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Grammar and Linearity in English and Czech

(In verbs of existence / appearance on the scene)

(Bakalářská diplomová práce)

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V Olomouci dne

.....

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Abbreviations

AČV – aktuální členění větné

CD – communicative dynamism

FSP - functional sentence perspective

R - rheme

T - theme

VD – výpovědní dynamičnost

Contents

List of abbreviations	4
I. INTRODUCTION	8
1.1 The sources of research implemented in the thesis	8
1.2. The plan of the thesis.....	9
II. THE FIELD OF THE SENTENCES EXPRESSING APPEARANCE / EXISTENCE ON THE SCENE	
2.1 Functional Sentence Perspective.....	11
2.1.1. The terminology of FSP.....	11
2.1.2 The factors of FSP	12
2.1.2.1 Linearity.....	13
2.1.2.2 Semantics.....	16
2.1.2.3 Context.....	19
2.2 Appearance /Existence on the scene.....	21
2.2.1. The examples of appearance /existence sentences.....	21
2.2.2. The structure of sentences expressing existence/appearance on the scene	22
2.2.3. The finite verbs of appearance / existence on the scene	23
2.2.4. The phenomenon appearing / existing on the scene	26
2.2.4.1. The FSP means signaling T or R, implemented in the English sentences expressing existence / appearance on the scene (e.g. the semantic content of the non-generic singular article or its zero plural variant.).....	28
2.2.5. The scene elements implemented in the sentences of existence /appearance	31
2.3 Conclusion	32

III. THE PRACTICAL APPLICATION OF A THEORY ON TEXTS

3.1 The characterization of the contrastive analysis implemented in the thesis, (based on Jan Firbas and Libuše Dušková).....	34
3.2. The semantic content of the non-generic singular indefinite article, signaling the subject 's rhematic post – predicative position, the T – R scale (e.g.: “ <i>From the carriage descended a woman in a white head cloth and peasant clothes.</i> ”)	36
3.3. The semantic content of the non-generic singular indefinite article, signaling the subject 's rhematic pre – predicative position, the R – T scale, (e.g.: “ <i>One day a letter came from Vienna.</i> ”)	40
3.4. The zero plural variant of the non-generic singular indefinite article signaling the subject 's rhematic post – predicative position, the T – R scale (e.g.: “ <i>On the walls were several religious pictures.</i> ”).....	44
3.5. The zero plural variant of the non-generic singular indefinite article signaling the subject 's rhematic pre – predicative position, the R - T scale, (e.g.: “ <i>Two roads led past the house.</i> ”)	47
3.6. There- structure, the means of FSP, the subject 's post-predicative position, the T –R scale, (e.g.: “ <i>There was a bag-pocket there.</i> ”)	50
3.7. Passive as a means of FSP, the T -R scale, (e.g.: “ <i>This even course of her life was disturbed by a letter.</i> ”)	53
3.8. The definite article as a means of FSP, signaling the subject's rhematic position, (e.g.: “ <i>On the north-eastern side was the fruit orchard...</i> ”)	55

3.9. The inconsonant sentence examples between the English translations, the explanation of confused sentence examples.	59
3.10. The classification and evaluation of the practical application of a theory on texts, the detailed inquiry into the T – R scale, the means of FSP and the semantic equivalency between the English translations and the Czech original text	65
IV. CONCLUSION	68
V. APPENDIX	73
VI. SHRNUŤÍ	97
VII. ANOTACE / ANNOTATION	107
VIII. BIBLIOGRAPHY	109

I. INTRODUCTION

The aim of the present work is to offer an analysis of semantic and syntactic aspects of a group of verbs that may be generally defined as verbs of existence / appearance on the scene. The thesis endeavours to depict the substance and the structure of the sentences presenting new phenomenon on the scene. The treatise examines this group of verbs from the point of view of Functional Sentence Perspective (FSP), focusing on the role of their semantic content that has significant function in signaling FSP. “By functional perspective we understand the distribution of different kinds of linguistic information (thematic, transitional, rhematic) within a certain communicative unit”.¹ The semantics is not the only factor influencing FSP. The thesis is an attempt to explore the connections between the factors of FSP and the impact of their interplay reflected in the sentences expressing existence or appearance on the scene.² The theory will be implemented on particular texts. The thesis will provide the comparison of the Czech and the English translations, focusing on the sentences expressing the existence or the appearance on the scene. The accomplishment of communicative goal and the adherence of grammatical principles will be in the viewfinder of our interest. The aim is to focus on the T-R / R-T division implemented in the Czech existential or appearance sentences and their English translations. The thesis pays attention to the semantic and the T-R equivalence. The target is to provide the list of FSP means that help to fulfill the communicative goal in the English sentences of existence or appearance on the scene. The conclusion will be drawn at the end of the thesis.

1.1 The sources of research implemented in the thesis

The thesis is mainly based on the research carried out by Jan Firbas, the linguist and a past member of the Department of English, Masaryk University in Brno. The pieces of knowledge, concerning the sentences expressing appearance / existence on the scene, were derived from the thesis written by Jan Firbas or Aleš Svoboda. The thesis derived the information from the papers e.g.: “On Existence/appearance on the scene in

¹ Aleš Svoboda, “Functional Perspective of the noun phrase,” *Brno studies in English* 17 (Brno: Masaryk University, 1987) 61.

² Jan Firbas, “On Existence/appearance on the scene in Functional Sentence Perspective,” *Acta Universitatis Carolinae Philologica* 1 (Praha: UK, 1975) 47-70.

Functional Sentence Perspective”³, “K otázce nezákladových podmětů v současné angličtině”⁴ or “Scene and Perspective”⁵. A survey of previous works on the FSP topic is presented in the study *Functional Sentence Perspective in Written and Spoken Communication*, published in 1992.⁶ Other significant linguists, studying the English and the Czech language, become the sources of the thesis, e.g.: Vilém Mathesius, the founder of Aktuální členění větné (AČV) phenomenon,⁷ Václav Ertl, Libuše Dušková, Petr Sgall and his team or Ludmila Uhlířová.

1.2. The plan of the thesis

The first part of the thesis presents general facts dealing with the topic of the verbs and the sentences expressing existence or appearance on the scene. The aim is to describe the foundation and the structure of the existential or appearance sentences. The general knowledge will be applied particularly in the Czech and the English language. Every language is based on different principles, using various means to express FSP. The languages belong to various typological classes.⁸ The languages are unique; the list of the FSP means differs. The treatise focuses on the interplay of the FSP factors operating in the English and the Czech language, primarily on the semantic factor important for the sentences of existence /appearance on the scene. The topic of FSP was presented mainly by Vilém Mathesius and Jan Firbas, using the comparative method implemented on the Czech and the English language.⁹

The second part attempts to examine our theory in practice. Our research focuses on the Czech original text of the famous book *Babička*¹⁰, written by Božena Němcová in the 19th century. The thesis has two English translations at disposal.

³ Firbas, *Acta Universitatis* 47-70.

⁴ Jan Firbas, “K otázce nezákladových podmětů v současné angličtině,” *Časopis pro moderní filologii* 39 (Praha: ČAV, 1957) 22-173.

⁵ Jan Firbas, “Scene and Perspective,” *Brno Studies in English* 14 (Brno: Masaryk University, 1981) 37-78.

⁶ Jan Firbas, *Functional sentence perspective in written and spoken language* (Cambridge: University Press, 1992) 1-239.

⁷ Vilém Mathesius, “O takzvaném aktuálním členění větném,” *Čeština a obecný jazykozpyt* (Praha: Melantrich, 1947) 234 – 242.

⁸ Petr Sgall, “Typy jazyků a jejich základní vlastnosti,” *Slovo a slovesnost* 54 (Praha: ČAV, 1993) 271-275.

⁹ see Firbas, *Functional sentence* 118-125.

¹⁰ Božena Němcová, *Babička* (Praha: Nakladatelství Svoboda, 1987) 11-115.

The Grandmother, translated by Frances Gregor, B.L.¹¹ already appeared in the bookstores in 1892.¹² The second book, *Granny: scenes from country life*¹³, was translated by Edith Pargeter, nearly 100 years later, in 1962. Our aim is to find out how accurate these translations are, how much they do differ from the Czech origin, concentrating on the sentences expressing the appearance or the existence on the scene. The theory will be applied on 100 sentence examples selected from the texts. Our interest is directed towards FSP, whether the English translations preserve the former communicative goal in the sentences expressing existence / appearance on the scene. The semantic content of verbs expressing existence / appearance on the scene plays an important role in signaling FSP. The subject becomes the carrier of the highest degree of communicative dynamism (CD), belongs to rheme (R) and expresses the goal of utterance.¹⁴ The English language has a tendency to express a thematic, pre-predicative part of sentences with the subject, due to a main grammatical principle, whereas the Czech language is ruled by the main FSP principle. The sentence member 's positions respond freely to the FSP needs.¹⁵ It means, that the Czech language may locate the rhematic subject, implemented in the sentences of existence / appearance on the scene, behind the predicate, at the end of the sentence and follow the basic T-R scale. Unfortunately the English language is not always able to fulfill the needs of the T-R scale by word order. The sentences of existence / appearance on the scene are the typical examples, due to its rhematic subject. The English rhematic subject may appear before the predicates. The work tries to find out how often the English translations follow the basic T-R structure that is implemented in the Czech original sentences. In case of the reverse English R-T arrangement, the thesis aims to provide the list of FSP means, that help to signal the subject's rhematic pre / predicative position. The final part of our thesis will be dedicated to the conclusion integrating the general knowledge obtained from the linguistic research in the field of the existence / appearance on scene sentences and the knowledge received from our comparison of the translated texts.

¹¹Božena Němcová, *The Grandmother* (Praha: Vitalis, 2006) 9 – 183.

¹² James Partridge "The Grandmother." This link contains a review of Němcová's novel *Babička*. 18 Jun 2006, 1999. <http://www.ce-review.org/99/7/books7_partridge.html>.

¹³ Božena Němcová, *Granny: scenes from country life* (Praha: Artia, 1962) 6-189.

¹⁴ see Firbas, *Acta Universitatis* 50.

¹⁵ Vilém Mathesius, *Obsahový rozbor současné angličtiny na základě obecně lingvistickém*. (Praha: ČAV, 1961) 117 – 118. "...angličtina má tendenci užívat subjektu k vyjadřování výpovědního základu ... V češtině se požadavek ačv může uspokojit prostě přestavěním pořádku slov."

II. THE FIELD OF THE SENTENCES EXPRESSING EXISTENCE / APPEARANCE ON THE SCENE

2.1 Functional Sentence Perspective

2.1.1. The terminology of FSP

The thesis has already quoted some terms that can be comprehensible for some readers. The paragraph aims to sum up briefly the basic terms related to FSP, for the benefit of the readers, who have not read about this phenomenon. Aktuální členění větné (AČV) is an original term presented by Vilém Mathesius, the eminent leader of the Prague Linguistic Circle. Functional sentence perspective (FSP) is an English translation of AČV, presented by Jan Firbas¹⁶. The first researcher in the field of FSP was a French classical scholar Henri Weil and his monograph “*De l'ordre des mots dans les langues anciennes comparées aux langues modernes.*” was published in 1855.¹⁷ Vilém Mathesius uses own terminology in order to explain the concept of AČV. The sentence is divided into “*východisko / východiště*”¹⁸ (the starting point of utterance) / “*základ*”¹⁹ (the foundation of the utterance) and “*jádro*” (the core of the utterance), both depending on the moment of utterance. He defines “*východisko/základ*” as a known; given information / from the speaker proceeds from (the contextual dependence). “*Jádro*” is the information referring about “*východisko/základ*”. Mathesius understands the core as a part of the sentence, where some new or important information is presented to the receiver of communication, as a part “*where the sentence reaches its peak.*”²⁰ Vilém Mathesius became an inspiration for other linguists who continued and developed his theory of AČV.

The utterance is composed of several distinct elements, as words, phrases, and clauses etc., known as: “*...the carriers of communicative dynamism (CD)... that convey some meaning ...participate in the development of the communication ...are assigned*

¹⁶ Jan Firbas, “Aktuální členění větné” či “funkční perspektiva větná?” *Slovo a Slovesnost* 43 (Praha: ČAV, 1982) 282-293. “...aktuální členění větné ...potíže vyvolává jeho překlad do angličtiny.”

¹⁷ Vilém Mathesius, “Studie k dějinám anglického slovosledu,” *Věstník Čes. akademie* XVI (1907) 261.

¹⁸ Mathesius, *Čeština* 234.

¹⁹ Mathesius, *Obsahový rozbor* 91-92. “...to, o čem něco tvrdíme je základ...a to, co o základu tvrdíme, je jádro výpovědi neboli vlastní výpověď.”

²⁰ Mathesius, *Obsahový rozbor* 93. “... jádrovými složkami věta teprve vyvrcholí.”

*degrees of CD...*²¹ It means that the sentence elements are more or less dynamic, dependent on their degree of contribution to the development of the communication. According to Jan Firbas and Aleš Svoboda, the followers of Vilém Mathesius, the communicative units may be divided into the thematic, the foundation – laying or the non-thematic, the core contributing elements. The thematic elements contribute less to the development of the utterance than the more dynamic non-thematic elements.²² The elements have distinct communicative functions towards the whole utterance, but they carry the different informative importance within each sphere as well. Aleš Svoboda analyses the thematic sphere and differentiates: “*theme proper (Tp), the least dynamic element of the thematic sphere ... and diatheme, the most dynamic element of the thematic sphere*”. The non thematic sphere is more dynamic than the thematic sphere and is divided into smaller units as well. The non-thematic sphere constitutes of two parts, “*the transitional sphere with lower degree of CD than the rhematic sphere.*” The scale of the carriers of CD within the non – thematic sphere can be presented from the lowest to the highest degree as: “*transition proper (Trp), transition, rheme and the most dynamic rheme proper.*”²³ Jan Firbas notices that not all elements must be necessary carried out, except “*rheme proper and transition proper.*”²⁴ The other group of linguists, represented by Petr Sgall, is inspired by Jan Firbas, and distinguishes between “*základ*” (the foundation) and “*ohnisko*” (the focus), the transitional verbal part belongs to the foundation or to the focus.²⁵ The basic T/R scale of the CD carriers does not represent the scale of sentence members signaled by sentence linearity.²⁶ The arrangement of the sentence elements is influenced by many factors, realized differently in every language. The following paragraphs describe the factors influencing FSP and the sentence arrangement.

2.1.2 The factors of FSP

The preceding paragraph introduces the basic terminology of the FSP theory and indicates the important role of the carriers of CD. The arrangement of sentence elements

²¹ Firbas, *Functional sentence* 16-17.

²² see Firbas, *Functional sentence* 72.

²³ Aleš Svoboda, *Diatheme* (Brno: Uni.J.E.Purkyně, 1981) 5-6.

²⁴ Firbas, *Functional sentence* 72.

²⁵ Petr Sgall, Eva Hájičová, Eva Buráňová, *Aktuální členění větné* (Praha: Akademia, 1960) 28.

²⁶ see Firbas, *Functional sentence* 9.

and their degree of CD is the result of the interplay of several factors.²⁷ Every language is different and responds to the distinct conditions. The structure of the existential /appearance sentences may differ in the English / Czech language. The position of subject that functions as a phenomenon existing/ appearing on the scene²⁸ and the CD scale may vary in both languages. The following paragraph aims to introduce the elementary principles, the factors and their hierarchy implemented in the English and the Czech language, in order to apprehend the divergences in the arrangement of the sentences expressing existence / appearance on the scene.

2.1.2.1 Linearity

The study of linearity can be assumed as the study of word order. The word order functions as an organizer of the language elements in a linear row, dependent on several linguistic rules. The linearity becomes the main factor influencing the organization of utterance, if: “...no other factors work counter to it ... and the resultant distribution of CD has come to be referred to as a basic...gradation of position creates gradation of meaning.”²⁹ There is a tendency to place the most dynamic sentence element at the end of the sentence (R) and the less dynamic elements at the beginning of the sentence (T). The T – R scale becomes the basic arrangement of CD, if no other factors work counter to the linearity factor, as has been quoted above. Generally speaking, the front sentence position expresses the foundation (T); the elements with the lowest degree of CD, the end sentence position belongs to the core (R), the elements with the highest degree of CD.

The language utterance is carried out in time. The linguistic signs must be arranged in a row, followed in sequence. It is a matter of logic, that two words cannot be pronounced or written at one time. The word order is concerned with elements (words, phrases...) that can be relocated within a scope of utterance.³⁰ Henry Weil was one of the scientists, who brought significant results in the word order system, while comparing ancient and modern languages. Henri Weil comes to the conclusion that languages are divided in two groups, the languages with the loose (Latin and Greek) or

²⁷ see Firbas, *Functional sentence* 11. “An interplay of these three factors determines the distribution of degrees of CD over the written sentence.”

²⁸ see Firbas, *Acta Universitates* 50.

²⁹ Firbas, *Functional sentence* 10.

³⁰ Ludmila Uhlířová, *Knižka o slovosledu* (Praha: Academia, 1987) 10. “... v rámci věty přemístitelné.”

fixed (French, German, Turkey and Chinese) word- order. He points out that the order of thoughts is same for everyone, but each language uses different syntactical constructions, various syntactical tools, in order to express the speaker 's thoughts and ideas.³¹ The loose –fix word order division depends on the type of language. The Czech linguist Vladimír Skalička divided languages into 5 groups: “*agglutinative, inflectional, analytic, polysynthetic and introflexional*”, according to its structural qualities or models of grammar.³² His classification is based on the knowledge of using or not using affixes, on the structure and the way of linking these morphemes. He puts these results in practice and deduces the conclusion concerning Phonetics and Syntax.

Vladimír Skalička speaks about the Czech language “*as a language highly inflectional.*”³³ Why inflectional? Every Czech student or foreign student interested in the Czech language must deal with the complicated system of morphemes, affixes. Every word may have only one ending with a certain grammatical function. It results in the grammatical congruence between the words that enables to shift words freely in sentences. The syntactical positions of sentence members are not fixed; the word order is relatively loose, under the control of FSP. Vilém Mathesius considers AČV (FSP) as a main principle for the Czech word order system.³⁴ The words, phrases or even sentences are lined up according to their current roles in utterance. Mathesius differentiates the objective /unmarked word order, where the foundation precedes the core of the sentence and the reverse subjective / marked /emotive word order, where the core precedes the foundation.³⁵ The objective word order means that a speaker starts from what is known and proceeds to what is new (T-R). The latter one means, that the speaker states the new element of the intended statement and afterwards adds the known elements. This particular piece of knowledge is important, should be mentioned, because the English language works differently in this field and has close connection to the sentences expressing existence / appearance on the scene, as it is described later on. Jan Firbas raised the question of Mathesius subjective word order and tries to explain the sentences of existence/appearance on the scene, where “*the non-thematic subject*

³¹ see Mathesius, *Věstník Čes. akademie XVI* 261-262.

³² see Sgall, *Slovo a slovesnost* 54 271-275.

³³ Sgall, *Slovo a Slovesnost* 54 275.

³⁴ see Firbas, *Functional sentence* 118-119.

³⁵ see Mathesius, *Obsahový rozbor* 94.

stands in the position of Czech thematic subject”, but does not represent the emotive word order, as Mathesius explains.³⁶

The English analytic language, with the fixed sentence member 's positions³⁷, is mainly ruled by the grammatical principle;³⁸ the grammatical function is connected with the certain place in the sentence. To be more specific, I would like to explain this theory on the context independent sentences “*Charles admires Jane*”, “*Karel obdivuje Janu.*” The linearity becomes the basic factor, if the semantics or the context do not work counter to it, the sentence elements are arranged to follow the basic T-R scale, as has been described at the beginning of the linearity paragraph. It is obvious that the form of English words does not always signalize the grammatical function, whereas the Czech word form and structure suggest its grammatical function in sentence (by morphological means).³⁹ “*Charles*” stands on the place and functions as the subject and “*Jane*” functions as the object. If we swap the name 's positions, “*Jane admires Charles*”, the sentence gets different meaning; the elements received different degrees of CD and the grammatical functions: “*V angličtině stačí prostě zaměnit pořádek obou substantiv, aby se dal větě nový smysl ...v češtině ...bylo nutno změnit i formu obou substantiv.*”⁴⁰ “*Charles*” becomes the object and “*Jane*” becomes the subject of the sentence, due to the context independency the sentence follows the basic T-R scale. As I have already stated, the main principle for the Czech highly inflectional language is FSP. Under these circumstances, we can easily change the place of the names, “*Janu obdivuje Karel.*” The grammatical functions of these words remain unchanged. The meaning of sentence remains and the elements are the carriers of reverse degree of CD. The structure of sentence reacts to a need of FSP, where “*Karel*” presents a more important element in communication, realized in R. The Czech language signals R mainly with the word order, the end sentence position.⁴¹ FSP often requires the position of the subject behind the predicate. The English language has several syntactic or semantic means to signal and to preserve the sentence element 's degrees of CD and not to work counter to the

³⁶ see Firbas, *Časopis pro moderní filologii* 39 41-42.

³⁷ see Sgall, *Slovo a slovesnost* 54 272.

³⁸ see Firbas, *Functional sentence* 119.

³⁹ Mathesius, *Obsahový rozbor* 181. “...v češtině gramatická funkce slova je zpravidla patrná už z jeho tvaru, kdežto v angličtině nikoliv.”

⁴⁰ Mathesius, *Obsahový rozbor* 181.

⁴¹ see Uhlířová, *Knížka o slovosledu* 130.

linearity.⁴² “*Jane is admired by Charles.*” The English language uses passive⁴³ as a syntactical tool, in order not to work against FSP and keeps “*Charles*” in R. To sum up these paragraphs, the grammatical principle plays dominant role in the English language, while the FSP principle plays dominant role in the Czech. The English sentence member ‘s positions are fixed, due to the absence of the inflection. The Czech sentence member ‘s positions are relatively loose, thanks to the rich system of inflectional endings. The Czech sentences tend to follow the basic T-R scale and the grammar respects this need. The English grammatical principle often works counter to the linearity and the syntactic or semantic means become the helpers to fulfill the needs of FSP.

2.1.2.2 Semantics

The Semantics is the second factor influencing the position of sentence elements belonging either to the thematic or rhematic layer. “*Some semantic contents are capable of contributing relatively more or relatively less towards the further development of communication and are hence capable of carrying a higher or a lower degree of CD.*”⁴⁴ The semantic contents play a crucial role for the sentence elements and influence their degrees of CD. E.g. the semantic content of verbs expressing existence / appearance on the scene, the semantic content of the indefinite / definite articles or pronouns may serve as the FSP means.⁴⁵ The linearity becomes the basic factor, if the semantic or the contextual factors do not work against, as has been described. That means that the linearity stands in the hierarchy on the lowest place, arranging the sentence elements in the basic T-R scale, starting from the left to the right and every element carries the higher degree of CD. However the sentence elements may be arranged in the reverse R-T order with the help of the semantic contents of some parts of speech that may serve as the FSP means as well.

The thesis is focusing on the semantic content of the appearance / existence verbs and their influence on the sentence member ‘s positions and their degrees of CD. The semantic content of these verbs becomes the means of FSP.⁴⁶ The scale of CD can be

⁴² Libuše Dušková, *Mluvnice současné angličtiny na pozadí češtiny* (Praha: Academia, 1988) 527.

⁴³ Dušková, *Mluvnice současné* 534.

⁴⁴ Firbas, *Acta Universitates* 49.

⁴⁵ see Dušková, *Mluvnice* 530-532.

⁴⁶ see Firbas, *Acta* 50-51.

described in semantic terms as well. Jan Firbas creates the abstract semantic scales, presenting the semantic contents and the roles of semantic elements, reflecting their rise of CD, if they are context independent. They are known as: “*the Presentation Scale, the Quality Scale or the Combined scale*”⁴⁷

1. SCENE (setting) – APPEARANCE/ EXISTENCE on the scene – PHENOMENON appearing / existing on the scene. E.g.: “*A girl came in*”, “*Přišla nějaká dívka.*”⁴⁸
2. BEARER of quality – QUALITY – SPECIFICATION of quality– FURTHER Specification. E.g.: “*The boy made a mistake.*”⁴⁹
3. SCENE (settings) – APPEARANCE/ EXISTENCE on the scene – PHENOMENON Appearing/existing on the scene/ BEARER of quality – QUALITY – SPECIFICATION of quality/ FURTHER specifications. E.g.: “*A king had three daughters.*”⁵⁰

The thesis is concerned with the Presentation scale, where the phenomenon exists / appears on the scene, is conveyed with the subject, the context independent element that receives the highest degree of CD, due to the semantic content of the verbs expressing the notion of existence / appearance on the scene.⁵¹ Jan Firbas differentiates two kinds of scene. The broad scene presents “...as the extralingual situation, which accompanies a given texts...often referred to as situational context ...the elements of ...eternal, long-lived or short-lived themes.” The narrow scene represents the elements in the thematic layer. “... a complex of linguistic ...non-linguistic, phenomena operating in the foundation – laying process.”⁵² The narrow scene or the foundation of the sentence is build with the elements that are derivable from the previous context or that are context independent elements.⁵³ The theme elements serve as “background information and function as setting”... or as “the quality – bearer” (a noun) or “a notional component of verb...as introductory element.”⁵⁴ The rheme part is occupied by

⁴⁷ see Firbas, *Functional sentence* 66 -67.

⁴⁸ Firbas, *Časopis pro moderní filologii* 39 31.

⁴⁹ Firbas, *Acta* 69.

⁵⁰ Firbas, *Časopis pro moderní filologii* 39 31.

⁵¹ see Firbas, *Acta* 50-52.

⁵² Aleš Svoboda, “Two chapters on scene,” *Brno Studies in English* 14 (Brno: Masaryk University, 1981) 82,87.

⁵³ see Firbas, *Functional sentence* 50-51.

⁵⁴ Svoboda, *Brno Studies in English* 14 51-52.

a phenomenon appearing / existing on the scene or with the specification of quality. The scene elements are the carriers of lower CD degree than the specification or the phenomenon appearing /existing on the scene. Generally described, the scene – the specification/ phenomenon on the scene presents the basic T-R scale. It means that the scene can be transformed with 2 ways. “*The verb is either perspective towards a phenomenon that is presented or ...to specification.*”⁵⁵ Somebody or something appears, exists, leaves, ends on the scene, e.g.: “*A girl came in,*” or the qualities are ascribed to the quality bearers: “*The boy made a mistake.*” The verbs of appearing/existing on the scene or the verbs expressing the specification are the carriers of lower CD degree than the phenomenon appearing / existing on the scene or the specification.⁵⁶ The third type of scale is a combination of the two preceding scales, because: “*a phenomenon should first ...be introduced onto the scene and only then become a quality bearer.*”⁵⁷ A sentence like: “*A king had three daughters*” stands very often at the beginning of narration. Jan Firbas speaks about: “*the short cut introduction onto the scene...simultaneously making the introduced phenomenon function as a quality bearer ... the two scales ...were been telescoped.*”⁵⁸ The verb “*had*” does not express the notion of existence or appearance on the scene, expresses the quality and the subject does not receive the highest degree of CD. The subject is preceded with the non-generic singular indefinite article that signals the subject ’s context independency; however the end sentence rhematic position is occupied with “*three daughters*”, that are preceded with the zero plural variant of the non-generic singular indefinite article and becomes the element with the highest degree of CD. ⁵⁹ The thesis focuses on the sentences that explicitly present the existing /appearing phenomenon onto the scene and the phenomenon functions as the context independent subjects.

⁵⁵ Firbas, *Functional sentence* 69.

⁵⁶ see Firbas, *Acta* 53.

⁵⁷ Firbas, *Časopis pro moderní filologii* 39 58.

