

**Západočeská univerzita v Plzni**  
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**Functional styles, their description and translation of  
a sample text**

**Petra Tarantová**

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**Bakalářská práce**

Functional styles, their description and translation of a sample text

Funkční styly, jejich charakteristika a překlad vybrané ukázky

**Petra Tarantová**

*Vedoucí práce:*

PhDr. Eva Raisová

Katedra anglického jazyka a literatury

Fakulta filozofická Západočeské univerzity v Plzni

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### **Čestné prohlášení**

Prohlašuji, že jsem práci zpracovala samostatně a použila jen uvedených pramenů a literatury.

Plzeň, duben 2017

.....

***Poděkování***

*Na tomto místě bych ráda poděkovala PhDr. Evě Raisové*

*za odborné vedení mé bakalářské práce, její rady*

*a cenné připomínky.*

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# 1 Introduction

The bachelor thesis deals with the theory of functional style. The main objective is to present the theory and to differentiate four chosen types of the functional styles. We have chosen four basic styles; these are scientific, administrative, journalistic and also the style of literature – known as the belles-lettres style. The second aim of the thesis is to demonstrate the knowledge in practice by translation of sample texts, completed by commentary and glossary.

The bachelor thesis is divided into two parts – theoretical and practical part.

The theoretical part consists of 2 chapters. The first one deals with basic terms as stylistics, style and functional style and a little bit of its history. This part is constructed by many theoretical books of stylistics by Czech, English and Russian linguists.

The second chapter is dedicated to the description of characteristic features of the functional styles. Firstly, the scientific style is described. Next parts deal with the administrative and the journalistic style. Finally, the last theoretical chapter is focused on the style of literature.

The practical part consists of translation of six sample texts. Each of them were selected for indication of chosen functional style. The exemplifications are translated all from English to Czech and for each sample, the author of the thesis also elaborated the commentary and a short glossary. The commentaries which follows are also written in English and the glossary is composed by a Czech translation and also English meaning of the word or phrase. The most of the explanations were taken from Oxford Advanced Learner's Dictionary.

The theoretical part is based on specialized books focused on stylistics written by Czech, English and also Russian linguists. We also used some internet sources. All of them are mentioned in the endnotes.

## 2 Basic terms

### 2.1 Stylistics

Firstly, we would like to mention what the term stylistics means. The word ‘*stylistics*’ was used in the Oxford English Dictionary in 1882 for the first time and its meaning was ‘the science of literary style’.<sup>[1]</sup>

Stylistics is a relatively modern discipline of literary studies and a technical branch of applied linguistics which focuses on the study of style in texts and their analysis. Stylistics is dealing with the way of interaction between the reader and the language in the texts for the purpose of explanation how the reader understands and how is the reader affected by these texts when he reads them.

According to Crystal, the stylistics is defined as “*the systematic study of style, using the principles and procedures of linguistics. ‘Style’ here includes a range of senses, from the features of language which identify an individual (as in ‘Shakespeare’s style’) to those which identify major occupational groups within the community (as in ‘legal style’, ‘scientific style’).*”<sup>[2]</sup>

The main influence of linguistics is in phonological, syntactical and lexical features. Also, other levels of language can be identified in the stylistic analysis – these are i.e. phonetics, graphology, morphology, semantics or pragmatics.<sup>[3]</sup>

In our thesis, we will be engaged in the pragmatic aspect of the communication which is called the functional style of language.<sup>[4]</sup>

### 2.2 Style

The term ‘style’ is one of the terms which are used in many spheres of human culture (i.e. style of clothing, lifestyle or architecture style), not only in language terminology and that may be a little ambiguous. And even in this branch, there are many conceptions of style and the linguists define style differently.<sup>[5]</sup>

We should mention the fact that there may be a problem for someone with terms ‘style’ and ‘register’. “*According to Fowler (1996, p. 186), who solved the relations between style and register and he emphasized the fact that these terms are not equivalent because “...register does some work of style, but can be defined more explicitly, because it comes from a system of related technical terms in sociolinguistics.” In other words, style cannot be described on the basis of unclear criteria.*”<sup>[6]</sup>

The style is the manner of utilization of language means and their organization which is used for text genesis.<sup>[7]</sup> The style is used either for a written document or spoken language. *“Individual style of a writer is a unique combination of language units, expressive means and stylistic devices peculiar to a given author, which makes the writer’s works or even utterances easily recognizable [Galperin, 1977,p. 17].”*<sup>[8]</sup>

### **2.3 Functional style**

There are differences between styles which are caused by stylistic factors. On the basis of which the choice of language means is being given. These factors may include, for example, whether it is an audio or graphical material, the presence of the addressee, the preparedness of the speech or the function of the message.<sup>[9]</sup>

The most important of them is the last mentioned factor and by the most important functions of language, the main styles were developed, called functional styles.

Borders of these styles are not fixed, they are still developing and changing more quickly than other systems.<sup>[10]</sup> Every functional style is characterized by the use of its special language means – that may be emotional words, figures, special terminology, journalistic clichés, etc.

The English language is an example of many types of the functional styles and the classification is a very difficult and disputable issue among the style theoreticians.

The basic classification of the functional styles includes official style (or administrative), scientific style, publicist (or publicistic) style, newspaper style, belles-lettres style.<sup>[11]</sup>

Official style, known as an administrative style, is described as a style of official documents, papers, questionnaires or notices. The second one is a scientific style which can be found in brochures, monographs, academic or scientific publications. We should mention that every branch of science has a different style of writing – i.e. in chemistry papers occur more specialized terms and it is harder to read and to understand the text for the general reader than for example some article about linguistics. Public speeches or essays belong to the publicist style and most of the contents in newspapers represent the newspaper style (journalistic style). These two types of style are particularly linked and frequently we can find just one of them or the option of substyles. And finally, the last functional style is a literary style which is observed in prose and poetry.<sup>[12]</sup>

From the measure of expressiveness we can assume the involvement of the author, the bias in the newspaper style or the point of view in the literary style.



In our thesis, the author will aim at four of these styles and these are administrative, scientific, journalistic and the belles-lettres style.

### 2.3.1 Very brief history of functional styles

Stylistics as a scientific branch of linguistics was developed after the 1<sup>st</sup> world war. The research was realized in the USA, the Soviet Union, England, France and even in Czechoslovakia. At that time, Czechoslovak linguists classified the styles very precisely and that also helped with the theory of translation.

First stylistic theories were laid by Prague linguistics circle (or ‘Prague school’) in 1920’s and 1930’s – the members of Prague school dealt with the differentiation of standard language.

The basics of the theory of functional styles were written in a work ‘*Úkoly spisovného jazyka a jeho kultura*’ (1932) by Bohuslav Havránek, who was also the member of Prague school. He provided four essential functional styles – colloquial, pragmatic, scientific and the style of poetry. Havránek continued with this issue in his other work ‘*K funkčnímu rozvrstvení spisovného jazyka*’ (1942). This classification was enriched by M. Jelínek by the publicistic style. <sup>[13]</sup>

Many linguists tried to solve the problem about the functional aspect of language in Czechoslovakia, i.e. Vilém Mathesius, Václav Bečka, Karel Hausenblas, Alois Jedlička, Jozef Mistrík, Josef Vachek or Alexandr Stich. In other countries, we can mention David Crystal, Derek Davy, Nils Erik Enquist or Michael Halliday. A very useful book concerning English style is ‘*Investigating English Style*’ by D. Crystal and D. Davy, their approach is highly similar to the one of Prague School. <sup>[14]</sup> In this book, Crystal and Davy are trying to identify the concrete features of language that classify the genres, but they analyze deeply only a few of them (i.e. the language of conversation, the language of unscripted commentary, the language of newspaper reporting or language of religion). <sup>[15]</sup>

Another important book about English stylistics was written by Ilya Romanovich Galperin, linguist and professor of the Moscow State Linguistic University. <sup>[16]</sup> In his work, Galperin dealt with various topics of English stylistics including the functional styles.

### 3 Types of functional style

As we mentioned before, we decided to describe four basic types of functional styles and these are:

- Scientific style
- Newspaper style
- Administrative style
- The belles-lettres style

#### 3.1 Scientific style

The most notable feature of the scientific style, in English also known as a scientific prose style, is a matter-of-factness, which is an effort to achieve the objectivity of the contents of linguistic expression.<sup>[17]</sup> This style belongs to the technical styles – especially to the informative styles.<sup>[18]</sup>

The main feature of this style is to provide the information precisely and logically. We can distinguish two substyles of scientific style:

- The style of exact science, which is more impersonal; and
- The style of humanities, which has closer to the publicistic style and to the belles-lettres style.<sup>[19]</sup>

This educative style can be differentiated into scientific and popular scientific style. The second mentioned one shares some characteristic features with publicist style and colloquial style. It also provides information and presents some complicated topics and developments in scientific fields but in the way the general public can understand. There is no specific terminology or if some appears in the sentence, the author explains it in the article. Also, some emotional words are not prohibited.<sup>[20]</sup> But we would like to concentrate on the real scientific style.

The most frequent form of the scientific style is primarily written. That means, for example, some essays, textbooks, scientific studies, articles, and so on. Of course, we can find the scientific style in spoken form too – like in conferences or presentations. It does not exist the feedback between the author and the addressee because the issue is that it is a monolog. The author cannot depend on intonation, gestures and facial expressions, so the speech has to be exact and complete. The connectors are used, as well as the subordinate conjunctions for achieving the hierarchy within the text. The language means used are precise, unemotional, objective, clear and unambiguous.

