIRD PERSON: + (Filip se vukao sivim grbavim uličicama oko šetališta...) INTERIOR MONOLOGUE: + (Vukao sam se sivim grbavim uličicama oko šetališta...)</p>	<p>THIRD PERSON: + (Philip trudged along the grey humped side-streets off the promenade...) INTERIOR MONOLOGUE: + (I trudged along the grey humped side-streets off the promenade...) PAST TENSE: +, except the first and the last sentence</p>

GENERALITY: –

The present tense in the first sentence may seem to convey universality because of the adverb “usually”. However, that sentence serves as a comment of the situation narrated in the second part of the same sentence, which is told in the past tense, i.e., in the timeframe of the character, not the narrator. Therefore, it cannot be considered a general.

Examples similar to this case are [6](#), [7](#) in this section and [21](#), [24](#) in the Appendix.

Example 9

SOURCE TEXT	TRANSLATION
<p>Goli trbusi, sakrivene drame, bolesna djetinjstva, koja se vuku kroz jedan čitav život i traju četrdeset godina, sve se to gruda kao oblačna para u beskrajno mnogo varijacija, a onda se sve jednoga dana raspline kao magla i ishlapi kao smrad zahoda ... Raznosmjerno gibanje ... samo od sebe, po sebi se hoda i zakapa, i opet ponovo rađa i izvire, kao voda, kao blato, kao hrana ... Na jednom mjestu počinje da vene ... i sve je to pakleno u stvari, ali mesnato, i jako, neiskorjenjivo iz nas. Nema jednosmjernosti ni izgrađivanja, nego je sve isprepletenost prašumska, močvarna, panonska, bezizlazna i mračna ... Tako se dronca Filip muzirajući u svojim mislima kao ugljična kiselina u čaši sode u dodiru s kisikom; proces šuman i pjenušav i živčano osvježavan (Krlježa, <i>Povratak</i>, 58)...</p>	<p> Nude bellies, hidden dramas, sickly childhoods, which drag on a whole lifetime and last forty years, everything lumps together like cloudy steam in numberless variations, and then everything disperses one day like mist, and evaporates like the smell of a privy ... it swallows itself and vomits, and turns into stinking pitch. Movement in all directions ... our humanity walks and buries itself, and is reborn and springs up, like water, like mud, like food ... At one place it begins to fade ... and all this, however hellish in tis essentiality, is fleshy and strong, and ineradicable within us. There is no one direction or development, since everything is entangled, jungle-like, marshy, Pannonian, hopeless and dark ... Thus Philip jogged drowsily along, his thoughts bubbling like carbonic acid in a glass of soda water; a process which is rather noisy and produces a lot of foam, but which is refreshing for the nerves (Krlježa, <i>The Return</i>, 60 – 61) ...</p>
<p>THIRD PERSON: + (Tako se dronca Filip muzirajući u svojim mislima...) INTERIOR MONOLOGUE: + (Tako se droncama muzirajući u svojim mislima...)</p>	<p>THIRD PERSON: + (Thus Philip jogged drowsily along, his thoughts bubbling like carbonic acid...) INTERIOR MONOLOGUE: + (Thus I jogged drowsily along, my thoughts bubbling like carbonic acid...) PAST TENSE: +, a part of the last sentence</p>

GENERALITY: +

This example consists of two “blocks” of sentences in the past.

The first “block” cannot even be considered narrated monologue due to the occurrence of the first person: “within us” and “our humanity”. This part of the paragraph was included here, however, to serve as an example of instances that were not included in the paper, as they are not rendered in the narrated monologue.

The second “block” is an instance of narrated monologue and it is considered general because the verb in the present tense is used in a relative clause which describes an attribute, a feature of the “process”. Introducing and describing an attribute of an object requires present tense in its unrestrictive use, and because of that the second “block” of sentences in

present can be considered general. This can also be found in the first sentence: “sickly
childhoods, which drag on a whole lifetime and last forty years.”

The same case can be seen in examples [26](#) and [27](#) in the Appendix.

Example 10

SOURCE TEXT	TRANSLATION
<p>Jedina stvaralačka stvarnost jesu isključivo prvotna oskvrnuća naših sjetila: čovjek vidi samo onda kad je nešto ugledao. Slikanje nije i ne bi trebalo da bude ništa drugo, nego vidovito otvaranje prostora pred nama, jer ako to nije, nema zapravo smisla. To je inače lijepljenje i priljepljivanje poznatih već i naslikanih slika: kvantitativno umnožavanje već viđenog! To je ono dosadno zimsko zanimanje djece, kada lijepe klebebildere po papiru i razmaču ih mokrim prstima. To priljepljivanje i razređivanje, to su slikarski smjerovi, pravci, škole, a što se to sve njega tiče, kada on ne će da pripada ni jednom slikarskom smjeru, ni pravcu, ni školi (Krlježa, <i>Povratak</i>, 53).</p>	<p>The only creative reality <i>is</i> what initially shocks our senses: man really <i>sees</i> only what he <i>notices</i> for the first time. Painting <i>is</i> and should be nothing else but a visionary revelation of the space before us, for, if not that, it <i>has</i> no justification. Otherwise, it <i>is</i> only the sticking together and patching up of familiar and already painted pictures, a mere multiplying of what <i>has</i> already <i>been seen</i>. It <i>is</i> like that boring children's pastime in winter of sticking transfers on to paper, wetting them with their fingers. Sticking together and rearranging, that <i>is</i> all artistic styles, and trends, and schools, <i>are</i>, but all this <i>had</i> nothing to do with Philip since he <i>refused</i> to follow to any artistic trend, style, or school (Krlježa, <i>The Return</i>, 54).</p>
<p>THIRD PERSON: + (...a što se to sve njega tiče, kada on ne će da pripada ni jednom slikarskom smjeru...) INTERIOR MONOLOGUE: + (...a što se to sve mene tiče, kada ja ne ću da pripadam ni jednom slikarskom smjeru...) EXPRESSIVE ELEMENTS: + (dosadno) DIRECT SPEECH FORMS: +, exclamatory sentence</p>	<p>THIRD PERSON: + (...but all this had nothing to do with Philip since he refused to follow to any artistic trend, style, or school...) INTERIOR MONOLOGUE: + (...but all this had nothing to do with me since I refused to follow to any artistic trend, style or school...) PAST TENSE: +, the second part of the last sentence EXPRESSIVE ELEMENTS: + (boring)</p>

GENERALITY: –

Although the sentences in present in this example could be interpreted as general because they express a universal subject – thoughts on the nature of painting and artistic styles – which can be rendered in the same form as universal concepts, i.e., in the present tense, because they represent the character's thoughts on the universal concepts, the last one annihilates their generality. The last sentence in present in this example is rendered in the third person and its second part is rendered in the past tense, which implies that the part in the present is not told by Philip or in Philip's voice, but by the narrator separated from Philip. The key problem here is the fact that two different tense planes are put into one sentence, which has the effect of the narrator in the present moment telling a story about Phillip from retrospect, and the sentences in present sound like the narrator's own thoughts on painting and

art, like a digression from narrating about Philip (using the voice of the narrator, not Philip) that returns to its original topic at the moment when the past tense is used. If the entire last sentence in present were rendered in the past tense, the sentences preceding it could be interpreted as general (this can be seen in example 4: as soon as the narrative contains a particular person, that sentence is rendered in the past).

Similar case occurs in example [11](#) in this section and examples [25](#), [26](#) in the Appendix.