⁵⁸ see Firbas, *Acta* 59

⁵⁹ Firbas, *Časopis pro moderní filologii* 39 31-32.

2.1.2.3 Context

Predominantly the utterance is pronounced or written in connection with other sentences, responds to the concrete situations, with respect to the language and to the participants of the communication act. The contextual factor is regarded as the superior to the linearity and semantics: “*Jako signifikátor stupňů VD je bezprostředně relevantní kontext hierarchicky nadřazen dvěma spolusignifikátorům stupňů VD, totiž lineární modifikaci a sémantické stavbě.*”⁶⁰ The knowledge is important for the sentences that express the existence or appearance on the scene. The subject, with the semantic function of the phenomenon existing / appearing on the scene, represents the context independent element and its context independency is the basic condition in this kind of sentences.⁶¹ It proves that the semantic content of verbs expressing existence / appearance on the scene plays a crucial role in the development of communication. The subject, the context independent element, receives the highest degrees of CD. The scene elements, with the semantic function of setting, may be the context dependent elements, no matter their sentence position or even the context independent elements, situated only initially, in the thematic layer.⁶²

Jan Firbas distinguished: “*verbal, situational and experiential*” context and speaks about the information “*retrievable*” or “*irretrievable from immediately relevant preceding context.*”⁶³ The irretrievable information is presented as new information, develops the communication and becomes the carrier of higher CD degree.⁶⁴ The subject that has the semantic function of the phenomenon existing / appearing on the scene represents the element irretrievable from immediately relevant preceding context. For Jan Firbas the known information is the one that is fully retrievable from the immediately preceding context. The information shared by the author and the receiver (the experiential context) is regarded as unknown information, if it is not retrievable from the immediately relevant preceding context.⁶⁵ The experiential context stands on the lowest place in the hierarchy. What does the immediately relevant preceding context mean (verbal context)? Jan Firbas points out that: “*...immediate relevance being*

⁶⁰ Firbas, *Slovo a slovesnost* 43 285.

⁶¹ see Firbas, *Acta Universitates* 51.

⁶² see Firbas, *Functional sentence* 50-51.

⁶³ Firbas, *Functional sentence* 21-23.

⁶⁴ see Firbas, *Slovo a Slovesnost* 43, č.1 283.

⁶⁵ see Firbas, *Functional sentence* 22.

assessed in relation to the point in the flow of communication at which a new sentence is produced ... and which separates the mass of information accumulated so far..."⁶⁶

František Daneš studied Jan Firbas findings and paid attention to the author 's communicative purpose: "...bezprostřední komunikativní záměr mluvčího stojí hierarchicky ještě výše než předcházející slovní kontext a má poslední slovo."⁶⁷ Jan Firbas provides examples: "*Beryl stepped over the window, crossed the veranda, ran down the grass to the gate.*"⁶⁸ According to Firbas, the author presents these context dependent elements as new information, the rhematic element, due to the author 's communicative intent.

⁶⁶ Firbas, *Functional sentence* 22.

⁶⁷ František Daneš, "O identifikaci známé (kontextově zapojené) informace v textu," *Slovo a Slovesnost* 40. (Praha: ČAV, 1979) 258.

⁶⁸ Firbas, *Functional sentence* 21.

2.2 APPEARANCE / EXISTENCE ON THE SCENE

The following section of the thesis tends to examine closely the structure of the sentences, where the verbs express existence or appearance on the scene: SCENE (setting) – APPEARANCE/ EXISTENCE on the scene – PHENOMENON Appearing/Existing on the scene. The aim is to focus on each part of sentence separately and to emphasize the variances occurring in the Czech and the English language with respect to this phenomenon.

2.2.1. The examples of the appearance /existence sentences

I will start with the basic description, using practical examples. The topic has been studied by several linguists; the theory is depicted on several examples of sentences. I will follow Jan Firbas, because he represents the chief researcher in this field of study. Later on, the thesis will concentrate on examples taken from the selected chapters of our examined translations.

The sentences expressing existence or appearance on the scene are traceable in texts, having special function and construction. For instance, Libuše Dušková introduces the theory on the sentences: “*a door slammed, thaw set in, a helicopter hovered over the lake, a car pulled up at the curb...*”⁶⁹ Aleš Svoboda examines the Appearance and the Quality scales on the texts taken from the old – English sermons.⁷⁰ Petr Sgall together with his team cites the sentences as: “*Přišlo jaro, Objevil se nějaký mladík,*”⁷¹ Ludmila Uhlířová concentrates on the Czech sentences: “*Skončily prázdniny, Kvetou blatouchy, Rozezněly se zvony or Přišel telegram.*”⁷² Václav Ertl discovered the importance of semantic content of some verbs and their influence on the post - predicative position of the subject: “*Uprostřed chrámu vynikalo malé lešeníčko..., Nejvýše proti hradu samému leželi vlastní lidé královi..., Na hradě byl vrchním velitelem pan Jan Šembera z Boskovic.*”⁷³ *Mluvnice češtiny* provides the examples: “*Přijeli hosté ... Do místnosti vstoupil nějaký člověk...Ze dřeva se vyrábí papír.*”⁷⁴ Jan Firbas explained the matter of study in several theses, perused several

⁶⁹ see Dušková, *Mluvnice současné* 529 – 531, 400.

⁷⁰ see Svoboda, *Diatheme* 39-92.

⁷¹ Sgall, Hájičková, Buráňová, *Aktuální členění* 40.

⁷² Uhlířová, *Knižka o slovosledu* 100.

⁷³ Václav Ertl, “O postavení podmětu po členech úvodních,” *Naše řeč* 2 (1917) 112.

⁷⁴ *Mluvnice češtiny II.* (Praha, 1986) 607.

samples of different texts written in the English language, translated into the Czech language and contrariwise, e.g.: “ *A very sweet look had come into the old lady’s face, ...Na tváři staré dámy se objevil velmi sladký úsměv, ... A haze hovered over the prospect ...There was little sentimentality about the Forsytes, ...In Bamborough Castle once lived a king who had a fair wife...*”⁷⁵ or “*A young girl came in*”⁷⁶ or “*There was a boy in the room. ...A fly settled on his hair. ...A goldfinch flew over the shepherd’s head.*”⁷⁷ ...etc. The thesis provides other examples selected from the examined texts.

2.2.2. The structure of sentences expressing existence/appearance on the scene

The sentences can be defined on the basis of the presence of the finite verbs expressing the notion of existence or appearance on the scene, as we can see from the introduced examples: “*přišlo, objevil se, byl, přijeli, came in...*” etc. The adverbial elements: “*uprostřed chrámu, na hradě, do místnosti, ze dřeva, at the curb, over the lake, in the room...*” express the scene - the setting, become the carriers of lowest degree of CD.⁷⁸ The subjects: “*jaro, nějaký mladík, pan Jan Šembera z Boskovic, hosté, a girl, a door, a helicopter...*” are the context independent elements, function as phenomena appearing or existing on the scene. “*The context independence of the subject is an essentials condition.*”⁷⁹ As has been described in the preceding paragraphs, the context independent elements represent the new information. The new information is closely connected with the rhematic layer, representing the goal of the utterance. Under these circumstances, it is clear that the context independent subjects, declared as phenomena appearing/existing on the scene, are the elements with the highest degree of CD.⁸⁰ The contextually independent subject is communicatively more important than contextually independent verb expressing the notion of existence/appearance. As we can see, the semantic content of the finite verbs expressing the notion of existence/appearance on the scene plays the important role in signaling FSP. The semantic content of these finite verbs provides the information that some new element will be introduced. The information becomes the goal of the utterance, belongs to R.

⁷⁵ see Firbas, *Acta Universitatis* 50 -51.

⁷⁶ Firbas, *Časopis pro moderní filologii* 39 32.

⁷⁷ Firbas, *Functional sentence* 59-60.

⁷⁸ see Firbas, *Acta Universitatis* 52-53.

⁷⁹ Firbas, *Acta Universitatis* 51.

⁸⁰ Firbas, *Acta Universitatis* 50.

Petr Sgall and his team attempt to create the basic conditions in order to specify the existential /appearance on the scene sentences. According to Petr Sgall, the whole group of these sentences seems to be very difficult to define. Petr Sgall considers the feature of subject to behave as the most dynamic element in the sentence, its belonging to R (the focus) as dominant. However Petr Sgall points out that the subject can carry the higher degree of CD in other types of sentences as well, e.g.: “*Sestru viděl otec.*”⁸¹ The subject “*otec*” is the element with the highest degree of CD, signaled with the end rhematic position, but the semantic content of verb does not express the existence / appearance on the scene. Petr Sgall gives notice that the verbs of existence / appearance are not the only ones that carry the lower degree of CD than the subjects. Under these circumstances, Sgall does not assume the sentences presenting new phenomenon on the scene as a special type.⁸² Jan Firbas presents his attitude towards Petr Sgall research in the essay called “Aktuální členění větné”, či “funkční perspektiva větná?”, where he agrees with Petr Sgall and remarks that he drew attention towards “*the factors of FSP that a phenomenon existing / appearing on the scene put in the thematic or rhematic layer, not only towards the semantic content of the verbs expressing existence / appearance on the scene.*”⁸³ The same concern Firbas presents later on: “*Sgall, Hájičová, Buráňová ... are right ...that the verbs of appearance /existence do not form a clear – cut category ...but plays an essential role in the development of the communication.*”⁸⁴ The following paragraph aims to expound the role of the finite verbs in the sentences introducing new phenomenon onto the scene.

2.2.3. The finite verbs of appearance / existence on the scene

The verbs are the elementary units of sentences. The finite verbs belong to the group of words with a particular semantic meaning. As has been mentioned, the finite verb can function in two ways. It introduces new phenomenon existing / appearing on the scene (*A young girl came in*) or states a quality (*A girl has a vase*), the specification of the quality is introduced onto the scene. Under these circumstances, it shows that the verbs determinate the perspective of sentences. The finite verbs studied in this thesis, convey the meaning of appearance or existence on the scene and introduce new

⁸¹ see Sgall, *Aktuální členění větné* 42-44.

⁸² see Sgall, *Aktuální členění větné* 44.

⁸³ Firbas, *Slovo a Slovesnost* 43 289.

⁸⁴ Firbas, *Functional sentence* 65.

phenomena /subjects onto the scene. It is impossible to provide the whole list of this kind of verbs, but several linguists attempt to present several examples in order to explain their theory. The finite verbs conveying the existence / appearance on the scene are for example: “*exist, obtain, appear, arrive, begin, come forward, come into view, develop, emerge, happen, occur, recur, start, take place...*”⁸⁵ or “*to present oneself, to arise, to place...*”⁸⁶, “*...remain, live, stand, lie, hang, enter, emerge, happen, occur, develop, grow...*”⁸⁷ or the Czech verbs e.g.: “*přijet, odjet, objevit se, narodit se, umřít, skončit...etc.*”⁸⁸ In general terms, the verbs express appearing, being, introducing or removal, disappearance from the scene in several ways: “*explicitly (arrive), with unmistakable implicitness (For a moment or two big tears brimmed her eyes) or with a metaphor (Through Aunt Ann’s compressed lips a tender smile forced its way.... Sevrženými rty tety Anny se prodral slabý úsměv).*”⁸⁹ Other examples will be presented in the practical part.

Jan Firbas remarks that even the transitive verbs can function as an introduction for the phenomenon appearing / existing on the scene. Some verbs are followed by words that act as the objects and the grammar uses term the transitive verbs, e.g.: “*For a moment or two big tears brimmed her yes.*” Jan Firbas points out that: “*...even the S-V-O frame can come to serve as a vehicle for expressing scene, appearance /existence, and phenomenon appearing /existing on the scene...*”⁹⁰ The scene is presented by the context dependent object, the carrier of the lower degree of CD. The subject – phenomenon appearing / existing on the scene – is obviously presented as a new information, the carrier of highest degree of CD. According to Jan Firbas, the problem of the S-V-O scale dwells in: “*the phenomenon of multifunctionality...a situation permitting more than one interpretation of the interplay of means of FSP.*”⁹¹ The object can be perceived as a setting (than the subject functions as a phenomenon appearing /existing on the scene) or as a specification (the object presents a quality). Petr Sgall agrees with Jan Firbas in affirmation, that the multifunctionality can be eliminated in

⁸⁵ Firbas, *Functional Sentence* 60.

⁸⁶ Firbas, *Časopis pro moderní filologii* 39 31.

⁸⁷ Dušková, *Mluvnice současné* 394.

⁸⁸ Uhlířová, *Knížka o slovosledu* 100-102.

⁸⁹ Firbas, *Acta Universitatis* 52.

⁹⁰ Firbas, *Acta Universitatis* 51.

⁹¹ Firbas, *Acta Universitatis* 55.

the spoken language with the use of intonation.⁹² The intonation, as a means of FSP, located on the subject, signals the rhematic layer in the spoken language. What about the written text and the multifunctionality? The careful reading is necessary for perceiving the correct vicarious message. It is important to pay attention to previous context, in order to correctly recognize the information dependent or independent on preceding or following text, the correct semantic relations, and the goal of the utterance conveyed by the author.

As has been pointed out by Petr Sgall or Jan Firbas, the sentences, where the subject elements carry the highest degree of CD, contain even the verbs of action, not only the verbs explicitly expressing the appearance / existence on the scene: “*Stodola hoří*”⁹³ Jan Firbas explains that the verbs of action can function as appearance / existence on the scene in case: “... *je – li podmět kontextově nezapojen a ve větě není přítomna ani složka plnící funkci Sc (scény)*.”⁹⁴ The Czech rhematic subjects are signaled by the end sentence position. The English subjects presented on the scene belong to R as well, but the English language has several other FSP means signaling the subject 's rhematic position. It will be introduced later on in the thesis.

The aim of the following paragraph is to outline the verb position in the T – R scale and its degree of CD. Jan Firbas, Aleš Svoboda add the element of transition, the boundary, between the thematic and the rhematic elements. “*The finite verbs tend to carry a degree that ranks between the lowest and highest within the sentence....neither a foundation –laying element nor the element conveying the very core...*”⁹⁵ The verb is the transitional component, but may belong to T in the sentences expressing existence / appearance on the scene as well. The element that is: “*a notional verbal component that in the absence of a setting introduces a context – independent phenomenon into the discourse ... can perform the foundation – laying function*”, “*Rain was falling.*”⁹⁶ The verb performs an introductory function; the verb introduces a phenomenon appearing / existing on the scene. The verb of existence / appearance carries the lower degree of CD than the subject – the phenomenon appearing / existing on the scene.

⁹² Sgall, Hájičová, Buráňová, *Aktuální členění větné* 42.

⁹³ Firbas, *Slovo a Slovesnost* 43 287.

⁹⁴ Firbas, *Slovo a Slovesnost* 43 287.

⁹⁵ Firbas, *Brno Studies in English* 14 50.

⁹⁶ Firbas, *Brno Studies in English* 14 51.

The context independent subject is the carrier of the highest degree of CD. If the scene – setting is presented, the verb is the element of the higher degree of CD than the context dependent or independent elements of the scene – setting.⁹⁷ If the verb belongs to T, the introduction function, than the verb carries the lowest degree of communicative dynamism in the sentence.

2.2.4. A Phenomenon Appearing / Existing on the Scene

A Phenomenon appearing / existing on the scene is the semantic function of the sentence element that acts as the grammatical subject: “*A young girl came in, Přišlo jaro.*” The position of the subject, “*a girl, jaro,*” is determined by several factors, influenced by the language character. As has been stated, the sentences, where the finite verbs express the notion of appearance / existence on the scene, contain the subjects that are the carriers of the highest degree of communicative dynamism, “*...no matter whether it occurs initially, medially or finally.*”⁹⁸ The context independent subject is the rhematic element expressing the phenomenon appearing / existing on the scene. The phenomenon appearing / existing on the scene is not the T element. The subject represents the goal of the utterance. It is perceived as new information, due to the semantic content of appearance /existence verbs and the subject is necessary to be conveyed to the receiver of the communication.

On the basis of typological classification, the Czech subject is indicated by the morphological means, e.g. the grammatical case and the relevant endings. The Czech subject 's position is not restricted. The Czech loose word order enables to situate the sentence members according to their degree of CD: “*Mléko se prodává v sáčcích...V sáčcích se prodává mléko...Mléko se v sáčcích prodává...V sáčcích se mléko prodává.*” The subject does not need to be expressed in the Czech sentences. The ending of particular verb carries the information about the subject e.g.: “*Dnes večer půjdu na koncert...Já dnes půjdu na koncert.*”⁹⁹ The subject / the element with the highest degree of CD /the subject of R, must be expressed in the sentence. As Ludmila Uhlířová or Jan Firbas explains: “*...podmět plnící funkci J (a phenomenon appearing /existing on the scene) stojí v češtině při neemotivním slovním pořádku téměř vždy na konci...Ani v*

⁹⁷ Firbas, *Acta Universitatis* 53.

⁹⁸ Firbas, *Acta Universitatis* 50.

⁹⁹ Uhlířová, *Knížka o slovosledu* 9, 125.

česťině, ani v angličťině nelze vypustit.”¹⁰⁰ The following examples: “A girl came in ...Přišla nějaká dívka” present the appearance sentences. The Czech sentence keeps the basic T-R arrangement, whereas the English sentence follows the reverse R-T scale. The rhematic position of the English subject “a girl” is signaled with the semantic content of the verb “came in” and the semantic content of the non-generic singular indefinite article, whilst the rhematic position of the Czech subject “dívka” is signaled with the word order, the end rhematic sentence position.¹⁰¹ However the Czech end sentence position is not bound rhematic sentence position. The Czech language owns several other means to signal R, for example the Czech particles: “již, už, ještě, až, dokonce, i, také, teprve, jen, pouze, přece....Také Japonsko šetří ropou”¹⁰² etc.

The English language requires the subject to be expressed in the sentence. The English analytic language, with fixed sentence member’s positions, is mainly ruled by the grammatical principle; the subject’s position is more or less prescribed. Vilém Mathesius points out that the English language has the strong tendency to locate the subject to the thematic, pre-predicative position.¹⁰³ Thanks to the prevailing grammatical principle, the English word – order cannot fulfill the needs of FSP in all cases. As a result, the English language has several other syntactical and semantic means. Vilém Mathesius differentiates the two kinds of word order, the objective and subjective. The objective word order represents the basic T-R scale. The speaker starts with known information and proceeds to the new, which is the goal of the utterance. The subjective word order requires the reverse R-T scale. It is used in emotional narration, used in excitement.¹⁰⁴ Under the mentioned circumstances, the questions can be raised: What about the subject functioning as the phenomenon appearing / existing on the scene, the element carrying the highest degree of CD and belonging to R? What about its English pre-predicative position? The non-emotional sentences and having the CD scale arranged as the emotional R-T subjective word order? Is it an unusual phenomenon or typical feature of the English language? According to Vilém Mathesius,

¹⁰⁰ Firbas, *Slovo a Slovesnost* 43 288.

¹⁰¹ Uhlířová, *Knížka o slovosledu* 130.

¹⁰² see Dušková, *Mluvnice češtiny* 562-563.

¹⁰³ Vilém Mathesius, “Několik poznámek o funkci podmětu v moderní angličťině,” *Časopis pro moderní filologii a literaturu* 10 (Praha, 1924) 244.

¹⁰⁴ Mathesius, *Obsahový rozbor* 94.

the English language is “*less susceptible*” to FSP than the Czech language.¹⁰⁵ Some English non-emotive sentences cannot follow the basic T-R scale. Jan Firbas discusses Vilém Mathesius statement and comes to conclusion that: “*Podmět, byť jádrový, musí předcházet složky o menší výpovědní dynamičnosti, neboť jeho místo ve větě je gramatickým činitelem více méně pevně určeno...*” due to the dominant principle of grammatical function. The most important fact is that the English language is able to differentiate between T and R, with the use of several means: “*...rozdělení větných složek na základové a nezakladové zůstává zřejmé ... i když není určováno větným místem – slovním pořádkem*”.¹⁰⁶ The following paragraph aims to present several FSP means that signals subject ‘s rhematic position.

2.2.4.1. The FSP means signaling T or R, implemented in the English sentences expressing existence / appearance on the scene (e.g. the semantic content of non-generic singular article or its zero plural variant.).

The subject with the semantic function of the phenomenon appearing / existing on the scene is the context independent element that belongs to R. The English language has a tendency to locate the subject before the predicate: “*A light flickered at a distance ...Clouds began to gather in the sky.*”¹⁰⁷ How does a reader know that the subjects “*a light, clouds*” belong to R? The word order (the end position) does not represent the only FSP means suggesting R, “*Přišlo jaro,*” that is typical for the Czech language. The semantic content of the non-generic singular indefinite article and the semantic content of its zero plural variant represent the most frequent tool to signal the subject ‘s rhematic position, together with the interplay of other FSP means.¹⁰⁸ The subject with the non-generic singular indefinite article or its zero plural variant, followed by the verb expressing appearance / existence on the scene, becomes R, in case that the other elements, following the predicate, are the carriers of lower degree of CD. Jan Firbas

¹⁰⁵ Firbas, *Časopis pro moderní filologii* 39 41. “*...angličtina nedovede všechny věty stavět do perspektivy hledící od základu k jádru.*”

¹⁰⁶ Firbas, *Časopis pro moderní filologii* 39 169.

¹⁰⁷ Dušková, *Mluvnice současné* 400.

¹⁰⁸ see Firbas, *Časopis pro moderní filologii* 39 29-35.

gives an example: “A fly settled on his hair...”¹⁰⁹ or Libuše Dušková: “A thrush whirred out of the thicket ...Z houští vyletěl drozd.”¹¹⁰ The pronoun “his” refer to the person already mentioned in the text and signals the belonging to T. The definite article “the” signals the known, context dependent information. The semantic content of some pronouns or the semantic content of the definite article usually signals the context dependent information. The non-generic singular indefinite article “a” signals the newness, the context independency of the subjects¹¹¹ “fly, thrush” that become the phenomena presented on the scene, belonging to R. Jan Firbas stresses that: “...neurčitý člen ...má schopnost signalizovat nezákladové složky ...jen za příznivé souhry ostatních prostředků AČV.”¹¹² The semantic content of verbs with the notion of existence / appearance on the scene, the semantic content of the non-generic singular article, the semantic content of its zero plural variant, together with the semantic content of the definite article help to signal the subject ‘s rhematic pre-predicative position in these sentence examples. The adverbs may function as R- indicators as well e.g.: “even, particularly, especially, also, only ...Even she came in time... I ona přišla včas,”¹¹³ as Dušková explains.

Jan Firbas pointed out that the definite article may serve as a tool for signaling R, provided that the other means of FSP will be involved in the T-R/R-T organization.¹¹⁴ The definite article can perform R, depending on the context or the semantics. The same opinion holds Libuše Dušková: “...určitý člen je sémanticky disponován vyznačovat prvky tematické ... I když ovšem v závislosti na kontextu může provázet i réma.”¹¹⁵ “The word fisherman came into his head... napadlo ho slovo rybář.” Thanks to the semantic content of the verb “came into” that expresses the appearance on the scene, the subject “the word fisherman” becomes the phenomenon appearing on the scene. The definite article indicates the general known information for the author and receiver of the utterance. Jan Firbas speaks about: “..určenost...z hlediska celkové atmosféry mezi původcem a adresátem sdělení.” What is concerned “the narrow

¹⁰⁹ Firbas, *Časopis pro moderní filologii* 39 32.

¹¹⁰ Dušková, *Mluvnice současné* 62.

¹¹¹ Dušková, *Mluvnice současné* 532.

¹¹² Firbas, *Časopis pro moderní filologii* 39 35.

¹¹³ Dušková, *Mluvnice současné* 532.

¹¹⁴ Firbas, *Časopis pro moderní filologii* 39 36.

¹¹⁵ Dušková, *Mluvnice současné* 532.

scene.”¹¹⁶, it may present completely new information that appears /exists on scene.

The FSP syntactical tool is “*there structure*” that helps to preserve the basic T-R arrangement, in the sentences expressing the existence on the scene.¹¹⁷ The constitutive sentence element *there* permits to place the subject behind the predicate in order to point out its importance in communicative act. “*There was only bread – and – butter and milk for tea....K svačíně byl jen chleba s máslem a mlékem,*”¹¹⁸ the subject becomes R, the element with the highest degree of CD, usually preceded with the indefinite singular article, its zero plural variant or other quantifiers. *There* element is located in T and the sentence contains the verb that has a notion of existence on the scene. The *there - structure* is usually accompanied with an adverbial that specify either place or time of existence, functioning as a setting. *There* may be omitted, if the adverbial stands at the beginning of the sentence.¹¹⁹ The English *there* constitutive element does not have the equivalent form in the Czech language.¹²⁰ Libuše Dušková mentions that *there* can be followed with other verbs, not only the verb “*be*”, also different structure. E.g.: “*There were sheep grazing on the hillside.*”¹²¹ The basic T-R arrangement is identical to the Czech language.

The passive presents the syntactical FSP means that helps to arrange the sentence elements according to their degree of CD: “... *to present the agent as the rheme*”.¹²² As Libuše Dušková described: “...*podmět a předmět aktiva si vymění místo ...a s tím spojené změně v syntaktické konstrukci a slovesném rodě dochází, je – li předmět aktiva tematický.*”¹²³ The passive is the FSP means that helps to locate the subject / agent to the post – verbal position, to R. Jan Firbas was concerned with passive and the sentences expressing existence / appearance on the scene: “*There was a boy and he made a mistake. This mistake was made by a boy.*”¹²⁴ Jan Firbas regards the end element “*by a boy*” as a specification, because the initial “*this mistake*” does not

¹¹⁶ Firbas, *Časopis pro moderní filologii* 39 36-37.

¹¹⁷ Firbas, *Acta Universitatis* 58.

¹¹⁸ Dušková, *Mluvnice češtiny* 393.

¹¹⁹ Dušková, *Mluvnice současné* 395.

¹²⁰ Mathesius *Obsahový rozbor* 137. “*V češtině nemáme pro existenciální predikaci zvláštní formy ...*”

¹²¹ Dušková, *Mluvnice češtiny* 395. “...*užití je there s jinými slovesy než be knižní.*”

¹²² Firbas, *Acta Universitatis* 65.

¹²³ Dušková, *Mluvnice češtiny* 534 .

¹²⁴ Firbas, *Acta Universitatis* 64

represent the typical setting of the scene, but rather presents the quality bearer.¹²⁵ The verb does not express the notion of existence / appearance on the scene, the verb “made” “conveys the meaning of production.”¹²⁶ However the element with the highest degree of CD is located to R. The passive is used to preserve the basic T-R scale.

The thesis assumes that there exists several FSP means that helps to signal the subject’s rhematic position. The word order (end sentence position) does not represent the only FSP tool. The English language uses other syntactical and semantic FSP means, such as the semantic content of verbs with the notion of existence / appearance on the scene, the semantic content of the non-generic singular indefinite article or its zero plural variant. The most frequent syntactical tools are there- structure or passive. The definite article may serve as the FSP means in connection with other FSP means.

2.2.5. The scene elements implemented in the sentences of existence /appearance

As has been already mentioned 2.1.2.2., Jan Firbas described the narrow scene: “...as a complex of linguistic ...non-linguistic, phenomena operating in the foundation – laying process.” The elements constituting the scene are the carriers of the lowest degree of CD and function as: “...a setting ...conveys only background, concomitant information”¹²⁷ in the sentences expressing existence /appearance on the scene. The most frequent scene elements act as local or temporal adverbials, “*Uprostřed chrámu vyniklo male lešeníčko... a car pulled up at the curb*” (quoted above). The context independent adverbial serves as a setting in the initial – foundation laying, whereas the context depend adverbial serves as a setting no matter its sentence position. The adverbial acts as a sentence member that develops the verb. The adverbials serve as a setting only if they are not dependent on the semantic content of particular verb and convey the background only. In this case: “*the context independent adverbial whose relationship to the verb is loose and which conveys mere background information ...it serves as a setting irrespective of sentence position.*”¹²⁸ The scene elements may act as object as well: “*Cold blue light filled the window panes...For a moment of two big tears brimmed her eyes.*” The goal of the utterance becomes the phenomenon presented on the scene.¹²⁹

¹²⁵ Firbas, *Acta Universitatis* .64.