According to Galperin, another feature is the “*use of terms specific to each given branch of science.*”<sup>[21]</sup> Concerning the humanities, the style is rather essayistic than the one which regards the exact sciences. On one hand, there occurs some technical or scientific terminology (i.e. mathematics). The impersonality can be considered as a typical feature of this style, the author’s personality is suppressed and the statement is concentrated on facts and phenomena. For this reason, the most common form of writing is passive but it is also possible to use an active form with general pronominal subject ‘we’ referring to the author, like ‘we deduced’, ‘we observe’, ‘we define’, ‘we placed’, ‘we note’, etc...<sup>[22]</sup>

The main word class, which is used in the scientific style, are substantives and adjectives, the technical terms, and the repetition of them, are used very frequently. The impersonal sentences (eg. It is obvious that...) serves for introducing the basic idea.<sup>[23]</sup>

The typical syntactical features are:

- Declarative sentences
- No ellipsis and no omission of ‘*that*’ and ‘*which*’ in relative clauses
- ‘*there*’ constructions, impersonal sentences
- Connectors – very frequent are *thus, however, therefore* or even *moreover, furthermore, on the other hand, furthermore, still, while, besides, etc.*
- Expressions – *in fact, in general, in other words, etc.*
- Modal verb (*should, ought to, might, etc*)
- The verb ‘would’ is used for repetition
- The use of nouns and verbs in abstract meaning
- Limitation of the use of emotional-evaluative and expressive vocabulary
- Absence of non-literary vocabulary and phraseology, for example some slang words or vulgarisms
- The use of passive voice and indefinite tenses

The terminology, the words with fixed meaning in a scientific discipline, is also the main feature of the scientific style.<sup>[24]</sup> We can find there some half-terms and bookish words. “*Each technical branch has its own terminology. The term should meet the following conditions: have a precise meaning, be unambiguous within its field, be stable, have no emotional connotation and be suitable for making derivatives and compounds from it.*”<sup>[25]</sup>

The English terminology is mainly borrowed from Latin and Greek. <sup>[26]</sup> According to D. Crystal, this is an overview of the (more or less) common terms of English vocabulary:

*Eighteenth century* – anaesthesia (1731), antiseptic (1751), dicotyledon (1727), fallopian (1706), fauna (1771), hydrogen (1791), molecule (1794), nitrogen (1794), nucleus (1704), oxygen (1790), pistil (1718), thyroid (1726)

*Nineteenth century* – accumulator (1897), allotropy (1849), barograph (1865), centigrade (1812) chromosome (1890), dynamo (1882), gyroscope (1856), micron (1892), ozone (1840), pasteurize (1881), protoplasm (1848)

*Twentieth century* – allergy (1913), biochemistry (1902), decaffeinate (1934), gene (1909), hormone (1902), ionosphere (1913), millibar (1912), penicillin (1929), photon (1926), quantum (1910), radar (1942), sputnik (1957), vitamin (1912)

Table 1 – English vocabulary in scientific sphere

Source: David Crystal - The English language

To summary, the main features of the scientific style are logical structure, linking, objectivity, impersonality, no emotional words, density, exactness and unambiguity. <sup>[27]</sup>

### 3.2 Newspaper style (journalistic)

As we mentioned before, there is a difference between publicistic and newspaper style. On one hand, there are differences between these two styles and on the other hand, some linguists subsume the newspaper style as a substyle of the publicistic style.

**The publicistic style** became a separate style in the 18<sup>th</sup> century. <sup>[28]</sup> It is very close to the scientific style and these two styles share also some basic features. These are a logical sentence structure, a division into paragraphs or the use of connectives. The publicistic style also shares some features with the style of literature because of the emotional appeal on the audience. The main aim is to influence the public and to form the audience, hence the informative function recedes. The basic requirements are briefness, lucidity, and comprehensibility. <sup>[29]</sup> The principal forms are articles (political, popular-scientific), essays and speeches. The style of articles is either used in publicistic and in newspaper style. According to Hubáček, <sup>[30]</sup> the newspaper style is a substyle of written publicistic. For instance, Galperin differs these two styles: “*The language of political magazine articles differs little from that of newspaper articles (...). But such elements of publicistic style as rare and bookish words, neologisms (which sometimes require explanation in the text), traditional word-combinations and parenthesis are more frequent here than in newspaper articles.*” <sup>[31]</sup>

In Czechoslovakia, **the newspaper style** was differentiated from other styles in 1950's of the 20<sup>th</sup> century by Havránek, but the first mentions were from 1930's. In Britain, the newspaper writing is dating from the 17<sup>th</sup> century and the first newspaper was The Weekly News, which was firstly published on 23<sup>rd</sup> May 1622; the first daily was the Daily Courant from 1702. [32]

The newspaper style is a little controversial issue because not everything that makes a part of the newspaper belongs to the newspaper style – just the variety of materials is very interesting. In newspapers, we can surely find the articles, news, reports and communiqués but also the advertisements (business style which is a substyle of administrative style), stories or poems (literary style), puzzles or TV program list which serve to entertain the reader. [33]

British newspapers can be divided into popular newspapers – also known as tabloids – and quality newspapers. The most popular tabloids in the UK are e.g. The Sun, The Daily Mail, The Daily Mirror or The Daily Star. Tabloids are oriented on the interest of the public and we can find the articles about social events or just not that serious news, they serve for entertaining the reader. On the other hand, the quality papers (like The Times, The Guardian, The Daily Telegraph or The Observer) are the typical formal type of British newspapers which is respectable and serious.

Now, we would like to present some common features of the newspaper style:

- Wide use of graphic means – e.g. italics, graphic symbols, fonts, size, etc.
- The most significant role has the **headlines** – there is no typical form of writing, these headlines are various in the type of font, size or spacing. The main functions are aesthetic and informative.
- The headlines share some characteristic features like elliptical sentences, omission of articles, change of time (the past simple is usually transformed into the present simple, the present continuous into the present simple, etc.), the headlines can include the direct speech, rhetorical questions, nominal, declarative or interrogative sentences, etc. [34]
- The use of short words is typical for saving space.
- In the newspaper style, we can find a large proportion of dates, names of countries, institutions or individuals.
- Sometimes, the author is unknown to achieve an effect of the objectivity.
- The vocabulary which is used in text is neutral, standard and common literary, we can find also the political and economical terms, newspaper clichés, abbreviations or neologisms, acronyms or international words.

- Acronym means “a word formed from the first letters of the words that make up the name of something” <sup>[35]</sup>. The well-known acronyms are e.g. UNESCO (United Nations Educational, Scientific and Cultural Organization), UN (United Nations), EU (European Union), USA (the United States of America), NAFTA (North American Free Trade Agreement) or NATO (North Atlantic Treaty Organization).
- Newspapers are very useful means in spreading the new words or expressions, so called neologisms. In the past, most neologisms were from the field of science but nowadays it is rather technology and social networking. From these we can mention for instance (to) Google, crowdsourcing, spam, app, etc. <sup>[36]</sup>
  - The language should be objective, comprehensible for the general reader and should be written without emotions.
  - In headlines and quotations, the colloquial language, slang or dialect can be found.

The most usual forms of the newspaper style are feature articles, reports and editorials. A feature article is focused on a specific issue where the author gives the analysis, comments and opinions on the issues of his concern. A report usually presents an account of events – it is supposed to be objective but some comments are not forbidden. The last one is an editorial which is a newspaper article in which the editor gives the newspaper’s opinion about current issues.

### 3.3 Administrative style

The administrative style is the youngest style and is very similar to the scientific prose style, they share many features like unambiguity, matter-of-fact and it is well-arranged and clear style. In English, it is also called the style of officialese or the style of official documents. <sup>[37]</sup>

The main function is to provide information, to state rights and obligations and to reach an agreement between two contracting parties. When the author writes in administrative style, he has to observe the norms, syntactical and lexical regulations and the graphical layout.

*“The main aim of this type of communication is to state the conditions binding two parties in an undertaking. These parties may be: the state and the citizen, or citizen and citizen; a society and its members (statute or ordinance); two or more enterprises or bodies (business correspondence or contracts); two or more governments (pacts, treaties); a person in authority and a subordinate (orders, regulations, instructions, authoritative directives); a board or presidium and an assembly or general meeting (procedures acts, minutes), etc.” <sup>[38]</sup>*

The form of administrative style is mostly written, the documents can be for example letters, declarations, certificates, application forms, regulations, orders, reports, contracts and many others.

In fact, this style is represented by four substyles – these are the style of legal documents, documents of diplomacy, business documents and finally style of military documents. Sometimes the other substyles occur – genre of patents or genre of directives.<sup>[39]</sup>

Some major features are:

- Fixed paragraphing – the graphical layout is very important, also the text limitation (e.g. the division into parts, sections, articles or paragraphs)
- The use of abbreviations, acronyms, conventional symbols (eg. M.P. = member of Parliament, Ltd = Limited, \$ = dollar, atk = attack, et al. = and others; etc.)
- Obligatory forms of address, opening and concluding
- No emotional words, no phraseology, non-personal character
- Special terminology, set expressions, bureaucratic clichés
- Archaic words (especially compounds like ‘*hereinafter*’, ‘*therewith*’ or ‘*aforsaid*’)
- The use of Latin words (‘*ad hoc*’, ‘*pro rata*’) or French words (‘*force majeure*’)
- The use of the imperative mood, infinitive and also infinitive constructions

In the past, the administrative style was distinguished into several styles. As a term we can find the expression ‘administrative style’ in the beginning of the 20<sup>th</sup> century in Czechoslovakia. Nowadays, some linguists subsume even the legal style (Crystal) or the style of official documents (Galperin).

The most difficult style for the general reader is the style of legal documents which is stipulated for the addressee with the same knowledge of legal expression as an author. This style is very similar to the scientific style – the structure is very difficult, archaic, formal, full of multiple sentences and declarative sentences. Very frequent conjunction is ‘and’, also the impersonal passive constructions are very frequently used. Sometimes there are no paragraphs but the whole document is only one sentence which is divided into separate clauses. This sentence is marked by commas or semicolons.

The most spread tense forms are perfect tenses and also sentences with the passive voice are used very often; and finally, non-finite forms of the verbs (the –ing forms, participles or the infinitives) are applied. The modal verb ‘*shall*’ is used in the sense of ‘*must*’. On one hand, pronouns as a substitute for noun are not used to avoid the ambiguity of reference and on the

other hand, to precise the reference we use many adverbs of time and place like ‘*hereby*’ or ‘*thereof*’. According to Crystal and Davy - “*whoever composes a legal document must take the greatest pains to ensure that it says exactly what he wants it to say and at the same time gives no opportunities for misinterpretation.*”<sup>[40]</sup>

**Business style** – after the style of the legal document, the business style is a very common substyle of the administrative style. The business style can be found in business agenda, commercial correspondence or brochures. “*The commercial correspondence includes inquiries, offers, orders, invoices, claims and complaints, dunning letters, regulations, etc.*”<sup>[41]</sup>

Finally, the most significant adjectives used in the administrative style are: traditional, concrete, formal, highly bookish, syntactically and lexically stereotypical, clear and without emotions.  
<sup>[42]</sup>

### 3.4 The belles-lettres style

The name of this functional style is a French borrowing – the phrase means the beautiful or the fine writing. The belles-lettres style, known as the style of literature or style of arts, is the most original of all functional style and it emphasizes the aesthetical function. Other functions are informational, educational, entertaining, cognitive and evaluative. The text is expressive, ambiguous and has a fictional character. The repetition is low, there are no patterns to follow and the figures of speech can be found in the text – like metonymy, metaphor, personification, oxymoron, comparison, etc. Each text is an individual work of its author and his usage of colloquial language, slang or terminology from science.