Example 11

SOURCE TEXT	TRANSLATION
<p>Da se sada jedna od ovih prisutnih baba pojavi sa svojim predratnim gnijezdom od čipaka ... s onim pantiljkama i ajnlagima i glokenšosima i volanima, svi bi se smijali. A kad bi se za deset-petnaest godina pojavila opet koja od ovih kostanjevečkih girls-imitatorica negdje na čaju obučena po danas najnovijim propisima hollywoodskih šešira, opet bi se svi smijali. Te se ljudske opice smiju same sebi gledajući se petnaest godina unatrag! Sve je to neshvatljivo zapravo! Između bezbrojno mnogo hiljada i hiljada lutaka nađe se od vremena na vrijeme po jedna, koja to čudnim slučajem nije! Ova žena u crnini, na primjer, sa svojom prosjedom kosom i akvamarinskim očima, nije lutka! Ona je sigurno jedan živ i krvav čovjek (Krlježa, <i>Povratak</i>, 112)!</p>	<p>If one of the old ladies present were to appear in her prewar nest of lace ... with ribbons and hair pads, full skirts and frills, everybody would laugh. And if in ten or fifteen years' time some of these slaves of fashion, the Kostanjevec girls, reappeared at a tea-party wearing today's latest Hollywood fashion in hats everybody would burst out laughing again. These human she-apes make fun of themselves when they see how they looked fifteen years ago! All this was really incomprehensible! Among multitudes of dolls, one doll is found from time to time who by mere accident is not one of them! That woman in mourning, for instance, with her silvering hair and light blue eyes, was no doll! She was certainly a living and warm-blooded person (Krlježa, <i>The Return</i>, 123)!</p>
<p>THIRD PERSON: + (it cannot be deduced here, but it can be proven in the previous context of this excerpt⁵) INTERIOR MONOLOGUE: + (see above) DEICTIC ELEMENTS: + (za deset-petnaest godina, ovih (kostanjevečkih girls-imitatorica), te (ljudske opice), ova (žena u crnini)) EXPRESSIVE ELEMENTS: + (neshvatljivo, zapravo, čudnim, sigurno) DIRECT SPEECH FORMS: +, exclamatory sentences</p>	<p>THIRD PERSON: + (as is the case with the source text⁶) INTERIOR MONOLOGUE: + (see above) PAST TENSE: +, every other sentence in the example DEICTIC ELEMENTS: + (in ten or fifteen years, today's, the (Kostanjevec girls), these (human she-apes), that (woman)) EXPRESSIVE ELEMENTS: + (incomprehensible, really, by mere accident, certainly) DIRECT SPEECH FORMS: +, exclamatory sentences</p>

GENERALITY: - / +

In this example it is difficult to determine the narrative person, but the immediate context helps establish third-person narration.

⁵ In the immediate context: “Ljudi su lutke i sjede po raznim civilizacijama kao po izlozima’, mislio je Filip promatrajući ovu elitu na liepachovskoj terasi. Kao mannequin sjede te lutke po izlozima, a odostraga, u pozadini, nekakvi nevidljivi aranžeri preoblače te lutke...” (Krlježa, *Povratak* 112) it is evident that Philip’s verbalised thoughts were put in inverted commas, whereas what follows are indirectly presented thoughts, i.e., thoughts in narrated monologue, i.e., thoughts in the third person.

⁶ “People are mere dolls, and they sit in their various civilizations as in showcases,’ thought Philip, watching this high society on Liepach’s terrace. These dolls sit like mannequins in showcases, and from behind, in the background, some invisible window-dressers change their dresses...” (Krlježa, *The Return* 123)

The first sentence in the present does not represent a universal concept, as it refers to certain women that Philip sees. Some might argue that this could be the case of him referring to such women in general, but the preceding sentence describes a concrete hypothetical situation including particular people, based on a situation Philip is experiencing at the moment of narration.

Similar situation can be found in example [10](#) in this section and examples [25](#) and [26](#) in the Appendix.

The second sentence in present, however, can be considered general, as it conveys thoughts on the types of people one meets in a lifetime. The pronoun “them” no longer refers to the particular people Philip sees, but to an abstract category, a type of people which is embodied in the women he sees. Additional arguments to bolster generality of the second sentence in present are the word “multitudes”, which in this context connotes people in general; the phrase “from time to time”, which resonates with habituality, repetition, unrestrictiveness to a particular period; and the opposition “one doll” – “multitudes of dolls”, in which the indefinite article implies that the sentence is about a concept rather than about a particular person.

Another such example of thinking in terms of abstract categories based on what Philip experienced can be found in example [5](#) in this section and example [23](#) in the Appendix.

Therefore, the first sentence in present cannot be considered general, whereas the second one can.

Example 12

SOURCE TEXT	TRANSLATION
<p>On se oduvijek osjećao osamljen u krugovima svojih emocija i znao je vrlo dobro iz svog dugogodišnjeg iskustva, kako je teško pokrenuti ljude oko sebe do intenzivnosti svojih vlastitih doživljaja. Čovjek živi u svojim vlastitim zatvorenim svjetovima, ima svoje vlastite ljepote, svoja vlastita živčana razdraženja, intenzivna, a često neobično zanosna (i iskreno lijepa), ali tu ljepotu, tu istinitost svog vlastitog zanosa predati drugima, to je teško, a često i neizvedivo. Upravo: nemoguće! »Ljudi su tople, tvrdoglave, sebeljubive životinje! Ljudi u glavnom žive u vonju svog vlastitog isparivanja, i dok uživaju u svom vlastitom gnjiležu, sve što je od bližnjega gnjilo, to im smrdi« (Krlježa, <i>Povratak</i>, 139).</p>	<p>He had always felt isolated in the circle of his own emotions and he knew very well from long experience [how difficult it <i>is</i> to rouse the people around one to the intensity of one's own feelings. Man <i>lives</i> in his own closed world, <i>has</i> his own beauties, his own nervous excitements, intense and often rapturous and genuinely beautiful — but to inspire others with this beauty, with the genuineness of one's own rapture, <i>is</i> hard, and very often impossible of achievement. Impossible indeed!] “People are warm, stubborn, selfish animals! People in the main live amid the smell of their own perspiration, but while they enjoy their own rottenness, they think everything that is rotten about their neighbour stinks” (Krlježa, <i>The Return</i>, 152).</p>
<p>THIRD PERSON: + (On se oduvijek osjećao...) INTERIOR MONOLOGUE: + (Ja sam se oduvijek osjećao...) EXPRESSIVE ELEMENTS: + (teško, zanosna, lijepa, neizvedivo) DIRECT SPEECH FORMS: +, exclamatory sentences</p>	<p>THIRD PERSON: + (He had always felt...) INTERIOR MONOLOGUE: + (I have always felt...) PAST TENSE: +, the first sentence EXPRESSIVE ELEMENTS: + (difficult, hard, beautiful, impossible) DIRECT SPEECH FORMS: +, exclamatory sentences</p>

GENERALITY: +

In this example, the present tense is used not only in a separate sentence, but also in the final part of the sentence in past preceding it. In both cases it is used to render thoughts on a general topic: sharing an individual's inner world with other people through art. The sentence in present is followed by interior monologue, indicated by the inverted commas, which underlines the fact that the sentence in present does not represent fully verbalised thoughts rendered by the character consciously (interior monologue), but thoughts on the verge of verbalisation, however still in the realm of the subconscious (narrated monologue).