¹²⁶ Firbas, *Functional sentence* 62.

¹²⁷ Firbas, *Functional sentence* 50.

¹²⁸ Firbas, *Functional sentence* 51.

2.3. Conclusion

The first part of the thesis considers the three factors influencing degrees of CD. The first section aims to bring the problem of FSP closer to the reader, in order to comprehend the description of the sentences expressing existence / appearance on the scene. The factors of FSP are linearity, semantics and context. If the semantic or the contextual factor does not operate counter to the linear arrangement of the sentence, then the linearity becomes the basic factor influencing the distribution of CD. The basic distribution of CD starts with the carriers of the lowest degree of CD and gradually continues with the elements carrying the highest degree of CD. The basic scale of CD represents the T– R arrangement. The word order becomes the means of FSP. The semantic contents of elements may work in the same direction or counter to the basic distribution of CD. The semantic factor influences the sentences that are context independent. That means that the context as a factor signaling degree of CD stands on the top in the hierarchy of these factors. The context dependent element has a tendency to occur in the thematic layer and represent the known information. The context independent elements are perceived as new information, as a goal of utterance. However, as has been described, it is the interplay of all three factors that influence FSP.

The first part focuses on the Czech and the English language. The Czech language is described as the inflectional language with loose word order and the dominant FSP principle. The English language is considered as the analytic language with the fixed sentence member 's positions and the dominant grammatical principle. That means that the Czech language easily follows the basic T-R arrangement, due to its rich system of inflectional affixes that enables to easily change the sentence member 's positions with respect to the need of FSP. The English language is perceived as a language without the inflection, with a great amount of auxiliary words that indicates the grammatical functions. The dominant grammatical principle does not enable to relocate the sentence members so easily. The English language uses several syntactical and semantic means in order to reach the harmony between the linearity and the needs of FSP.

¹²⁹ Firbas, *Functional sentence* 49-51, 61.

The second part focuses on the description of sentences reflecting the existence /appearance on the scene. The aim is to describe, how the semantic content of appearance / existence verbs influencing the scale of CD. Jan Firbas creates the scale of CD described in the semantic terms. The thesis focuses on the first scale: SCENE (setting) – APPEARANCE/ EXISTENCE on the scene – PHENOMENON Appearing/Existing on the scene. The scale represents the basic arrangement of CD that may or may not represent the linear arrangement of the sentence. As the scale shows, the phenomenon appearing / existing on the scene represents R. The phenomenon acts as the subject that receives the highest degree of CD, thanks to the semantic content of the verb. The thesis describes how this kind of sentences is treated in the Czech and the English language. The English language has a tendency to locate the subject before the predicate in the thematic position. However the subject belongs to R in the appearance / existence sentences. As a result, the scale of CD has the reverse R-T order. The subject 's rhematic position is indicated with the semantic content of the indefinite article or the other means. The Czech language easily follows the basic T-R scale. The Czech language signals the subject's rhematic position with the word order, the end sentence position. The English subject may occur in the post-predicative sentence position and follow the basic T-R scale as well. In this case, the English language uses several syntactical or semantic FSP means, e.g. there- construction, to signal the subject 's rhematic position.

III. THE PRACTICAL APPLICATION OF A THEORY ON TEXTS

The 3rd section is geared towards the practical use of verbs with the notion of appearance / existence, constructing the specific type of sentences described in the 2nd part of the thesis. The intent is to concentrate on the meaning equivalency of the Czech original text and its English translations. The aim is to present the findings of a detailed inquiry into the theme – rheme division implemented in these sentences, with its realization and equivalency tested on samples selected from the texts. The appearance /existence sentences are examined by comparison with parallel texts. The thesis examines the Czech original text of the famous book *Babička*¹³⁰, written by Božena Němcová in the 19th century and its two English translations. The first translation is called *Granny: scenes from country life*¹³¹ translated by Edith Pargeter, in 1962. The second one comes from the 19th century, *The Grandmother*¹³², translated by Frances Gregor, B.L.

3.1 The characterization of the contrastive analysis implemented in the thesis, (based on Jan Firbas and Libuše Dušková).

The aim is to explore the two English translations of the Czech original text, focusing on the sentences expressing appearance or existence on the scene, with respect to their relevant context. The theory will be examined on the sample consisting of 100 sentences selected from the Czech original text and compared with its relevant English translations. The specimen of 100 sentences covers approximately 10 chapters, more than half of the novel. The sentences will be collected, analyzed and the findings will be presented at the end of the chapter.

The following paragraphs are listed according to the FSP means that are implemented in the English sentences expressing existence or appearance on the scene. Each section is divided in two parts, concentrating individually on the English translations, accompanied with its respective Czech original sentences and the context. The first sentence examples will be dedicated to Edith Pargeter's translation *Granny: scenes from country life*, the next one to Frances Gregor's, *The Grandmother*. The

¹³⁰ Němcová, *Babička* 11-115.

¹³¹ Němcová, *Granny*, 6-189.

¹³² Němcová, *The Grandmother* 11-181.

sentence examples will be presented on the basis of their realization. Every language has several ways, in order to form sentences with respect to FSP. To be more specific, the list presents several FSP means that help to signal the element 's degrees of CD, an organization of T-R or R-T scale, respect the principles of particular language and keep the semantic content of the Czech original text. The T-R / R-T division and its realization will become the centre of our interest. For example, the English language uses the indefinite singular article to signal the subject 's rhematic position or there - structure to keep the basic T-R arrangement and to locate the subject – phenomenon appearing /existing on the scene – into the end rhematic sentence position. The FSP means of the semantic content of the indefinite singular article or the there-structure will become separate paragraphs, concerning these phenomena. Each FSP tool will be analyzed and described with the help of selected sentences and accompanied with the Czech original text. Each division will provide 3 sentence examples selected from Edith Pargeter 's translation and 3 examples from Frances Gregor's. If a section is typified by more than 3 sentence examples extracted from the texts, than the rest will be added, together with the relevant context, as an appendix of this thesis. It is not necessary to provide all sentence examples. The sentences of each section may be explained with the same rules that repeat constantly. The equivalency of the semantic meaning, T – R / R-T scale, the FSP means applied in the existence / appearance sentences, will be in the viewfinder of our interest.

A separate section will introduce some sentence examples that are translated in different ways, usually abandoning the semantic meaning of existence / appearance on the scene. The section aims to show the contrast between the two English translations of the novel *Babička*. The unique or unusually translated sentences, if there are any, will be presented and the thesis will try to provide their explanation. The findings and the conclusion of our research will be presented in the final part, supplemented with the elaborated tables of percentage that shows the frequency of FSP means, implemented in the construction of the English sentences expressing appearance or existence on the scene.

3.2. The semantic content of the non-generic singular indefinite article, signaling the subject 's rhematic post – predicative position, the Theme – Rheme Scale (e.g.: “From the carriage descended a woman in a white head cloth and peasant clothes”¹³³).

To sum up, the examined sentences contain verbs that express explicitly or implicitly the notion of existence or appearance on the scene. The phenomenon, that exists or appears on the scene, functions as the subject, which carries the highest degree of CD, and belongs to Rheme. The other sentence members are the carriers of the lower degree of CD. The Czech language uses mainly the word order as a tool of FSP; the end sentence position is reserved for the rhematic subject. The English language uses several other syntactical or semantic tools to fulfill the needs of FSP. The semantic content of the non-generic singular indefinite article, together with the semantic content of verbs expressing existence or appearance on the scene, represents the most frequent tool to signal the subject 's rhematic position in the English language. The semantic content of the non – generic singular indefinite article indicates the newness of an idea, the subject 's context independency, its highest degree of CD and the rhematic position.¹³⁴ However, the Czech language uses the word order, the end sentence position, to express R. The English language has a tendency to place the subject before the predicate into the initial sentence position. In the case of the sentences expressing existence or appearance on the scene, the result will be the reverse R-T scale of CD. The basic T-R arrangement, where the English subject follows the predicate, will be regarded as a marked word order, implemented as a stylistic feature to follow the author 's stream of narration.¹³⁵ Our research proves that the English language uses both CD scales to render the sentences expressing existence or appearance on the scene.

Section 3.2 is concerned with the sentences, where the subject / phenomenon appearing /existing on the scene follows the verb with the notion of existence / appearance on the scene, is located at the end sentence position, accompanied with the non-generic singular indefinite article. The order of sentence elements reminds the structure of sentences, where the constitutive “*there*” element stands in the initial

¹³³ Němcová, *Granny* 8.

¹³⁴ Firbas, *Časopis pro moderní filologii* 39 31. „...neurčitý člen vyjadřuje nedostatek určenosti substantiva, který je dán novostí představy...je schopen ...jako prostředek ačv zdynamičťovat...”

¹³⁵ Dušková, *Mluvnice současné* 530. „...máme co činit s méně častou slovoslednou variantou, která se nejspíše vyskytuje při začlenění věty do vypravěčské posloupnosti.”

sentence position, e.g.: “..., *in front there was a little garden full of roses...*”¹³⁶ Libuše Dušková remarks: “*Stojí – li v čele věty adverbialní určení, je možno there vynechat.*”¹³⁷ (*In front was a little garden...*). That means that these sentences are regarded as a less common type of there- sentences.

The following 3 sentence examples are selected from Edith Pargeter 's *Granny: scenes from country life*.¹³⁸ The T-R scale is employed in 23 sentence examples that represent 23% of 100 total extracted sentences. The rest will be added as an attachment, with the relevant context. The following sentences respect the semantic meaning of the Czech original sentences. The first chapter contains a sentence which stands as an introductory sentence of the 6th paragraph: “*Z vozu slézá žena v bíle plachetce, v selském obleku. Děti zůstaly stát, všechny tři vedle sebe, ani z babičky oka nespustily.*” The preceding paragraph contains information: “*Tu konečně přijíždí k stavení vozík.*”¹³⁹ The verb “*slézá*” expresses implicitly the notion of somebody 's appearance on the scene. The subject “*žena*” function as a phenomenon that appears on the scene, the context independent element, with the highest degree of CD. The rheme is signaled with the end sentence position. The context dependent adverbial “*Z vozu*” functions as a setting, the carrier of the lowest degree of CD. The communicative dynamism scale follows the T-R arrangement. The English translation is: “*From the carriage descended a woman in a white head cloth and peasant clothes. The children stood rapt, all three side by side, unable to take their eyes from her. ...*”¹⁴⁰ The verb “*descended*” expresses implicitly the notion of appearance on the scene. The semantic content of the non-generic singular indefinite article signals the newness of the subject “*a woman*”. The context independent phenomenon receives the highest degree of CD and belongs to R. The subject “*a woman*” follows the predicate “*descended*”, preserves the basic T- R scale. The context dependency of the adverbial “*From the carriage*” is indicated with “*the*” definite article. The information has been mentioned in a preceding paragraph: “*So one day a carriage drew up at the cottage.*”¹⁴¹ The interplay of several FSP means, as the word order (the end sentence position), the semantic content of the non-generic

¹³⁶ Němcová, *Granny* 27.

¹³⁷ Dušková, *Mluvnice současné* 395.

¹³⁸ Němcová, *Granny* 6-189.

¹³⁹ Němcová, *Babička* 12.

¹⁴⁰ Němcová, *Granny* 8.

¹⁴¹ Němcová, *Granny* 7.

singular indefinite article and the semantic content of the verb, assigned the highest degree of CD to the subject / the phenomenon appearing on the scene. The English sentence T-R arrangement is identical to the Czech T-R scale. The semantic meaning of the English translation is equivalent to the Czech original sentence and its semantic content. The goal of the utterance is preserved in the English translation as well. The following sentences may be described in the same way.

The next sentence examples are taken from the part, where the writer describes a room, providing the list of things that exist on the scene: “*Sednička ta byla zřízena dle babiččiny chuti. ... Za dveřmi visela cínová kropenička. V šuplíku ve stolku bylo ...*”¹⁴² “*This room of hers was furnished according to her own tastes. ... Behind the door hung a small tin font. In the table – drawer was ...*”¹⁴³ The translator tends to follow the basic T-R scale, preserves the chain of elements with the lowest to the highest degree of CD. The sentences express the existence on the scene. The context dependency of the adverbial “*Behind the door*” is signaled with the definite article, serves as a setting. The Czech adverbial “*Za dveřmi*” belongs to T, outlined with the word order, the initial sentence position. The phenomenon existing on the scene / the subject “*kropenička, a font*” is located at the end of the sentence. The English subject is preceded with the indefinite singular article. It is new information and the element with the highest degree of CD. The FSP means are the word order, the semantic content of verb, the semantic content of the indefinite singular article and the definite article signaling the context dependency of the adverbial. This sentence does not have any equivalent translation in Frances Gregor’s work. The thesis assumes that it is due to the incomprehension of the Czech word “*kropenička*”. The paragraph continues and as another example is considered a sentence: “*Na kamnech stál troudník s křesáním.*”¹⁴⁴ “*On the stove stood a tinder – box with its flints.*”¹⁴⁵ The verbs “*stál, stood*” express implicitly the existence of the subject “*troudník, a tinder – box*” on the scene. The context dependent adverbials “*on the stove*”, with the semantic function of the setting, is signaled by its thematic position and the definite article. The semantic content of the verb expressing the notion of existence plays an important role in the organization of the sentence elements with particular degrees of CD. The phenomenon “*troudník, a tinder – box*” is located in the

¹⁴² Němcová, *Babička* 16.

¹⁴³ Němcová, *Granny* 14.

¹⁴⁴ Němcová, *Babička* 16.

¹⁴⁵ Němcová, *Granny* 14.

post-verbal position, preceded with the indefinite singular article, receives the highest degree of CD. The elements are, in both Czech and English sentences, arranged from the lowest degree to highest degree of CD, follow the T-R scale.

The following part focuses on the second translation of the Czech novel, *Babička*. The following 3 sentences are taken from the France Gregor 's translation, *The Grandmother*. The semantic content of the non-generic singular indefinite article helps to signify the context independency of the phenomenon appearing or existing on the scene. The T-R scale is employed in 19 sentences or 19% of total 100 extracted sentences. The 1st chapter provides sentences: “*Co se dětem v babiččině sedniče nejlépe líbilo, byla malovaná její truhla. ... Pak tam byl přítruhlíček a v něm jakých to věcí.*”¹⁴⁶ The sentence contains a verb “*byl*” with the notion of some phenomenon 's existence on the scene. The phenomenon “*přítruhlíček*” existed on the scene; function as the subject that is realized in R, which is signaled with the word order, the end sentence position and the semantic content of the verb. “*What the children liked the best in her room was the large flowered chest... On one side of the chest was a small drawer, and that treasures were in that!*”¹⁴⁷ The sentence expresses the existence on the scene. The subject “*a drawer*” is located behind the predicate, at the end of the sentence. Due to the semantic content of the verb “*was*”, the subject “*a drawer*” is regarded as the phenomenon existing on the scene. The adverbial “*On one side of the chest*” expresses the location of the subject and precedes the predicate. The adverbial is accompanied with the definite article. It is a sign of its context dependency, which comes from the preceding sentence. It is the element that carries the lowest degree of CD. The post- verbal subject (the phenomenon existing on the scene) is located at the end of the sentence, accompanied with the indefinite singular article. It is a sign of its context independency. The subject becomes the element of the highest degree of CD. The scale of elements and their degrees of CD represents the basic T-R scale, the elements with the lowest degree of CD are followed with the elements of the higher degree and the subject “*a drawer*” represents the last element in the sentence, the carrier of the highest CD degree. The English sentence T-R arrangement is equivalent to the Czech T-R arrangement.

¹⁴⁶ Němcová, *Babička* 17.

¹⁴⁷ Němcová, *The Grandmother* 20.

The 3rd chapter uses the indefinite singular article to signal the context independency of the subject: “*Bylo to stavení nevelké, ale hezoučké. ... Na severovýchodní straně byl ovocný sad a za ním táhla se louka až ke mlýnu.*”¹⁴⁸ The sentence tends to describe the surrounding of the house. The reader finds out, that a new phenomenon “*sad*” existed on the scene. “*The house was not large but pretty and cosy. ... On the north-eastern side was an orchard, and beyond that a meadow stretching out clear to the mill.*”¹⁴⁹ The indefinite singular article provides the information about the context independency of the phenomenon “*an orchard*” that existed on the scene. It is new information, the goal of utterance, the element of R. The semantic content of the predicate assigns to the subject the highest degree of CD. The next example is: “*U mlýna před vraty stála socha svatého Jana Nepomuckého, mezi dvěma lípami. Tam sedávala v neděli po obědě panímáma, ...*”¹⁵⁰ “*In front of the mill, between two lindens, was a statue of St. John of Nepomuk and there the miller’s wife ...usually sat on Sunday afternoon.*”¹⁵¹ Both female translators decided to translate the Czech sentence in the same way. “*In front of the gate at the mill, between two lime-trees, stood a statue of Saint John of Nepomuk.*”¹⁵² The difference is in the use of verbs: “*was*” and Pargeter’s “*stood*”. However both verbs have the notion of existence on the scene. Both translations decided to place the subject / the phenomenon existing on the scene at the end rhematic sentence position.

3.3. The semantic content of the non-generic singular indefinite article, signaling the subject’s rhematic pre – predicative position, The Rheme – Theme Scale, (e.g.: “*One day a letter came from Vienna.*”¹⁵³).

The following sentence examples illustrate the reverse R-T scale of the English sentences expressing existence or appearance on the scene. The subject is located before the predicate. The pre – predicative position is typical for the English subjects. The Czech sentences follow the basic T-R scale, locate the subject / the phenomenon appearing /existing on the scene behind the verbs. The Czech subject’s rhematic

¹⁴⁸ Němcová, *Babička* 23.

¹⁴⁹ Němcová, *The Grandmother* 33.

¹⁵⁰ Němcová, *Babička* 32.

¹⁵¹ Němcová, *Granny* 47.

¹⁵² Němcová, *The Grandmother* 42.

¹⁵³ Němcová, *Granny* 6.

position is signaled with the word order, the end sentence position. The English sentence places the rhematic subject / the phenomenon before the predicate. The context independency and the subject 's / phenomenon 's highest degree of CD is signified with “a/an” singular indefinite article and the semantic content of verbs with the notion of existence or appearance on the scene. The following 3 examples are extracted from Edith Pargeter 's *Granny: scenes from country life*. The R-T scale is employed at 12 sentences or 12% of total 100 extracted sentences. The rest will be added as an appendix.

The first sentence of the 3rd paragraph begins: “*Tu najednou přišel babičce list z Vídně od nejstarší dcery, v němž jí vědomost dávala, že manžel její službu přijal u jedné kněžny, která má velké panství v Čechách, a sice jen několik mil vzdálenosti od pohorské vesničky, kde babička bydlí.*”¹⁵⁴ “*One day a letter came from Vienna, from her elder daughter, with the news that her husband had taken service with a certain princess who had a great estate in Bohemia, only a few miles distant from the mountain village, where Granny lived.*”¹⁵⁵ The verbs “*přišel, came*” render the appearance notion of the new phenomenon “*list, a letter*” on the scene. The Czech subject is situated behind the predicate, followed with the context dependent adverbial “*z Vídně od nejstarší dcery.*” Its context dependency originates in the 2nd sentence of the novel: “*Babička měla syna a dvě dcery. Nejstarší žila mnoho let ve Vídni u přátel. ...*”, located a paragraph ahead. The word order becomes the FSP means. The elements are arranged according to their degree of CD, from the lowest to the highest, follow the T-R scale. The English sentence places the subject before the predicate. The subject /phenomenon denotes new information. Its context independency is framed with “a” indefinite singular article. The adverbial “*from Vienna*” is context dependent, a member of thematic layer, functions as a setting. The interplay of several means of FSP, as the semantic content of the non-generic singular indefinite article and the semantic content of the verb, assigns the highest degree of CD to the subject / the phenomenon appearing on the scene. The English sentence R-T arrangement is not equivalent to the Czech T-R scale, but the semantic meaning of the English translation is equivalent to the Czech original sentence. The English translation ascribed the highest degree of CD to the same sentence element. The following sentences may be described in the same way.

¹⁵⁴ Němcová, *Babička* 11.

¹⁵⁵ Němcová, *Granny* 6.

The R-T arrangement is traceable in the English translation of a Czech sentence: “*Když jednoho dne vozík u chaloupky zastavil, naložil naň kočí Václav babiččinu malovanou truhlu, kolovrat, bez něhož být nemohla, košík, v němž byl čtyry chocholátá kuřátka, pytlík s dvěma čtverobarevnými kořaty a pak babičku, která pro pláč ani neviděla před sebe.*”¹⁵⁶ “*So one day a carriage drew up at the cottage, and the coachman Wenceslas installed in it Granny ’s painted chest, the spinning-wheel which was indispensable to her, a basket ...*”¹⁵⁷ The phenomenon “*a carriage*” appeared on the scene, precedes the verb “*drew up*” that has the semantic content of appearance on the scene. The context dependent adverbial “*at the cottage*” follows the predicate, contains the definite article, signaling its determinateness. The adverbial “*...one day*” is context independent, located in the initial sentence position, functioning as a setting.¹⁵⁸ The adverbials receive the lowest degree of CD in the sentence. The elements are arranged according to their degree of CD from the highest to the lowest, following the R-T scale. The Czech sentence places the element in the reverse order, the T-R scale.

The next sentence opens a paragraph: “*Jestli leželo na cestě husí peříčko, babička hned na ně ukázala rčkou: “Shýbni se, Barunko!”*”¹⁵⁹ “*If a goose – feather lay in the road, Granny would at once point it out, and say: “Pick it up, Babbie.”*”¹⁶⁰ If the phenomenon “*peříčko, a goose – feather*” appears on the scene than Granny would point it out and say something to Babbie. The rhematic subject “*a goose – feather*” has the highest degree of CD, due to its preceding indefinite singular article and the semantic content of the verb. The context dependent adverbial “*in the road*” receives the lowest degree of CD, thanks to the definite article and the end sentence position. The Czech sentences organize the elements in the T-R scale, whereas the English sentences arrange the elements in the reverse R-T scale. However the semantic meaning of both sentences is equivalent. The next examples are presented in the appendix attached to the thesis. The sentences may be explained in the same way.

The following 3 examples are extracted from Frances Gregor’s translation, *The Grandmother*. The R-T scale is employed at 8 sentences or 8% of total 100 extracted sentences. The rest will be added as an attachment. The following sentence has already been described at Edith Pargeter’s translation. Both female translators decided to use

¹⁵⁶ Němcová, *Babička* 11.

¹⁵⁷ Němcová, *Granny* 7.

¹⁵⁸ see Firbas, *Functional sentence* 50-51.

¹⁵⁹ Němcová, *Babička* 16.

¹⁶⁰ Němcová, *Granny* 13.

the same method for translation of the Czech original sentence. The 1st chapter presents sentences: “*Když jednoho dne vozik u chaloupky zastavil, naložil naň kočí Václav babiččinu malovanou truhlu, kolovrat, bez něhož být nemohla, košík, v němž byl čtyry chocholatá kuřátka, pytlík s dvěma čtverobarevnými kořaty a pak babičku, která pro pláč ani neviděla před sebe*”¹⁶¹ “*A few days after this a wagon stood at the door of the cottage, the driver placed upon it Grandmother’s large flowered chest, ...*”¹⁶² The translators decided for different words, “*a wagon stood / a carriage drew up,*” but the semantic meaning is same, expressing the subject’s (*a wagon / a carriage*) appearance on the scene. The subject is situated into the pre – predicative position. The indefinite singular article signifies the subject’s newness and its context independency, resulting in the rhematic position. The verbs “*stood / drew up*” explicitly express the appearance on the scene. The adverbial “*at the cottage*” specifies the location of its arrival. The definite article signals its context dependency, the lowest degree of CD. The English sentence follows the reverse R-T scale, while the Czech original sentence follows the basic T-R scale. However the semantic content of the English translation is identical to the Czech sentence.

The following example applies the indefinite singular article in order to follow the R-T scale: “*...i klekla tedy na zem holčinka a modlila se, aby ji pánbůh vyvedl z lesa. I slyší najednou divný zvuk, hučelo a znělo jí to v uších víc a víc ...začala se strachy třást a plakat, chtěla utíkat – a tu hle, běží k ní z lesa po cestičce bílá ovce, za ní druhá, třetí ...*”¹⁶³ “*Suddenly she hears strange sounds. ...A white sheep comes toward her from the wood, behind her a second, a third, a fourth ...*”¹⁶⁴ The Czech sentence elements are arranged according to the degree of CD, from the lowest to the highest degree. The English sentence elements are assorted in the reverse order, from the element with the highest degree of CD to the element with the lowest degree of CD. The phenomenon “*a sheep, ovce*” appeared on the scene. The verbs “*běží, comes*” express explicitly the notion of the phenomenon’s (“*a sheep, ovce*”) appearance on the scene. The locative adverbial “*from the wood*” is the context dependent information with the lowest degree of CD.

¹⁶¹ Němcová, *Babička* 11.

¹⁶² Němcová, *The Grandmother* 12.

¹⁶³ Němcová, *Babička* 44.

¹⁶⁴ Němcová, *The Grandmother* 64.

The 7th chapter organizes the R-T scale in the English translation: “*Ještě to byl ten samý plot, ale zahrádka byla trávou zarostlá, jen trochu té cibule tam bylo. Z boudy vylezl starý pes napolo slepý. Chlupáčku, náš mne? Volám na něho,...*”¹⁶⁵ The verb “vylezl” expresses explicitly the appearance of the phenomenon “pes” on the scene. “*That same fence was there still, but the ground has been neglected and allowed to run to grass, only a few onions were still seen. An old dog, half-blind, crawled out of his kennel. Old fellow, do you know me? I said to him ...*”¹⁶⁶ The phenomenon “an old dog” appeared on the scene. The possessive pronoun “his” may serve as the FSP means, referring to “an old dog” and its possession of the kennel.¹⁶⁷ The Czech sentence follows the T-R scale, places the subject in the post-predicative position. Whereas the English Frances Gregor’s translation situates the subject – the phenomenon appeared on the scene to the pre – predicative position (R-T), due to the English language tendency to place the subject before the predicate.

3.4. The zero plural variant of the non-generic singular indefinite article signaling the subject’s rhematic post – predicative position, the Theme – Rheme Scale (e.g.: “*On the walls were several religious pictures*”¹⁶⁸).

As the title of the following section suggests, the zero plural variant of the non-generic singular indefinite article is another tool of FSP.¹⁶⁹ It has a same function as “a / an” indefinite singular articles, but its zero plural variant occurs before the plural nouns. The subjects / the phenomena appearing / existing on the scene may be realized in the plural number. The subject’s / phenomena’s context independence may be indicated with the semantic content of the zero plural variant of the non-generic singular indefinite article. The extracted sentences often contain quantifiers, as *many, some, several, numbers* etc., expressing how much or how many we are talking about.¹⁷⁰ The verbs are the carriers of the notion of appearance or existence on the scene. The following 3 sentences represent the examples taken from Edith Pargeter’s *Granny: scenes from country life*. The T- R scale is employed at 12 sentences or 12% of total 100 extracted sentences. The rest will be added in the appendix. The following

¹⁶⁵ Němcová, *Babička* 78.