The belles-lettres style is a general term for three substyles which are the language of poetry, the language of fiction/emotive prose and the language of drama.<sup>[43]</sup>

**Poetry** – the main features are rhythm and rhyme phonetic means, wide imagination, use of syntactic means and emotionally colored words. The genres are ballad, ode, sonnet, epigram, etc. The poetry has a very long history, the earliest one is dating back to the Epic of Gilgamesh.<sup>[44]</sup> Some famous English poem writers are for instance William Shakespeare, John Milton, John Donne, William Wordsworth or Percy Bysshe Shelley.

According to Galperin: „*English verse is predominantly iambic. This is sometimes explained by the iambic tendency of the English language in general. Most of the English words have a trochaic tendency, that is the stress falls on the first syllable of two-syllabic words. But in actual speech these words are preceded by non-stressed articles, prepositions, conjunctions or by*



*unstressed syllables of preceding words thus imparting an iambic character to English speech. As a result iambic metre is more common in English verse than any other metre.*“ [45]

**Fiction** is a combination of the spoken and written variety of language and has two forms of communication, which are the monolog (the writer's speech) and the dialogue (the speech of the characters). The genres are a story or a novel. The imagery is not as rich as in poetry. Fiction allows to use the elements from other styles as well; we can find the features of the scientific style, administrative style or the newspaper style but they are all influenced by emotive prose.

**Drama** – wide use of repetition, simplified syntax, monological character of dialogue. The genres are plays - comedy, tragedy, drama, etc. *“The dialogue loses its colloquial essence and remains simply conversation in form. The individualization of each character's speech becomes important because it reveals the inner, psychological, and intellectual traits of the characters.”*[46]

The literary texts are paragraphed and organized in the opening in the beginning of novels and stories which set the basic scene for the whole work. But on the contrary, the paragraphs disappear in the dialogue and in poetry there are also no paragraphs.

The events take place in the past frequently so the past tense is the main used one. The adjectives are also used very often due to aesthetic effect and for description. Adverbs are very popular of the considerable importance of meaning and perception. And finally, the modal verbs used for probability or ability (like can, could, would) are repeating but on the other hand, the verbs in an obligatory sense (must, ought to, should, shall) are not obligatory to use. The most of the sentences in literary texts are complex and also much complicated.

The language means that are used in the literary texts are:

- Phonetic means – like sound repetition, sound imitation (onomatopoeia), alliteration, consonance, metaphor, metonymy, litotes or oxymoron, etc. Also the rhymes and meter in poetry or the notion of rhythm in prose;
- Vocabulary – concrete words, unlimited choice of vocabulary that includes slang, jargon, etc., many synonyms, no restrictions or limits. The use of figures of speech is very frequently in the literary texts; the use of words in contextual and very often in more than one dictionary meaning, or at least influenced by the lexical environment.

## 4 Samples

The practical part of our bachelor thesis deals with the translations of the chosen sample texts for each functional style we mentioned in the theoretical part. Every translation is from English to Czech language and the commentary and glossary follows.

### 4.1 Scientific style

For the scientific style, we have chosen two excerpts from two books. The first is *Psycholinguistics* by Thomas Scovel and the second sample text is from the book *Meaning in Language* written by Alan Cruse.

#### 4.1.1 First sample text – Psycholinguistics

##### 2 Akvizice: Dokud jsem byl dítě, mluvil jsem jako dítě

Děti jsou středem pozornosti a lásky ve všech společnostech. Přítomnost dítěte je klíčem k srdcím cizinců kdekoliv na zeměkouli. „To je ale roztomilý úsměv,“ mumlají, okamžitě ohromeni chováním dítěte. „Jak se jmenuje?“ táží se. „Už mluví?“

Vzhledem k jejich univerzálnímu a jedinečnému postavení malé děti evokují jistou sociolingvistickou důvěrnost a přímočarost, která není přípustná u starších dětí ani dospělých. A pokud tyto střety vyjdou najevo v mezikulturních situacích, například když pár cestuje s malým dítětem do cizí země, spolu s těmito typickými projevy pozornosti přicházejí výkřiky úžasu, když je dítě lákáno nebo vyprovokováno mluvit svým rodným jazykem. Existuje takový přírodní zázrak, kdy se podivné a složité zvuky cizího jazyka snadno linou z úst pouhých dětí.

Není žádným překvapením, že schopnost dětí zvládnout svůj mateřský jazyk rychle a zdánlivě tak snadno je hlavním tématem první dílčí oblasti psychologie jazyka, který budeme zkoumat. **Vývojová psycholingvistika** zkoumá, jak se řeč objevuje v průběhu času a jak děti budují komplexní struktury svého mateřského jazyka. Vznik řeči není jen vhodná chronologická fáze, kdy začínají naše úvahy o povaze lidské mysli, je to také stádium, kde můžeme sbírat ta nejméně komplikovaná data. Jak říká Tennyson, naše první snahy o projev nejsou slova, nýbrž výkřiky:

Tak běží můj sen, ale co já jsem?

Dítě v noci křičící,

Dítě pro světlo plačící,

Bez jazyka, jen s výkřikem.

Tak přesvědčivá je společná představa, že pláč dítěte zprostředkovává nějakou významnou jazykovou komunikaci, že první Římané věřili, že to byl dar ducha Vigitana. Dokonce Platon poznamenal, že úplně první komunikativní rozdíl je mezi komfortem a nepohodlím. Častou chybou začínajících studentů vývojové psycholingvistiky je to, že předpokládají, že děti nemají žádný jazyk, dokud nevysloví své první slovo, a to obvykle v době jejich prvních narozenin.

### „...žádný jazyk, ale pláč“

Za posledních 40 let docházelo k rostoucímu množství výzkumů v oblasti jazykové schopnosti dětí a zdá se, že čím více je studujeme, tím jsou chytřejší. To, co jsem se naučili o pláči, je to, že není jen komunikačním prostředkem, ale je také přímým předchůdcem *jazyka* (lidská symbolická komunikace) a *řeči* (mluvený jazyk). V jistém smyslu je pláč, alespoň v prvních několika měsících, druh jazyka bez řeči, protože dítě komunikuje kvůli různým druhům nepohodlí bez použití běžných zvuků. Jak dítě dospívá, pláč mu pomáhá naučit se vydávat lingvistické zvuky, a tak je tou nejčastější formou projevu, která je také předchůdcem řeči. V průběhu několika týdnů života dítěte je pláč do značné míry **autonomní** reakcí na bolestivé podněty vyvolané autonomním nervovým systémem jako primární reflex. Stručně řečeno, znamená to, že pláč je pevně spjat s dítětem a pláč je zpočátku spontánní reakcí nedotčenou úmyslným ovládním nervového systému, který se nakonec vyvíjí jako iniciátor a formovač většiny lidského chování. I v této poměrně primitivní fázi, je pláč přímou přípravou na celoživotní hlasovou komunikaci.

[...]

Pláč je zpočátku zcela **ikonický**, existuje přímý transparentní vztah mezi fyzickým zvukem a jeho komunikativním záměrem. Například čím je dítě hladovější, tím hlasitější a delší je pláč. Což také zvyšuje intenzitu pláče. Stupeň pohodlí je přímo úměrným intenzitě akustického signálu. V prvním měsíci či dvou vývoje dítěte se pláč však stává diferencovanějším a více **symbolickým**. To znamená, že není v přímém vztahu k pocitům dítěte kvůli nepohodlí, ale spíše jsou výkřiky nenápadně, nepřímě a téměř náhodně spojené s jeho potřebami. Jak si většina matek intuitivně uvědomí, a jak také poslední výzkumy dokázaly, dítě nemůže plakat aby vyjádřilo nepohodlí nebo bolest, ale spíše proto, aby přilákalo pozornost. Takže i v tomto primitivním stupni jazykové evoluce existuje významná transformace od využití zvuků jako ikonické nebo přímé odrazy vnitřního stavu stále složitějších vnitřních pocitů. Později se dozvídáme, že tento přechod představuje základní rozdíl mezi komunikací většiny zvířat a způsobem, jakým používají jazyk lidé.

[...]

Tato etapa **kňourání** se dostavuje asi ve dvou měsících věku, ale je úspěšná, až když je dítěti šest měsíců, ve fázi **žvatlání**. Žvatlání se vztahuje k přirozené tendenci dětí v tomto věku v propuknutí řetězců slabikových uskupení souhlásek a samohlásek, téměř jako nějaký druh vokální hry. Někteří psycholingvisté rozlišují mezi marginálním žvatláním v rané fázi podobné kňourání, kdy dítě produkuje několik spíše náhodných souhlásek, a kanonickým žvatláním, které obvykle nastupuje ve zhruba osmi měsících, kdy se vokalizace dítěte zužuje na slabiky, které se začínají blížit slabikám v jazyce jeho opatrovníka.

Je velmi zajímavé, že když děti začínají žvatlat souhlásky v kanonické fázi, nemusí nutně produkovat jen souhlásky z jejich mateřského jazyka. To znamená, že jejich nejranější akvizice není segmentový foném (jednotlivé souhlásky a samohlásky), které tvoří jejich rodný jazyk. Ve skutečnosti se zdá, že si děti hrají s různými druhy segmentů v této fázi a často produkuje souhlásky, které se nacházejí v jiných jazycích a ne jen v jazyce, kterým jsou obklopeny.

#### **4.1.1.1 Commentary and glossary**

##### **Macroanalysis**

The original text, an excerpt from the book *Psycholinguistics*, is written by Thomas Scovel and was first published in 1998. Thomas Scovel was born in China in 1939, he worked as a professor of linguistics and nowadays, he teaches courses at San Francisco State University. Thomas Scovel is the well-known author of *Psycholinguistics* and he has published over fifty articles about applied linguistics. <sup>[47]</sup>

The author of the thesis decided to translate a part from the beginning of this book which is dedicated to the language, speech, cries and communication of children in the earliest months of their life.

The text belongs to the scientific style and is intended for the group of specialists or students of psycholinguistics. We can find many terms used throughout the book that belongs to the field of psycholinguistic. On the other hand, this text should be comprehensible even for the general reader who is interested into this branch of science.

This text is divided into several paragraphs, chapters and we can find several headlines that are included in the main chapters. Also some quotations can be found. Throughout the book we can find some words that are in bold print or are written in italics; so we have decided to maintain these elements in the target text.

While translating this text, the author of the thesis tried to preserve the sense and the form of writing of the source text. The translation was a little difficult because of the long complex sentences and special terms that shall be translated correctly. The text is written in formal English.

The main sources for translation were the online dictionary [www.lingea.cz](http://www.lingea.cz), [www.oxfordlearnersdictionaries.com/](http://www.oxfordlearnersdictionaries.com/) and also the publication Oxford Advanced Learner's Dictionary (8<sup>th</sup> edition) and Password (Anglický výkladový slovník s českými ekvivalenty).