Example 13

SOURCE TEXT	TRANSLATION
Kao fijuk vjetra, tako bi znao Filipa zanijeti po koji neočekivani zvuk, i on se rasplinuo u lebdenju po prostorima, što su nestajali u jalovoj mračnoj praznini. Sjediti tako nepomično već godinama po kavanskim izlozima, gristi svoj nokat na lijevom kažiprstu i razbijati sebi glavu nad osnovnim pitanjem: treba li uopće slikati, a ako bezuvjetno treba, onda kako? Eto, prolaze ulicama gradske gomile, nestaju u sumraku i slikarstvo im je potpuno suvišno. Čemu bi ovim ljudima bile potrebne slike (Krlježa, <i>Povratak</i> 35)?	As if by a gust of wind, Philip would be transported by an unexpected sound, so that he would seem to be hovering in space above a futile dark emptiness. To sit motionless for years at cafe windows, to bite the nail of one’s left forefinger, and to break one’s head over the fundamental question: <i>is</i> there any need at all to paint, and if this cannot be questioned , then how to do it? For, crowds <i>pass</i> down the city streets, they disappear into the dark, and painting <i>is</i> altogether superfluous for them. Why should all those people need painting (Krlježa, <i>The Return</i> 33)?!
THIRD PERSON: + (...on se rasplinuo u lebdenju po prostorima...) INTERIOR MONOLOGUE: + (...i ja sam se rasplinuo u lebdenju po prostorima...) DEICTIC ELEMENTS: + (eto, ovim, već godinama, još nikada) EXPRESSIVE ELEMENTS: + (neočekivani, osnovnim) DIRECT SPEECH FORMS: + , questions	THIRD PERSON: + (...Philip would be transported by an unexpected sound...) INTERIOR MONOLOGUE: + (...I would be transported by an unexpected sound...) PAST TENSE: +, the first sentence DEICTIC ELEMENTS: +, yet EXPRESSIVE ELEMENTS: + (unexpected, fundamental) DIRECT SPEECH FORMS: +, questions

GENERALITY: + / –

This isolated paragraph contains two sentences in present, the first of which can be considered general.

The first sentence in present goes as follows: “is there any need at all to paint, and if this cannot be questioned, then how to do it?” and its topic may be interpreted as an instance of general musings on life, which is evident from the preceding determining modifier, “fundamental question”. There is no reference to particular people or situations.

The second sentence in present can only be considered as general if it is interpreted as thoughts on urban population in general. However, the source text suggests that the described situation is particular. The word “eto” from the source text functions as a demonstrative pointing to the situation surrounding the protagonist. It is translated as “for” and, as a connector, it conveys the exact opposite meaning: it introduces a general topic, which is why

this sentence in present can be interpreted as talking about urban population in general and not as talking about the actual people Philip sees in the street. The same happens in the last sentence of the paragraph: the demonstrative “ovim” in the source text evokes the meaning of particular people walking down the street in front of Philip, whereas the premodifier “those” in the translation implies talking about people in general.

Therefore, even though the situation in the second instance of sentences in present seems to be particular in the source text, linguistic features of the translation (translating “eto” and “ovim” as “for” and “those”) make it general because they were not translated to convey the same effect as the source text.

Example 14

SOURCE TEXT	TRANSLATION
<p>A tu, u prvome planu, odmah ispred sivog i mutnog stakla gleda u kavanu jedan čovjek ... koji pije mlako mlijeko i (razmišlja o identitetu svoga vlastitog „ja”). Taj čovjek sumnja u identitet svoga vlastitog „ja”. Taj čovjek sumnja u identitet svoje vlastite egzistencije, a jutros je doputovao, i tu u toj kavani nije ga bilo već jedanaest godina. Čudno! Sjedi takav jedan neodređeni „netko” u jednom ogledalu, naziva samoga sebe „sobom”, nosi to svoje sasvim mutno i nejasno „ja” u sebi godinama, puši, a gadi mu se pušenje ... sve to tako nejasno i mutno kruži ... Sasvim refleksivno, primijetivši da taj blijedi i nepoznati čovjek puši i da mu je to sigurno već pedeseta cigareta noćas, Filip je posegnuo za zapaljenom cigaretom, što mu se prilijepila za usnu (Krlježa, <i>Povratak</i> 43) ...</p>	<p>And here in the foreground, just in front of the grey cloudy grass, was a man gazing into the reflected cafe ... drinking lukewarm milk and (thinking about the identity of his ego.) That man doubted the identity of his “ego”. That man suspected the identity of his own existence, and he had arrived that morning and he had not been here in this cafe for eleven years. Strange! Such an unborn somebody <i>sits</i> in a mirror, <i>calls</i> himself “himself”, <i>carries</i> his utterly vague and cloudy self within him for years; he <i>smokes</i> and <i>gets tired</i> of smoking ... everything <i>is</i> dim and cloudy ... Quite unconsciously taking note of that pale and unknown man smoking probably his fiftieth cigarette since last night, Philip grasped the lighted cigarette stuck to his lip (Krlježa, <i>The Return</i> 42)...</p>
<p>THIRD PERSON: + (...Filip je posegnuo za zapaljenom cigaretom...) INTERIOR MONOLOGUE: + (...Posegnuo sam za zapaljenom cigaretom...) DEICTIC ELEMENTS: + (tu, odmah ispred, jutros, već jedanaest godina, noćas) EXPRESSIVE ELEMENTS: + (čudno, sigurno) DIRECT SPEECH FORMS: + (exclamatory sentence)</p>	<p>THIRD PERSON: + (...Philip grasped the lighted cigarette stuck to his lip...) INTERIOR MONOLOGUE: + (...I grasped the lighted cigarette stuck to my lip...) PAST TENSE: +, the first two sentences and the last one DEICTIC ELEMENTS: + (here 2x, just in front of, this cafe, since last night) EXPRESSIVE ELEMENTS: + (strange, probably) DIRECT SPEECH FORMS: + (exclamatory sentence)</p>

GENERALITY: –

Even though the argument for the sentences in present being general may be bolstered by the use of indefinite forms, the isolated paragraph is a description of Philip’s reflection in the mirror. The last sentence in this example implies that these are Philip’s unconscious thoughts – his unconscious, almost objective perception of his own state. Also, some details that refer to him in particular, such as smoking and getting tired of smoking, additionally support the view that this is a thought about a particular situation, not about a general concept.

Example 15

SOURCE TEXT	TRANSLATION
<p>Crna kava se pravilno kuha u kafemašini. Dominik je priredio domino i karte na crnom stolu, pridolaze nova djeca s modrim liepachovskim očima, doskora će biti svatovi, a za mladog županijskog perovođu Silvija svi su izgledi da postane barun. Zar može biti ljepše perspektive? Grofica Orcyval (koju su tu pod liepachovskim krovom – ne zna se zašto – zvali kuzinom), rođena de la Fontaine-Orcyval et Doga Ressza od žabokrečkih de la Fontainea, centar toga kostanjevečkog kruga, stara dama od skoro sedamdeset godina, držala se još uvijek dobro i nitko živ ne bi rekao, da joj ima više od pedeset (Krléža, <i>Povratak</i> 102)!</p>	<p>Turkish coffee was properly made in patent machines. Dominic would lay out the dominoes and the playing-cards on the black table, all the time more children with the Liepach blue eyes would arrive, soon there would be a wedding, and it was very likely that the District High Commissioner's young secretary Silvius would be made a baron. Could there be any pleasanter prospect? The Countess Orcyval, who at Liepachs heaven <i>knows</i> why — was called a cousin, nee de la Fontaine-Orcyval et Doga-Ressza of the family of de la Fontaine of Žabokrek, was the centre of this circle at Kostanjevec; she was an old lady of nearly seventy who still looked well and whom nobody would have put at over fifty (Krléža, <i>The Return</i> 112).</p>
<p>THIRD PERSON: +, it cannot be determined from this particular paragraph, but the text that follows and the overall practice throughout the novel suggest that it is written in the third person: “Filip je malo zakasnio na tu južinu i tako stigao upravo na nedostojnu i prilično neugodnu scenu...” INTERIOR MONOLOGUE: +, as above (Malo sam zakasnio na tu južinu...) DEICTIC ELEMENTS: + (tu) EXPRESSIVE ELEMENTS: + (zar može biti ljepše (sarcasm), nitko živ ne bi rekao)</p>	<p>THIRD PERSON: +, as is the case with the source text INTERIOR MONOLOGUE: +, as is the case with the source text PAST TENSE: +, everything except the embedded sentence commenting on the status of the Countess EXPRESSIVE ELEMENTS: + (Could there be any pleasanter prospect (sarcasm), whom nobody would have put at over fifty)</p>