¹⁶⁶ Němcová, *The Grandmother* 121-122.

¹⁶⁷ Dušková, *Mluvnice češtiny* 530.

¹⁶⁸ Němcová, *Granny* 15.

¹⁶⁹ Firbas, *Acta Universitatis* 67.

¹⁷⁰ Dušková, *Mluvnice současné* 60, 131.

sentences respect the semantic meaning of the Czech original sentences. The 1st chapter contains sentences describing a room of the main character: “*Sednička byla zřízena dle babiččiny chuti. ...Na zdi viselo několik obrázků svatých, nad babiččíným ložem krucifix, okrášlen kvítím.*”¹⁷¹ The verb “*viselo*” expresses the notion of existence on the scene. The verb’s semantic content functions as the factor influencing FSP. The subject is considered as the phenomenon existing on the scene and receives the highest degree of CD, belongs to R. The word order, the means of FSP, helps to place the subject into the end rhematic sentence position. “*On the walls were several religious pictures, and above Granny’s bed was a crucifix.*”¹⁷² The sentence describes the existence of several pictures and a crucifix on the scene. The semantic content of quantifiers “*several, několik*” suggest the uncertain number of “*pictures*” that exist on the scene. The subject “*pictures*” is in the plural number, preceded by the zero plural variant of the singular indefinite article. The translator uses the T-R arrangement in order to follow the author’s stream of narration. The paragraph is describing the room. Every sentence places the phenomenon that exists on the scene at the very end. The initial sentence positions are occupied with the adverbials that specify the subject’s location. Both, Czech and English, sentences follow the basic T-R scale, a marked word order for the English language. The subject’s post – predicative position may be considered as a stylistic feature, in order to keep the stream of author’s narration.

The semantic content of a verb “*klenuly se*” renders implicitly the notion of existence on the scene in the sentence: “*V létě, když bývalo velmi horko, svlékla“babička děti do košilky a vedla je do struhy se koupat...Nad vodou klenuly se temnolisté olše, děti rády trhaly proutky, házely je do vody...*”¹⁷³ “*In summer, when it was hot, she would strip the children down to their shirts and take them along to the leat to bathe...Above the water bent dark-leaved alders, the children liked to pluck twigs and ...*”¹⁷⁴ The phenomenon “*alders*” is realized in the rhematic position, signaled by the end sentence position. Due to the zero plural variant of the indefinite singular article, the semantic content of the verb, the subject “*alders*” is considered as the context independent element, with the highest degree of CD.

¹⁷¹ Němcová, *Babička* 16.

¹⁷² Němcová, *Granny* 15.

¹⁷³ Němcová, *Babička* 24.

¹⁷⁴ Němcová, *Granny* 28.

The other two examples are: “*Proti oknu byl krb z šedého, černě a bíle žehaného mramoru, na něm pak stály dvě vázy z japonského porcelánu a v nich byly překrásné květiny, jichž vůní kabinet nadchnut byl. Po obou stranách byly přihrádky drahého dřeva, vkusně pracované a na nich vyloženy byly lastury, korále, kameny ap.*”¹⁷⁵ “*Opposite the window was a fireplace of grey, black and white streaked marble and on the mantelpiece stood two vases of Japanese porcelain full of beautiful flowers, the perfume of which pervaded the whole room. On both sides were shelves of costly woods, with a variety of things laid out on them, rare works of art, valuable pieces and even works of nature such as lovely shells, corals and stones.*”¹⁷⁶ As has been described in the indefinite singular article, the English translator keeps the basic T-R order while depicting some places and providing the list of things that exist on the scene. The English word order is marked, used as a stylistic feature that helps to follow the stream of author’s narration.

The next part will provide the sample of 3 sentences extracted from Frances Gregor’s *The Grandmother*. The T-R scale is employed at 9 sentences or 9% of total 100 extracted sentences. The subject / the phenomenon existing on the scene is preceded with the zero plural variant of the indefinite singular article in the sentences: “*Před zámkem seděli dva premovaní sloužící, každé strany dveří jeden, ten vlevo měl složené ruce na klíně a chytal lelky, ten vpravo měl složené ruce pes prsa a zevloval Pánubohu do oken.*”¹⁷⁷ The plural noun “*sloužící*” functions as the subject of the sentence, located at the end of the sentence. The verb “*seděli*” has the notion of existence on the scene. The verb can be replaced with the verbs “*byli, existovali*” and the change will not cause the change of the meaning. The theme contains the adverbial “*před zámkem*” indicating the location of their existence. The Czech sentence follows the basic T-R scale. “*Before the castle sat two gallooned servants, one on each side of the door, the one to the left had his hands folded in his lap and was staring into space, the one to the right had his clasped over his breast and was gapping into the sky.*”¹⁷⁸ The subject / phenomenon existed on the scene occurs in the post-verbal position. The verb expresses implicitly the notion of existence on the scene: “*Before the castle were ...servants...*” The plural noun is not preceded by the definite article. The noun is companied with the zero plural

¹⁷⁵ Němcová, *Babička* 73.

¹⁷⁶ Němcová, *Granny* 112.

¹⁷⁷ Němcová, *Babička* 73.

¹⁷⁸ Němcová, *The Grandmother* 110.

variant of the indefinite singular article, which signals the newness of information, its context independency. The adverbial “*before the castle*” appears in the initial sentence position, in the pre-predicative position. The adverbial belongs to T, because its context dependency is signaled with the definite article, due to the preceding context: “*Kampak se ženete, na svatbu či na hody? ...Není komu, pane otče, zatím jen do zámku,...*”¹⁷⁹ The place expressed with the adverbial has been already mentioned in the preceding text. It is the known information, serves as a setting. The sentence arranges the elements from the lowest to the highest degree of CD. The subject / the phenomenon existed on the scene receives the highest degree of CD, due to the semantic content of verb, the end sentence position and the semantic content of the zero plural variant of the indefinite singular article.

The following sentences contain several examples: *Dole v truhle leželo babiččino prádlo a šatstvo. A všechny ty mezulánky, fěrtochy, kabátky letní, šněrovačky i šátky ležely v nejlepším pořádku a navrchu byly dva škrobené bílé čepce, vzadu s holubičkou. V tom se děti přebírat nesměly,...*”¹⁸⁰ “*Below in the body of chest were Granny ’s linen and clothes. All those linen petticoats, aprons, coats, corsets, and kerchiefs lay there in the best order, and on the top of all were two stiffly starched caps, with large bows behind, that were called doves.*”¹⁸¹ There are several examples, where the plural subjects / phenomena appearing / existing on the scene are situated at the end of the sentence and preceded with the zero plural variant of the indefinite singular article. The sentences express the existence on the scene and the T-R arrangement is identical to the Czech original sentences.

3.5. The zero plural variant of the non-generic singular indefinite article signaling the subject’s rhematic pre – predicative position, the Rheme - Theme Scale, (e.g.: “*Two roads led past the house.*”¹⁸²).

The R-T scale is employed only in 4 sentences or only 4% of extracted sentences from Edith Pargeter ’s *Granny: scenes from country life*. The sentences, where the rhematic subject is signaled with the zero plural indefinite articles, do not appear very often in Edith Pargeter ’s translated novel. The 3 sentence examples will be presented.

¹⁷⁹ Němcová, *Babička* 71.

¹⁸⁰ Němcová, *Babička* 17.

¹⁸¹ Němcová, *The Grandmother* 22.

¹⁸² Němcová, *Granny* 27.

The 2nd chapter provides sentences: “*Na jihozápadní straně bylo menší stavení hospodářské a za ním táhlo se chrastí a křoví až k splavu nahoru. Okolo stavení vedly dvě cesty. Jedna vozová, kterou ...*”¹⁸³ “*On the south – western side were the smaller out – buildings, and beyond them a wilderness of bushes and undergrowth climbed towards the weir. Two roads led past the house. One of them...*”¹⁸⁴ The semantic content of the Czech and the English sentence is equivalent, the order of elements that carry certain degrees of CD differs. The Czech sentence places the most dynamic element “*cesty*” at the end of the sentence, while the English sentence places the most dynamic phenomenon “*roads*” that exists on the scene, at the beginning of the sentence, accompanied with the zero plural variant of indefinite singular article. The Czech sentence places the elements with the lowest degree of CD at the beginning and the elements with the highest degree of CD at the end of the sentence. The word order serves as a means of FSP. The English sentence prefers the reverse R-T scale.

The 6th Chapter presents the phenomenon “*muži, men*” that appears on the scene: “*Odpoledne přišli do dvora tři muži ve svátečních kabátech, dva měli rozmarýnu na rukávech. Hospodář přivítal je na prahu...*”¹⁸⁵ The verb “*přišli*” carries the semantic content of the appearance on the scene. The subject “*muži*” becomes the phenomenon that appeared on the scene and the carrier of the highest degree of CD. The communicative scale is realized as the T-R. “*In the afternoon three men in their festival clothes came to the farm, two of them with rosemary pinned in their sleeves. The master...*”¹⁸⁶ The English sentence places the subject “*men*” before the verb “*came*” and its highest degree of CD is signified with the zero plural variant of the indefinite singular article. The CD scale is R-T. The initial adverbial “*in the afternoon*” serves as a setting. The adverbial “*to the farm*” is located at the very end of the sentence. However, it is the context dependent element and function as a setting as well.

The other example is: “*Knížecí park byl každému přístupný, nebyl také daleko od Starého Bělidla vzdálen ...přece ale šla raději s dětmi na louku neb do lesa. ...V poli nerostly sice pomeranče ani citron, ale sem tam stála košatá třešně ptáčnice aneb planá hruška, ...*”¹⁸⁷ Oranges and lemons did not exist on the scene. “*The park of the demesne was open to everyone, and was not far distant from the Old Bleaching – Ground ... but*

¹⁸³ Němcová, *Babička* 23.

¹⁸⁴ Němcová, *Granny* 27.

¹⁸⁵ Němcová, *Babička* 56.

¹⁸⁶ Němcová, *Granny* 83.

¹⁸⁷ Němcová, *Babička* 71.

she preferred to take the children somewhere in the meadows or the forest. ...True, neither oranges nor lemons grew in the fields, but here and there they could find a bush bird-cherry or a wild pear ...”¹⁸⁸ The phenomena “oranges and lemons” did not exist on the scene. The adverbial “in the fields” is the context dependent element that carries the lowest degree of CD, despite its end sentence position. The semantic content of the verb “grew” expresses implicitly the notion of phenomenon ‘s existence on the scene and that receives the highest degree of CD, no matter its sentence position.

The Grandmother, translated by Frances Gregor employs the R-T scale in 8 sentences that represent only 8% of total 100 extracted sentences. The 4th paragraph of the 3rd chapter contains the sentence: ...*Anebo sedla s nimi na lávku, která ve vodě k máchání prádla přidělána byla ...Na vodou klenuly se temnolisté olše, děti rády trhaly proutky ...*”¹⁸⁹ “Sometimes she sat down with them on the bench from which the servants rinsed the clothes, and allowed them to paddle their feet in the water...Dark – leaves alders and willows bent down over the water and the children were fond of breaking off twigs...”¹⁹⁰ The trees existed on the scene, bent down over the water. The adverbial “over the water” is the context dependent element with the lowest degree of CD. The phenomenon existed on the scene receives the highest degree of CD, situated in the pre-verbal position, at the beginning of the sentence. The words are arranged from the highest to the lowest degree of CD. The Czech sentence arranges the elements in the reverse order, from the lowest to the highest degree of CD.

The 6th Chapter presents the sentences: “*Odpoledne přišli do dvora tři muži ve svátečních kabátech, dva měli rozmarýnu na rukávech. Hospodář přivítal je na prahu ...*”¹⁹¹ The basic T-R scale is realized differently in its English translation. “*In the afternoon three men in their festival clothes came to the farm, two of them with rosemary pinned in their sleeves. The master...*”¹⁹² The phenomenon “men” functions as the subject, the predicate “entered” expresses the notion of phenomenon ‘s appearance. The subject precedes the predicate. The end sentence position is occupied with the context dependent element “the yard” that carries the lowest degree of CD. The communicative scale of the elements is arranged in the reverse order, R precedes T.

¹⁸⁸ Němcová, *Granny* 109.

¹⁸⁹ Němcová, *Babička* 24.

¹⁹⁰ Němcová, *The Grandmother* 34-35.

¹⁹¹ Němcová, *Babička* 56.

¹⁹² Němcová, *Granny* 83.

The phenomenon existing on the scene is situated at the end of the Czech sentence: “*V kněžnině kabinetu byly ... Po zdech viselo mnoho větších i menších obrázků, představující naskrze jen podobizny.*”¹⁹³ “*The cabinet of the Princess was decorated with ...Many pictures of various sizes hung upon the walls, but all were portraits.*”¹⁹⁴ The verb “*hung upon*” expresses implicitly the notion of existence on the scene. The subject / phenomenon existing on the scene receives the highest degree of CD, is situated in the pre – verbal position. The adverbial specifying the place of its existence is the known information, already mentioned in the previous text. It presents the element with the lowest degree of CD, serves as the setting.

3.6. There - structure, the means of FSP, the subject 's post-predicative position, the Theme –Rheme scale, (e.g.: “There was a bag-pocket there”¹⁹⁵).

The next FSP tool, “*there- structure*” was described on page 30. The structure helps to preserve the basic T-R arrangement, in the sentences expressing the existence on the scene.¹⁹⁶ The constitutive sentence element *there* allows placing the subject / the element with the highest degree of CD behind the predicate, usually preceded with the indefinite singular article, its zero plural variant or other quantifiers.¹⁹⁷ *There* element is located at the beginning of the sentence, in the thematic layer. The sentence contains the verb that has a notion of existence on the scene. The adverbial has the semantic function of the setting. If the adverbial stands at the beginning of the sentence, described in paragraph 3.2., then *there* element may be skipped. *There* can be followed with other than “*be*” verbs or with different structure. E.g.: “*There are three stages leading up to explanation.*”¹⁹⁸ The English language follows the same T-R scale as the Czech sentences.

The following 3 sentences represent the examples of Edith Pargeter 's *Granny: scene from country life*. The *there – sentence*, the T-R scale is employed at 31 sentences, or 31% of total 100 extracted sentences. The *there – sentences* represent the most frequent sentence structure expressing the existence on the scene. The 1st chapter uses

¹⁹³ Němcová, *Babička* 73.

¹⁹⁴ Němcová, *The Grandmother* 111.

¹⁹⁵ Němcová, *Granny, scenes* 8.

¹⁹⁶ see Firbas: *Acta Universitaes* 58.

¹⁹⁷ see Dušková, *Mluvnice současné* 393.

¹⁹⁸ see Dušková, *Mluvnice současné* 393-395.

there in the sentence: “*Obdivujou tmavý kožíšek s dlouhými varhánkami vzadu ...a Jan, straší z dvou chlapců, zpolehounka zdvihá babičce bílý, červeně pasovaný fěrtoch, neboť nahmatal pod ním cosi tvrdého. Byl tam veliký kapsář. Jan by také rád věděl, co v něm je...*”¹⁹⁹ The subject “*kapsář*” exists on the scene. The location is specified in the previous sentence with the word “*fěrtoch*.” The verb “*byl*” can be replaced with the verb “*existed*” and its semantic meaning becomes the FSP tool. Under these circumstances, the subject receives the highest degree of CD and becomes the phenomenon existing on the scene, belongs to R, signaled by the end sentence position. “*They admired the short, dark fur coat with the long fluted tails at the back...and John, the elder of the two boys, half – lifted her white, red – banded apron, for he could feel something hard under it. There was a great bag-pocket there. John would very much have liked to know...*”²⁰⁰ The constitutive element “*there*” stands at the beginning of the sentence and helps to locate the subject “*a bag-pocket*” into the post-predicative position. The rhematic position is signified with the word order (the end sentence position), accompanied with the indefinite singular article, the initial sentence position of *there* - element. “*A bag-pocket*” becomes the phenomenon that existed on the scene, the carrier of the highest degree of CD. The semantic content of verbs “*byl, was*” places the highest degree of CD on the phenomenon that existed on the scene. As we can see, there are a lot of means to help to fulfill the needs of FSP. The adverbial “*there*” located at the very end of the sentence functions as the adverbial referring to the place that is presented in the previous sentence with the word “*apron*”. Its context dependency assigns to the adverbial the lowest degree of CD. The English language follows the basic T-R scale, identical to the Czech sentence arrangement.

The 2nd chapter uses there - structure in the English translation: “*Viktorka bývala vždy bledá, oči jí svítily jako dva uhly, černé vlasy měla vždy rozčuchány, nikdy neměla pěkné šaty a nikdy nepromluvila. U paty lesu byl veliký dub, tam stávala Viktorka celé hodiny, upřeně dívajíc se dolů k splavu.*”²⁰¹ The sentence provides the information, that a tree existed close to the forest and it was the favorite place of Viktorka. “*Viktorka was always pale, her eyes shone like who live coals, her hair hung over her shoulders in*

¹⁹⁹ Němcová, *Babička* 12.

²⁰⁰ Němcová, *Granny* 8.

²⁰¹ Němcová, *Babička* 20.

disorder, her clothes were soiled and ragged, and she never spoke to anyone. There was a large oak on the borders of the forest, where Viktorka used to stand for hours, her the eyes fixed upon mill-dam.”²⁰² The context independent subject “*an oak*” is located at the end of sentence; followed by the context dependent locative adverbial “*on the borders of the forest*” that carries the lowest degree of CD in the sentence. The phenomenon “*an oak*” existed on the scene and becomes the element with the most significant semantic meaning in the sentence. The T-R scale is realized in both languages.

The 4th chapter contains the sentences: “...*Druhý den za chladu jsme šly a před poledním přišly jsme na luka před Ples. Leželo tam srovnaných dřev, sedly jsem na ně a obouvaly se. Kmotra právě povídá ...*”²⁰³ The verb “*leželo*” has a notion of existence on the scene. The phenomenon “*dřev*” occurs at the end of the sentence, in the rhematic position. The subject receives the highest degree of CD, due to the semantic content of the verb and the end sentence position. The Czech sentence arrangement follows the basic T-R scale. “...*The next day in the cold of the morning we set out, and before noon we came to the meadow in front of Ples. There were some piles of wood lying there, and we sat down on them to put on our shoes. ...*”²⁰⁴ The phenomenon “*piles of wood*” existed on the scene. There -structure helps to locate the subject, with the highest degree of CD behind the predicate and preserves the basic T-R scale.

Frances Gregor 's, *The Grandmother* applies the there – structure and the T-R scale at 18 sentences or 18% of extracted sentences. The English translation uses there -structure in the Czech sentence: “*Za splavem vedla cesta pod příkrou strání k mostu, a mostem pak šlo se topolovým stromořadím ustavičně až do Rýznburku. Babička ale volila cestu pod stráněmi podél řeky až k pile. Nad pilou byl holý vrch, na němž rostla vysoká divizna, pro kterou Barunka ráda lezla. Za údolím ...*”²⁰⁵ „*Behind the dam the way led on the steep side to the bridge, beyond the bridge clear to Riesenburg, the path was shaded by rows of tall poplars. There was a high hill above the saw-mill, where much mullein grew, which Barunka was fond of gathering for Grandmother.*”²⁰⁶ The subject, the phenomenon existed on the scene, “*a hill*” belongs to R, due to its highest

²⁰² Němcová, *Granny* 29.

²⁰³ Němcová, *Babička* 38.

²⁰⁴ Němcová, *Granny* 50.

²⁰⁵ Němcová, *Babička* 41.

²⁰⁶ Němcová, *The Grandmother* 61.

degree of CD, signaled with the preceding indefinite singular article ,the semantic content of the verb “was” and the initial *there* element which helps to place the subject “a hill” behind the predicate. The context dependent adverbial “above the saw-mill” is the carrier of the lowest degree of CD in the sentence, due to its preceding definite article with the anaphoric function.²⁰⁷

The translation contains several other examples that may be explained in the same way: “*V poli nerostly sice pomeranče ani citron, ale sem tam stála košatá třešně ptáčnice aneb planá hruška. ...V lese zase bylo jahod, borůvek, hub a mandlových oříšků dost a dost. Vodotrysků žádných nebylo, ale ráda se zastavila babička s dětmi u splavu.*”²⁰⁸ „Oranges and lemons did not grow in the fields, but here and there stood a cherry tree or a wild pear. ...Again, in the woods there were plenty of strawberries, huckleberries, mushrooms and hazelnuts.”²⁰⁹ The *there* – sentences allow to place the subjects / phenomena that exists on the scene in the post- predicative position, receiving the highest degree of CD.

3.7. Passive as a means of FSP, the Theme -Rheme scale, (e.g.: “*This even course of her life was disturbed by a letter*”²¹⁰).

The passive presents the syntactical means of FSP that helps to arrange sentence elements according to their degree of CD, described on page 30. Jan Firbas stated the most frequent function of the passive as: “...to present the agent as the rheme ...in co-operation with a context independent by-phrase expressing agency.”²¹¹ The passive is the FSP means that helps to locate the agent (the subject of the active sentence) to the post – predicative rhematic position and to preserve the basic T-R arrangement.

Edith Pargeter, *Granny: scenes from country life*, does not implement the passive, in order to translate the Czech original sentences expressing existence or appearance on the scene. Frances Gregor, *The Grandmother*, uses the passive in 8 sentences, which represents 8% of a total of 100 examined examples. The first novel ‘s sentence expressing existence / appearance on the scene is translated with the use of

²⁰⁷ Dušková, *Mluvnice současné* 66.

²⁰⁸ Němcová, *The Grandmother* 71.

²⁰⁹ Němcová, *The Grandmother* 109.

²¹⁰ Němcová, *The Grandmother* 11.

²¹¹ Firbas, *Acta Universitatis* 65.

passive: “*Babička měla syna a dvě dcery. Nejstarší žila mnoho let ve Vídni u přátel, ... Tu najednou přišel babičce list z Vídne od nejstarší dcery, v němž jí vědomost dávala, že manžel její službu přijal ...*”²¹² The main character received a letter. The phenomenon “*list*” appeared on the scene. The verb “*přišel*” expresses the notion of appearance on the scene. The adverbial that follows the subject “*list*” is the known information. Its context dependency comes from the previous context and receives the lower degree of CD than the subject. “*Grandmother had three children, a son and two daughters. For many years the older daughter lived with relatives in Vienna ... This even course of her life was disturbed by a letter*”²¹³ As we can see, “*a letter*” is situated at the end sentence position, accompanied with the indefinite singular article, that signals its newness and the context independency. The agent of the active sentence functioning as the subject is located behind the predicate, preceded with the by-phrase and the indefinite singular article, becomes the element with the highest degree of CD. The elements receive the same degree of CD as the elements of the Czech sentence. The translator uses passive, in order to preserve the original T-R scale, but the sentence loses the existential / appearance on the scene meaning.

The other example is: “*Bylo to stavení nevelké, ale hezoučké. Okolo oken, obrácených k východu, táhla se vinná réva, před okny pak byla malá zahrádka plná růží, fial, rezedky i salátu, petrželky a jiné drobné zeleniny.*”²¹⁴ The subject “*vinná réva*” exists on the scene, the verb “*táhla se*” expresses with the hidden implicitness the existence on the scene. The whole paragraph describes the things that exist around the house. “*The house was not large but pretty and cosy. The front part was ornamented with a grape vine, and the garden was full of vegetables, roses, and mignonette.*”²¹⁵ The English language uses passive as a means of FSP, in order to preserve the basic T-R scale. Edith Pargeter translates the sentence as: “*Round the eastern windows a grape-vine clambered and tweed, and in front there was a little garden full of roses, wallflowers and mignonette, and also lettuces, parsley and other small vegetables.*”²¹⁶ The translator avoids the passive, in order to keep the existential meaning of the sentence.

²¹² Němcová, *Babička* 11

²¹³ Němcová, *The Grandmother* 11

²¹⁴ Němcová, *Babička* 23.

²¹⁵ Němcová, *The Grandmother* 33.

²¹⁶ Němcová, *Granny* 27.

Another example is: “*S babičkou přicházívála zároveň panímáma, tj. paní mlynářka, a leckdy ještě některá kmotra ze Žernova, vesnice to, kteráž nejbliže nade mlýnem leží.*”²¹⁷ The sentence express an appearance of “*panímáma a některá kmotra*” on the scene. The verb “*přicházívála*” has a notion of regular appearance of the phenomenon on the scene. “*Grandmother was usually accompanied by the miller’s wife and sometimes by some gossip from Žernov, the village nearest the mill.*”²¹⁸ The T-R scale is equivalent to the Czech original sentence. The goal of utterance is preserve; “*by the miller’s wife and by some gossip*” receive the highest degree of CD. Edith Pargeter translation is: “*Along with Granny came Mama, that is, the miller’s wife and sometimes some friend of hers from Žernov*”²¹⁹, preserves the notion of appearance on the scene.

3.8. The definite article as a means of FSP, signaling the subject’s rhematic position, (e.g.: “*On the north-eastern side was the fruit orchard...*”²²⁰).

The definite article may function as a means of FSP as well. The definite article functions as a determinant. Libuše Dušková differentiates the definite non-generic articles with the anaphoric or the situational determinateness. The anaphoric definite non-generic article describes the information, which is known from the previous context. The information has been explicitly mentioned in the previous sentences. The situational definite non-generic article presents the generally known information for the actors of the communicative act. The participants of the communicative act share the same knowledge. The element may be considered as a unique, specific, and generally known in society. The participants are able to imagine immediately how the element, preceded by the situational definite article, looks like, functions or stands for.²²¹ Jan Firbas implemented a detailed inquiry into the function of the definite article in FSP. Firbas considers the definite article as a means of FSP that may even signal R together with other FSP means. The semantic content of the non-generic singular article and its zero plural variant have an ability to signal the newness of element, its context independency and belonging to R. Jan Firbas stated that the definite article is not able to

²¹⁷ Němcová, *Babička* 31.

²¹⁸ Němcová, *The Grandmother* 46.

²¹⁹ Němcová, *Granny* 40.

²²⁰ Němcová, *Granny* 27.

²²¹ see Dušková, *Mluvnice současné* 59-67.

assign the elements to R automatically: “...není sám o sobě schopen signalizovat nezákladovost, neznámost. ...protože ...určitý člen vyjadřuje dostatečnou určenost substantiv, která předpokládá u posluchače (čtenáře) známost toho, co substantivum označuje ...nezákladovost naznačí jinými prostředky AČ.”²²² Jan Firbas pointed out that the definite article may serve as a tool for signaling R, provided that the other means of FSP will be involved in the T-R organization. The same opinion is expressed by Libuše Dušková as well: “určitý člen ...je tedy sémanticky disponován vyznačovat prvky tematické ...i když ovšem v závislosti na kontextu může provázet i réma.”²²³ The participants of communicative act may be aware of information that the subject with the definite article express. Jan Firbas speaks about: “...určenost...z hlediska celkové atmosféry mezi původcem a adresátem sdělení.”²²⁴ .What is concerned “the narrow scene”²²⁵, it may present completely new information that appears /exists on the scene. The following sentences, extracted from the texts, purvey examples and their explanations. The paragraph contains sentences, where the subject is stated with the proper nouns as well. The proper nouns are not preceded with the definite articles, but they refer to particular person. “U vlastních jmen jde o stejný druh determinace jako u jmen obecných odkazujících na jednotlivý předmět, tj. vyjadřují singulativní reference určitou ...bezčlennost nelze ztotožňovat s členem nulovým.”²²⁶. The proper nouns may serve as the phenomena existing / appearing on the scene as well.