### **Microanalysis**

The first step was to translate the headline of the second chapter, the phrase 'when I was a child, I spoke as a child' is taken from the Bible (Corinthians<sup>[48]</sup>, written in English standard version) so we decided to translate it according to the original translation<sup>[49]</sup>. 'Affection' is not a typical word for 'love' but we have decided to translate it as 'láska'. Demeanor (or demeanour in British English) was translated as an equivalent to the 'behaviour', in Czech 'chování'. After that we can find several quotes, the only thing we have changed are the quotation marks to the Czech ones. Some words from the translation were simply transformed into the Czech language, i.e. 'evoke' – 'evokovat', 'typical' – 'typický', 'sociolinguistic' – 'sociolingvistický', 'psycholinguistics' – 'psycholingvistika', 'chronological' – 'chronologický', 'autonomic' – 'autonomní', 'iconic' – 'ikonický', 'symbolic' – 'symbolický', etc.

We can find the expressions like 'native tongue' or 'mother tongue'; both expressions exist in the Czech language like 'rodný jazyk' and 'mateřský jazyk'. The other expression 'sub-field of the psychology' was translated in a little different way like 'dílčí oblast psychologie'. Then we have the term 'developmental psycholinguistics' which was translated into 'vývojová psycholingvistika'. The verb 'emerge' was understood as 'appear' so it was translated into 'objevit se'. The phrase '*As Tennyson puts it...*' is expressed like the verb 'say' – 'Jak říká Tennyson'.

Other problem was to translate the quote of Tennyson. It is composed of 4 short sentences but they are written in rhymes because they are a part of a poem written by Alfred Lord Tennyson. This British poet completed the poem named 'In Memoriam A.H.H.' in 1849.<sup>[50]</sup> So firstly, we had to decide whether to preserve the quote as a poem or translate it as separate phrases. The author of the thesis chose the first option. Then we had to do the translation to understand these lines clearly and finally we formed them into rhymes preserving the original meaning.

The ‘Romans’ were translated into the Czech equivalent ‘Římané’, the same was done with ‘Plato’. The name of the spirit Vigitanus was kept but in the right Czech declension of proper noun. The complex sentence “*So pervasive is the common... comfort and discomfort.*” Was divided into two separate sentences for easier understanding.

A word ‘pitch’ was a little difficult to translate. We thought about it as a ‘high’ or ‘intensity’ and then we decided to use ‘intenzita’ and we added a word ‘pláč’ to make it clearer.

The biggest problem was with the words ‘cooing’ and ‘babbling’. ‘Cooing’ is, according to the on-line Oxford dictionary<sup>[51]</sup>, “*to say something in a soft quiet voice, especially to somebody you love*” or a sound of a pigeon or a dove. So we were considering the words used for baby sounds like ‘vrnění’, ‘brumlání’ or ‘kňourání’. At last, we picked the last one. And ‘babble’ means “*the sounds a baby makes before beginning to say actual words*”<sup>[52]</sup> and that is a great definition in English but not that helpful for Czech translation. The other dictionary Password (Anglický výkladový slovník s českými ekvivalenty) proposed the czech word ‘žvanit’<sup>[53]</sup> which is very inappropriate for babies sounds. Thus we decided to use the familiar word ‘žvatlat’ which is used in Czech very frequently. The expressions ‘marginal’ and ‘canonical babbling’ were simply translated into ‘marginální’ and ‘kanonické žvatlání’.

To conclude, there are some typical features of the scientific style in this text. For example this sample is full of terminology and of course there is no feedback from the addressee. This work belongs to the humanities. We can also find a general pronominal subject ‘we’ that refers to the author. The text is constructed by the declarative sentences, ‘there’ constructions and impersonal sentences. We should mention that also the words ‘which’ and ‘that’ are not omitted in the sentences. Other features can be the use of connectors (however) or expressions like ‘in brief’ or ‘in fact’.

Psycholinguistics	Psycholingvistika = the study of how the mind processes and produces language
Speech	Řeč = the ability to speak
Language	Jazyk = the use by humans of a system of sounds and words to communicate
Cry	Pláč, křik = to produce tears from your eyes because you are unhappy or hurt; to shout loudly

Babbling (marginal, canonical)	Žvatlání (marginální, kanonické) = the sounds a baby makes before beginning to say actual words
Communication	Komunikace = the activity or process of expressing ideas and feelings or of giving people information
Nervous system	Nervový systém = the system of all the nerves in the body
Symbolic	Symbolický = being used as a symbol (sth that represents a more general quality or situation)
Iconic	Ikonický = acting as a sign or a symbol of something
Mother tongue	Mateřský jazyk = the language that you first learn to speak when you are a child

## 4.1.2 Second sample text – Meaning in Language

### 1.4.2 Odvětví studia jazykového významu

#### 1.4.2.1 Lexikální sémantika

Lexikální sémantika se zabývá významy slov; pozornost je zaměřena na „obsah“ slova jako *tiger*, *daffodil*, *inconsiderate* a *woo* spíše než „formy“/„gramatická“ slova jako *the*, *of*, *than*, a tak dále. Pro laiky ponětí o významu má pravděpodobně silnější propojení s představou slova spíše než s jakoukoli jinou jazykovou jednotkou: slova jsou přeci jen to, co je uvedeno ve slovnících a hlavní funkcí slovníku je říci nám, co uvedená slova znamenají. Z tohoto důvodu lexikální sémantika poskytuje tu nejsnazší přístupovou cestu do tahů sémantiky obecně a to je jeden z důvodů, proč dostala největší prostor v této knize.

#### 1.4.2.2 Gramatická sémantika

Gramatická sémantika zkoumá aspekty významu, které mají přímý vztah k syntaxi. To má mnoho projevů, které mohou zde mohou být pouze stručně nastíněné. Jedním z problému je význam syntaktických kategorií (problematické, protože ne každý věří, že je možné přiřadit význam). Vezměme si, například, rozdíly mezi významy slova *yellow* (žlutá) v následujících větách:

(8) She wore yellow hat. (Měla na sobě žlutý klobouk; přídavné jméno)

(9) They painted the room a glooming yellow. (Namalovali pokoj na tmavě žlutou; podstatné jméno)

(10) The leaves yellow rapidly once the frosts arrive. (Listy rychle zežloutnou až dorazí mrazy; sloveso)

Dalším aspektem gramatické sémantiky je význam gramatických morfémů, jako je *-ed* ve slově *'walked'*, *-er* ve slově *'longer'*, *re-* a *-al* ve slově *'retrial'* a podobně. Je zřejmé, že se gramatická sémantika překrývá s lexikální sémantikou, částečně proto, že některé gramatické prvky jsou slova (jako *the* a *of*), ale zejména proto, že některé aspekty významů plných lexikálních jednotek určují, do jaké míry je jejich gramatické chování (například, fakt že *studuji tuto otázku* je gramatická, ale už ne to, že *znám odpověď na tuto otázku*).

### 1.4.2.3 Formální sémantika

Formální sémantika zkoumá vztahy mezi přirozeným jazykem a formálními logickými systémy, jako jsou výrokové a zejména predikátové kalkuly. Tyto studie jsou obvykle zaměřeny na modelování přirozeného jazyka tak těsně, jak jen je to možné za použití dobře řízeného, maximálně strohého logického formalismu. Je prokazatelné, že někdy se tyto studie více zabývají užitým formalismem než modelovaným jazykem; nicméně, cenné poznatky pocházejí z tohoto přístupu. K dnešnímu dni, většina (ne všechny) z těchto studií se soustředila na výrokovou/větnou úroveň významu, aniž by se snažila proniknout do významu slov.

[...]

### 7.3.6 Polarita

Další představa, která se často aplikuje na protiklady, je **polarita**, přičemž se termíny označují jako **pozitivní** a **negativní**. Tento pojem se používá v ještě větší škále způsobů než je příznakovost. Níže jsou ty hlavní typy:

- (i) Morfologická polarita: jeden termín nese negativní afix, další ne.
- (ii) Logická polarita: určení logické polarity závisí na skutečnosti, že jeden zápor ruší ten další: pokud John není nevysoký, pak je John vysoký. Typickým příkladem je *pravda:lež*. Má být pravda analyzována jako ekvivalent k „nelži“, nebo se na lež pohlíží jako na „nepravdu“? Který z nich je negativní termín a který z nich je pozitivní? Kritéria pro logickou polaritu dávají okamžitou odpověď:

Je pravda, že je to pravda. = Je to pravda.

Je lež, že je to lež. = Je to pravda.

*Lež* „trpí“ při obrácené aplikaci na sebe samu, a tak je negativním termínem.

Následují další příklady stejného jevu:



*She succeeded in succeeding.* (Podařilo se jí uspět.)

*She failed to fail.* (Neuspěla v neuspění.) (opak)

*A large measure of largeness.* (Velká míra velikosti.)

*A small measure of smallness.* (Malá míra malosti.) (opak)

*This is a good example of a good book.* (Toto je dobrý příklad dobré knihy.)

*This is a bad example of a bad book.* (Toto je špatný příklad špatné knihy.) (opak)

- (iii) **Privativní polarita:** Jeden termín je asociován s přítomností něčeho význačného a s něčím, co chybí. Podle tohoto kritéria, *alive* (naživu, živý) je pozitivní a *dead* (mrtvý) je negativní, protože něco, co je naživu má charakteristické vlastnosti, jako je vnímání, vědomí, a podobně, což toto něčemu mrtvému chybí. *Married* (ženatý/vdaná) je pozitivní a *single* (svobodný/á) je negativní, protože sezdaná osoba má chotě, a svobodná nemá. *Dress* (obléct) je pozitivní a *undress* (svléct) negativní, protože konečným výsledkem oblékání je přítomnost oblečení, zatímco konečným výlesem svlékání je absence oblečení. Tento pojem může být zobecněn tak, aby zahrnoval „relativní hojnost“ a „relativní nedostatek“ (nějakého významného majetku. Tento krok nám umožní kategorizovat slova jako *long* (dlouhý), *heavy* (těžký), *thick* (tlustý), *wide* (široký), *strong* (silný), *fast* (rychlý), a podobně, v této větě jako pozitivní, protože označují relativní hojnost charakteristické vlastnosti jako rozšíření, váha, rychlost, a tak dále v porovnání s jejich protějšky *short* (krátký), *light* (světlý), *narrow* (úzký), atd.
- (iv) Poměrová polarita: jeden termín je hodnocen jako pozitivní, tj. pochvalný, a ten další je negativní. Zřejmým klíčovým příkladem je *good:bad* (dobrý:zlý). Dalšími příklady jsou: *kind:cruel* (hodný:krutý), *pretty:plain* (krásný:obyčejný), *clean* (čistý):*dirty* (špinavý), *safe* (bezpečný):*dangerous* (nebezpečný), *brave* (statečný):*cowardly* (zbabělý).