GENERALITY: +

This entire isolated paragraph of the source text could be interpreted as an instance of unquoted interior monologue, as it is not possible to determine whether it was told in the first or the third person. However, if the text that comes afterwards and the overall narration in the novel are taken into consideration, it is suggested that this is narrated monologue told in the third person. Alongside that, the translation is rendered almost entirely in the past tense, with the exception of a fixed phrase “heaven knows”. As a fixed phrase, it keeps the present tense, and it refers to nothing in particular, it encompasses the span of universal, unrestricted time. As such, this expression can be considered general.

4.2 DISCUSSION

As it is evident from the results of this research, not all instances of the present tense in narrated monologue in this translation can be interpreted as general and the set out hypothesis has been refuted. With regards to the previous studies presented in the first section of this paper, the present tense that is used to talk about particular situations in a predominantly past-tense narration can create effects different from narrated monologue. These possible effects will be elaborated in the following paragraphs.

According to Ann Banfield (“The Grammar” 33), the present tense usually implies direct quotation. This can be bolstered by Renaat Declerck’s explanation that English allows a “shift of temporal focus” (581) and that “the main reason for shifting the temporal focus from the present to the past is that the speaker wishes to represent a situation which encompasses both present and the past from the point of view of someone else” (582), which means that the past tense is used when the intention is to present someone else’s view, whereas the present tense implies words rendered from the speaker’s own point of view. When it comes to the choice of tenses in the case of temporal shifts, the rule reads as follows:

we can talk of “marked” and “unmarked” temporal focus when the speaker has a choice as to which tense to use to refer to a situation ... if the discourse is “about” a particular time-zone – if other situations in the surrounding discourse are located in a particular zone – then, all other things being equal, the unmarked choice for a situation which is to be introduced into the discourse is location in the same time-zone (Declerck 576).

Therefore, the past tense would be the unmarked choice in representing a character’s consciousness: what is being conveyed is someone else’s point of view (in that character’s present or past), the events in that character’s life are narrated in the past tense – these events are the situations in the surrounding discourse, the discourse is *about* the character’s time-

zone. Accordingly, the present tense is the marked choice: it is not recommended, but it can be used in its general sense, which is explained in the following: “if the time of the full situation includes t_0 but also extends into one or more other time-zones [it is universal], then, all other things being equal, it is more relevant to represent the situation as located at t_0 ” (Declerck 576), and t_0 is the time of enunciation in English (Declerck 97–98). This implies that the use of the present tense may produce the effects of two different time planes in narration: narrating simultaneously with the occurrence of the topical situation (telling it as it happens), or narrating the topical situation in retrospect, from a present-day point of view (telling it after it happened). In the former case, present tense could only be tolerated in narrated monologue if the topical situation is a general concept and the time of its *occurrence* is universal, not restricted to a certain timeframe; if the time when it happens extends to one or more time-zones. In the latter case, the parts translated in the present tense could be interpreted as the narrator’s comments to the story being told. On top of these two, there is one more way to interpret the present tense in this novel: as speech. According to Cohn, what determines interior monologue is “the change in the basic tense (from past to present) and person (from third to first)” (63), while, according to Grdešić, “the quoted interior monologue does not always have to be clearly marked, moreover, in the twentieth century prose monologue without the inverted commas was standard” (*Uvod* 175–176). In *The Return of Philip Latinovicz*, the grammatical person of the verb is not explicit in the bits that are rendered in the present tense, which means that they could also be interpreted as instances of interior monologue. However, this seems less plausible than the previous two interpretations since it would imply (a) rapid shifts between the narrated and the interior monologue and (b) that the character is aware of the presented thoughts enough to form them into words, as narrated monologue is used for “suspending [the figural consciousness] on the threshold of verbalization in a manner that cannot be achieved by direct quotation” (Cohn 103). This is

illustrated by example [14](#), where the text in the present tense is followed immediately by an explanation that Philip experienced the represented thoughts “quite unconsciously” (Krlježa, *The Return* 42).

Even though the third option for interpreting the present tense in narrated monologue as speech does not seem likely, it is still not an excluded possibility. Thus, three interpretations of the present tense used to talk about particular situations in narrated monologue are: (1) still an instance of narrated monologue but rendered in the present tense to express generality and universality, (2) the character’s interior monologue, and (3) the narrator’s comment. The source text may blur the lines between (1) and (2) since there is no tense backshift. In accordance with the presented studies on the topic, if the goal is to render the character’s consciousness *sine ira et studio* by using the narrator as a mere medium (for the effect of not fully verbalised thoughts, as if the character told the story in the first person), present tense should only be used to convey general concepts. Otherwise, another dimension to the narration is added: a separate narrator, which then exhibits a certain relationship with the character (e.g., irony), notable in those comments, or a fully conscious character that is telling the story. The feature of this particular novel is that the narrator’s voice is silent and the focus is on the character’s domain, which means that these potential effects could cause significantly different overall air of the narration in the translation by alluding to the separation of the voices of the character and the narrator.

The question whether such instances of the present tense should even be regarded as narrated monologue or whether the proposition that the present tense should be used in narrated monologue for universal topics only is viable at all still remains without a definite answer. Hopefully, this paper may serve as the ground for further research on these effects and the reception of such translation in the target culture, which might offer some more insight on how to interpret the present tense in the context of narrated monologue in English.

In this way, the findings in this research could also raise some awareness on the importance of grammar in literary translation, as grammatical differences in the context of accomplishing certain narrative techniques across languages may affect the overall effect of a literary artwork.

5 CONCLUSION

The aim of this research was to see whether the instances of narrated monologue in the English translation of Croatian modernist novel *Povratak Filipa Latinovicza* rendered in the present tense are used to represent a general concept. According to several scholars, the main tense used in this narrative technique in English is the past tense, whereas the present tense can be applied only in its unrestrictive, general use. This rule does not apply in Croatian versions of the technique, which may cause confusion while translating as to which tense to use in order to create the desired narrative effect.

The research was conducted by looking for several linguistic features of narrated monologue, outlined by Ann Banfield and Dorrit Cohn, in paragraphs from both the source text and the target text to confirm the presence of the technique. This was followed by analysing the use of the present tense in those paragraphs by checking whether the topic is general and whether particular situations from the novel are mentioned, since, according to previous research, narrated monologue in the present tense should represent universal, general concepts. The results have shown that not all instances of the present tense in narrated monologue throughout the text can be interpreted as universal and general. On the one hand, these findings refute the proposition that the present tense should be used in narrated monologue only to convey general, universal concepts. On the other hand, it is possible that the effects of the target text are different from those of the source text because of how the

present tense was used, presuming that the narrated monologue was not kept in the translation.