The novel *Babička* serves as an ethnographic writings. The author tends to depict the 19th century society and the country, focusing on the village life. Božena Němcová often describes traditions connected with a certain period of year or some places. The following 3 sentences belong to Edith Pargeter 's translation, *Granny: scene from country life*. The definite article functions as one of FSP means in 9 sentences following the T-R scale and 7 sentences following the R-T scale. That means 9% and 7% of a total of 100 sentences. The 3rd chapter starts with the detailed description of the Old Bleachery house: “...Bylo to stavení nevelké, ale hezoučké. ... Na severovýchodní straně byl ovocný sad a za ním se táhla louka až k mlýnu. ...Uprostřed dvorku stála lípa. Na jihozápadní straně bylo menší stavení hospodářské a za tím táhlo se chrastí a

²²² Firbas, *Časopis pro moderní filologii* 39 36.

²²³ Dušková, *Mluvnice současné* 532.

²²⁴ Firbas, *Časopis pro moderní filologii* 39 37.

²²⁵ Firbas, *Časopis pro moderní filologii* 39 36.

²²⁶ Dušková, *Mluvnice současné* 75.

*křoví až k splavu nahoru. Okolo stavení vedly dvě cesty. ...*²²⁷ “It was not a large dwelling, but a very pleasant one. ...On the north-eastern side was the fruit orchard, and beyond it the meadows stretched away to the mill.... In the middle of yard was the lime-tree. On the south-western side were the smaller out-buildings, and beyond them a wilderness of bushes and undergrowth climbed towards the weir. Two roads led past the house. ...”²²⁸ The definite articles preceding the subjects may signal the subject’s rhematic position, because the other means of FSP are implemented as well. The sentences express the existence on the scene. The verbs “*bylo, táhla se, stála, bylo, was, stretched away, was, were*” have the notion of existence on the scene. Due to their semantic content, the subjects “*sad, louka, lípa, stavení, orchard, meadows, lime-tree, out-buildings*” (the phenomena existed on the scene) are regarded as the elements with the highest degree of CD. The subjects are located in the post-verbal, rhematic position. The word order becomes the FSP mean to signify the subject’s rhematic position as well. The Czech and English sentences follow the basic T-R scale. The sentence: “the meadows stretched away to the mill” follows the reverse R-T scale. The existence of the mill was mentioned in the novel, in the preceding chapter: “*Začasté chodila babička s dětmi na delší procházky, třebaš do myslivny, nebo do mlýna, nebo si zašly do lesa...*”²²⁹ The adverbials “*On the north-eastern side, On the western-side, In the middle of yard*” are preceded with the definite article and located at the beginning of the sentence, in T. The definite article expresses the anaphoric determinateness, as Libuše Dušková described. The adverbial expresses the location, the sides of the house, and the center of house yard that has been mentioned in the 1st sentence. The definite articles situated before the adverbials do not have the same degree of determinateness as “*the*” before the subjects,²³⁰ situated at the end of the sentences, in the rhematic layer. The thesis assumes that the subject’s “*the*” does not originate in the preceding context, but the experiential or pragmatic context serves as a source of the noun’s determinateness. The author works on the assumption that “*the orchard, the meadows, the lime-tree, the out-buildings*” are the essential components of the 19th century villages. Every person is aware of this fact, shares the same experience and is able to picture such places.

²²⁷ Němcová, *Babička* 23.

²²⁸ Němcová, *Granny* 27.

²²⁹ Němcová, *Babička* 20.

²³⁰ Fírbas, *Časopis pro moderní filologii* 39 166.

The second translation, *The Grandmother*, was translated by Frances Gregor in the 19th century. The definite article is used in 11 sentences following the T-R scale and 8 sentences following the R-T scale. That represents 11% and 8% of total 100 extracted sentences. The author had a different experience than that of the present translators. Frances Gregor uses the definite articles with several things that are essential for everyday life, known for every 19th century person. The sentence examples are similar to Edith Pargeter:” *Bylo to stavení nevelké, ale hezoučké ...Uprostřed dvorku stála lípa ... It was not a large dwelling, but a very pleasant one. ...In the middle of the large yard stood the linden.*”²³¹ As we can see the subject “*the linden*” is situated at the end of the sentence. The word order becomes a means of FSP. The sentence follows the basic T-R scale, in order to follow the stream of original narration. The subject is the phenomenon that exists on the scene, receives the highest degree of CD, due to its end sentence position; the semantic content of the verb “*stood*” that expresses the notion of existence on the scene. The adverbial is situated in the pre – predicative position, signifies the context dependent location. The determinateness of “*the linden*” comes from the experiential context. The 19th century village house had this kind of a tree close to the house and its presence is not surprising for the period readers.

The 19th century society was able to imagine immediately, what the following words stand for. : “*Sednička ta byla zřízena dle babiččiny chutě. ...Uprostřed stál lípový stůl s trnožemi a nad ním visela od stropu dolů holubička, na podobenství svatého Ducha. V koutku u okna stál kolovrátek, přeslice s nadtým kuželem, v kuželi zastrčené vřetánko, na hřebu bylo motovidlo.*”²³² “ *She liked best her own little room ... In the middle of the room stood the large, basswood table, the legs of which were bound together by braces that served as foot – rests. Above the table hung a dove made of an egg-shell and pleated paper. In the corner stood the spinning wheel and the distaff.*”²³³ The large table was the essential part of every house. The spinning wheel and the distaff were the basic equipment for women of the 19th century. The sentences express the existence on the scene. The subjects receive the highest degree of CD, thanks to their end sentence positions and the semantic content of verbs.

²³¹ Němcová, *The Grandmother* 33.

²³² Němcová, *Babička* 16.

²³³ Němcová, *The Grandmother* 19-20.

3.9. The inconsonant sentence examples between the English translations, the explanation of confused sentence examples.

The thesis advances the specimen of sentence examples presenting a new phenomenon existing / appearing on the scene. The English translated existential / appearance sentences, extracted from the text, were studied in comparison with the Czech original sentences and listed according to the FSP means and the realization of T-R /R-T scale. As we can see, each translator chooses slightly different way, in order to translate a particular sentence. Our detailed inquiry finds out that there exist several sentence examples, where the translators attempt to evade the existential / appearance construction. The thesis finds out that there are several examples, where the Czech original sentence contains the subject with the semantic function of the phenomenon appearing / existing on the scene, whereas the English translation converts subjective function into the context independent objects with the semantic function of the specification, not the phenomenon existing / appearing on the scene. The same attitude was described at passive. However the former phenomenon exiting / appearing on the scene, subsequently the specification, keeps the highest degree of CD in the sentence.

²³⁴ The English language, as Libuše Dušková explains, has a tendency to preserve the sequence of subjects that are realized in a particular paragraph of the text.²³⁵ The mentioned tendency may be traceable at several English translations in *The Grandmother*, Frances Gregor: “*Druhý den za chladu jsme šly a před poledním přišly jsme na luka přes Ples. Leželo tam srovnaných dřev, sedly jsme si na ně a obouvaly se. ...Tu přichází od Plesu jakýs pán a přímo k nám. V ruce nesl cosi podobného floutně, ...*”²³⁶ Frances Gregor translated these sentences as: “*The next day we started in the cool of the day, and before noon were in the meadow before the Ples. There we sat upon a pile of timber and began to put on our shoes. ...Just then we saw a gentleman coming from the Ples directly toward us. He carried something ...*”²³⁷ Frances Gregor aims to preserve a particular subject “we” and not to replace it for the different one. The English sentences do not express the existence / appearance on the scene. The context independent adverbial “*upon a pile of timber*” and the context independent object “*a*

²³⁴ Firbas: *Acta Universitatis* 57.

²³⁵ Dušková, *Mluvnice současné* 400.

²³⁶ Němcová, *Babička* 38.

²³⁷ Němcová, *The Grandmother* 55.

gentleman” function as the specification and receive the highest degree of CD. However Edith Pargeter, *Granny: scenes from country life*, keeps the existential meaning: “...There were some piles of wood lying there and we sat down on them ...When a gentleman came out of the Ples and walked straight towards us.”²³⁸ The similar explanation may be used for the sentence examples like: “Netrvalo dlouho a do dveří vešla hospodyně s plnými rukama. Na dubovém stole octnul se bílý ubrousek, majolikové talíře, nože se střenkami ze srnčích parohů, octly se tam jahody, vaječníky, smetana, chléb, med, máslo i pivo. Hospodyně vzala babičce ...”²³⁹ As we can see, the author uses the existential sentence, in order to give a list of items that exist on the scene. Edith Pargeter, *Granny: scenes from country life*, translated the sentence as: “Before very long the hostess sailed into the room with her hands full. She laid a white cloth on the oaken table, majolica plates, and knives with hafts of deer ’s antlers, strawberries, egg cakes, cream, bread, honey, butter and beer. Then she took the spindle from Granny ’s hand ...”²⁴⁰ The subject does not function as the phenomenon that appears or exists on the scene, it becomes the quality bearer.²⁴¹ Frances Gregor translated this sentence with the use of passive and there structure: “The gamekeeper ’s wife now entered loaded with provisions. The oaken table was covered with a white cloth, and upon it were placed majolica plates and knives with deer horn handles. Then there appeared strawberries and cream, fritters and honey, bread and butter, and beer.”²⁴² Another example is: “A milostslečna pochází z Itálie? ... Tam jsou cypřišové a vavřínové háje, krásných květin, bezoblačné modré nebe.”²⁴³ “Miss Hortensie then comes from Italy? ...One can see groves of cypress and laurel, beautiful flowers, and a blue , unclouded sky.”²⁴⁴ While the other translator, Edith Pargeter, *Granny: scenes from country life*, keeps the existential meaning of sentence: “...There are woods of cypresses and laurels, and beautiful flowers, and a blue sky without a cloud.”²⁴⁵ The English translations do not always preserve the existential meaning of the Czech original sentence that expresses the existence / appearance on the scene.

²³⁸ Němcová, *Granny* 50.

²³⁹ Němcová, *Babička* 49.

²⁴⁰ Němcová, *Granny*,70.

²⁴¹ Firbas, *Functional Sentence* 66.

²⁴² Němcová, *The Grandmother* 73.

²⁴³ Němcová, *Babička* 86.

²⁴⁴ Němcová, *The Grandmother* 141.

²⁴⁵ Němcová, *Granny* 140.

The thesis unveils several examples where the translation is not so clear and its explanation may cause some problems. The incongruity causes mainly the definite articles before the nouns that have the semantic meaning of the phenomenon appearing / existing on the scene in the Czech original sentences. The typical examples are the sentences: “*Kořenářka přinášela každý rok stejné koření a stejné pohádky, ale dětem zdály se vždy nové být a vždy se na bábu těšily. Jak se ukázaly na louce naháčky, to říkaly: „ Copak se stalo bábě, snad na ni pánbůh nedopustil nemoc, aneb snad dokonce umřela?... ”*”²⁴⁶ The Grandmother’s translation is: “*The herb-dame brought each year the same herbs and the same stories, but they always seemed new to the children, who looked for her coming with eager anticipation. As soon as the meadow saffron was seen in the fields, they said ...*”²⁴⁷ The next translation is: “*...As soon as the autumn crocuses appeared in the meadows they would say ...*”²⁴⁸ The similar example presents the sentences: “*Dokud jsme byli v Kladsku, bylo mi líp, to jsem byla jako doma, tam se mluvilo více česky než německy, ale v Nise už převládala němčina a já se nikterak německému jazyku naučit nemohla. Sotva jsem si trochu pomohla, přišla na nás povodeň. Je to zlý živel ta voda, ...*”²⁴⁹ The English translation is: “*While we were at Glatz, I was better off, for there Bohemian was spoken more than German, but at Neisse, it was just the opposite, and I could not learn that language. Hardly had we made ourselves comfortable when the flood came. Water is a fearful element...*”²⁵⁰ While Edith Pargeter uses the indefinite singular article: “*...when there was a flood.*”²⁵¹ The Czech original sentences use the existential structure to present a new phenomenon onto the scene: “*ukázaly se naháčky, přišla povodeň.*” All sentences express certain period of time: “*as soon as, when*”²⁵², the thesis assumes that the translators use the definite articles, because the existence of “*the meadow saffron, the autumn crocuses, the flood*” is connected with a particular period of year and that is well known information for actors of the communicative act. As we can see, the translation of Edith Pargeter uses definite articles more often than the other one. The thesis assumes that it is due to

²⁴⁶ Němcová, *Babička* 20.

²⁴⁷ Němcová, *The Grandmother* 28.

²⁴⁸ Němcová, *Granny* 22.

²⁴⁹ Němcová, *Babička* 77.

²⁵⁰ Němcová, *The Grandmother* 117.

²⁵¹ Němcová, *Granny* 118.

²⁵² Dušková, *Mluvnice současné* 628.

the time of its translation, the end of the 19th century, the times of Božena Němcová. The second translation appears nearly 100 years later, in 1962.

The definite article is used in greater numbers, while the author is depicting the village life: “*Babička stála na prahu a držela děti při sobě, aby drůbež nesplašily, na kterou ona s patrným zalíbením se dívala. ...Nedaleko seděli králíci, ochočená veverka dívala se na děti z kaštanového stromu... Na plotě seděla zase kočka, dívajíc se chutiplným okem na vrabce.*²⁵³ ...*Šla jsem zadem skrze sady, aby mne lidé nepotkávali. Za našeho statku vyběhli psi a štěkali na nás. Volala jsem je, ale ...*”²⁵⁴ The thesis assumes that the verb “*seděli*” expresses the existence on the scene in this context. The sentences express existence / appearance of “*králíci, kočka, psi*” on the scene, place the subjects into the end rhematic sentence position. The 19th century translation, *The Grandmother*, uses the definite articles without regards to the newness of information. “*Grandmother stood by the door, keeping the children near her lest they should frighten away the poultry which she watched with the greatest delight...Not far off sat the rabbits and a tame squirrel...looked down upon the children from a chestnut tree. Upon the fence sat the cat, having a longing eye fixed upon the sparrow.*²⁵⁵ ...*The dogs came out from our house and barked at us ...*”²⁵⁶ The first sentence examples place the subjects into the end rhematic position as well, signaling their communicative importance. The problem may occur with the 3rd sentence. The thesis assumes, that the sentence expresses the appearance of “*the dogs*”, because at the end of the sentence stands the adverbial “*from our house*”, which is the context dependent element, due to the preceding possessive pronoun “*our*”.²⁵⁷ The other translation contains sentences with the definite article as well: “*...Not far away sat the rabbits, and a tame squirrel stared at the children*”, but “*...On the fence sat a cat, her greedy eyes fixed upon the sparrows.*”²⁵⁸ “*...The dogs came running out of our farm and barked at us.*”²⁵⁹ The pragmatic experience of the 19th century person is different than the experience of the present day man. The animals were inseparable part of the village life.

²⁵³ Němcová, *Babička* 69.

²⁵⁴ Němcová, *Babička* 78.

²⁵⁵ Němcová, *The Grandmother* 102.

²⁵⁶ Němcová, *The Grandmother* 121.

²⁵⁷ Dušková, *Mluvnice současné* 532.

²⁵⁸ Němcová, *Granny* 103-104.

²⁵⁹ Němcová, *Granny* 122.

There are several sentence examples, where the translators avoid using existential structure. “*Obdivujou tmavý kožíšek s dlouhými varhánkami vzadu. ...Vilímek poškubuje barevnými klůčky na rohožové mošince, kterou babička drží na ruce, a Jan, starší z dvou chlapců, zpolehounka zdvihá babičce fěrtoch, neboť nahmatal pod ním cosi tvrdého. Byl tam veliký kapsář.*”²⁶⁰ The sentence express the existence of “*kapsář*” on the scene. Edith Pargeter ’s translation uses the sentence: “...*and John, the elder of the two boys, half – lifted he white, red – banded apron, for he could feel something hard under it. There was a great bag-pocket there.*”²⁶¹ France Gregor avoids to use a separate sentence, to provide the information about the existence of “*bag-pocket*” and uses the adverbial structure instead: “... *and the four year old Jan, the older of the two, slyly raised her white apron, he had felt something hard beneath it, something hidden away in her large outside pocket, and he wanted to know what it was.*”²⁶² The same example is traceable in the sentence: “*Zpředu stavení, těsně vedle zahrádky, byl chodník podél strouhy, kterou si vedl mlynář od splavu na mlýn. Od stavení přes strouhu byl můstek na stráň, kde byla pec a sušárna.*”²⁶³ Frances Gregor translation is: “*In front of the garden there was a stream of water, across which there was a foot-bridge leading to the oven and the drying house.*”²⁶⁴ Whereas Edith Pargeter ’s translation is: “*From the front of the house, clinging closely alongside the garden, there was a footpath along the mill – leat, by which the miller went back and forth between the weir and the mill. A small bridge crossed the leat from the house to the hillside, where there was an oven and a drying –room.*”²⁶⁵ The first sentence converts the existential sentence into the adverbial expressing the location, whereas the second translation keeps the existential meaning and with the help of there- construction expresses the existence of “*an oven and a drying – room*” on the scene.

Another sentence example is: “*Babičko, já se těším do zámku! ...řekla Barunka. “A je tam prý papoušek a ten mluví.”*”²⁶⁶ The Czech sentence considers the subject “*papoušek*” as an element that exists on the scene. This phenomenon existing on the scene is located at the end of the sentence, forming the T-R scale, carries the highest

²⁶⁰ Němcová, *Babička* 12.

²⁶¹ Němcová, *Granny* 8.

²⁶² Němcová, *The Grandmother* 14.

²⁶³ Němcová, *Babička* 23.

²⁶⁴ Němcová, *The Grandmother* 34.

²⁶⁵ Němcová, *Granny* 28.

²⁶⁶ Němcová, *Babička* 46.

degree of CD. The verb “is” has the notion of existence on the scene. The adverbial “*tam*” refers to the known place, the context dependent information. The English translation is: “*Oh Grandma, won ’t it be delightful to go to the castle! said Barunka. And they have a parrot that speaks*”²⁶⁷ The subject / the phenomenon existed on the scene, of the Czech original sentence becomes the context independent object, with the semantic function of the specification. The other translation presents “*a parrot*” as an element with the semantic function of the phenomenon that exists on the scene: “*And they say there ’s a parrot there and he talks,*”²⁶⁸ following the T-R scale. The thesis assumes that the first translation uses the subject “*they*”, in order not to exchange the subjects, as has been described on p. 59.

²⁶⁷ Němcová, *The Grandmother* 68.

²⁶⁸ Němcová, *Granny* 65.

3.10 The classification and evaluation of the practical application of a theory on texts, the detailed inquiry into the Theme – Rheme scale, the means of FSP and the semantic equivalency between the English translation and the Czech original text.

The findings of the practical application of theory may be sum up and presented with an elaborated table. The total of extracted sentences reaches the number of 100. The result is converted into the percentage.

The means of FSP	<i>Granny: Scenes from The Grandmother country life by Edith By Frances Gregor Pargeter</i>	
The indefinite article a/an T-R	23%	19%
The indefinite article a/an R-T	12%	8%
The zero plural variant of indefinite singular article T-R	12%	9%
The zero plural variant of indefinite singular article R-T	4%	8%
The definite article T-R	9%	11%
The definite article R-T	7%	8%
There structure	31%	18%
Passive	0%	8%
The different syntactic function	2%	8%
The missing examples	0%	3%

- The total of 100 Czech sentence examples +their equivalent translations

The arrangement of CD scale	<i>Granny: Scenes from The Grandmother country life by Edith By Frances Gregor Pargeter</i>	
T-R	75%	65%
R-T	23%	24%

The practical application of a theory has proved that the Czech language uses in the first instance the word order to fulfill the needs of FSP, as has been described in the theoretical part of thesis. The sentences that contain the verbs with the notion of existence or appearance on the scene require the subject in the rhematic layer. The subject carries the semantic function of the phenomenon that appears or exists on the scene and receives the highest degree of CD. The word order allows placing the subject into the end rhematic sentence position, in order to preserve the basic theme – rheme scale. As we can see on the extracted Czech sentences, the T-R scale is utterly respected.

The thesis has proved that it is an interplay of factors that allows the subject to act as the element with the highest degree of CD. The semantic meaning of existence / appearance on the scene plays an important part in the development of communication. The contextual factor plays a crucial role as well. The English language is not always able to fulfill the needs of the basic T-R scale by the word – order. The practical application of the theory has proved that the English language has at disposal several syntactic and semantic means, in order to preserve the harmony between the sentence linearity and the communicative dynamism scale. The thesis provides the list of several ways that help to signify the subject 's rhematic position in the English language. The subject's rhematic sentence position may be signified with the word order or the semantic content of existence / appearance verbs, the semantic content of the indefinite singular article or its zero plural variant, even the definite article may occur before the rhematic subject, due to the interplay of other FSP means. The syntactical means helps to signify FSP as well. The there- structure or the passive help to place the element with the highest degree of CD into the rhematic position as well.

The table presents the findings converted into a percentage and shows that the English translations aim to follow the basic T-R scale, the same way as the Czech original sentences do. The sentences expressing existence or appearance on the scene are formed extensively with the help of there-structure and the semantic content of indefinite singular article that occurs before the subjects in the post- predicative position. These two means of FSP seem to be the most frequent English language helpers in following the basic T-R scale. Vilém Mathesius stated that the English

language has a tendency to place the subject before the predicate.²⁶⁹ As the thesis shows the subjects of sentences expressing existence or appearance on the scene are widely located behind the predicate. However the Czech original sentences locate solely the subjects / phenomena existing / appearing on the scene behind the predicate, following the T-R scale, whereas the English language places the subjects / existing, appearing phenomena before the predicate in several sentence examples. Nevertheless the post-predicative position is more frequent than the pre – predicative subject position in the selected sentences. The English marked reverse word order may be considered as a stylistic feature to preserve the stream of author 's narration. As I have already stated, the novel *Babička* tends to provide the ethnographic description of the 19th century village life, the society, its customs, everyday duties, the depiction of nature, surroundings etc. The novel contains several passages where the author provides the picture of some places, giving the list of items existing on the scene. The thesis finds out that the T-R scale is usually followed in this kind of sentences. The sentences that express the mere existence on the scene tends to follow the T-R scale, usually with the help of there- structure. While the sentences that express the appearance of some person or animal tends to place the subject before the predicate, following the reverse R-T scale.

Another interesting fact high-lighted from the research is that the earlier English translation, Frances Gregor's *The Grandmother* tends to use the definite article with the phenomena that exist / appear on the scene. The translation comes from the 19th century, the time of Božena Němcová. The pragmatic awareness is identical to both female translators and they are sharing the same knowledge about the life. The words as: "*the spinning wheel, the distaff, the mill, the table, the rabbits, the linden, the watchman ...*" represent the inseparable parts of the 19th century life. The existence of these items is not surprising for the 19th century readers. The author works on assumption that "*the orchard, the meadows, the lime-tree, the out-buildings*" are the essential component of the 19th century village houses. Every person is aware of this fact, owns the same experience, and is able to picture such places.

²⁶⁹ see Mathesius, *Obsahový rozbor* 117 – 118.

IV. CONCLUSION

The thesis aims to analyze the existential or appearance sentences, provides thorough research, based on the contrastive analysis. The foundation of the inquiry was the Czech novel *Babička*²⁷⁰ and its two English translations, *The Grandmother*²⁷¹ and *Granny: scenes from country life*²⁷², published in the 19th and 20th century. The 100 sentences were selected from the *Babička* novel and accompanied with their relevant English translations. The thesis concentrates on the divergence between the Czech and the English language. The focus was zeroed in the Theme – Rheme division, with its realization in the Czech original text and in its English translations. The semantic meaning and its equivalency becomes another target of our research. The thesis focuses on the semantic and syntactic aspects of verbs that express existence or appearance of persons / items on the scene. The thesis aims to portray the role accomplished by the semantic content of verbs expressing existence or appearance on the scene in the development of discourse. The verbs express explicitly or implicitly the existence or the appearance and construct the sentences, where the subject functions as a phenomenon appearing or existing on the scene. Jan Firbas analyzed the sentences and created the basic semantic scale: “*Scene – appearance / existence – phenomenon appearing / existing on the scene*”²⁷³ The subject is the context independent element, the carrier of the highest degree of CD, the element of R, the goal of utterance, the target of communication. The other sentence members present the semantic function of the setting, the mere information that specifies e.g. time or place of the phenomenon’s existence or appearance on the scene and represents the background information. The adverbials become the most frequent elements of the setting. Jan Firbas assumes that the object may function as a setting as well.²⁷⁴ The setting elements are the carriers of the lower degree of CD, the theme elements. The setting contains either the context independent elements that occur initially or the context dependent elements, irrespective

²⁷⁰ Němcová, *Babička* 11-115.

²⁷¹ Němcová, *The Grandmother* 9-183.

²⁷² Němcová, *Granny* 6-189.

²⁷³ Firbas, *Acta Universitatis* 53.

²⁷⁴ see Firbas, *Acta Universitatis* 52.

of sentence position. The setting may contain elements that are context independent“... whose relationship to the verb is loose”²⁷⁵ and their sentence position is not important as well.

The 1st part of the thesis was geared towards the explanation of theory that is necessary for further inquiry and the practical application of the texts. Attention was paid to FSP and the factors that play the important role in the distribution of the sentence element 's CD degrees. The sentence elements carry certain degrees of CD, the elements are differently important for further development of communication. The linearity, the semantics and the context were presented as the factors influencing their degrees of CD. The linearity or the word –order was considered as a basic factor influencing CD: “...gradation of position creates gradation of meaning...”²⁷⁶ The word – order function as an organizer of the language elements in a linear row. If the linearity factor influences the distribution of CD and no other factors are involved, than the sentence elements follow the basic Theme – Rheme scale. The thesis has proved that the word order becomes the basic FSP means implemented in the Czech language and allows arranging the sentence elements according to their degree of CD. The end position is occupied with the elements that carry the highest degree of CD and belongs to R. The semantics is the factor that may operate in the same direction or counter to the linearity factor, to the basic distribution of CD. It means that the semantic contents of the sentence elements may serve as means of FSP. The thesis has proved this fact, due to its concern in the semantic content of verbs with the notion of existence or appearance on the scene that plays an important part in implementing FSP.

The thesis has proved that the subject receives the highest degree of CD and becomes the phenomenon existing or appearing on the scene, due to the semantic content of existential / appearance verbs. The word order of these sentences must react to this fact. The thesis has showed that the Czech language, thanks to its rich system of morphological endings, has no problem in placing the subject with the highest degree of CD into the end rhematic sentence position. The English language may be characterized as the language with the fixed sentence positions. The arrangement of words is not loose and is subordinated to the certain grammatical rules. As has been described, Vilém Mathesius stated that the English language has a tendency to place the subject before the

²⁷⁵ Firbas, *Functional sentence* 51.

²⁷⁶ Firbas, *Functional sentence* 10.

predicate.²⁷⁷ In case of the sentences expressing existence or appearance on the scene, the CD scale would be realized as the reverse R-T scale and the word order would not serve as the mean of FSP. The English language uses several syntactic or semantic tools to fulfill the needs of FSP and to signal the subject 's highest degree of CD. The thesis has provided the list of FSP means that assign the highest degree of CD to the subject with the semantic function of the phenomenon that exists or appears on the scene. The last important factor is the context: “*experiential, situational or verbal*”.²⁷⁸ The thesis has proved that the contextual factor stands at the top of the factor 's hierarchy. The sentence elements may be the context dependent – the context retrievable information or the context independent – the context irretrievable information.²⁷⁹ As the thesis has already described, the subject functioning as the phenomenon that exists or appears on the scene is the context independent element, the new information, belonging to the R. Petr Sgall considers the subject 's context independency as the basic condition in the sentences expressing existence or appearance on the scene.²⁸⁰ The important role is played by the elements functioning as a setting. According to their context dependency/independency they are located in the sentences. The context dependency or independency is signaled by several FSP means, such as the sentence position or the semantic content of the indefinite article or the definite article.