#### 4.1.2.1 Commentary and glossary

The source text is an excerpt from the book *Meaning in Language: An Introduction to Semantics and Pragmatics* by Alan Cruse, published as a third edition in 2011. „*Alan Cruse was formerly Senior Lecturer in Linguistics at Manchester University. He is the author of Lexical Semantics (1986), Meaning in Language: An Introduction to Semantics and Pragmatics (2nd edition 2004), joint author (with W. Croft) of Cognitive Linguistics (2004), and joint editor (with P. Lutzeier, F. Hundsnurscher, M. Job) of Handbook of Lexicology.*”<sup>[54]</sup>

The author of this thesis chose a short part from the introduction which describes the types of the semantics (lexical, grammatical and formal) and a short part from the middle of the book which is dedicated to the theme of polarity and its types.

The source text belongs to the scientific style and it is a textbook about linguistics which means that the text is full of terms and concrete examples. The book is intended for experts or students. The book is written in simple standard English with many terms that are mostly comprehensible.

The text is divided into paragraphs and chapters. We can find great deal of examples written in italics.

This text was more divided than the first sample, with more examples and more terminology. On one hand, it was comprehensible for the author of the thesis but on the other hand we had to find the appropriate translation of every term used.

Both samples were written in the scientific style but they belong to the humanities which means they are more comprehensible than some other exact sciences (like physics or chemistry).

The main sources for translation were the online dictionary [www.lingea.cz](http://www.lingea.cz), [www.oxfordlearnersdictionaries.com/](http://www.oxfordlearnersdictionaries.com/) and also the publication Oxford Advanced Learner's Dictionary (8<sup>th</sup> edition).

### **Microanalysis**

In this sample text was the most difficult to understand and to translate very precisely the term which are used. The author of this book used a great deal of examples and we had to decide whether we should leave them in English, translate them into Czech or to keep both options. At last, we left everything in English and sometimes we provided the Czech translation. We kept also the numbers of examples (for example “(8) *She wore yellow hat.*”). In some sentences was a little difficult to understand the meaning because it was interrupted by several examples.

Again, some terms were translated very simply into Czech – almost by being left in English (‘grammatical semantics’ – ‘gramatická sémantika’; ‘syntactic categories’ – ‘syntaktické kategorie’; ‘morpheme’ – ‘morfém’; ‘logical formalism’ – ‘logický formalismus’; ‘studies’ – ‘studie’; ‘polarity’ – ‘polarita’; ‘associated’ – ‘asociován’; etc.).

In the expression “*False suffers the reversal when applied to itself*” we had problems with translation, we understood the meaning but we could not find the Czech translation that sounds

really ‘Czech’. We kept the original meaning of the verb ‘suffer’ as ‘trpět’ but we left it in the quotation marks.

Now we would like to summarize the typical features of the scientific style in this sample text. Like in the first excerpt, we can find the terminology from the field of linguistics, impersonal sentences, also no omission of ‘which’ and ‘that’. The text is constructed by declarative sentences; the sample is full of examples related to the theme. Finally, we can find the expression ‘in general’ which is also typical, or some connectors (thus).

Meaning	Význam = the thing or idea that a sound, word, sign, etc. represents
Semantics	Sémantika = the study of the meanings of words and phrases
Linguistics	Lingvistika = the scientific study of language or of particular languages
Syntax	Syntax = the way that words and phrases are put together to form sentences in a language
Morpheme	Morfém = the smallest unit of meaning that a word can be divided into
Polarity	Polarita = the situation when two tendencies, opinions, etc. oppose each other
Positive and negative	Pozitivní a negativní = a good or usefull quality or aspect X bad or harmful aspect
To generalize	Generalizovat, zobecnit = to use a particular set of facts or ideas in order to form an opinion that is considered balid for a different situation
To categorize	Kategorizovat = to put people or things into groups according to what type they are
Evaluative	Hodnotící = adj., to form an opinion of the amount, value or quality of something after thinking about it carefully

## 4.2 Newspaper style

### **Brexit je důležitější než udržení Británie pospolu, říká veřejnost v průzkumu pro The Telegraph**

Brexit je pro hlasující důležitější než udržení Velké Británie vcelku, jak ukázaly názory lidí v anketě pro *The Telegraph*.

60% respondentů souhlasilo, že na odchodu Británie z Evropské unie záleží více než na zastavení rozpadu Británie, zatímco pouhých 27% nesouhlasilo.

Navíc většina lidí uvedla, že by stále hlasovala pro Brexit, i kdyby věděla, že by to mohlo být podnětem ke skotské nezávislosti.

Výsledky naznačují, že nikdo Brexitu nelituje, navzdory dramatickému týdnu, ve kterém má být budoucnost Velké Británie zpochybněna.

Theresa Mayová zavrhlá žádost skotské politické strany SNP na druhé referendum o skotské nezávislosti před jarem 2019 se slovy: „ted' není vhodná doba“.

Premiérka chce zajistit, aby se opakování referenda z roku 2014, kde výsledkem bylo setrvání ve Velké Británii, pro kterou hlasovalo 55% voličů, nekonalo, dokud Brexit nebude dokonán.

Nicméně Nicola Sturgeonová, první skotská ministryně, obvinila předsedkyni vlády z protidemokratického chování a i nadále požaduje další hlasování.

Zástupce strany SNP včera opakovaně zamítl znemožnění poradního referenda o nezávislost – takového, které by nebylo právně závazné, ale vystavilo by tlak na Westminster.

Nicméně se předpokládá, že první ministryně bude pravděpodobně pokračovat v intenzivní kampani, která má vybičovat veřejné mínění ve prospěch dalšího referenda, a to včetně masových protestů, pochodů či petic.

Ve středu a ve čtvrtek se konal průzkum společnosti ORB, ve které hlasovalo 2000 Britů a který dává nahlédnout, jak události z tohoto týdne ovlivnily jejich názory.

Na otázku, zda by stále hlasovali pro Brexit „i kdybych věděl, že to povede k rozpadu Británie“, 51% voličů odpovědělo souhlasně a 38% nesouhlasilo. Zbytek uvedl, že neví.

Také podpořili postoj Mayové ohledně referenda o skotské nezávislosti, které by se nemělo konat před jarem 2019, jak navrhovala SNP.

Téměř 60% voličů si myslí, že by to ohrozilo vyjednávání o Brexitu, zatímco jen 22% nesouhlasí. Většina britských voličů také nechce, aby se Skotsko osamostatnilo.

„Průzkum ukazuje, že existuje značná podpora pro prosazení Brexitu navzdory potenciálním důsledkům pro Británii,“ uvedl mluvčí ORB.

„Většina lidí věří, že je Brexit důležitý a budou ho podporovat i za cenu, že to povede k budoucímu rozpadu Velké Británie.“

Sturgeonová byla pod tlakem, aby kategoricky vyloučila konání „nelegálního“ referenda bez Mayové poté, co odmítla sdělit „jiné možnosti“, které zvažuje.

První ministryně řekla, že jejím záměrem bylo dostat zákonné pravomoci od předsedkyně vlády ke konání dalšího hlasování a aby „v této fázi“ nemusela nastítnit Skotům možný plán B.

Na Sturgeonovou kvůli jejím záměrům tlačil Angus Robertson, vedoucí SNP, aby na jarní konferenci strany otevřela debatu tím, že jasně řekne zástupcům, že se další hlasování bude konat dle jejího rozvrhu.

Ale skotská labouristická strana oznámila, že SNP musí vyloučit možnost „nelegálního a rozporuplného“ referenda, které by Skotsko ještě více rozdělilo a které by neobstálo v právním přezkoumání.

Premiérka dala jasně najevo, že nezbytné pravomoci byly vyhrazeny Westminsteru. David Cameron souhlasil s převedením pravomocí pro rok 2014 po podepsání Edinburghské dohody s Alexem Salmondem o jejích podmínkách.

Kdyby se pokusili jednostranně uspořádat poradní hlasování, Nacionalisté by čelili nepříjemným vyhlídkám od vládnoucích autorit z Holyroodského parlamentu ve Skotsku, že jejich referendum nebylo kompetentní, protože ústavní záležitosti jsou mimo pravomoci parlamentu.

Sturgeonová by také mohla čelit bitvě skotských soudů kvůli hlasování za jejích podmínek a pravděpodobně by to vedlo k masovému bojkotu unionistických voličů, který by fatálně podkopal legitimitu výsledků.

Její mluvčí zamítl konání ukvapených voleb ve skotském parlamentu k prolomení bezvýchodné situace s tím, že by to bylo zbytečné, protože Mayová by mohla i nadále ignorovat jakýkoliv nový mandát SNP.

Skotský parlament stále očekává, že bude příští týden rozhodovat o předání autority první ministryni k tomu, aby požádala Mayovou o pravomoci k uspořádání dalšího referenda. Holyrood má nacionalistickou většinu SNP a členů skotského parlamentu strany zelených.

Sturgeonová řekla pro ITV News: „Mám různé možnosti, které mohu zvážit, ale s největším respektem – nebudu se o ně s vámi nyní dělit. Podělím se o ně se skotským lidem, který bude mít právo je znát, až se do té fáze dostaneme.“

Potvrdila, že tlak by měl být kladen na premiérku, aby si uvědomila „v jaké neudržitelné pozici se nachází před tím, než se mě lidé začnou ptát, jaký je plán B.“

Sturgeonová dodala: „Nemyslím si, že bych se v této fázi měla uchýlovat k plánu B, když budu předkládat plán A, který má tak silný mandát.“

Mayová včera zamítl plány Sturgeonové na nové referendum o nezávislosti slovy „zmatek nad zmatek“ stejně jako odmítla „rozdělující a obsesivní“ nacionalismus SNP.

Premiérka využila svůj projev na Jarním fóru konzervativců v Cardiffu k tomu, aby prohlásila, že Sturgeonová od minulého roku využívá Brexitu jako záminky k novému referendu.

Zavázala se k obraně „vzácné, vzácné Unie“. Mayová řekla, že chce, aby se země stala více, ne méně, sjednocenou – „tou, na kterou budou naše děti a vnoučata hrdé, že ji mohou nazývat svým domovem.“

Mayová řekla zástupcům: „Naše strana věří v srdce a duši našeho Spojeného království Velké Británie a Severního Irsku.“

„Vzácné pouto mezi čtyřmi národy – Anglií, Skotskem, Walesem a Severním Irskem.“

„Ale tato unie je více než jen ústavní artefakt. Je to unie mezi všemi našimi občany, ať už jsme kdokoli a pocházíme odkudkoli.“

### 4.1.1 Commentary and glossary

We have chosen an article from the web page [www.telegraph.co.uk](http://www.telegraph.co.uk). The authors of the article are Ben Riley-Smith, Gordon Rayner and Simon Johnson. This article belongs to the newspaper style and it is intended for the general reader. The main theme of this article is economic and political and it is understandable to everyone.