This paper cannot offer a resolution to this dilemma, but it may pose as the ground for further research in the field of the reception and the effects of literary translations in the context of different grammatical rules across languages, which could perhaps offer some answers or tips for literary translators when it comes to tackling the complexity of translating literature.

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APPENDIX

Example 16 (see also [2](#), [3](#), [4](#), [5](#), [17](#), [18](#), [19](#), [20](#), [22](#))

SOURCE TEXT	TRANSLATION
<p>Razmišljajući o tom davnom događaju pod onim starim krovom što je ostao za jablanima iza pruge, Filip je osjećao kako se u njemu šire krugovi asocijacija: te asocijacije rastu do oluje, do furioznog fijuka prenapete vidovitosti, koja obično svojim intenzitetom uništava sve njegove stvaralačke klice u zametku: kada je taj govor na platnu suviše vezan na jednostranost slikarskog sredstva! Kada je nemoguće slikati zvukove i mirise, a slike su nezamislive u svojoj savršenoj realizaciji bez zvukova i bez mirisa (Krlježa, <i>Povratak</i>, 51)!</p>	<p>Thinking about that distant incident which had happened under the old roof which was now concealed by the poplars behind the railway, Philip became aware in himself of spreading concentric circles of associations: the associations grew into a tempest, an infuriating whirl of overstrained imagination which usually destroyed all his creative ideas in embryo with its intensity: for in expressing himself on canvas an artist <i>is</i> so limited by the one-sidedness of his medium! For it <i>is</i> impossible to paint sounds and scents, and the perfect realism of the picture <i>is</i> unthinkable without sounds and without scents (Krlježa, <i>The Return</i>, 52)!</p>
<p>THIRD PERSON: + (...Filip je osjećao kako se u njemu šire krugovi asocijacija... INTERIOR MONOLOGUE: + (...Osjećao sam kako se u meni šire krugovi asocijacija...) DEICTIC ELEMENTS: + (tom davnom događaju, onim starim krovom, obično) EXPRESSIVE ELEMENTS: + (suviše, nemoguće, nezamislive) DIRECT SPEECH FORMS: +, exclamatory sentences</p>	<p>THIRD PERSON: + (...Philip became aware...) INTERIOR MONOLOGUE: + (...I became aware...) PAST TENSE: +, everything preceding the last sentence DEICTIC ELEMENTS: + (that distant incident, now, usually) EXPRESSIVE ELEMENTS: + (impossible, unthinkable) DIRECT SPEECH FORMS: +, exclamatory sentences</p>

GENERALITY: +

The sentences in present convey a general concept.

Example 17 (see also [2](#), [3](#), [4](#), [5](#), [16](#), [18](#), [19](#), [20](#), [22](#))

SOURCE TEXT	TRANSLATION
<p>Vladimir Ballocsanszky upoznao je Bobočku i prvi put u životu predao se jednoj ženi po zakonu svoga tijela, bez razuma i bez logike, prosto po zakonu tijela, kao što se predaju dječaci ispod sedamnaeste: na milost ili na nemilost (Krléža, <i>Povratak</i> 124)!</p>	<p>Vladimir Ballocsanszky was introduced to Bobočka, and for the first time in his life gave his body to a woman, without reason or logic, simply according to the laws of the flesh, [as boys not yet seventeen give themselves: unconditionally, come what may (Krléža, <i>The Return</i> 136)!]</p>
<p>THIRD PERSON: + (prvi put u životu predao se jednoj ženi) INTERIOR MONOLOGUE: + (prvi put u životu predao sam se jednoj ženi) EXPRESSIVE ELEMENTS: + (bez razuma i logike, prosto, na milost ili nemilost) DIRECT SPEECH FORMS: +, exclamatory sentence</p>	<p>THIRD PERSON: + (for the first time in his life gave his body to a woman) INTERIOR MONOLOGUE: + (for the first time in my life gave my body to a woman) PAST TENSE: +, the rest of the sentence except the comparison to a universal concept (i.e., the definition of that concept) EXPRESSIVE ELEMENTS: + (without reason or logic, simply, unconditionally, come what may) DIRECT SPEECH FORMS: +, exclamatory sentence</p>

GENERALITY: +

The sentence in present conveys a general concept.

Example 18 (see also [2](#), [3](#), [4](#), [5](#), [16](#), [17](#), [19](#), [20](#), [22](#))

SOURCE TEXT	TRANSLATION
<p>On leži bolestan kao dijete u groznici i razmišlja o tome, kako povorke mrtvih slugu, biskupa, kanonika, pokojnih kamerdinera, ... On je poslije već kao odrastao osjećao, kako njegovi nokti rastu sami dalje, sami od sebe, kao nokti na mrtvim rukama u zatvorenim grobovima, a to su nokti tih nepoznatih mrtvaca u njemu i njihova kosa! Čovjek i nije drugo nego posuda puna tuđih ukusa i užitaka! ... Dolazile su na njega iznenada, bez ikakva razloga, bolne i neizrecive tuge: to netko ostavljen u njemu tuguje za nečim (Krlježa, <i>Povratak</i> 141).</p>	<p>He lay in bed like a child in a fever and thought of processions of dead servants, bishops, canons, chamberlains ... Even later, as an adult, he could feel his nails growing by themselves, like nails on dead hands in closed graves, and they were the nails of those unknown dead beings within him, and his was their hair too! [Man <i>is</i> nothing but a vessel full of other people's tastes and experiences!] ... Suddenly, without reason, he was oppressed by a painful and unutterable sadness: some forsaken being within him was grieving for someone (Krlježa, <i>The Return</i> 155).</p>
<p>THIRD PERSON: + (On leži bolestan...) INTERIOR MONOLOGUE: + (Ležim bolestan...) EXPRESSIVE ELEMENTS: + (nepoznati, bolne, neizrecive) DIRECT SPEECH FORMS: +, exclamatory sentences</p>	<p>THIRD PERSON: + (He lay in bed like a child in a fever...) INTERIOR MONOLOGUE: + (I lay in bed like a child in a fever...) EXPRESSIVE ELEMENTS: + (unknown, too, painful, unutterable, forsaken) DIRECT SPEECH FORMS: +, exclamatory sentences</p>

GENERALITY: +

The sentence in present conveys a general concept.