The thesis has proved that it is the interplay of factors that determines the distribution of CD degrees. The specimen of 100 sentences has provided the foundation for our inquiry. The thesis has showed the Czech language uses the word order as a basic means of FSP and that the Czech language has a tendency to place the most dynamic element into the end rhematic sentence position. The selected sentences place the subject / phenomenon existing or appearing on the scene into the post – predicative position. Due to the semantic content of verbs that carry the notion of existence or appearance on the scene, the subject receives the highest degree of CD. The subject is placed into the post-predicative end sentence position that signals its belonging to the Rheme. The English language uses other tools to signal its rhematic position, its highest degree of CD. The syntactic and semantic FSP means, traceable in text, are represented by the semantic content of verbs with the notion of existence or appearance on the

²⁷⁷ Mathesius, *Časopis pro moderní filologii a literaturu* 10 244.

²⁷⁸ Firbas, *Functional sentence* 22-23.

²⁷⁹ Firbas, *Functional sentence* 7.

²⁸⁰ Sgall, Hájičová, Buráňová, *Aktuální členění* 42.

scene, the semantic content of the non-generic singular indefinite article or its zero plural variant, the there – construction or the passive. Several English sentences abandoned the existential structure. The Czech subject became the object or turns into the adverbial and receives the highest degree in its English translation.

The thesis has found out that all selected Czech sentences are arranged in T-R order. As already stated, the English language has a tendency to place the subject into the pre-predicative position, in our case following the R-T scale. However the thesis finds out that the most frequent arrangement is the T-R scale, where the subject is located to the post-predicative position, with the help of there – structure or the semantic content of non-generic singular article or its zero variant. The thesis assumes that this attitude is due to the character of the novel *Babička*. The novel serves as the ethnographic writings. The author aims to provide the information about the 19th century village life and has a tendency to create the whole paragraphs describing areas, nature, houses and so on. It means that the selected sentences express more the existence than the appearance on the scene. However the thesis comes to conclusion that the sentences expressing the existence on the scene are formed with the help of there – structures or the semantic content of the non-generic singular article following T-R arrangement. On the other hand, the sentences expressing the mere appearance on the scene follow the reverse R-T arrangement. The subject's rhematic pre – predicative position is signaled with the semantic content of the non-generic singular article or its zero plural variant.

The thesis 's research has showed another interesting finding. *The Grandmother* was translated by Frances Gregor in 1892. *Granny: scenes from country life* was translated nearly 100 years later in 1962. The different attitudes towards translating the existential / appearance on the scene sentences may be traceable. The later translation uses the definite article as one of the FSP means as well. The semantic content of the definite article signals the context dependency, the information retrievable from the previous text. However the information is context dependent because it was explicitly mentioned, the definite article that has the anaphoric function, as has been described in the relevant article. On the other hand, the information may be dependent, due to the situational or the experiential context. The information is known thanks to the same knowledge of the participants of communication. Frances Gregor places the definite

article before the phenomena / the subjects as “*the spinning wheel and the distaff or the mill, the watchman, the miller, the rabbits, the dog, the cat, the lime-tree or the orchard tree.*” The earlier translation uses the definite article as well, but not so often as the 1st translation. The thesis assumes that the pragmatic knowledge of the female translators played an important role. Frances Gregor lived during the time of Božena Němcová, so had the same awareness of reality. The mentioned items represent the inseparable parts of everyday life of the 19th century person. The existence of “*the spinning wheel*” is not regarded as unique or surprising, but the definite article is used, because it is the generally known information. However, not only the definite article signals the subject’s rhematic position. It is the interplay of several means of FSP, as the semantic content of existential / appearance verbs, the post – predicative end sentence position or the context dependence of other sentence members.

Translation is not an easy job. It is very important to know how to arrange words or lexical units in a right order, with respect to FSP. It prevents the speakers or the authors of communication from making mistakes that can lead to incomprehension. The errors, against the principles of the word order or FSP can cause problems for receivers involved in the communication act. The whole conversation or the reading may end up in complete misapprehension of a message. What we can do, however, is to eliminate errors which are relatively easy to predict and trace with some linguistic skills. The mistakes can be ignored if they do not harm the comprehension of the text and do not mislead the receiver. If, some aspect changes the meaning completely, the translation is unacceptable. One of the most important things is to keep an eye on and to correctly follow the communicative perspective of the original text. The translator should be aware of the fact that the FSP change of a particular sentence can or not cause the change in the FSP of following or preceding sentences.

V. APPENDIX

THE SENTENCE EXAMPLES SELECTED FROM THE TEXTS

Němcová, Božena. *Babička*. Praha: Nakladatelství Svoboda, 1987.

a) Němcová, B. *The Grandmother*. Praha: Vitalis, 2006. (Frances Gregor, 1892.)

b) Němcová, B. *Granny, scenes from country life*. Praha: Artia, 1962. (Edith Pargeter)

1. *“Babička měla syna a dvě dcer. Nejstarší žila mnoho let ve Vídni u přátel, od nichž se vdala. ...Tu najednou přišel babičce list z Vídne od nejstarší dcery, v němž jí vědomost dávala, že manžel její službu přijal u jedné kněžny, ...”*²⁸¹

a) *“Grandmother had three children, a son and two daughters. For many years the older daughter lived with relatives in Vienna, when she married, the younger took her place. ...This even course of her life was disturbed by a letter. Grandmother often received letters from her children...It was from her daughter in Vienna.”*²⁸²

b) *“Granny had a son and two daughters. The elder girl lived for many years in Vienna with friends, from whose household she married. ...One day a letter came from Vienna, from her elder daughter, with the news that her husband had taken service with a certain princess ...”*²⁸³

2. *“Když jednoho dne vozik u chaloupky zastavil, naložil naň kočí Václav babiččinu malovanou truhlu, kolovrat, bez něhož být nemohla ...”*²⁸⁴

²⁸¹ Němcová, *Babička* 11.

²⁸² Němcová, *The Grandmother* 11.

²⁸³ Němcová, *Granny* 6.

²⁸⁴ Němcová, *Babička* 11-12.

a) “A few days after this a wagon stood at the door of the cottage, the driver placed upon it Grandmother 's large flowered chest, her feather – bed tied in a sheet, the spinning wheel ... ”²⁸⁵

b) “So one day a carriage drew up at the cottage and the coachman Wenceslas installed in it Granny 's painted chest, the spinning wheel which was indispensable to her ... ”²⁸⁶

3. “... Jan, starší z dvou chlapců, zpolehounka zdvihá babičce bílý, červeně pasovaný fěrtoch, neboť nahmatal pod ním cosi tvrdého. Byla tam veliký kapsář. Jan by byl také rád věděl, co ... ”²⁸⁷

a) “...Jan, the older of the two, slyly raised her white apron, he had felt something hard beneath it, something hidden away in her large outside pocket, and he wanted ... ”²⁸⁸

b) “...John, the elder of the two boys, half-lifted her white, red-banded apron, for he could feel something hard under it. There was a great bag-pocket there. John would very much have liked to know... ”²⁸⁹

4. “Jestli leželo na cestě husí peříčko, babička hned na ně ukázala řvouc: „Shýbni se, Barunko! ”²⁹⁰

a) “If at any time a feather lay in the path, she pointed to it saying: “ Stoop down, Barunka ” ²⁹¹

b) “If a goose –feather lay in the road, Granny would at once point it out, and say: “Pick it up, Babbie. ”²⁹²

5. – 8. “Sednička ta byla zřízena dle babiččiny chuti. ...Uprostřed stál lípový stůl s trnožemi a nad ním visela od stropu dolů holubička, na podobenství svatého

²⁸⁵ Němcová, *The Grandmother* 12.

²⁸⁶ Němcová, *Granny* 7.

²⁸⁷ Němcová, *Babička* 12.

²⁸⁸ Němcová, *The Grandmother* 14.

²⁸⁹ Němcová, *Granny* 8.

²⁹⁰ Němcová, *Babička* 16.

²⁹¹ Němcová, *The Grandmother* 18.

²⁹² Němcová, *Granny* 13.

Ducha. V koutku u okna stál kolovrátek, přeslice s nadtým kuželem, v kuželi zastrčené vřetánko, na břehu bylo motovidlo...”²⁹³

a) “Her room was furnished according to her own taste. ...In the middle of the room stood the large, basswood table, the legs of which were bound together by braces that served as foot-rests. Above the table hung a dove made of an egg-shell and pleated paper – this was to remind one of the Holy Ghost. In the corner stood the spinning wheel and the distaff.”²⁹⁴

b) “This room of hers was furnished according to her own tastes. ...In the middle of the room stood a lime – wood table with foot – rests, and above it a dove hung down from the ceiling to symbolize the Holy Spirit. In a corner by the window stood the spinning – wheel, the distaff with a full cone, and in the cone a spindle inserted, a bobbin hung from the nail.”²⁹⁵

9.-10. “Sednička byla zřízena dle babiččiny chuti. ...Na zdi viselo několik obrázků svatých, nad babiččíným ložem krucifix, okrášlen kvítím.”²⁹⁶

a) “Her room was furnished according to her own taste. ...The walls were decorated with several pictures of saints, and above Grandmother ’ bed was a crucifix adorned with garlands.”²⁹⁷

b) “This room of hers was furnished according to her own tastes. ...On the walls were several religious pictures, and above Granny ’s bed was a crucifix, adorned with flowers.”²⁹⁸

11. “Sednička ta byla zřízena dle babiččiny chuti.... Mezi okny zelenal se v okrouhlíku muškát a bazalka a v plátěných pytlíčcích viselo rozličné koření, lípový květ, bezový květ, rmen a podobné, babiččina to apatyka.”²⁹⁹

²⁹³ Němcová, *Babička* 16.

²⁹⁴ Němcová, *The Grandmother* 20.

²⁹⁵ Němcová, *Granny*, 14-15.

²⁹⁶ Němcová, *Babička* 16.

²⁹⁷ Němcová, *The Grandmother* 20.

²⁹⁸ Němcová, *Granny* 15.

²⁹⁹ Němcová, *Babička* 16.

a) “Her room was furnished according to her own taste. ...Inside of the double window were some flower pots with sweet balsams and musk and on the sides there hung little linen bags of medicinal herbs, such a linden blossoms, elder blossoms, and the like.”³⁰⁰

b) “This room of hers was furnished according to her own tastes. ...Nutmeg and sweet basil grew in the flower pots in the window and in linen bags hung various herbs, lime flowers, elderberry flowers and the like, Granny’s pharmacy.”³⁰¹

12.-13. “Sednička ta byla zřízena dle babiččiny chuti....Za dveřmi visela cínová kroupenička. ...Na kamnech stál troudník s křesáním.”³⁰²

a) není uvedeno, není uvedeno

b) “This room of hers was furnished according to her own tastes. ...Behind the door hung a small tin font. ...On the stove stood a tinder-box with its flints.”³⁰³

14.-15. “Co se dětem v babiččině sedničce líbilo, byla malovaná její truhla... ale největší radost měly, když babička truhlu otevřela. Bylo se však nač dívat! ...Pak tam byl přítruhlíček a v něm jakých to věcí. Rodinné spisy, listy od dcer ...Dřevěná škatulka, v ní pět šňůrek granátů, na nich pak zavěšený stříbrný peníz s podobiznou Josefa císaře a Marie Terezie.”³⁰⁴

a) “What the Children liked best of in her room was the large flowered chest. ...but they were the most delighted when she opened the chest. ...On one side of the chest was a small drawer and what treasures were in that! Family documents...In a small wooden box, there were five strings of garnets, with a silver coin on which was engraved the picture of Emperor Joseph and Maria Theresa.”³⁰⁵

b) “What the Children liked best of all in Granny’s room was her painted chest. ...but there was even greater pleasure in store for them when Granny opened the Chest...Then there was a shallow tray in the top, and such wonderful things in it, family

³⁰⁰ Němcová, *The Grandmother* 20.

³⁰¹ Němcová, *Granny* 19.

³⁰² Němcová, *Babička* 16.

³⁰³ Němcová, *Granny* 15.

³⁰⁴ Němcová, *Babička* 17.

³⁰⁵ Němcová, *The Grandmother* 20.

papers, letters...Then there was a little wooden box, containing five strings of garnets, and hung from the necklet a silver coin with the likenesses of the Emperor Joseph and Maria Theresa.”³⁰⁶

16.-17. “*Dole v truhle leželo babiččino prádlo a šatstvo. A všechny ty mezulánky, fěrtochy, kabátky letní, šněrovačky i šátky ležely v nejlepším pořádku a navrchu byly dva škrobené bílé čepce, vzadu s holubičkou. V tom se děti přebírat nesměly,...*”³⁰⁷

a) “*At the bottom of the chest were her clothing and some linen. All those petticoats, aprons, coats, corsets, and kerchiefs lay there in the best of order and on the top of all were two stiffly starched caps, with large bows behind, that were called doves.*”³⁰⁸

b) “*Below in the body of chest lay Granny 's linen and clothes. All these homespun skirts, aprons, summer jackets, stays and dresses were kept in immaculate order, and on top were two starched white caps with doves at the back. The children weren't allowed to ...*”³⁰⁹

18. “*Kořenářka přinášela každý rok stejné koření a stejné pohádky, ale dětem zdály se vždy nové být a vždy se na babu těšily. Jak se ukázaly na louce naháčky, to říkaly: „No, už přijde brzy bába z hor, „ ...*”³¹⁰

a) “*The herb-dame brought each year the same herbs and the same stories, but they always seemed new to the children, who looked for her coming with eager anticipation. As soon as the meadow saffron was seen in the fields, they said: ...*”³¹¹

b) “*Every year the herb-woman brought with her the same herbs and the same stories. ...As soon as the autumn crocuses appeared in the meadows they would say: ...*”³¹²

³⁰⁶ Němcová, *Granny* 16.

³⁰⁷ Němcová, *Babička* 17.

³⁰⁸ Němcová, *The Grandmother* 22.

³⁰⁹ Němcová, *Granny* 16-17.

³¹⁰ Němcová, *Babička* 20.

³¹¹ Němcová, *The Grandmother* 28.

³¹² Němcová, *Granny* 22.

19. “Za časté chodila babička s dětmi na delší procházky, třebas do myslivny, nebo do mlýna, nebo si zašly do lesa, ...U paty lesu byl veliký dub, tam stávala Viktorka celé hodiny, upřeně dívajíc se dolů k splavu. ”³¹³

a) “Sometimes Grandmother took the children out for long walks, either to the gamekeeper 's o the miller 's, or wandered about with them in the woods. There was a large oak on the borders of the forest, where Viktorka used t stand for hours, her eyes fixed upon the mill-dam. ”³¹⁴

b) “...At the lower rim of the forest there was a great oak tree, and there she would stand for whole hours together, staring fixedly down towards the weir. ”³¹⁵

20. “Kdyby člověk zvyklý na hlučný život velikých měst putoval údolím, kde stojí osamělé stavení, v němž Proškovíc rodina žila, pomyslí si ...A přece tam bylo velice mnoho radosti v zimě i v létě. Pod nízkou střechou přebývala spokojenost a láska, kterou jen okolnosti někdy zakalily, například odjezd pana Proška do hlavního města aneb nemoc někoho v domě. ”³¹⁶

a) “Should a traveler, accustomed to the busy hum of city life, wander into the vale where stands the isolated house of the Prošek family, he would think...Yet the family had many pleasures, both in summer and winter. Love and content dwelt under that humble roof, and that visited them were the frequent departures of the fathers, of the illness of some member of the family. ”³¹⁷

b) “If some town-dweller, accustomed to the bustling life of great cities, had wandered through the valley which cradled the solitary house in which the Prošek family lived, he would have thought to himself: ...And yet there were plenty of delights there in winter as in summer. Beneath the modest roof reined contentment and love, on which ”³¹⁸

³¹³ Němcová, *Babička* 20.

³¹⁴ Němcová, *The Grandmother* 29.

³¹⁵ Němcová, *Granny* 23.

³¹⁶ Němcová, *Babička* 23.

³¹⁷ Němcová, *The Grandmother* 33.

³¹⁸ Němcová, *Granny* 27.

21.-30. “...Bylo to stavení nevelké, ale hezoučké. ... Na severovýchodní straně byl ovocný sad a za ním se táhla louka až k mlýnu. Velká stará hruška stála při samém stavení, kladouc se všemi ratolestmi na šindelem krytou střechu. Uprostřed dvorku stála lípa, pod ní lavička. Na jihozápadní straně bylo menší stavení hospodářské a za tím táhlo se chrastí a křoví až k splavu nahoru. Okolo stavení vedly dvě cesty... Zpředu stavení, těsně vedle zahrádky, byl chodník podél strouhy ...Od stavení přes strouhu byl můstek na stráň, kde byla pec a sušárna.”³¹⁹

a) “The house was not large but pretty and cosy. ...On the north-eastern side was an orchard, and beyond that a meadow stretching out clear to the mill. Close to the house stood a large pear tree, whose branches spread themselves over the shingled roof. In the middle of the large yard stood the linden, where the children used to sit in the summer evenings. On the south-eastern side were the stables, sheds and other outbuildings, and behind them grew shrubbery clear to the dam. Two roads went past the house. ...In front of the garden there was a stream of water, across which there was a footbridge leading to the oven and the drying house.”³²⁰

b) “It was not a large dwelling, but a very pleasant one. ...On the north-eastern side was the fruit orchard, and beyond it the meadows stretched away to the mill. A huge old pear-tree stood close to the house, spreading out its branches over the shingles of the hidden roof. In the middle of yard was the lime-tree, with a bench beneath it. On the south-western side were the smaller out-buildings, and beyond them a wilderness of bushes and undergrowth climbed towards the weir. Two roads led past the house. ...From the front of the house, clinging closely alongside the garden, there was a footpath along the mill-lead,... A small bridge crossed the lead from the house to the hillside, where there was an oven and a drying room.”³²¹

31. -32. “Bylo to stavení nevelké, ale hezoučké. Okolo oken, obrácených k východu, táhla se vinná réva, před okny pak byla malá zahrádka plná růží, fial, rezedky i salátu, petrželky a jiné drobné zeleniny”³²²

³¹⁹ Němcová, *Babička* 23.

³²⁰ Němcová, *The Grandmother* 33-34.

³²¹ Němcová, *Granny* 27.

³²² Němcová, *Babička* 23.

a) “The house was not large but pretty and cosy. The front part was ornamented with a grape vine and the garden was full of vegetables, roses, and mignonette.”³²³

b) “It was not a large dwelling, but a very pleasant one. Round the eastern windows a grape-vine clambered and tweed, and in front there was a little garden full of roses, wallflowers and mignonette, and also lettuces, parsley and other small vegetables.”³²⁴

33. “...Anebo sedla s nimi na lávku, která ve vodě k máchání prádla přidělána byla ...Na vodou klenuly se temnolisté olše, děti rády trhaly proutky ...”³²⁵

a) “Sometimes she sat down with them on the bench from which the servants rinsed the clothes, and allowed them to paddle their feet in the water...Dark –leaves alders and willows bent down over the water and the children were fond of breaking off twigs...”³²⁶

b) “... Or sometimes she sat with them on the bench which was anchored in the water for rinsing washing, and let them dabble their toes and play with the fishes that flashed through the water like darts. Above the water bent dark-leaved alders, the children liked to pluck twigs ...”³²⁷

34. “S babičkou přicházivala zároveň panímáma, tj. paní mlynářka, a leckdy ještě některá kmotra ze Žernova, vesnice to, kteráž nejbliže nade mlýnem leží.”³²⁸

a) “Grandmother was usually accompanied by the miller 's wife and sometimes by some gossip from Žernov, the village nearest the mill.”³²⁹

b) “Along with Granny came Mama, that is, the miller 's wife and sometimes some friend of hers from Žernov.”³³⁰

³²³ Němcová, *The Grandmother* 33.

³²⁴ Němcová, *Granny* 27.

³²⁵ Němcová, *Babička* 24.

³²⁶ Němcová, *The Grandmother* 34-35.

³²⁷ Němcová, *Granny* 29.

³²⁸ Němcová, *Babička* 31.

³²⁹ Němcová, *The Grandmother* 46.

³³⁰ Němcová, *Granny* 40.

35. “U mlýna před vraty stála socha svatého Jana Nepomuckého, mezi dvěma lípami. Tam sedávala v neděli po obědě panímáma, ...”³³¹

a) “In front of the mill , between two lindens, was a statue of St. John of Nepomuk and there the miller 's wife ...sat on Sunday afternoon.”³³²

b) “In front of the gate at the mill, between two lime trees, stood a statue of Saint John of Nepomuk and there on Sunday after dinner Mama would sit with Molly, ...”³³³

36. “Přišla Cilka, nejstarší děvče Kudrnovic, to děvče mělo vždy co chovat, poněvadž měli každý rok maličké, a panímáma hned se jí ptala...”³³⁴

a) “When Cilka, Kudrna 's eldest daughter, came over with the baby, ...,” the miller's wife asked: ...”³³⁵

b) “In came Cecily, the Kudrna 's eldest girl, for a gossip. This girl had always a baby to mind, since they had a new one every year. ...”³³⁶

37.-38. “Druhý den za chladu jsme šly a před poledním přišly jsme na luka přes Ples. Leželo tam srovnaných dřev, sedly jsme si na ně a obouvaly se. ...Tu přichází od Plesu jakýs pán a přímo k nám. V ruce nesl cosi podobného floutně, ...”³³⁷

a) “The next day we started in the cool of the day, and before noon were in the meadow before the Ples. There we sat upon a pile of timber and began to put on our shoes. ...Just then we saw a gentleman coming from the Ples directly toward us. He carried something ...”³³⁸

b) “...There were some piles of wood lying there we sat ...When a gentleman came out from Ples and walked straight to us....”³³⁹

³³¹ Němcová, *Babička* 32.

³³² Němcová, *The Grandmother* 47.

³³³ Němcová, *Granny* 42.

³³⁴ Němcová, *Babička* 33.

³³⁵ Němcová, *The Grandmother* 49.

³³⁶ Němcová, *Granny* 44.

³³⁷ Němcová, *Babička* 38.

³³⁸ Němcová, *The Grandmother* 55.

³³⁹ Němcová, *Granny* 50.

39.-40. “Babička, ale volila cestu stráněmi podél řeky až k pile. Nad pilou byl holý vrch, na němž rostla vysoká divizna, pro kterou Barunka ráda lezla. Za pilou se údolí víc a víc užilo...”³⁴⁰

a) “Grandmother, however, preferred the way along the river to the mill. There was a high hill above the saw-mill, where much mullein grew, which Barunka was fond of gathering for Grandmother.”³⁴¹

b) “But Granny chose the path beneath the hills and along the river to the sawmill. Above the sawmill was a bare hillock on which grew tall mulleins, for which Babbie gladly climbed the steep slope. Beyond the sawmill...”³⁴²

41.-42. “Na pravé straně altánu viděly děti zbořeniny hradu, pod hradem točilo se do půlkruhu údolíčko, jež zavíraly při dolním i horním konci vršky porostlé jedlemi. Na jednom z těchto vršků stál malý kostelíček.”³⁴³

a) “To the right of the arbour could be seen the ruins of the fortress, below the fortress there was a vale in the shape of a crescent, the top and bottom of which were closed in by evergreens. On one side of those hills there was a chapel.”³⁴⁴

b) “On the right they could see the ruined castle, and beneath it the narrow valley coiled into the semicircle, closed in at both its upper and lower horns by hillocks covered with fir-trees. On one of these small summits stood a little chapel.”³⁴⁵

43.-45. “Tedy sedněte hezky na lavici a nevyhýbejte se mi z okna, ať nepřepadnete dolů a nesrazíte vaz. Za tímto vrchem a těmi les jsou vesnice Turyň, Litoboň, Slatina, Mečov, Boušín, ty všechny před dávnými časy patřily Kolem dokola byl samý les a v lese mnoho divoké zvěře.”³⁴⁶

³⁴⁰ Němcová, *Babička* 41.

³⁴¹ Němcová, *The Grandmother* 61.

³⁴² Němcová, *Granny* 57.

³⁴³ Němcová, *Babička* 42.

³⁴⁴ Němcová, *The Grandmother* 62.

³⁴⁵ Němcová, *Granny* 58.

³⁴⁶ Němcová, *Babička* 42-43.

a) “Well, then sit down quietly upon the benches and do not lean out of the windows lest you fall and break your necks. After thus admonishing them, Grandmother began her story: Beyond this hill and these woods are the villages of Turyň, Litoboň, Slatina, Mečov and Boušín. In olden times they all belonged ... All round there was nothing but woods, in which were many wild beats.”³⁴⁷

b) “...Beyond that hill and those forests lie the villages of Turyň, Litoboř, Slatina, Mečov and Boušín. ... All round it on every side there was nothing but forest, and in the forest were many wild animals.”³⁴⁸

46. “...i klekla tedy na zem holčinka a modlila se, aby ji pánbůh vyvedl z lesa. I slyší najednou divný zvuk, hučelo a znělo jí to v uších víc a víc ...začala se strachy třást a plakat, chtěla utíkat – a tu hle, běží k ní z lesa po cestičce bílá ovce, za ní druhá, třetí ...”³⁴⁹

a) “Suddenly she hears strange sounds. ...A white sheep comes toward her from the wood, behind her a second, a third, a fourth ...”³⁵⁰

b) “...when out of the forest, along one of the little paths, a white sheep ran up to her, and after it a second, a third, a fourth ...”³⁵¹

47. “Babičko, já se těším do zámku! ...řekla Barunka. “A je tam prý papoušek a ten mluví.”³⁵²

a) “Oh Grandma, won 't it be delightful to go to the castle! said Barunka. And they have a parrot that speaks”³⁵³

b) And they say there 's a parrot there, and he talks.”³⁵⁴

48. “Babička vešla do staveníV síni viselo několik pušek, ale hodně vysoko, aby jich dítě dosáhnout nemohlo. Babička se velmi bála pušky, ...”³⁵⁵

³⁴⁷ Němcová, *The Grandmother* 63.

³⁴⁸ Němcová, *Granny* 59.

³⁴⁹ Němcová, *Babička* 44.

³⁵⁰ Němcová, *The Grandmother* 64.

³⁵¹ Němcová, *Granny* 61.

³⁵² Němcová, *Babička* 46.

³⁵³ Němcová, *The Grandmother* 68.

³⁵⁴ Němcová, *Granny* 65.

³⁵⁵ Němcová, *Babička* 46.

a) “The company entered the house ... In the hall hung several rifles, but very high so that the children could not reach them. Grandmother was always afraid of them ...”³⁵⁶

b) “Granny entered the lodge... In the hall several rifles hung, but blessedly high, so that the children couldn't reach them. Granny was very frightened of rifles ...”³⁵⁷

49. “Vtom se otevřely dveře a do nich vkročila paní ještě dost mladá, v čistém obleku, bílý čepček na hlavě, na ruce nesla male rusovlasé děvčátko. Srdečně babičku vítala...”³⁵⁸

a) “The Grandmother, taking in at a glance the order and cleanliness of the room...As she was examining it very attentively, the door opened and the mistress of the house entered the room. She was still young, and her neat housedress”³⁵⁹

b) “At that moment the door opened, and in came a woman still quite young, in a clean house dress, with a white cap on her head. In her arms she carried a little red-haired girl”³⁶⁰

50. “Toho času leželi ve vsi myslivci, jeden z nich začal chodit za Viktorou.”³⁶¹

a) “At that time the Hussars were quartered in the village, and one of them began to follow Viktorka...”³⁶²

b) “Just at that time there was a regiment of chasseurs stationed in the village, and one of them began to follow Viktorka about.”³⁶³

51. -52. “Netrvalo dlouho a do dveří vešla hospodyně s plnýma rukama. Na dubovém stole octnul se bílý ubrousek, majolikové talíře, nože se střínkami ze srnčích parohů, octly se tam jahody, vaječníky, smetana, chléb, med, máslo i pivo. Hospodyně vzala babičce ...”³⁶⁴

³⁵⁶ Němcová, *The Grandmother* 70.