The article refers to Brexit and the issue of Scottish independence. Many Scots wanted to remain in the European Union so now, when the Brexit is coming they want to have another Referendum for Scottish independence; the first one was held in 2014 and the victory of Brexit-voters was really narrow.

The article is written in formal English language and as we can see, it is divided into paragraphs where one paragraph is in fact one sentence which was one of the main difficulties of the translation. This article does not contain any technical terms, only proper nouns of politicians, place and political parties. It also contains lots of quotes.

The main sources for translation were the online dictionaries [www.lingea.cz](http://www.lingea.cz) and [www.oxfordlearnersdictionaries.com/](http://www.oxfordlearnersdictionaries.com/).

#### Microanalysis

In the source text, the headline is missing the finite verb in the first clause. We decided to translate it including the verb 'be' (být). The other features of newspaper headline, like missing articles, were not any obstacle in translation.

We decided to change the name of the country 'the United Kingdom' into 'Velká Británie' because in the Czech language we use it more frequently rather than the expression 'Spojené království', especially in the newspapers.

We can also find the word 'Brexit' several times. Brexit is the neologism (and even abbreviation) which means the **British exit** from the European Union. We kept the name of the newspapers in the original version – 'The Telegraph' – and we did not explain what The Telegraph is because it is one of the most well-known British newspapers.

The expression 'buyer's remorse' was a little difficult to translate because the context has nothing to do with 'buying'. So we translated simply as 'litovat'. Another complication was the verb 'bed in' which was finally understood as 'done', in Czech 'dokonán'.

One of the issues of this translation was the gender inflection of the surnames in feminine. There is Nicola Sturgeon and Theresa May. In Czech newspaper it is common to use the suffix ‘-ová’ for female last names, thus we decided to use it too – so in the Czech translation we can find ‘Sturgeonová’ and ‘Mayová’. The same was used for ‘the first minister’ (‘ministřyně’) and ‘the prime minister’ (‘premiérka’).

In the article we have few acronyms – *SNP* (for Scottish National Party), the *UK* (for the United Kingdom) and *MSP* (for Member of Scottish Parliament). There is also *ORB*, which is the organization for public polls and *ITV News* (Independent television) which is “*the name of a branding of news programmes on the British television ITV*”.<sup>[55]</sup>

We did not use the Czech abbreviation for the UK (VB) but the whole name, for SNP we only explained that it is about the political party in Scotland but we did not translate the full name. ORB was not translated at all, same as the ITV News. The acronym MSP was fully translated as ‘členové skotského parlamentu’.

Very interesting was the expression ‘Downing Street’ and also ‘Number 10’. Downing Street 10 is known as a place where the prime minister lives. So we replaced ‘Downing Street’ with ‘premiérka’ and we did the same with ‘Number 10’. The last issue of this translation was the name ‘Holyrood’ which refers to the Holyrood palace in Scotland and the Scottish parliament which is situated there. So we decided to mention it in the article for the reader who do not know what Holyrood means.

The author of the thesis preserved every quote that can be found throughout the article.

To summarize, the author of the thesis would like to mention some typical features for the newspaper style in this article. For the headline, the omission of articles is typical. The other frequent features are the usage of dates, names and institutions. Throughout the text we can find the acronyms. And finally, the most typical sign for these articles are the quotations.



Brexit	A term used for “British exit” which means the decision of the UK to leave the European Union
Poll	průzkum, anketa = the process of questioning people who are representative of a large group in order to get information about the general opinion
Respondent	Respondent = a person who answers questions, especially in a survey (syn. to poll)
Break-up	Rozpad = the ending of a relationship or an association
SNP	= a political party in Scotland (Scottish national party)
Scottish independence referendum	Skotské referendum o nezávislosti = an occasion when all the people of a country can vote on an important issue
Holyrood	= an area in Edinburgh where the official residence of the monarch in Scotland and also the building of the Scottish parliament is situated <sup>[56]</sup>
ORB	= a market leader in high quality research in fragile and conflict environments. <sup>[57]</sup>
Green MSP	= a green political party in Scotland (member of the Scottish Parliament)
Union	Unie = a group of states or countries that have the same central government or that agree to work together

## **4.3 Administrative style**

For the sample text of the administrative style we have chosen the excerpts from the Vassar College Regulations for 2016-17.

### **Část A. Práva studentů, jejich výsady a povinnosti**

#### **I. Ze správy Vassar College**

Principy základních vztahů rady, fakulty a studentů

#### **Článek II. Pravomoci studentů**

##### **Část 1. Obecné**

Studenti musí mít kontrolu nad vysokoškolskou správou v souladu s chartou nebo ústavou ověřenou předsedou a fakultou. Předseda si vyhrazuje právo veta nad právními úpravami, které zahrnují zásadní změny v charakteru internátní nebo akademické komunity nebo finanční závazky kolegia. Návrhy podstatně ovlivňující studentskou správu musí být předmětem konference mezi zúčastněnými stranami.

##### **Část 2. Změna**

Ustanovení Článku 2 mohou být změněna nebo zrušena hlasováním rady po konferenci se studenty a fakultou jak je uvedeno výše, a to dvoutřetinovou většinou hlasů fakulty po konferenci se studenty a podléhá schválení správní rady, nebo většinou hlasů vysokoškolských studentů v internátech podléhající většině hlasů fakulty a schválení ze strany správce. Fakulta nesmí jednat o změnách na zasedání, na kterém jsou poprvé diskutovány.

#### **Článek III. Vztahy mezi radou a studenty**

##### **Část 1. Práva a výsady studentů**

Vysokoškolský studentský sbor je uznáván jako nedílná součást akademické komunity. Jako členové tohoto studentského sboru mají studenti právo na svobodu diskuze, bádání a vyjadřování uvnitř i vně tříd, svobodu sdružování a publikace, na soukromí svého osobního života, majetku a záznamů (s výhradou právních předpisů a povinností členů fakulty a akademických a administrativních pracovníků kolegia tak, jak je definováno v politice kolegia) a na účast zřízení univerzitních politik, které přímo ovlivňují jejich zájmy prostřednictvím studentské samosprávy a reprezentace na vhodných univerzitních výborech.

## Část 2 Odpovědnost studentů

- A. Studenti navštěvující fakultu za účelem kvalifikace pro akademický úvěr musí usilovat o tento účel s upřímností, poctivostí a odhodláním. Mají na paměti, že být vysokoškolským studentem znamená, že jejich činy mají široký dopad na zájmy fakulty, včetně těch, které se týkají atraktivnosti pro budoucí studenty, a členy fakulty, a podle toho jsou jako členové akademické obce vázáni odpovědností.
- B. Studenti mají zvláštní zodpovědnost za svobodu publikace a tou jsou základní pravidla odpovědné žurnalistiky a platné právní předpisy. Projevy a diskuze v učebnách, fakultě nebo správní radě mohou být uveřejněny s povolením zúčastněného učitele, respektive předsedou výboru.
- C. Studenti jsou zodpovědní za veškeré činnosti, do nichž mohou být zapojeni, a které jsou škodlivé pro blaho nebo majetek koleje nebo dalších členů komunity kolegia. Je-li student obviněn z porušení zákona v situaci, do které škola není zapojena, škola nemá za povinnost pomáhat, ale může poskytnout studentovi takovou pomoc, jaká je vhodná a proveditelná.
- D. Studenti nesmí používat jméno koleje takovým způsobem, jakým je tvrzení či schválení názoru koleje pro jakoukoliv politiku nebo pozici, pokud tak není povoleno předsedou, nebo jakoukoli jím určenou osobou, a to v písemné podobě.
- E. Odpovědnosti uvedené v tomto dokumentu, jakož i podmínky k nim relevantní, se týkají práv a výsad jednotlivých studentů v akademické komunitě. Předseda, po spravedlivém procesu, může povolit užití sankcí u jednotlivých studentů, kteří se nebudou těmito povinnostmi či podmínkami řídit; nebo těm, kteří, ve svém odhodlání, uvedou ospravedlnitelný důvod, ať už v kampusu nebo mimo něj.

[...]

Následující prohlášení, která byla přijata fakultou na jejím zasedání dne 25. února 1987, formulují základní zásady civilního projevu, která tvoří základ těchto předpisů:

### **Akademická svoboda a zodpovědnost**

Vassar College se věnuje svobodě bádání v hledání pravdy, je ostražitá při obraně práv svobody jednotlivců u jednotlivců. Vysoká škola je komunitou oddanou kultivaci atmosféry, v níž všichni jeho členové mohou žít a pracovat, aniž by cítili netoleranci, neúctu či obtěžování. Vysoká škola tedy chrání svobodu projevu a také zahrnuje principy civilního projevu. V tomto ohledu, členové školní komunity přijímají omezení podobná těm z parlamentních debat proti

osobním útokům nebo u soudů proti používání buřičského projevu. Pod pravidlem slušnosti se od jednotlivců v rámci komunity očekává, že se budou chovat rozumně, používat řeč zodpovědně a respektovat práva druhých. Pravá svoboda mysli není možná v případě absence zdvořilosti.

Jako soukromá instituce je Vassar dobrovolným sdružením osob přizvaných k členství za předpokladu, že budou respektovat zásady, kterými se řídí. Vzhledem k tomu, že je Vassar rezidenční kolej, a protože usiluje o rozmanitost ve svém členství, jednotlivci mají zvláštní povinnost mimo tuto společnost jako celek a to uplatňovat zdrženlivost, toleranci k rozdílným a úctu k právům a citlivosti druhých. Když jednatel poruší povinnosti ke komunitě, například prostřednictvím očeřování skupin v rámci vysoké školy, není to jen záležitostí pro ty konkrétní skupiny, ale uráží to cítění celé komunity. Síla a zdraví školy spočívá v potvrzení těchto principů svobody se zodpovědností a respektem k ostatním ze strany všech jejích členů.

#### **Následující práva a očekávání se vztahují na všechny studenty Vassar College:**

*Máte právo* na svobodu bádání, a očekává se znalost a dodržování standardů akademické integrity.

*Máte právo* na svobodu projevu, očekává se ohleduplnost k právům a citům ostatních.

*Máte právo* na svobodu diskuze a očekává se respekt k odlišným názorům.

*Máte právo* na svobodu činů, očekává se dodržování všech místních, státních a federálních zákonů a přijetí zodpovědnosti za veškeré činy, ve kterých můžete být zapojeni a které jsou škodlivé pro blaho nebo majetek koleje či dalších členů komunity kolegia.

*Máte právo* na soukromí svého osobního života, majetku a zaznamenávání s výhradou právních předpisů a povinností členů fakulty a akademických a administrativních pracovníků, jak je definováno politikami kolegia.