Example 19 (see also [2](#), [3](#), [4](#), [5](#), [16](#), [17](#), [18](#), [20](#), [22](#))

SOURCE TEXT	TRANSLATION
<p>Pa on nije govorio o sebi, nego o Rembrandtu, i to je bilo od njega lično vrlo delikatno, a ovaj tip sve to prilično nedelikatno izvrće na glavu. Ne da se o tim neurasteničnim imponderabilijama govoriti pravničkom ili srednjoškolskom logikom. Da su estetske emocije metalogične prirode, to je prva pretpostavka svake estetike: kako bi se dalo inače objasniti, kako je više puta samo jedan jedini farbenflek potreban, jedan potez kistom ili jedna jedina riječ, pak da se u čovjeku pokrene osjeti užitka, ljepote, žalosti ili snage, vremena i prostora, i svih životnih potencijala i radosti! Taj intenzitet tog metalogičnog napona, to neka Kyriales njemu objasni logikom tih svojih »tjelesnih« razloga – ako može (Krlježa, <i>Povratak</i>, 165 – 166)!</p>	<p>Yet Philip had not spoken of himself, but of Rembrandt, and this showed his personal delicacy, whereas this man turned everything upside down against him in a way which showed his very lack of taste. It was impossible to speak about such psychological imponderabilities in terms of the logic of a lawyer or of a boy at a secondary school. Aesthetic emotions are of a metalogical nature, that is the first presumption of all aesthetics: how otherwise could it be explained that very often just a single patch of colour, a single stroke of the brush, or a single word, is sufficient to evoke a feeling of pleasure in man, a feeling of beauty, sorrow or strength, of time and space, and of all life s potentialities and happiness. Let Kyriales explain to him, if he could, that intensity of the metalogical impulse in terms of the logic of his physical causes (Krlježa, <i>The Return</i>, 185)!</p>
<p>THIRD PERSON: + (Pa nije on govorio o sebi ... to neka Kyriales njemu objasni) INTERIOR MONOLOGUE: + (Pa nisam ja govorio o sebi ... to neka mi Kyriales objasni) DEICTIC ELEMENTS: + (ovaj tip, sve to, tim, taj (intenzitet) tog (metalogičnog napona), to, tih svojih) EXPRESSIVE ELEMENTS: + (delikatno, nedelikatno) DIRECT SPEECH FORMS: +, exclamatory sentences</p>	<p>THIRD PERSON: + (Yet Philip had not spoken of himself ... Let Kyriales explain to him) INTERIOR MONOLOGUE: + (Yet I had not spoken of myself ... Let Kyriales explain to me) PAST TENSE: +, the first two sentences and the last one DEICTIC ELEMENTS: + (this man, that intensity of the metalogical impulse) EXPRESSIVE ELEMENTS: + (delicacy, lack of taste) DIRECT SPEECH FORMS: +, exclamatory sentences</p>
<p>GENERALITY: + The sentence in present conveys a general concept.</p>	

Example 20 (see also [2](#), [3](#), [4](#), [5](#), [16](#), [17](#), [18](#), [19](#), [22](#))

SOURCE TEXT	TRANSLATION
<p>On se opet jedamput – protiv svog boljeg intimnog uvjerenja u sebi – pravdao, da je narodnost subjektivna pojava, spiritualistička, pojam metafizičkog porijekla! On se uopće u posljednje vrijeme suviše dao uplvisati tim maglenim spiritualizmom! To su krive ove posljednje jalove godine, ove teške čađave godine, kad je čitao glupe knjige! Onaj ga je tip zasuo jednom masom imena (načitan je, ili laže kao da je načitan, ali laže rutinirano), i imao je pravo! Nema i ne može biti dosljednosti ni u postupcima ni u razvoju pojedinaca, a kamo li u tako ogromnim kolektivima, kao što su narodi (Krlježa, <i>Povratak</i> 193).</p>	<p>On another occasion — against his own innermost convictions — Philip had argued that nationality was a subjective factor, a psychological phenomenon, a notion of metaphysical origin! Just lately, he had been too much under the influence of such vague metaphysics! The last few futile years were to blame for that, those difficult cloudy years, when he had read such foolish books! That man buried him under a whole heap of names — he was well read, or pretended to be, but he was always pretending — but he was right. [There <i>is</i>, and there <i>can be</i>, no consistency either in the behaviour or in the evolution of individuals, and even less in such huge collections of people as nations (Krlježa, <i>The Return</i> 216).]</p>
<p>THIRD PERSON: + (On se ... pravdao) INTERIOR MONOLOGUE: + (Pravdao sam se...) DEICTIC ELEMENTS: + (u posljednje vrijeme) EXPRESSIVE ELEMENTS: + (boljeg, uopće, maglenim, teške čađave (godine), glupe)</p>	<p>THIRD PERSON: + (Philip had argued...) INTERIOR MONOLOGUE: + (I had argued...) PAST TENSE: +, everything except the last sentence DEICTIC ELEMENTS: + (lately) EXPRESSIVE ELEMENTS: + (too much, vague, futile, difficult cloudy (years), foolish)</p>

GENERALITY: +

The sentence in present conveys a general concept.

Example 21 (see also [6](#), [7](#), [8](#), [24](#))

SOURCE TEXT	TRANSLATION
<p>Ruke. Kako samo izgledaju te mase ljudskih ruku što se miču gradskim ulicama? Te ljudske ruke kolju, puštaju krv drugim životinjama, stvaraju strojeve, bodu iglama, drže usijane pegle, svjetiljke, zastave, britve, instrumente, ljudi ih pronose ulicama i ne znaju što bi s njima? ... Čudni su ti obrazi ljudski, ukočeni, tvrdi, kao dljetom tesani, a lanci i tkanine i krzna, sve to visi na ljudima kao suvišan ukras i plete se zajedno sa suknjama, sa grivom i dlakama, stakalcima i očima u čudnom neraspletivom kolopletu i zapletu: kratkovidno, umorno, zlobno i dosadno uglavnom ... Promatra tako Filip iz kavane ljudsko kretanje na ulici i misli o tome, kako bi zapravo sve to gibanje trebalo zaustaviti na jednom platnu i naslikati (Krlježa, <i>Povratak</i>, 34).</p>	<p>Hands. Just what do those thousands of human hands moving about the city streets look like? Human hands that kill, shed the blood of other animals, construct machines, prick with needles, hold burning irons, lamps, banners, razors, tools, people carry them in the street as if they did not know what to do with them ... Strange indeed are human cheeks, stiff, hard, as if chiselled, while chains and stuffs and furs all hang on human bodies like superfluous ornaments and mingle with skirts, hair, spectacles and eyes in a strange unravellable tangle; short-sightedly, wearily, maliciously and for the most part boringly ... <u>Thus</u> Philip in this cafe contemplated the stream of humanity in the street and thought how he ought to catch that movement on canvas and paint it (Krlježa, <i>The Return</i>, 32).</p>
<p>THIRD PERSON: + (Promatra tako Filip...) INTERIOR MONOLOGUE: + (Promatram tako...) DEICTIC ELEMENTS: + (to (gibanje))</p>	<p>THIRD PERSON: + (Philip in this café contemplated the stream of humanity...) INTERIOR MONOLOGUE: + (I contemplated the stream of humanity in this café...) PAST TENSE: + DEICTIC ELEMENTS: + (this, (in) the (street), that (movement));</p>

GENERALITY: –

The sentences in present are used to convey Philip's thoughts on a particular situation he is experiencing at the moment: “people carry them in the street as if they did not know what to do with them ... Thus Philip in this cafe contemplated the stream of humanity in the street...”, not a general concept (unlike in example [22](#), where the topic is the general concept of contemporary life and how to translate it into art, based on the scenes he experiences in this example).