³⁵⁷ Němcová, *Granny* 66.

³⁵⁸ Němcová, *Babička* 48.

³⁵⁹ Němcová, *The Grandmother* 71.

³⁶⁰ Němcová, *Granny* 72.

³⁶¹ Němcová, *Babička* 53.

³⁶² Němcová, *The Grandmother* 78.

³⁶³ Němcová, *Granny* 77.

³⁶⁴ Němcová, *Babička* 49.

a) *“The oaken table was covered with a white cloth, and upon it were placed majolica plates and knives with deer horn handles. Then there appeared strawberries and cream, fritters and honey, bread and butter, and beer.”*³⁶⁵

b) *“Before very long the hostess sailed into the room with her hands full. She laid a white cloth on the oaken table, majolica plates, and knives with hafts of deer 's antlers, strawberries, egg cakes, cream, bread, honey, butter and beer. Then she took the spindle from Granny 's hand ...”*³⁶⁶

53. *“Odpoledne přišli do dvora tři muži ve svátečních kabátech, dva měli rozmarýnu na rukávech. Hospodář přivítal je na prahu...”*³⁶⁷

a) *“In the afternoon three men in their festival clothes came to the farm, two of them with rosemary pinned in their sleeves. The master...”*³⁶⁸

b) *“In the afternoon three men in their festival clothes came to the farm, two of them with rosemary pinned in their sleeves. The master...”*³⁶⁹

54.-55. *“Babička stála na prahu a držela děti při sobě, aby drůbež nesplašily, na kterou ona s patrným zalíbením se dívala. ...Nedaleko seděli králíci, ochočená veverka dívala se na děti z kaštanového stromu... Na plotě seděla zase kočka, dívajíc se chutiplným okem na vrabce.”*³⁷⁰

a) *“Grandmother stood by the door, keeping the children near her lest they should frighten away the poultry which she watched with the greatest delight...Not far off sat the rabbits and a tame squirrel...looked down upon the children from a chestnut tree. Upon the fence sat the cat, having a longing eye fixed upon the sparrow.”*³⁷¹

b) *“...Not far away sat the rabbits, and a tame squirrel stared at the children”, but “...On the fence sat a cat, her greedy eyes fixed upon the sparrows.”*³⁷²

³⁶⁵ Němcová, *The Grandmother* 73.

³⁶⁶ Němcová, *Granny*, 70.

³⁶⁷ Němcová, *Babička* 56.

³⁶⁸ Němcová, *Granny* 83.

³⁶⁹ Němcová, *Granny* 83.

³⁷⁰ Němcová, *Babička* 69.

³⁷¹ Němcová, *The Grandmother* 102.

³⁷² Němcová, *Granny* 103-104.

56.-59. “Knížecí park byl každému přístupný, nebyl také daleko od Starého Bělidla vzdálen ...přece ale šla raději s dětmi na louku neb do lesa. ...V poli nerostly sice pomeranče ani citron, ale sem tam stála košatá třešně ptáčnice aneb planá hruška,... V lese zase bylo jahod, borůvek, hub a mandlových oříšků dost a dost. Vodotrysků žádných nebylo, ale ráda se zastavila babička s dětmi u splavu.”³⁷³

a) “The park belonged to the castle ...She admired the skill with which everything was arranged, the beautiful flowers, ...Oranges and lemons did not grow in the fields, but here and there stood a cherry tree or a wild pear... Again, in the woods there were plenty of strawberries, huckleberries, mushrooms and hazelnuts. There were no fountains in the woods, but they used to stand at the dam and watt the water rush down ...”³⁷⁴

b) “The park of the demesne was open to everyone, and was not far distant from the Old Bleaching – Ground ... but she preferred to take the children somewhere in the meadows or the forest. ...True, neither oranges nor lemons grew in the fields, but here and there they could find a bush bird-cherry or a wild pear ...And in the forests there were plenty of strawberries, bilberries, mushrooms and nuts. There were no fountains, but Granny loved to stop with the children by the weir ...”³⁷⁵

60) “Ale v zámku? Tam nebylo žádného pořízení. Tu běžel premovaný sloužící, tu komorná v hedvábí, tu pán a zase pán, a každý nesl hlavu výše, než mu narostla, a vyšlapoval si jako pávi, co jedině právo měli na trávníku se procházet.”³⁷⁶

a) “But at the castle she was quite bewildered. Here ran a gallooned waiter, there a chambermaid in silk, here a lord and there a lord, and each held his head higher than it grew and strutted about like the peacocks that alone had the privilege of walking about the sward.”³⁷⁷

b) “But at the manor-house? There was no such welcome there. Here hurried a frogged footman, there a chambermaid in silk, yonder a gentleman-in-waiting, and then another, and every one of them with nose in air, mincing along like the peacocks ...”³⁷⁸

³⁷³ Němcová, *Babička* 71

³⁷⁴ Němcová, *The Grandmother* 109.

³⁷⁵ Němcová, *Granny* 109.

³⁷⁶ Němcová, *Babička* 73.

³⁷⁷ Němcová, *The Grandmother* 109.

³⁷⁸ Němcová, *Granny* 110.

61.-62. "Předsíň byla vyložena bílými mramorovými dlaždicemi, uprostřed stál vkusně pracovaný kulečník. Okolo zdí stály na zelenomramorových podstavcích bílé sochy sádrové, představující mytologické osoby. Čtvero dveří vedlo to panských pokojů ...³⁷⁹

a) "The floor of the entrance hall was of white marble, and a brilliant table artistically wrought stood in the middle. Around the walls were plaster of Paris casts standing on green marble pedestals representing various mythological characters.³⁸⁰

b) "The vestibule was paved with white marble, and in the middle stood a tastefully decorated billiard table. Round the walls on green marble pedestals stood white plaster statues of mythological personages.³⁸¹

63. "Před zámkem seděli dva premovaní sloužící, každé strany dveří jeden, ten vlevo měl složené ruce na klíně a chytal lelky, ten vpravo měl složené ruce pes prsa a zevloval Pánubohu do oken.³⁸²

a) "Before the castle sat two gallooned servants, one on each side of the door, the one to the left had his hands folded in his lap and was staring into space, the one to the right had his clasped over his breast and was gaping into the sky.³⁸³

b) "In front of the house sat two laced footmen, one on either side of the door.³⁸⁴

64.-70. "V kněžnině kabinetu byly čalouny světlózelené, zlatem protkané, též takové byly záclony u dveří a u jediného okna, jež skoro tak velké bylo jako dvěře. ...Po zdech viselo mnoho větších i menších obrázků, představující naskrze jen podobizny. Proti oknu byl krb z šedého, černě a bíle žehaného mramoru, na něm pak stály dvě vázy z japonského porcelánu. ...Po obou stranách byly přihrádky z drahého dřeva, ...V jednom rohu u okna stála socha Apollona z kararského mramoru, v druhém rohu jednoduchý, ale vkusně pracovaný stůl.³⁸⁵

³⁷⁹ Němcová, *Babička* 71.

³⁸⁰ Němcová, *The Grandmother* 110.

³⁸¹ Němcová, *Granny* 110-111.

³⁸² Němcová, *Babička* 73.

³⁸³ Němcová, *The Grandmother* 110.

³⁸⁴ Němcová, *Granny*, 110.

³⁸⁵ Němcová, *Babička* 73.

a) “The cabinet of the Princess was decorated with green hangings wrought with gold, curtains of the same stuff were at the door and over one window, which was as large as a door ...Many pictures of various sizes hung upon the walls, but all were portraits. Opposite the window was the fireplace, made of grey marble variegated with black and green, upon the mantel stood two vases of Japanese porcelain, ... On both sides were shelves of costly wood, ... In the corner of the room near the window stood a Carrara marble statue of Apollo, and in the opposite corner, a writing desk. At the desk ...sat the Princess...”³⁸⁶

b) “In the Princess ‘s study there were tapestries of light green interwoven with gold, and curtains of the same design at the door and the single windows, which was almost as large as a door. ... On the walls hung many pictures, some large, some small, all of them portraits Opposite the window was a fireplace of grey, black and white streaked marble, and on the mantelpiece stood two vases of Japanese porcelain.... On both sides were shelves of costly woods... In one corner by the window stood a statue of Apollo in Carrara marble, in another corner a simple but very delicately inlaid writing-table, and at the table, in a chair upholstered in dark green velvet, the Princess sat in a white morning dress.”³⁸⁷

71. “A zcela bez starosti není žádný člověk, jednoho tlačí to, druhého ono..., pravila babička. V tom rozhrnula bílá ručka těžkou záclonu u dveří a mezi ní objevila se rozkošná tvář mladého děvčete, ovinutá světlokaštanovými pletenci. Smím?, ptala se lahodným hlasem...”³⁸⁸

a) “Just then a small hand turned aside the curtain at the door, and there appeared the lovely face of a young girl, whose head was adorned with long blonde braids. May I come in? she asked...”³⁸⁹

b) “...And no man ‘s life is quite without cares, in any case...said Granny. At that moment a small white hand parted the heavy curtains at the door, and there appeared between them the charming face of a young girl, wreathed in braids of light chestnut hair. May I come in? ...”³⁹⁰

³⁸⁶ Němcová, *Granny*, 111.

³⁸⁷ Němcová, *Granny* 112.

³⁸⁸ Němcová, *Babička* 74.

³⁸⁹ Němcová, *The Grandmother* 112

³⁹⁰ Němcová, *Granny*, 114.

72. “Můj nebožtk Jiří sloužil v pruském vojsku a já strávila v Slezsku patnáct let. ...můj Jiří byl nejvyšší muž v celém pluku ...V tom samém pluku, co Jiří sloužil, byl šikovatelem jistý Lehotský, a to byl Jiříkův nejmilejší přítel, ten se mne ujal, zaopatřil mi stav, ...”³⁹¹

a) “My late husband Jiří served in the Prussian army and i spent fifteen years in Silesia. ...my Jiří was the tallest man in the regiment and well grown...In that same regiment there was a certain Lehotský, who was my husband 's best friend.”³⁹²

b) “...The sergeant-major in the regiment George served in was a certain Lehotský, and he was George's dearest friend. He stood by me ...”³⁹³

73. “Dokud jsme byli v Kladsku, bylo mi líp, to jsem byla jako doma, tam se mluvilo více česky než německy, ale v Nise už převládala němčina a já se nikterak německému jazyku naučit nemohla. Sotva jsem si trochu pomohla, přišla na nás povodeň. Je to zlý živel ta voda, ...”³⁹⁴

a) “While we were at Glatz, I was better off, for there Bohemian was spoken more than German, but at Neisse, it was just the opposite, and I could not learn that language. Hardly had we made ourselves comfortable when the flood came. Water is a fearful element....”³⁹⁵

b) “...I'd scarcely got things straight and begun to help myself when there was a flood. It's a wicked element...”³⁹⁶

74. “...Šla jsem zadem skrze sady, aby mne lidé nepotkávali. Za našeho statku vyběhli psi a štěkali na nás. Volala jsem je, ale ...”³⁹⁷

a) “The dogs came out from our house and barked at us ...”³⁹⁸

b) “The dogs came running out of our farm and barked at us.”³⁹⁹

³⁹¹ Němcová, *Babička* 76.

³⁹² Němcová, *The Grandmother* 11.

³⁹³ Němcová, *Granny* 118.

³⁹⁴ Němcová, *Babička* 77.

³⁹⁵ Němcová, *The Grandmother* 117.

³⁹⁶ Němcová, *Granny* 118.

³⁹⁷ Němcová, *Babička* 78.

³⁹⁸ Němcová, *The Grandmother* 121.

³⁹⁹ Němcová, *Granny* 122.

75. -76. “*U chaloupky byla maličká zahrádka, nebožka vždy mívala záhon petrželky, cibule, nějaký křiček kadeřavého balzámu, šalvěj, a jak toho třeba bylo v domácnosti, a ona byla milovnice koření jako já. ...Tatík a máma byli na výminku, statek měl bratr, to mi bylo povědomo. Na dveřích byl ještě přilepen obrázek, který byl Jiří mámě Vambeřic přinesl, Pana Maria a čtrnácte pomocníků.*”⁴⁰⁰

a) “*There was a little garden near the cottage, for she always liked to have a bed of parsley, onions, some little corner of sweet balsams, sage, and such herbs as are needed in the household. ... Upon the outside of the door was still pasted the picture that Jiří brought his mother from the Vambeřice shrine – the Virgin with the fourteen helpers.*”⁴⁰¹

b) “*There was a little garden by the cottage, she always used to have a bed of parsley there ...On the door there was still a picture hanging, the one George once brought to his mother from Vambeřic, the Blessed Virgin with the fourteen saints.*”⁴⁰²

77. “*...Jiří uplet jí z proutí plot okolo té zahrádky. ... Z boudy vylezl starý pes napolo slepý. Chlupáčku, znáš mne? Volám na něho, a on se mi začal třít okolo nohou.*”⁴⁰³

a) “*That same fence was there still, but the ground has been neglected and allowed to run to grass, only a few onions were still seen. An old dog, half-blind, crawled out of his kennel. Old fellow, do you know me? I said to him ...*”⁴⁰⁴

b) “*...George had plaited a withy fence for her round the garden. ...Out of the kennel crept an old, half-blind dog. Rough, do you know me? I cried to him, and he began to twine himself round my feet. ...*”⁴⁰⁵

78.-82. “*„A milostslečna pochází z Itálie? ... jsou tam cypřišové a vavřínové háje, krásných květin, bezoblačné modré nebe. ...Vprostřed je široká řeka a nad řekou*

⁴⁰⁰ Němcová, Granny 78.

⁴⁰¹ Němcová, *The Grandmother* 122.

⁴⁰² Němcová, Granny 123.

⁴⁰³ Němcová, Granny 78.

⁴⁰⁴ Němcová, *The Grandmother* 121-122.

⁴⁰⁵ Němcová, *Granny* 122-123.

je do vrchu vystavené měst. ...Na druhé straně jsou samé zahrady a domečky a u jednoho domečku hraje si děvčátko a vedle ní sedí stará paní.⁴⁰⁶

a) "Miss Hortensie then comes from Italy? ...One can see groves of cypress and laurel, beautiful flowers, and a blue, unclouded sky. ...In the middle is a wide river, and above the river, on a high hill, is built the city. On one side are so many small houses and gardens, by one of those houses a little girl is playing, by her side sits a old lady."⁴⁰⁷

b) "And you come from Italy, young lady? ...there are woods of cypresses and laurels and beautiful flowers, and a blue sky without a cloud...In the middle there 's a wide river and the town 's built above, right up to the top of the hill. On the opposite side there 's nothing but gardens and houses, and by one little house there 's a little girl playing, and an old lady sitting by her ..."⁴⁰⁸

83. -84. "U velkého domu, na němž visel štít s bílým lvem a vlídným pozdravem a velkým hrozen, zůstal kočár stát. Na prahu ukázal se pan kmotr Stanický, smekaje s vlídným pozdravem aksamitovou čepičku s dlouhým třapcem. Paní kmotra v stříbrném čepci...se usmívala..."⁴⁰⁹

a) "The carriage stopped at a large house, upon which hung a shield with a white lion and a large bunch of grapes. The party were met at the door by Mr Stanický, who, raising his plush cap decorated with a long tassel, welcomed them warmly. Mrs Stanický ..."⁴¹⁰

b) "The carriage stopped at a big house on which hung a shield with a white lion and a bunch of grapes. Their old friend Mr. Stanický appeared on the threshold, sweeping off in a friendly greeting his tasseled velvet cap. His wife ...smiled..."⁴¹¹

85. "Druhý den bylo krásné ráno, obloha čistá jak by vymetl. Před stavením stojí kočár a na kočáře stojí Jan i Vilím v bílých kalhotkách, červených kamizolkách, ..." ⁴¹²

⁴⁰⁶ Němcová, *Babička* 86.

⁴⁰⁷ Němcová, *The Grandmother* 137.

⁴⁰⁸ Němcová, *Granny* 140.

⁴⁰⁹ Němcová, *Babička* 89.

⁴¹⁰ Němcová, *The Grandmother* 141.

⁴¹¹ Němcová, *Granny*, 144.

⁴¹² Němcová, *Babička* 88.

a) “The next day it was a beautiful morning, the sky as clear as though someone had swept it. In front of the house stood a carriage, with John and Willie perch up in it in white trousers and red jackets, with wreaths in their hands. ”⁴¹³

b) “The next day was beautiful, the sky was as clear as if it had been swept. Before the house stood a carriage, in the carriage were Jan a Vilém in white trousers and red jackets, and holding garlands, in their hands. ”⁴¹⁴

86. – 89. “Jaká to krása v městečku! Na domkách ratolesti, pod celým podloubím okolo náměstí jako v háji. ... Na čtyřech stranách náměstí oltáře, jeden krásnější než druhý. Uprostřed, kde statue sv. Jana Nepomuckého, pod zelenými lípami, uchystán moždíř, okolo něhož houf výrostků stojí. ”⁴¹⁵

a) “The houses are decorated with greens, ...and the oval-shaped common is like a grove. Along the sides of the common altars are set up, each more beautiful than the last. In the middle, where stands a statue of St. Jan under the green lindens, is a mortar, around which are gathered a group of boys and young men. ”⁴¹⁶

b) “The scene in the little town was charming. There were green branches on all the houses, and under the whole arcade about the square it was like walking in a wood. ...There were altars on all four sides of the square, each more beautiful than the last. In the centre, where there was a statue of Saint John of Nepomuk, a mortar was standing ready under the green lime – trees, with a group of young fellows round it. ”⁴¹⁷

90. “Mančinka a Barunka si notovaly poněkud novou písničku, a v tom jeli okolo zámku. Před vraty stál nejmladší komorník v černém obleku, chlapisko nevelké, vyzáblé, jednou rukou pročesával si černý vous, druhá ruka palcem zavěšena byla v zlatém řetízku, který mu na šiji visel, aby vidět bylo třpytící se na prstech prsteny. ”⁴¹⁸

a) “Molly and Babbie began to memorize the new song, and while the were engrossed in it the carriage drove past the manor-house. In front of the gates stood the

⁴¹³ Němcová, *The Grandmother* 143.

⁴¹⁴ Němcová, *Granny* 139.

⁴¹⁵ Němcová, *Babička* 88.

⁴¹⁶ Němcová, *The Grandmother* 140.

⁴¹⁷ Němcová, *Granny* 144.

⁴¹⁸ Němcová, *Babička* 94.

youngest of the chamberlains in his black suit, a young fellow not very tall, and slenderly built. With one hand he was combing his black beard... “⁴¹⁹

b) *“Mančinka and Barunka were humming the new song, and just then they rode past the castle. Before the gate stood the youngest chamberlain dressed in black, a fellow not tall and of a sallow complexion. With one hand he smoothed ...”⁴²⁰*

91. *“Když jsem byla v Kladsku ještě, býval vedle nás také takový mistr písmář, jeho hospodyně ...chodívala začasťe k nám a povídala nám o něm, jaký je bručivý podivín.”⁴²¹*

a) *“While I lived at Kladruby, near us dwelt just such a literary master, his housekeeper ...used to come to our house quite often and tell us what a grumbling fellow he was.”⁴²²*

b) *“When I was still in Kladsko, there was just such a scholar living next door to us.”⁴²³*

92. *“Sultán a Tyrl sedí na lávce, když vidí babičku... v tu dobu ona nebývá venku... Otevře pec, opatrně šťourá pohrabáčem v popelu,..., zavře pec a jde nazpět. U lávky stojí vysoký dub, v rozložených jeho ratolestech sedí v létě drůbež.”⁴²⁴*

a) *“She goes up the hill to the oven, the dogs following close behind her. She opens the oven, pokes among the ashes, but seeing not a single spark shuts it again, and returns homeward. By the foot-bridge is a large oak. Grandmother looks up ...”⁴²⁵*

b) *“...She opens the oven, pokes among the ashes, but seeing not a single spark shuts it again, and returns homeward. By the foot-bridge is a large oak, whose branches make a convenient roost for some poultry”⁴²⁶*

93. *“Tu konečně přijíždí k stavení vozík ...Z vozu slézá žena v bíle plachetce, v selském obleku. Děti zůstaly stát, všechny tři vedle sebe, ani z babičky oka nespustily.”⁴²⁷*

⁴¹⁹ Němcová, *The Grandmother* 154.

⁴²⁰ Němcová, *Granny*, 149.

⁴²¹ Němcová, *Babička* 92.

⁴²² Němcová, *The Grandmother* 145-146.

⁴²³ Němcová, *Granny* 150.

⁴²⁴ Němcová, *Babička* 97-98.

⁴²⁵ Němcová, *The Grandmother* 154.

⁴²⁶ Němcová, *Granny* 154.

⁴²⁷ Němcová, *Babička* 12.

a) „The wagon stopped at the gate and helped a little old woman to alight. She was dressed ...“⁴²⁸

b) “From the carriage descended a woman in a white head cloth and peasant clothes. The Children stood rapt, all three side by side, unable to take their eyes from her. ...”⁴²⁹

94. “Ale ten Talián mne domrzal. Předevčirem byly jsme na louce hrabat, tu se tam namátl Míla (babička se tomu namátnutí usmála), mluvili jsme všelicos, řeka jsem mu taky, jaký to máme s tím Taliánem kříž.“⁴³⁰

a) “...but that Italian tired me out. Towards evening we were out in the meadow raking hay, when by chance Míla happened to come along (Grandmother smiled at that “by chance”), we spoke of various matters, and I told him what a nuisance that Italian had become to me.”⁴³¹

b) “The day before yesterday we were helping with the hay-raking in the meadow. Just by chance Jacob Míla was there (Granny smiled at the thought of this coincidence.) and we were talking about all sort soft things ...“⁴³²

95. “Talián chtěl křičet, ale Tomeš položil mu dlaň na ústa ...Mě se zdá, že se bude pást vícekrát sem přijít. Včera jsem se té pozitivě celý den smála, ale večer byl u nás ponocný Kohoutek, on je u nás každý den, rád si zavdá a pak, co ví, to vykokrhá. Ten nám začal vypravovat ...“⁴³³

a) “...He tried to scream, but Tomeš placed his hand over his mouth... I am sure the fellow will trouble you no more. All day yesterday I was amused thinking of the trick the boys had played, but in the evening the Wachman Kohoutek came over – he comes every day, and after drinking several glasses he is apt to tell all he knows. ...”⁴³⁴

b) “He tried to cry out, but Tom laid his palm over his mouth ...Seems to me he won ’t come pestering you anymore! All yesterday I was laughing about that creature,

⁴²⁸ Němcová, *The Grandmother* 10.

⁴²⁹ Němcová, *Granny* 8.

⁴³⁰ Němcová, *Babička* 100.

⁴³¹ Němcová, *The Grandmother* 158.

⁴³² Němcová, *Granny*, 165.

⁴³³ Němcová, *Babička* 102.

⁴³⁴ Němcová, *The Grandmother* 161.

but in the evening the night – watchman Kohoutek was at our place. He looks in every day, he loves his drink, and after he 's had one or two he has to come out with everything he knows. „⁴³⁵

96.-97. “...”Sultán! To je Sultán!“ zvolal Vilém, a když na to vykřiknutí Sultán mezi nimi se vyskytl, ukazoval mu Jan knihu řka: „Vidiš, to ji ty!“ I velikánský slon tam byl, jehož se Adélka až lekla. Kuň tam byl i krávy, zajíček, veverky, slepice, ještěrky a hadi, ryby, žáby, motýlci, berušky i ten mravenec. To všechno děti znaly, a babička si povídala ... „⁴³⁶

a) “...”Sultán! That 's Sultán! „, cried Vilém, and when Sultán answered the call by running to them. Jan showed him the picture, saying: “See, this is you!” There was also a very large elephant of which Adélka was afraid. There were horses, cows, rabbits, squirrels, chickens, lizards and snakes, fish, frogs, butterflies, lady –bugs, and even ants. The children were familiar ... „⁴³⁷

b) “....There was a huge elephant there too. Adelka was almost afraid of it. There was a horse, and cows, a hare, squirrels, hens, lizards and snakes, fishes, frogs, butterflies, ladybirds and ants, .. „⁴³⁸

98. “Po kostele šli se všichni do lázní vykoupat, při čemž si starší ženy a muži dávali obyčejně baňky sázet, to patřilo celku. ...Vedle babičky stála stará Fousková, také babička, ráda byla by koupila klokočový růženec, ale když jí řekl kupec, že stojí ... „⁴³⁹

a) “After the service They all went into the baths to bathe ...Close by Granny 's side stood old Mrs. Fousek, also a grandmother. She was anxious to buy a bladder-nut ... „⁴⁴⁰

b) “After the service all went to the baths, where the old men and women were usually cupped, that being also one of the duties of the pilgrims. ...Not far from

⁴³⁵ Němcová, *Granny*, 168.

⁴³⁶ Němcová, *Babička* 104.

⁴³⁷ Němcová, *The Grandmother* 164.

⁴³⁸ Němcová, *Granny*, 172.

⁴³⁹ Němcová, *Babička* 112.

⁴⁴⁰ Němcová, *The Grandmother* 185.

Grandmother stood Mrs Fousek who wanted to buy a bladder – nut rosary, but when the shopkeeper told her... „441

99. – 100. *“Nedaleko odtud je starý hrad rozbořený, na Vizmburku tam říkají. Před dávnými čas byl na tom hradě panoš a ten se jmenoval Heřman. Měl on rád děvče ... „442*

a) *“Not far from here is the ruin of an old fortress which is called Vizmburk. In olden times a squire dwelt there who was called Heřman. He was in love with a girl... „443*

b) *“Near here there 's an old ruined castle, they call it Vizmburk. In the old days there was a lord of this castle who was called Hermann, and he was in love with a girl ... „444*

⁴⁴¹ Němcová, *Granny*, 185.

⁴⁴² Němcová, *Babička* 112.

⁴⁴³ Němcová, *The Grandmother* 178.

⁴⁴⁴ Němcová, *Granny* 187.

VI. SHRnutí

Závěrečná bakalářská práce má za úkol představit čtenářům věty, které vyjadřují objevení či existenci na scéně, se zaměřením na tzv. aktuální členění větné (AČV).⁴⁴⁵ Práce se soustřeďuje na vliv sémantického obsahu sloves vyjadřujících existenci / objevení se na scéně a jejich podíl na komunikačním záměru, který v okamžiku promluvy představuje daná věta. Věty obsahují složky, které přispívají větší měrou k rozvoji sdělení a naplňují tak její komunikační záměr. Jednoduše řečeno, věta má určitý cíl neboli důvod, proč byla vyslovena nebo napsána. Složky, které přispívají více k naplnění tohoto cíle, jeví tzv. větší výpovědní dynamičnost a tvoří tzv. jádro, neboli réma vlastní výpovědi. Složky, které jsou nositeli nižší výpovědní hodnoty, vytváří základ neboli téma sdělení.⁴⁴⁶ Členění věty na téma – réma podléhá mnoha faktorům. Jedním z faktorů, které ovlivňují tématisko – rématisko / rématisko – tématisko členění a připisují složkám různou hodnotu výpovědní dynamičnosti, jsou právě sémantické obsahy sloves objevení se nebo existence na scéně. Sémantická náplň těchto sloves nám vyjadřuje existenci nebo objevení se nějaké osoby / věci na scéně. Jev objevující se / existující na scéně se tak stává cílem sdělení, nositelem nejvyšší výpovědní hodnoty, složkou jádra / rématem vlastní výpovědi. Jev existující / objevující se na scéně má funkci podmětu. Podmět, jako nositel nejvyšší výpovědní hodnoty tak zaujímá místo v rématu věty. Základní podmínkou postavení podmětu v rématu, je jeho kontextová nezapojenost,⁴⁴⁷ daná sémantickou náplní sloves vyjadřujících objevení se / existence na scéně. Avšak Petr Sgall i Jan Firbas podotýkají, že i další slovesa, tzv. akční, mohou stát ve větě s rématickým podmětem: “*Stodola hoří.*”⁴⁴⁸ Bakalářská práce se zaměřuje na slovesa, která explicitně nebo implicitně vyjadřují existenci nebo objevení se na scéně, např.: “*exist, obtain, appear, arrive, begin, come forward, come into view, develop, emerge, happen, occur, recur, start, take place...*”⁴⁴⁹ Sémantika těchto sloves není však

⁴⁴⁵ see Mathesius, *Obsahový rozbor* 91-93.