*Máte právo* podílet se na zřízení univerzitních politik, které přímo ovlivňují vaše zájmy prostřednictvím studentské samosprávy, a očekává se, že budete uplatňovat svůj informovaný názor a kritický úsudek, a mít na paměti, že vaše činy mají široký dopad na zájmy kolegia.

Další informace týkající se vašich práv, v případě porušení předpisů vysoké školy, naleznete v části týkající se návrhu zákona o studentských právech.

### **4.1.1 Commentary and glossary**

The source text is an excerpt from the PDF document of Vassar College Regulations for 2016-17. This document is a guide for all members of the college community and it was published for the Vassar Student Association by Vassar College, Poughkeepsie, New York in August 2016.

The author of the thesis chose two excerpts from the document, one from the beginning and one from the end of the document. The first part is dedicated to the authority of students, their responsibilities, rights and privileges. The second part is about freedom, responsibility, rights and expectations.

The source text belongs to the administrative style and it is intended for the community of Vassar College. We can find the features of administrative style and also the style of legal documents, for instance fixed paragraphing, division into articles and sections, very long and difficult multiple sentences which were hard to understand.

The original text is written in formal English, sometimes a little bookish and while translating we tried to preserve the atmosphere of the administrative text.

The main sources for translation were the online dictionary [www.lingea.cz](http://www.lingea.cz), [www.oxfordlearnersdictionaries.com/](http://www.oxfordlearnersdictionaries.com/) and also the publication Oxford Advanced Learner's Dictionary (8<sup>th</sup> edition).

#### **Microanalysis**

We tried to translate everything literally as it was in the source text and we tried not to do some big changes because it would be really difficult to follow the subsequent ideas.

The introduction of the new paragraphs are called 'articles' and 'sections', for the Czech equivalents we have chosen 'článek' and 'část' – for other possible translations of 'section' we were considering 'oddíl' or 'sekce'.

A word 'undergraduate' was translated as 'vysokoškolský (student)' because it means a student from college or university and it seemed as an appropriate Czech equivalent. For 'president' there were too several options but we have chosen 'předseda'.

The author had a problem with the translation of the word 'college' in many sentences. Whether it should be translated as a Czech 'kolej', 'fakulta', 'vysoká škola' or in the other way. The Czech word 'kolej' is not appropriate, 'fakulta' means only a part of the university. Thus

sometimes we used the bookish word ‘kolegium’ which fitted well in this sort of text. Another problem was with the word ‘trustee’ but after considering the options, we have chosen ‘správní rada’ or simply ‘rada’.

The author also tried to preserve the passive voice which is typical of this type of style, like in the phrase ‘in which they are first discussed’ (translated also in passive voice like ‘na kterém jsou poprvé diskutovány’).

‘Integral part of the academic community’ was translated as ‘nedílná součást akademické komunity’ which fits well in the target text.

‘College policy’ was once translated as ‘politiky kolegia’ and once as ‘univerzitní politiky’ because these two expressions were a part of one sentence and it would not look very good to repeat them.

The modal verb ‘shall’, in these types of texts, is used as an obligation, like the verb ‘must’. In Czech we use the translation of ‘must’, eg. ‘muset’.

In the administrative texts we can find the archaic prepositions and this text is not an exception – for example ‘thereto’ or ‘herein’.

The date mentioned in the article (‘February 25, 1987’) is transformed into Czech form of date – ‘25. února 1987’. Czechs do not use the comma between the date and the year and they also put the numeral at the first place followed by the name of month.

The expression ‘*You have the right...*’ is translated into ‘*Máte právo na...*’ and we used the polite form of address. We also preserved the writing in italics.

To summarize, we would like to mention some typical features of the administrative style which appear in this sample text. It is obvious that the most typical feature is paragraphing of the text, absence of emotional words and terminology. We can also find the archaic words (thereto, herein) and the modal verb ‘shall’ in the meaning of ‘must’. The sample text is full of multiple sentences and the conjunction ‘and’ is very frequently used.

## Glossary

Right	Právo = a moral or legal claim to have or get sth or to behave in a particular way
Privilege	Výsada, privilegium = a special right or advantage that a particular person or group of people has

Responsibility	Zodpovědnost = a duty to deal with or take care of sth/sb, so that you may be blamed if sth goes wrong
Undergraduate	Vysokoškolský student = a university or college student who is studying for their first degree
Trustee	Rada = a person or an organization that has control of money or property that has been put into a trust for sb
Freedom (of speech, discussion, etc)	Svoboda (projevu, diskuze) = the right to do or say what you want without anyone stopping you
Academic credit	Akademický úvěr = money that you borrowed, a loan
Policy	Politika = a plan or action agreed or chosen by a political party, a business, etc.
Regulation	Předpis = an official rule made by a government or some other authority
Violation of regulations	Porušení předpisů = to go against or refuse to obey a law, an agreement, etc.

## 4.4 The belles-lettres style

For the literary style we have chosen a novel *The Chaser* by John Collier and one short excerpt from the book *Norse Mythology* written by Neil Gaiman (this book should be translated into Czech by the end of 2017).

### 4.4.1 First sample text – John Collier – The Chaser

#### Vše vyřeší správný lektvar

Alan Austen, nervózní jako kotě, vyšel tmavé vrzající schody v sousedství Pell Street, a dlouhou dobu těkal po potměném místě, dokud nenašel nejasně psané jméno, které hledal, na jedněch z dveří.

Rozrazil dveře jak mu bylo řečeno a ocitl se v malé místnosti, kde nebyl žádný nábytek, pouze prostý kuchyňský stůl, houpací křeslo a obyčejná židle. Na jedné ze špinavých žlutohnědých stěn bylo několik polic, zaplněných snad tuctem lahví a sklenic.

V křesle seděl starý muž, který si četl noviny. Alan mu beze slova podal kartu, kterou dostal. „Posaďte se, pane Austene,“ řekl starý muž velice zdvořile. „Jsem rád, že Vás poznávám.“

„Je pravda,“ zeptal se Alan, „že máte určitou směs, která má, no, zcela mimořádné účinky?“

„Drahý pane,“ odpověděl starý muž, „můj sklad v obchodě není moc velký – neobchoduji s projímadly ani zubními pastami – ale tak jak to je, je to různé. Myslím, že neprodávám nic, co by mělo účinky, které by mohly být popsány jako běžné.“

„No, faktem je, že...“ začal Alan.

„Tak tohle například,“ přerušil ho starý muž, sahajíc pro láhev z police, „tohle je tekutina, stejně bezbarvá jako voda, téměř bez chuti, zcela nepostřehnutelná v kávě, vínu nebo jiném nápoji. Je také zcela nepozorovatelná u všech známých způsobů pitev.“

„Myslíte tím, že je to jed?“ vykřikl Alan zděšeně.

„Říkejte tomu třeba čistič rukavic, pokud chcete,“ řekl starý muž lhostejně. „Možná to i rukavice čistí, nikdy jsem to nezkoušel. Někdo by to mohl nazvat čistidlem života - život je občas potřeba vyčistit.“

„Nic takového nechci,“ řekl Alan.

„Pravděpodobně je to jen dobře,“ řekl starý muž. „Víte jaká je cena tohoto nápoje? Za jednu čajovou lžičku, která je dostačující, si беру pět tisíc dolarů. Nikdy méně. Ani o cent.“

„Doufám, že všechny vaše směsi nejsou tak drahé,“ řekl Alan s obavami.

„Ach, ale ne!“ prohlásil starý muž. „Nebylo by to dobré, dát takovou cenu třeba za nápoj lásky. Mladí lidé, kteří potřebují nápoj lásky mají velmi zřídka pět tisíc dolarů. V opačném případě by nápoj lásky ani nepotřebovali.“

„Tak to rád slyším,“ řekl Alan.

„Dívám se na to takhle,“ řekl starý muž. „Potěšte zákazníka jedním zbožím a on se vrátí, když potřebuje další. I kdyby mělo být dražší. Klidně si na to našetří, pokud bude třeba.“

„Takže,“ zeptal se Alan, „vy opravdu prodáváte nápoje lásky?“

„Kdybych neprodával nápoje lásky,“ řekl starý muž, když se natáhl pro další láhev, „nezmiňoval bych před vámi tu druhou záležitost. To se dělá jen tehdy, když je člověk v pozici, která zavazuje k tomu, že si člověk může dovolit být tak důvěrný.“

„A tyhle lektvary,“ řekl Alan, „nejsou to jenom, jenom, eh-“



„Ale ne,“ řekl stařec. „Jejich účinky jsou trvalé, a jdou daleko nad rámec příležitostného impulsu. Ale zahrnují jej. Ach ano, zahrnují. Štědře, naléhavě. Věčně.“

„Ach můj bože!“ řekl Alan, zatímco se na to snažil podívat s vědeckým odstupem. „Jak zajímavé!“

„Ale zvažte tu duchovní stranu,“ namítl starý muž.

„To dělám, opravdu,“ řekl Alan.

„Lhostejnost,“ řekl starý muž, „nahrazují oddaností. Opovržení zbožňováním. Dejte kapku tohoto té mladé dámě – jeho chuť je nepostřehnutelná v pomerančové šťávě, polévce nebo koktejlu – a jakkoliv veselá či euforická je, úplně se změní. Nebude chtít nic jiného než být o samotě a s vámi.“

„Nemohu tomu uvěřit,“ řekl Alan. „Ona tak zbožňuje večírky.“

„Už se jí nikdy líbit nebudou,“ odvětil stařec. „Bude mít strach ze všech krásných dívek, které byste mohl potkat.“

„Opravdu bude žárlit?“ vykřikl Alan jako u vytržení. „Na mě?“

„Ano, bude chtít být vaše všechno.“

„To ona je. Jen ji to nezajímá.“

„Bude, až toto dostane. Bude se starat velmi intenzivně. Budete jejím jediným zájmem v životě.“

„Úžasné!“ vzlykl Alan.

„Bude chtít vědět o všem, co děláte,“ řekl starý muž. „O všem, co se vám stalo během dne. Každícké slovo. Bude chtít vědět o čem přemýšlíte, proč se najednou usmějete nebo proč vypadáte smutně.“

„To je láska!“ vzlykal Alan.

„Ano,“ odpověděl stařec. „Jak pečlivě se o vás bude starat! Nikdy vám nedovolí být unavený, sedět v průvanu, zanedbávat své jídlo. Pokud se zpozdíte o hodinu, bude vyděšená. Bude mít pocit, že vás zavraždili nebo že vás zvábila nějaká siréna.“

„Nemohu si takto Dianu vůbec představit!“ zvolal Alan, zaplaven radostí.