Example 22 (see also [2](#), [3](#), [4](#), [5](#), [16](#), [17](#), [18](#), [19](#), [20](#))

SOURCE TEXT	TRANSLATION
<p>Bijedu svoju nose sa sobom ta ljudožderska, gruba i žilava lica, a slikarstvo im nije nikakvo pitanje, nego njihova bijeda. Miču se ljudi kao voštane lutke, grebu se po zatiljku, žvaču duhan ... U svakom ljudskom oku ima tuge... Kako bi čovjek mogao da zaustavi ove ljudske bujice po ulicama i da im progovori o životu na slikarski način? ... Vuku se ljudi ulicama okovani lancima ... a u tome kretanju netko je podignuo svoj štap sa srebrom okovanim drškom kao pukovnijski tambour i tako se kreće kao da stupa pred limenom glazbom i kao da znade kamo je pošao: kako bi to bilo moguće, da se naslika takav jedan glupi prolaznik, koji hoda ispred gomila, a polucilindar, a naročito je važno pri tome to, da izgleda kao pukovnijski tambour i da mu je jasno kamo se to kreće i on i ulica, i svemirski uređaj zajedno s njime koji kuca tako pravilno kao sat između niklenih pločica u džepu, i kazala se odmiču pravilno i sve teče i sve promiče kao sat navinut u džepu jednog glupog prolaznika. Gubeći se tako u nizovima nastranih i bizarnih zapažanja, Filip je i sam znao da se gubi (Krlježa, <i>Povratak</i>, 35 – 36) ...</p>	<p>... those cannibal-like, coarse, tough faces carry their own misery with them, while painting <i>is</i> no problem to them at all, they <i>have</i> none but their own misery. People <i>move</i> like wax dolls, <i>scratch</i> the nape of their necks, <i>chew</i> tobacco ... There <i>is</i> sorrow in every human eye ... How could one possibly stop those human streams along the streets and begin talking to them about life in terms of painting? ... People <i>drag</i> themselves along the streets in chains ... everything is weary and drowsy ... and in the crowd someone <i>has raised</i> his stick with a silver handle like a drum-major's, and <i>walks</i> as if marching at the head of a band and as if aware of his destination: how would it be possible to paint such a silly passer-by walking at the head of a mob and wearing a bowler hat — and what <i>is</i> particularly important in this <i>is</i> that he <i>looks</i> like a drum-major, and <i>knows</i> where he is going, and where the street <i>goes</i> to, and for him the world <i>is</i> a mechanism which <i>beats</i> as correctly as the watch ticking between nickel plates in his pocket with its hands moving in time, and everything <i>works</i> and <i>moves</i> like a wound-up watch in the pocket of a silly passer-by. Losing himself thus in a series of eccentric and bizarre observations, Philip <i>was</i> fully aware that he <i>was wasting</i> time (Krlježa, <i>The Return</i>, 34 – 35)...</p>
<p>THIRD PERSON: + (...Filip je i sam znao da se gubi...) INTERIOR MONOLOGUE: + (...I sam sam znao da se gubim...) EXPRESSIVE ELEMENTS: + (glupi, naročito važno) DIRECT SPEECH FORMS: +, exclamatory sentence (left out), question</p>	<p>THIRD PERSON: + (...Philip was fully aware that he was wasting time...) INTERIOR MONOLOGUE: + (...I was fully aware that I was wasting time...) PAST TENSE: +, the last sentence EXPRESSIVE ELEMENTS: + (particularly important, silly) DIRECT SPEECH FORMS: +, question</p>

GENERALITY: +

The sentence in present conveys a general concept (arguments: indefinite articles, plural forms, essayistic form to convey an artistic take on contemporary life.

Example 23 (see also [5](#), [11](#))

SOURCE TEXT	TRANSLATION
<p>Dvjesta milijuna takvih kočijaša, to su zapravo pristaše nadrealističkog pokreta u najdekadentnijem smislu ... Njih uvjeravaju, da su sagrađeni na sliku i priliku božju ... ti Jože Podravci govore o svom oldenburškom pastuhu patetično, kao o polubožanstvu... Ovo, kako Joža Podravec govori o spolu, to je nepokvarena prirodnost biblijska... Eskimi ili Crnci, kad jedu još toplu i krvavu slaninu nosoroga ili tuljana, grizu prirodno, kao zdrave životinje. Crnački zubi sijeku ono krvavo meso naravno ... a gradski ljudi jedu kao bolesne mačke: imaju trulo zubalo, umiru od raka, a o svojim crijevima napisali su debele knjige. Sve je gradsko bolesno i krastavo. I ovih dvjesto milijuna kočijaša već je nagriženo od grada! ... A gdje je zapravo podloga neposrednog života i postoji li nešto što bi moglo biti neposredno? U tim umornim i pospanim slikama, što su zujale oko Filipove glave kao otrovni komarci, spopala ga strava pred idejom što mu se javlja sada jasnije, a zatim opet mutnije već posljednje dvije godine neprekidno (Krleža, <i>Povratak</i>, 56) ...</p>	<p>[These two hundred million coachmen are really supporters of the surrealist movement in its most decadent sense ... They are told that they were made in the image of God ... these Joe Podravec speak about their Oldenburg stallions with as much feeling as about a demigod ... The way Joe Podravec talked about sex showed a Biblical, uncorrupted naturalness ... Eskimos or Negroes, when they eat still warm and bleeding rhinoceros or seal meat, bite into it in a natural way like healthy animals. Negro teeth chew such raw meat quite naturally ... while town people eat like sick cats: they have decayed teeth, they die of cancer, even though they have written thick books about their intestines. All that is urban is sick and scabby. Even these two hundred million coachmen were already gnawed at by the town atmosphere! ... And where in fact is the foundation of life itself, and is there anything that can really be straightforward? Amid those weary, drowsy images which buzzed round Philip's head like venomous mosquitos, he was seized with horror at an idea which had been presenting itself to him incessantly during the last two years (Krleža, <i>The Return</i>, 58 – 59) ...</p>
<p>THIRD PERSON: + (U tim umornim i pospanim slikama, što su zujale oko Filipove glave ... spopala ga strava...) INTERIOR MONOLOGUE: + (U tim umornim i pospanim slikama, što su zujale oko moje glave ... spopala me strava...) DIRECT SPEECH FORMS: +, question</p>	<p>THIRD PERSON: + (Amid those weary, drowsy images which buzzed round Philip's head ... he was seized with horror...) INTERIOR MONOLOGUE: + (Amid those weary, drowsy images which buzzed round my head ... I was seized with horror...) PAST TENSE: +, the last sentence DIRECT SPEECH FORMS: +, question</p>

GENERALITY: +

The sentences in present are used to talk about an abstract category, a type based on Philip's experience, and in this example that type is being discussed in general terms (coachmen, Joe Podravec, Eskimos, Negroes).

Example 24 (see also [6](#), [7](#), [8](#), [21](#))

SOURCE TEXT	TRANSLATION
<p>Ništa mu nije suvišnije izgledalo nego gradske novine: neke mode, šeširi, nogometi, predstave, izložbe? Sve ono glasno i nametljivo što grad čini gradom: kakvi glupi nerazmjeri! Ono, što se danas događa po gradovima ... gdje bi se to sve moglo prozvati životom u čovjeka dostojnom smislu? ... A ovdje je vječna, plava, vedra bonazza. Lahor je pomaknuo jedan kruškin list, a iza toga je duga, beskrajno duga tišina. Stolnjak je bijelo-modro isprugan, a stare bidermajerske šalice su intenzivno crvene: kraplak ... Sve je puno peluda i vlažnog mirisa zemlje, dobro, tiho, spokojno, jednoličnoplavo (Krlježa, <i>Povratak</i>, 66 – 67).</p>	<p>Nothing seemed to him more superfluous than the town papers, fashions, hats, football, performances, exhibitions? All that noise and self importance that makes a town a town: what a lack of proportion. Everything that happens in towns today ... how could all this be called life in any sense worthy of man? ... But here, eternal, blue, clear calm weather prevails. The breeze stirs a single leaf on a pear-tree, and then a long, endless silence follows. On the blue and white striped tablecloth, the old Biedermeier cups look intensely red, madder-coloured ... Everything is full of pollen and the moist smell of earth, good, silent, calm, monotonously blue (Krlježa, <i>The Return</i>, 72).</p>
<p>THIRD PERSON: + (Ništa mu nije suvišnije izgledalo nego gradske novine...) INTERIOR MONOLOGUE: + (Ništa mi nije suvišnije izgledalo nego gradske novine...) DEICTIC ELEMENTS: + (danas, ovdje) EXPRESSIVE ELEMENTS: + (glupi, dobro) DIRECT SPEECH FORMS: +, exclamatory sentences and questions</p>	<p>THIRD PERSON: + (Nothing seemed to him more superfluous than the town papers...) INTERIOR MONOLOGUE: + (Nothing seemed to me more superfluous than the town papers...) PAST TENSE: +, the first sentence DEICTIC ELEMENTS: + (today, here) EXPRESSIVE ELEMENTS: + (good) DIRECT SPEECH FORMS: +, exclamatory sentences and questions</p>