⁴⁴⁶ see Firbas, *Functional Sentence* 71-73.

⁴⁴⁷ Firbas, *Acta Universitatis* 51.

⁴⁴⁸ Firbas, *Slovo a Slovesnost* 43 287.

⁴⁴⁹ Firbas, *Functional Sentence* 60.

jediným faktorem ovlivňujícím AČV. Závěrečná práce se zabývá i ostatními faktory AČV a jejich vzájemnou souhru.

Závěrečná bakalářská práce se soustřeďuje na český a anglický jazyk. Teoretické poznatky jsou využity v praktické části, kde se využívá kontrastivní analýza českého textu a jejího anglického překladu. Za základ nám posloužila novela *Babička*,⁴⁵⁰ kterou v 19. století napsala Božena Němcová. Jako materiál ke srovnání byly využity dva anglické překlady. Pod anglickým názvem *The Grandmother*⁴⁵¹ vydala r. 1892 Frances Gregor první překlad *Babičky*. Další překlad, který jsme využili k analýze, nese název *Granny: scenes from country life*,⁴⁵² vydaný r. 1962, pod taktovkou překladatelky Edith Pargeter. Na základě vzorku, který představuje 100 vět objevení se / existence na scéně, vybraných z novely *Babička* a doplněných relevantním anglickým překladem, závěrečná bakalářská práce zkoumala členění těchto vět na T-R / R-T a zachování významu v anglickém překladu. K T-R / R-T členění nám slouží několik prostředků AČV. Český a Anglický jazyk, vzhledem k jejich odlišnému charakteru či typologii, využívá k vyjádření rématické části různé prostředky. Jak nám vyplynulo v závěru práce, český jazyk využívá slovosled jako prostředek AČV. Koncové postavení ve větě, postavení za predikátem, je vyhrazeno pro réma, v našem případě pro podmět neboli jev existující / objevující se na scéně. Vilém Mathesius upozornil na tendenci anglického jazyka umísťovat podmět před predikát, na začátek věty,⁴⁵³ který je v základním rozložení stupnice výpovědní dynamičnosti vyhrazen pro téma. Zde vzniká rozpor mezi českým a anglickým jazykem. V Anglickém jazyce, u vět objevení se nebo existence na scéně, může být stupnice výpovědní dynamičnosti obrácená, tedy rématicko – tématická. Důležité však je, že Anglický jazyk využívá mnoho dalších syntaktický nebo sémantických prostředků k vyznačení toto R-T členění, k vyznačení nejvyšší výpovědní hodnotu podmětu. Podmět v angličtině se objevuje i v postpozici predikátu, tedy na konci vět. V tomto případě využívá, jak už bylo zmíněno, kromě slovosledu i další syntaktické nebo sémantické prostředky k vyznačení jeho nejvyšší výpovědní hodnoty. Bakalářská práce měla za úkol sledovat a popsat tyto AČV prostředky a předložit způsoby pro naznačení rématickosti podmětu, které byly v Anglických překladech uplatněny. Práce se tedy zabývá faktory, které ovlivňují aktuální členění vět, které

⁴⁵⁰ Němcová, *Babička* 11 -115.

⁴⁵¹ Němcová, *The Grandmother* 9-183.

⁴⁵² Němcová, *Granny* 6-189.

⁴⁵³ Mathesius, *Časopis pro moderní filologii a literaturu* 10 244.

vyjadřují objevení nebo existenci na scéně a popisuje prostředky uplatněné v jednotlivých jazycích, tak aby byly dodrženy výpovědní hodnoty jednotlivých složek.

Závěrečná bakalářská práce představuje v úvodu téma, badatele a prameny, ze kterých je čerpáno. Dále následuje ve stručnosti osnova. Druhá část má za úkol představit čtenáři teorii, která je poté uvedena do praxe. Teoretická část vychází z poznatků několika významných lingvistů, kteří se zabývali českým nebo anglickým jazykem s důrazem na AČV. Mezi nejvíce citované patří především Jan Firbas, přední český jazykovědec, anglista Filosofické fakulty Masarykovy University v Brně, který přispěl zejména do oblasti tzv. Funkční větné perspektivy. Dalšími citovanými byli Vilém Mathesius, zakladatel teorie AČV, dále Libuše Dušková, Aleš Svoboda, Petr Sgall nebo Ludmila Uhlířová. Bakalářská práce rozděluje teoretickou část na dva oddíly. První oddíl má za úkol uvést čtenáře do problematiky AČV (FSP), stručně vysvětlit základní pojmy a faktory, které ji ovlivňují a vystihnout rozdíly v českém a anglickém jazyce. Druhý oddíl teoretické části se soustřeďuje na problematiku vět, které nám vyjadřují existenci či objevení na scéně a k vysvětlení využívá poznatků z prvního oddílu. Třetí část bakalářské práce je věnována uvedení teorie do praxe. Praktická část měla za úkol provést porovnání vzorku 100 českých vět, které vyjadřují existenci nebo objevení se na scéně a jejich příslušných anglických překladu. Na základě jejich analýzy byly věty rozděleny do příslušných oddílů, které představují prostředky AČV, kterých angličtina zde využila k vyjádření rématického podmětu. Část IV. shrnuje poznatky z teoretické a praktické části. Pokouší se o závěrečnou analýzu a předkládá zajímavé výsledky svého zkoumání.

První oddíl teoretické části se věnuje základním pojmům AČV jako je tématisko – rématická struktura, výpovědní dynamičnost neboli stupeň informační hodnoty a dále se soustřeďuje na faktory – linearita, sémantika a kontext, které ovlivňují rozložení stupňů výpovědní dynamičnosti. Základním faktorem, který ovlivňuje tématisko – rématické členění věty a připisuje složkám různou hodnotu výpovědní dynamičnosti, je linearita neboli slovosled. Pokud proti linearitě nepůsobí sémantický nebo kontextový faktor, pak tematické prvky se řadí na začátek věty, rématické na konec.⁴⁵⁴ Větné členy jsou řazeny podle stupně výpovědní dynamičnosti. V tématické části jsou větné členy, které mají nejnižší hodnotu výpovědní dynamičnosti, prvky, které nepřispívají velkou

⁴⁵⁴ Firbas, *Functional sentence* 10.

měrou k naplnění cíle promluvy. V rématické části jsou větné členy, které jsou z hlediska komunikačního záměru nejdůležitější. Jak už bylo v úvodu zmíněno, dalším faktorem, který má vliv na AČV je sémantika. Závěrečná bakalářská práce se zabývá především sémantickou náplní sloves, které vyjadřují existenci nebo objevení se na scéně. Taková slovesa mají vliv na výpovědní hodnotu Podmětu. Podmět vyjadřuje jev, který existuje nebo se objevuje na scéně. Stává se rématickým, kontextově nezapojeným prvkem s nejvyšší sdělnou hodnotou, díky sémantické povaze sloves. Jako prostředek AČV se dále mohou uplatňovat sémantické náplně jiných slovních druhů, především sémantika obou členů nebo některá zájmena.⁴⁵⁵ V neposlední řadě nezbytnou roli hraje kontext. Větné složky mohou být kontextově zapojené nebo kontextově nezapojené. Kontextově zapojené složky jsou vyvoditelné z předcházejícího kontextu, známé informace, nositelé nižší výpovědní hodnoty, vytváří téma věty. Kontextově nezapojené složky jsou nevyvoditelné z předcházejícího bezprostředně relevantního kontextu, představují nové informace, jsou nositeli vyšší výpovědní hodnoty, přispívají k rozvoji komunikačního záměru a mají tendenci vytvářet réma věty. Mohou se však objevovat i v tématu,⁴⁵⁶ za předpokladu, že zde působí i jiný než kontextový faktor. Např. ve větách objevení se na scéně mohou kontextově nezapojená příslovečná určení představovat téma věty, díky sémantické náplni sloves, která připisují nejvyšší výpovědní hodnotu podmětu. Zde můžeme vidět, jak je důležitá právě souhra těchto 3 faktorů na AČV.

Závěrečná bakalářská práce se soustřeďuje na český a anglický jazyk. Každý jazyk má odlišný charakter, různou typologii. Práce využila poznatků Vladimíra Skaličky k popisu těchto dvou jazyků. Český jazyk je považován za vysoce flektivní jazyk. Díky bohatému systému koncovek je jeho slovosled považován za volný, AČV je považováno za hlavní slovosledný princip. Český jazyk má tendenci řadit větné členy na základě jejich výpovědní hodnoty a naplňovat tak základní tématicko – rématickou strukturu, kde jsou seřazeny prvky s nižší po nejvyšší sdělnou hodnotu. Český jazyk bez problému reaguje na potřebu umístit podmět do rématu, za predikát, na konec věty. V případě vět existence / objevení se na scéně je slovosled využit jako prostředek AČV k umístění podmětu (jevu, který existuje nebo objevuje se na scéně) do rématu. Anglický jazyk lze charakterizovat jako jazyk analytický, kterému chybí flexe,

⁴⁵⁵ Dušková, *Mluvnice současné* 528.

⁴⁵⁶ see Firbas, *Functional sentence* 21.-23.

mluvnické hodnoty jsou vyjádřeny pomocnými slovy.⁴⁵⁷ Slovosled je gramatizován, tzn. funkce větného členu je dáno postavením ve větě. Slovosled jako prostředek AČV se uplatňuje méně než v českém jazyce. K naplnění potřeb AČV využívá angličtina různé syntaktické a sémantické prostředky, které závěrečná bakalářská práce hledala a popisovala v praktické části. Ve spojitosti s větami, které vyjadřují existenci nebo objevení se na scéně dochází k využití těchto syntaktických / sémantických prostředků AČV k naznačení rématicnosti podmětu. Věty pak nezbytně nenaplnují T-R stupnici, ale složky mohou být realizovány v obráceném, rématicko – tématickém pořadí. V tomto případě pak rématicnost podmětu je zřetelně vyznačena. Podmět, v těchto větách musí být vyjádřen, a to i v českém jazyce,⁴⁵⁸ jelikož se stává nositelem nejvyšší sdělné hodnoty ve větě.

Teorie byla následně aplikována na vzorek vybraných vět a v závěrečné části bakalářské práce jsou shrnuty závěry zkoumání. Jednotlivé věty jsou seřazeny podle prostředků AČV, které anglický jazyk uplatnil v realizaci T-R / R-T struktury, respektive k naznačení rématicnosti podmětu, neboli jevu, který existuje / objevuje se na scéně. Praktická část je rozdělena do několika oddílů, které nám představují tyto AČV prostředky. K naznačení rématicnosti podmětu angličtina využívá sémantické náplně singulativního neurčitého členu, který vyznačuje novost neboli kontextovou nezapojenost podmětu.⁴⁵⁹ Podmět se může nacházet v post pozici predikátu nebo na začátku věty, před slovesem. Na základě tohoto poznatku, byly věty rozděleny do dvou oddílů. Věty, které naplňují tématicko – rématickou strukturu, tedy rématický podmět je umístěn do post-pozice predikátu a před ním stojí singulativní neurčitý člen: „*U mlýna před vraty stála socha svatého Jana Nepomuckého, mezi dvěma lípami. Tam sedávala v neděli po obědě panímáma, ...*“⁴⁶⁰ „*In front of the gate at the mill, between two lime trees, stood a statue of Saint John of Nepomuk and there on Sunday after dinner Mama would sit with Molly, ...*“⁴⁶¹ Kontextově zapojené adverbialní určení (the) stojí na začátku věty, podmět je v post-pozici predikátu. Tento slovosled je v anglickém jazyce považován za méně častý, který zřejmě překladatel využil k zachování vypravěčské

⁴⁵⁷ see Sgall, *Slovo a slovesnost* 54 271-275.

⁴⁵⁸ see Firbas, *Slovo a Slovesnost* 43 288.

⁴⁵⁹ Firbas, *Časopis pro moderní filologii* 39 31.

⁴⁶⁰ Němcová, *Babička* 32.

⁴⁶¹ Němcová, *Granny* 42.

posloupnosti, která je uplatněna v českém originále.⁴⁶² Dále věty objevení se / existence na scéně uplatňují v anglickém jazyce rématicko – tématickou posloupnost: *“Uprostřed stolu stál lípový stůl a nad ním visela od stropu dolů holubička.”⁴⁶³ “In the middle of the room stood a lime-wood table with foot-rests and above it a dove hung down from the ceiling.”⁴⁶⁴ Všechny české věty, které nám posloužily k analýze, uplatňují tématicko – rématickou strukturu. K vyznačení rématicčnosti podmětu používá čeština slovosled, koncové postavení ve větě. Angličtina uplatňuje jak T-R , tak i R-T uspořádání. V druhém příkladu, „*a dove hung down*“ je rématicčnost podmětu naznačena sémantickou náplní singulativního neurčitého členu a sémantickou náplní slovesa, který nám implicitně vyznačuje existenci na scéně. Jako další prostředek AČV anglický jazyk využil sémantickou náplň nulové varianty singulativního neurčitého členu,⁴⁶⁵ který předchází substantiva v množném čísle. Opět byly nalezeny anglické věty, které jsou uspořádané v T-R nebo R-T pořádku: *“Sednička ta byla zřízena dle babiččiny chuti.... V plátěných pytlíčcích viselo rozličné koření, lípový květ, bezový květ, rmen a podobné, babiččina to apatyka.”⁴⁶⁶ „Her room was furnished according to her own taste. ...In linen bags hung various herbs, lime flowers, elderberry flowers and the like, Granny’s pharmacy.”⁴⁶⁷ Obě dvě věty jsou uspořádané do T-R rozložení. „*Babička vešla do stavení. ... V síni viselo několik pušek, ale hodně vysoko, aby jich dítě dosáhnout nemohlo. Babička se velmi bála pušky,...”⁴⁶⁸ „Granny entered the lodge. In the hall several rifles hung, but blessedly high, so that the children couldn’t reach them. Granny was very frightened of rifles, when they were not loaded ...”⁴⁶⁹ Jelikož jsou substantiva vyjadřující podmět v množném čísle, nemůže před ním stát singulativní neurčitý člen. Místo něj je zde jeho nulová plurálová varianta, která nám také naznačuje jejich kontextovou nezapojenost, novost informace.***

Anglický jazyk využívá k dodržení tématicko – rématické posloupnosti i syntaktické AČV prostředky, nejen ty sémantické. Nejvíce se zde uplatnil konstitutivní člen *there*, který stojí před predikátem věty a umožňuje tak post-predikativní postavení

⁴⁶² Dušková, *Mluvnice současné* 530.

⁴⁶³ Němcová, *Babička* 16.

⁴⁶⁴ Němcová, *Granny* 15.

⁴⁶⁵ Firbas, *Časopis pro moderní filologii* 39 31.

⁴⁶⁶ Němcová, *Babička* 16.

⁴⁶⁷ Němcová, *Granny* 15.

⁴⁶⁸ Němcová, *Babička* 46.

⁴⁶⁹ Němcová, *Granny* 65.

rématického podmětu, naplňuje tématisko – rématické rozložení věty.⁴⁷⁰ „*A milostslečna pochází z Itálie? ... jsou tam cypřišové a vavřínové háje, krásných květin, bezoblačné modré nebe. ... Vprostřed je široká řeka a nad řekou je do vrchu vystavené měst. ... Na druhé straně jsou samé zahrady a domečky a u jednoho domečku hraje si děvčátko a vedle ní sedí stará paní.*“⁴⁷¹ “*And you come from Italy, young lady? ... there are woods of cypresses and laurels and beautiful flowers, and a blue sky without a cloud... In the middle there 's a wide river and the town 's built above, right up to the top of the hill. On the opposite side there 's nothing but gardens and houses, and by one little house there 's a little girl playing, and an old lady sitting by her ...*“⁴⁷² Podmět získává nejvyšší výpovědní hodnotu a stává se rématem věty, díky there – konstrukci, sémantické náplně slovesa, sémantické náplně singulativního neurčitého členu nebo jeho plurálové varianty a v neposlední řadě, jeho rématicnost je podpořena koncovým postavením ve větě. Dalším prostředkem AČV může být pasívum, které nám umožňuje post-pozici sémantického aktantu, který byl podmětem ve větě aktiva.⁴⁷³ “*Sednička ta zřízena byla dle babiččin chutě. ... Na zdi viselo několik obrázků svatých, nad babiččím ložem krucifix, okrášlen kvítím.*“⁴⁷⁴ „*... Her room was furnished according to her own taste. ... The walls were decorated with several Picture of saints, and above Grandmother's bed was a crucifix, adorned with garlands.*“⁴⁷⁵ Nositel nejvyšší výpovědní hodnoty je zachován i v anglickém překladu, ale sémantická náplň existence /objevení se na scéně se z věty vytrácí.

K zajímavým závěrům dochází bakalářská práce na základě zkoumání prostředků AČV v anglickém jazyce. V několika přeložených větách se objevuje určitý člen „*the*“ před substantivy ve funkci podmětu, nositele sémantické funkce jevu, který se objevuje / existuje na scéně. “*Bylo to stavení nevelké, ale hezoučké. ... Na jihozápadní straně bylo menší stavení hospodářské ...*“⁴⁷⁶ „*... On the south-eastern side were the stables, sheds and other out-buildings ...*“⁴⁷⁷ “*... Proti oknu byl krb z šedého, ...*“⁴⁷⁸

⁴⁷⁰ Dušková, *Mluvnice současné* 393.

⁴⁷¹ Němcová, *Babička* 86.

⁴⁷² Němcová, *Granny* 140.

⁴⁷³ Dušková, *Mluvnice současné* 534.

⁴⁷⁴ Němcová, *Babička* 16.

⁴⁷⁵ Němcová, *The Grandmother* 19-20.

⁴⁷⁶ Němcová, *Babička* 23.

⁴⁷⁷ Němcová, *The Grandmother* 33.

⁴⁷⁸ Němcová, *Babička* 73.

“...*Opposite the window was the fireplace, made of grey marble...*”⁴⁷⁹ etc. „*Babička stála na prahu a držela děti při sobě, aby drůbež nesplašily...Nedaleko seděli králíci, ochočená veverka dívala se na děti... Na plotě seděla zase kočka, dívajíc se chutiplným okem na vrabce.*”⁴⁸⁰ „*Grandmother stood by the door, keeping the children near her lest they should frighten away the poultry... Not far off sat the rabbits, and a tame squirrel, with its tail over its head like a helmet, looked down upon the children from a chestnut tree. Upon the fence sat the cat, having a longing eye fixed upon the sparrows.*”⁴⁸¹ Jan Firbas se zabýval určitým členem jako možným prostředkem AČV. Určitý člen má funkci označovat složky známé, kontextově zapojené, určené, má tendenci vyznačovat složky tématické. Jan Firbas však podotýká, že určitý člen může signalizovat i réma, a to za předpokladu, že i další AČV prostředky budou zapojeny.⁴⁸² Ve větách, které práce zkoumá, se jako prostředek AČV uplatňuje především sémantická náplň sloves, díky které, podmět získává nejvyšší výpovědní hodnotu. Jak už bylo řečeno, základní podmínkou je jeho kontextová nezapojenost, která však, na první pohled, není v souladu se sémantickou náplní určitého členu. Libuše Dušková rozlišuje dva druhy určenosti, determinace, kterou určitý člen může představovat: „*anaforická a situační.*”⁴⁸³ Situační určenost substantiva / podmětu „*se zakládá na nějakém souboru znalostí, kterou jsou mluvčímu a posluchači společné ...*“ Naopak anaforická určenost pochází z explicitního vyjádření dané informace v předešlém kontextu.⁴⁸⁴ Velmi zajímavé je také zjištění, že anglický překlad z 19. století více využívá určitého členu před substantivy / jevy existující nebo objevující se na scéně než anglický překlad z r. 1962. Z těchto poznatků, lze dojít k závěru, že určitý člen stojí před těmito podměty díky jejich obecnému povědomí obou autorek (B. Němcová, F. Gregor). F. Gregor umísťuje určitý člen před substantiva, jako jsou „*the mill, the orchard, the spinning wheel, the distaff, the dam, the table, the rabbits, the dogs...*“ Podměty nebyly v předešlém textu explicitně zmíněny, proto lze usoudit, že tyto určité členy představují situační určenost než anaforickou. Existence těchto věcí není pro člověka 19. století ničím překvapivá. Novela *Babička* představuje dílo, které nám

⁴⁷⁹ Němcová, *The Grandmother* 111.

⁴⁸⁰ Němcová, *Babička* 68-69.

⁴⁸¹ Němcová, *The Grandmother* 103-104.

⁴⁸² Firbas, *Časopis pro moderní filologii* 39 36.

⁴⁸³ see Dušková, *Mluvnice současné* 64-66.

⁴⁸⁴ see Dušková, *Mluvnice současné* 65.

podává obraz života na vesnici v 19. století. Autorka věnuje celé pasáže popisům prostředí, zvykům, chodu na vesnici. Substantiva jako *“the mill, the orchard, the rabbits, the spinning wheel...”* představují předměty, které jsou spjaty s každodenním chodem života na vesnici, jsou jeho samozřejmou součástí. Práce dochází k závěrům, že společná zkušenost autorek 19. století je důvodem pro časté užití určitého členu před substantivy ve větách vyjadřujících existenci či objevení se na scéně.

V anglických překladech se také objevují věty, které transformují český podmět do anglického předmětu nebo příslovečného určení. *“Druhý den za chladu jsme šly a před poledním přišly jsme na luka přes Ples. Leželo tam srovnaných dřev, sedly jsme si na ně a obouvaly se. ...Tu přichází od Plesu jakýs pán a přímo k nám. V ruce nesl cosi podobného floutně, ...”*⁴⁸⁵ Frances Gregor translated these sentences as: *„The next day we started in the cool of the day, and before noon were in the meadow before the Ples. There we sat upon a pile of timber and began to put on our shoes. ...Just then we saw a gentleman coming from the Ples directly toward us. He carried something ...”*⁴⁸⁶ Bakalářská práce dochází k závěru, že překladatelé se rozhodly k tomuto způsobu překladu, díky tendenci anglického jazyka *„nestřídat podměty jak v rámci věty, tak ve větších nadvětných celcích.*“⁴⁸⁷ Předmět se tak stává nositelem sémantické funkce *“specification of the quality bearer,”*, jak nám popsal Jan Firbas v další škále sémantických funkcí: *“BEARER of quality – QUALITY – SPECIFICATION of quality – FURTHER,”*⁴⁸⁸ na kterou se práce příliš nesoustřeďuje.

V závěru bakalářské práce je vypracovaná tabulka, která nám udává v procentech četnost výskytu jednotlivých prostředků AČV, které angličtina využila k vyznačení rématicnosti podmětu. Práce dochází k závěrům, že nejvíce byla použita *there* – konstrukce a její T-R uspořádání. Dalším prostředkem AČV se stala sémantická náplň neurčitého členu, který se vyskytuje před podmětem, který je v *post* – pozici predikátu. Jak už bylo řečeno, nejpřirozenější umístění podmětu v anglickém jazyce je pozice před predikátem, na začátku věty. Jelikož román *Babička*, jak už bylo zmíněno, má také za úkol představit čtenáři život na vesnici 19. století, často se zde vyskytují odstavce, kde Božena Němcová popisuje své okolí, prostředí atd.... Proto vzorek 100 vět obsahuje více příkladů, které nám vyjadřují existenci na scéně než objevení se na

⁴⁸⁵ Němcová, *Babička* 38.

⁴⁸⁶ Němcová, *The Grandmother* 55.

⁴⁸⁷ Dušková, *Mluvnice současné* 400.

⁴⁸⁸ Firbas, *Acta Universitatis* 62.

scéně. Bakalářská práce dochází k závěrům, že anglické věty vyjadřující existenci na scéně využívají there – konstrukci nebo koncové rématické postavení ve větě s pomocí neurčitého singulativního členu. Věty vyjadřující objevení se na scéně jsou seřazeny v rématicko – rématickém pořadí, kde podmět se vyskytuje na začátku věty a je doplněn neurčitým singulativním členem.

Praktická část tak potvrdila poznatek části teoretické, že důležitá je právě souhra jednotlivých faktorů ovlivňujících AČV při vyjádření komunikačního záměru jednotlivých vět. Jak linearita, sémantika tak i kontext hrají nepostradatelnou úlohu v rozložení výpovědní dynamičnosti věty. Závěrečná bakalářská práce ukázala, jakým způsobem pracuje jazyk český a anglický, jaké prostředky AČV jsou uplatňovány v tématicko - rématickém / rématicko tématickém rozložení vět, které jsou nositeli sémantické náplně existence nebo objevení se na scéně.

VII. ANOTACE

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Klíčová slova:	Aktuální členění větné (AČV), Funkční větná perspektiva (FSP), Výpovědní dynamismus, Téma, Réma, Faktory AČV, Linearita, Sémantika, Kontext, Věty existence / objevení se na scéně, Slovesa existence / objevení se na scéně, Jev existující / objevující se na scéně, Scéna, Prostředky AČV, Anglický jazyk, Český jazyk.

Závěrečná bakalářská práce má za úkol představit čtenářům věty, které vyjadřují objevení či existenci na scéně, se zaměřením na tzv. aktuální členění větné (AČV), tematicko-rematickou strukturu. Práce se zabývá AČV faktory (linearita, sémantika, kontext) a prostředky, které anglický a český jazyk využívá k dosažení souladu mezi větnou linearitou a základním rozložením výpovědní dynamičnosti. Praktická část využívá kontrastivní analýzu českého textu a anglického překladu. Práce klade důraz na sémantické náplně sloves existence / objevení se na scéně a jejich podíl na komunikačním záměru. Podmět představuje jev objevující se / existující na scéně, který získává nejvyšší výpovědní hodnotu, díky sémantické náplni sloves vyjadřujících existenci / objevení se na scéně.

ANNOTATION

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Title: Grammar and Linearity in English and Czech
(In verbs of existence / appearance on the scene)

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Signs: 192 458

Appendix: 1

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Key words: Aktuální členění větné (AČV), Functional sentence perspective (FSP), Communicative dynamism, Theme, Rheme, FSP factors, Linearity, Semantics, Context, Sentences of existence / appearance on the scene, Verbs of existence / appearance on the scene, Phenomenon existing / appearing on the scene, Scene, The means of FSP, The English language, The Czech language.

The thesis endeavours to depict the substance and the structure of the sentences expressing existence / appearance on the scene, focusing on FSP, the theme – rheme division. The thesis concentrates on the FSP factors – Linearity, Semantics and Context – and the FSP means that help to preserve the harmony between the linear sentence arrangement and the distribution of communicative dynamism. The thesis focuses on the Czech and the English language, uses the contrastive method implemented on the texts. The thesis focuses on the semantic content of the verbs expressing existence / appearance on the scene that assigns the highest degree of CD to the context independent subject / the phenomenon existing / appearing on the scene.

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