GENERALITY: –

The sentences in present are used to convey Philip's thoughts on a particular situation he is experiencing at the moment: “But here, eternal, blue, clear calm weather prevails. The breeze stirs a single leaf on a pear-tree, and then a long, endless silence follows. ...”, not a general concept.

Example 25 (see also [10](#), [11](#), [26](#))

SOURCE TEXT	TRANSLATION
<p>“Gromovi udaraju u hrastove i omorike, ali ni jedan grom još nije udario u bukvu! Weiche die Eiche, suche die Buche,” tako je govorio stari Liepach, požunski savjetnik i prvi plemić od loze kostanjevečkih svome unuku Silviju, velikom županu. Pripiti jedno uz drugo, prokisli, kao jedno golo tijelo, licem uz lice, stajali su pod bukvom i čekali da oluja stane. Filip je govorio o nepreglednoj masi bogova ... I tako umiru čitave vrste bogova kao životinjske vrste u prirodopisu, a naš čovjek padavičav, krstav, gubav, pleše kosmat i pijan, i grgoćući pije iz barila i tetura krvav, a nitko još nije mogao da ga naslika, i sve će to pojesti tmina, a nitko ne će znati da sve to naslika (Krlježa, <i>Povratak</i> 150)!</p>	<p>“Lightning strikes oaks and pine-trees, but no lightning ever struck a beech-tree! Weiche die Eiche, suche die Buche (Shun an oak but seek refuge under a beech)” — <i>is</i> what old Liepach, Pressburg Councillor and first nobleman of the family of Liepachs of Kostanjevec, had said to his grandson Silvius, the District High Commissioner. Pressed close to each other, drenched through, like a single naked body, cheek to cheek, they stood below a beech-tree and waited for the storm to pass. Philip talked of the numberless multitudes of gods ... And thus, whole series of gods <i>die</i> like animal species in natural history, but man, epileptic, bescabbed, leprous, <i>dances</i> shaggy and drunken, and <i>swills</i> drink from barrels and staggers away bleeding, and no one had yet been able to paint his portrait, but this <i>will be engulfed</i> in darkness, and no one <i>will know</i> how to paint it all (Krlježa, <i>The Return</i> 165)! </p>
<p>THIRD PERSON: + (Filip je govorio...) INTERIOR MONOLOGUE: + (Govorio sam...) DEICTIC ELEMENTS: + (još) EXPRESSIVE ELEMENTS: + (glupe) DIRECT SPEECH FORMS: +, exclamatory sentence</p>	<p>THIRD PERSON: + (Philip talked...) INTERIOR MONOLOGUE: + (I talked...) PAST TENSE: +, everything except the last sentence DEICTIC ELEMENTS: + (yet) EXPRESSIVE ELEMENTS: + (inane) DIRECT SPEECH FORMS: +, exclamatory sentence</p>

GENERALITY: –

The sequence of tenses in this example (swills, had yet been able to paint, will be engulfed) creates two temporal planes.

Example 26 (see also [10](#), [11](#), [25](#))

SOURCE TEXT	TRANSLATION
<p>Tu njega ovaj čovjek svlači! On vadi iz njega sistematskim redom sve: i njegova zapažanja, i podražaje, i ljepote, i osjećaj životne punoće, prikazujući mu život takvim, kakav život doista jest, i kakvim ga Filip i sam doista i smatra! Kao lutku, tako ga svlači taj čovjek i on postaje potpuno prazan, kao soba, iz koje su iznijeli sve, jedan komad pokućstva za drugim, i ništa nije ostalo, nego jedna mala istina, što još tiho pucketa na stolu, kao svijeća kada dogorijeva (Krlježa, <i>Povratak</i>, 158).</p>	<p>This man here was stripping his clothes from him. He was systematically extracting from him everything: his observations, his impulses, his sense of beauty, his feeling of life's fullness, and describing life to him as life really <i>is</i> and as Philip himself really saw it. Doll-like, he was stripped of his clothes by this man, and remained completely empty, like a room from which everything <i>has been taken</i>, one article of furniture after another, and nothing left behind, but one minute article of belief, which still spluttered on the table, like a candle about to burn out (Krlježa, <i>The Return</i>, 174).</p>
<p>THIRD PERSON: + (Tu njega ovaj čovjek svlači!) INTERIOR MONOLOGUE: + (Tu me ovaj čovjek svlači!) DEICTIC ELEMENTS: + (tu, ovaj čovjek) EXPRESSIVE ELEMENTS: + (mala) DIRECT SPEECH FORMS: +, exclamatory sentences</p>	<p>THIRD PERSON: + (This man here was stripping his clothes from him...) INTERIOR MONOLOGUE: + (This man here was stripping my clothes from me...) PAST TENSE: +, throughout the paragraph DEICTIC ELEMENTS: + (here, this man) EXPRESSIVE ELEMENTS: + (minute)</p>

GENERALITY: - / +

The sequence of tenses in this example (was describing life as life really is) creates two temporal planes. The second sentence in present can be considered general, as the present tense occurs in a relative clause (from which everything has been taken), similarly as in examples [9](#) and [27](#).

Example 27 (see also [9](#), [26](#))

SOURCE TEXT	TRANSLATION
Sve brodolomno bespomoćno u svom sadašnjem stanju, Filip je promatrao s uzrujanom nestrpljivošću slabića koji neprestano kopa po svojim vlastitim tminama sa svjetiljkom u ruci, kao rudar zakopan pod debelim naslagama zatrpanog ugljenika, kad na sve strane bjesomučno ruje za izlazom. On je znao i osjećao jasno, da je zapeo na Kostanjevcu (Krlježa, <i>Povratak</i> , 184) ...	Wretched and helpless in his present state of mind, Philip looked on with the nervous impatience of someone powerless, yet desperate, ceaselessly digging in his own darknesses with a lamp in his hand, like a miner [that is] buried under the thick layers of a collapsed mine, when on all sides everybody <i>is</i> feverishly tunnelling to get out. He knew perfectly well that Kostanjevec was a backwater for him (Krlježa, <i>The Return</i> , 206) ...
THIRD PERSON: + (On je znao i osjećao jasno, da je zapeo u Kostanjevcu.) INTERIOR MONOLOGUE: + (Ja sam znao i osjećao jasno, da sam zapeo u Kostanjevcu.)	THIRD PERSON: + (He knew perfectly well that Kostanjevec was a backwater for him.) INTERIOR MONOLOGUE: + (I knew perfectly well that Kostanjevec was a backwater for me.) PAST TENSE: +, the first and the last sentence

GENERALITY: +

The present tense in this example occurs in a relative clause and it is used to describe a feature.