„Nebudete muset používat svou představivost,“ řekl starý muž. „A mimochodem, protože sirény existují, pak pokud byste náhodou trochu uklouzl, nemusíte se bát. Ona vám nakonec odpustí. Bude hrozně zraněná, samozřejmě, ale nakonec vám odpustí.“

„To se nestane,“ odvětil Alan vroučně.

„Samozřejmě, že nestane,“ řekl starý muž. „Ale pokud ano, nemusíte se bát. Nikdy se s vámi nerozejde. Ne, ne. A samozřejmě, nikdy vám nedá jediný, byť sebemenší důvod k tomu být znepokojený.“

„A kolik,“ zeptal se Alan, „stojí tato úžasná směs?“

„Ta není tak drahá,“ odpověděl starý muž, „jako čistič rukavic, nebo také čistič života, jak jej nazývám já. Ne. Dělá to pět tisíc dolarů, ani o cent méně. Člověk musí být starší, aby si mohl dopřát takový druh věcí. Musí si na to našetřit.“

„A ten nápoj lásky?“ zeptal se Alan.

„Ach, tohle,“ řekl starý muž, zatímco otevřel zásuvku v kuchyňském stole a vytáhl z ní malou, poněkud špinavě vyhlížející lahvičku. „Ta je pouze za jeden dolar.“

„Nemohu vám ani říct, jak jsem vám vděčný,“ řekl Alan, když se díval, jak ji plní.

„Líbí se mi laskavosti,“ prohlásil stařec. „Pak se hosté rádi vracejí, později, když jsou na tom lépe a chtějí dražší věci. Tady to máte. Shledáte ho velmi účinným.“

„Ještě jednou vám velice děkuji,“ řekl Alan. „Sbohem.“

„Au revoir,“ řekl muž.

#### **4.4.1.1 Commentary and glossary**

For the first sample of the belles-lettres style, we have chosen the short story named *The Chaser* written by John Collier. “*John Henry Noyes Collier (3 May 1901 – 6 April 1980) was a British-born author and screenwriter best known for his short stories, many of which appeared in The New Yorker from the 1930s to the 1950s.*”<sup>[58]</sup>

The short story deals with a young man who wants to buy a love potion because of his cold girlfriend but cannot understand why the love potion costs only one dollar while the old man is selling another potion which is colourless and tasteless poison for much higher price.

The story is intended for the general reader without any terms or difficult expressions. The text is simple and comprehensible even for foreign students of the English language. The only difficulty which appeared in the text is the title itself.

The novel is full of direct speech and is divided into short paragraphs. We can find also the incomplete sentences or the interjections which are typical for the direct speech. In the contrast of the samples before, in this source text there are mostly short sentences, exclamatory sentences or sometimes sentences composed without the finite verb.

The main sources for translation were the online dictionary [www.lingea.cz](http://www.lingea.cz), [www.oxfordlearnersdictionaries.com/](http://www.oxfordlearnersdictionaries.com/) and also the publication Oxford Advanced Learner's Dictionary (8<sup>th</sup> edition).

### **Microanalysis**

The most difficult issue was to translate the title of this short story. 'The Chaser' means "*a drink that you have after another of a different kind, for example a stronger alcoholic drink after a weak one*"<sup>[59]</sup>. In this case, it is drinking of a poison after love potion. According to the old man, when you have so much love and adoration from the person you gave the love potion, you cannot bear it and after some time, you come back to him and buy the poison. That is also the reason why the love potion costs only one dollar and the poison five thousand dollars. You will want to buy it so much that you will save your money for this purchase.

So how to translate the title? We tried to manage a lot of ideas – even the titles that did not anything in common with the original word 'chaser', for example 'Čím to zapít', 'Vše vyřeší správný lektvar', or 'Zapíječ'. At last we decided to translate it as 'Vše vyřeší správný lektvar' which seemed the most appropriate translation of this title.

'Buff-colored' was translated as an adjective 'žlutohnědý', 'a rocking-chair' was replaced by the Czech equivalent 'houpací křeslo'.

We can find some sentences with a present participle ('reading a newspaper', 'reaching for a bottle from the shelf', 'reaching for another bottle' or 'attempting a look of scientific detachment') – in Czech it can be translated as a transgressive or as a subordinate clause. At last, we decided to translate it into both possibilities.

Another issue for translation was the verb 'say' which appears after almost every direct speech, same as the expression 'the old man'. Sometimes we tried to change the verb 'říct' with

something else like ‘odvětil’, ‘odpověděl’ or ‘prohlásil’ but ‘říct’ is used in most cases. The expression ‘the old man’ was translated into ‘stařec’ or ‘starý muž’.

We have also important words for this novel as ‘poison’, ‘love potion’ and ‘mixture’. These words are translated literally into ‘jed’, ‘nápoj lásky’ and ‘směs’.

We also preserved the interjections ‘eh’, ‘oh’ or ‘er’ and we tried to write the best fitting Czech interjection. For ‘eh’ and ‘oh’ we used the Czech ‘ach’ and for ‘er’ we used the Czech most used parenthesis ‘no’.

In the last sentence, the old man say ‘Au revoir’ which we decided to remain in French. Au revoir is in fact the equivalent of ‘See you soon’. Thus the old man expects that Alan will return. But the Czech expression ‘Uvidíme se brzy’ sounds too resolutely and clearly. That is the reason why we decided to keep the French ‘Au revoir’.

To summarize, we can mention some phenomenons that are typical for the belles-lettres style. It is colloquial language, emotional words and even interjections in this sample text, the usage of the past tense and also the use of some adjectives for the aesthetic effect (for example the description of ‘dirty buff-colored walls’ or ‘dirty-looking phial’). We can also find many adverbs that make the atmosphere of the story.

Creaky	Rozvrzaný = making creaks (a sound made by door of floor), old and not in good condition
Rocking-chair	Houpací křeslo = a chair with two curved pieces of wood under it that make it move backwards and forwards
Phial	Lahvička = a small glass container, for medicine or perfume
Imperceptible	Nepostřehnutelný, neznatelný = very small and therefore unable to be seen or felt
Mixture	Směs = a combination of two or more substances that mix together without any chemical reaction taking place
Poison	Jed = a substance that causes death or harm if it is swallowed or absorbed into the body
Life-cleaner	Čistič života = something that will make your life clean

Love potion	Nápoj lásky = a liquid with magic powers that will make you love someone
Adoration	Zbožňování = a feeling of great love or worship
Au revoir	Brzy nashledanou. French phrase that means „See you soon“

#### 4.4.2 Second sample text – Neil Gaiman – Norse Mythology

##### Mímiho hlava a Ódinovo oko

V Jotunheimu, domově obrů, je Mímiho studna. Bublá z hloubi země a krmí Yggdrasil, světový strom. Mími, ten moudrý, strážce paměti, zná mnoho věcí. Jeho studna je moudrost, a když byl svět ještě mladý, každý den pil ze studny tak, že ponořil roh, známý jako Gjallerhorn, do vody a vypil ji.

Je tomu už dávno, tehdy když byl svět mladý, se Ódin oblékl do dlouhého pláště a klobouku a, namaskován jako poutník, cestoval přes zemi obrů a riskoval svůj život jen proto, aby se dostal k Mímimu najít moudrost.

„Jen jednou se napít vody ze tvé studny, strýčku Mími,“ řekl Ódin. „To je vše oč žádám.“

Mími zavrtěl hlavou. Nikdo se nikdy nenapil ze studny, kromě Mímiho samotného. Neřekl nic: to dělají jen ti, kteří tiše dělají chyby.

„Jsem tvůj synovec,“ řekl Ódin. „Má matka, Bestla, byla tvá sestra.“

„To ale nestačí,“ odvětil Mími.

„Jeden doušek. Když se napiji ze tvé studny, Mími, budu moudrý. Řekni si svou cenu.“

„Tvé oko je má cena,“ řekl Mími. „Tvé oko v jezeře.“

Ódin se nezeptal, zda žertuje. Cesta přes zemi obrů, jen aby se dostal k Mímiho studni, byla dlouhá a nebezpečná. Ódin byl ochoten riskovat svůj život, aby se sem dostal. Byl ochoten udělat víc, než moudrost jen hledat. Ódin nastavil svůj obličej.

„Dej mi nůž,“ bylo vše, co řekl.

Poté, co udělat to, co bylo třeba, umístil své oko opatrně do vody. Zíralo na něj skrz vodu. Ódin naplnil Gjallerhorn vodou z Mímiho studny a zvedl jej ke rtům. Voda byla studená. Vypil jej

do dna. Modroust jej celého zaplavila. Viděl mnohem dál a jasněji s jedním okem, než když viděl s oběma.

Poté byly dány Ódinovi i jiná jména: Blindr, nazývali jej, slepý Bůh, a Hoarr, jednooký, a Baleyg, ten s planoucím okem.

Ódinovo oko zůstává v Mímirově studni, uchované/zachované vodami, které živí popel světa, nevidí nic, vidí všechno. Čas plynul. Když končila válka mezi Ásy a Vany, když si měnili své bojovníky a náčelníky, Ódin poslal Mímiho za Vany, jako zástupce Ásů, k bohu Hönimu, který by se měl stát novým velitelem Vanů.

Höni byl vysoký a pohledný, vypadal jako král. Když byl Mími s ním, aby mu poradil, Höni také hovořil jako král a dělal moudrá rozhodnutí. Ale když s ním Mími nebyl, zdálo se, že Höni nebyl schopen dospět k nějakému rozhodnutí, z čehož byli Vánové přesyceni. Pomstili se, ne Hönimu, nýbrž Mímimu: utřali Mímimu hlavu a poslali ji Ódinovi.

Ódin nebyl rozzlobený. Natřel Mímiho hlavu bylinkami, aby zabránil hnilobě, a odřikával nad ní kouzla a zaklínadla, protože si nepřál, aby byly Mímiho znalosti navždy ztraceny. Brzy poté Mími otevřel oči a promluvil k němu. Mímiho rady byly užitečné, stejně jako vždy. Ódin vzal jeho hlavu zpět ke studni pod světový strom, a umístil ji hned vedle svého oka, do vod vědění budoucnosti i minulosti.

Ódin dal Gjallerhorn Heimdalovi, strážci bohů. V den, kdy někdo na Gjallerhorn zatroubí, probudí to bohy, bez ohledu na to, kde se nachází, bez ohledu na to, jak hluboce spí.

Heimdall zatroubí na Gjallerhorn pouze jednou, až nastane Ragnarok, na konci všeho.

#### **4.4.2.1      Commentary and glossary**

The last sample is a short excerpt from the book *Norse Mythology* by Neil Gaiman. “*Neil Richard MacKinnon Gaiman [...] (10 November 1960) is an English author of short fiction, novels, comic books, graphic novels, audio theatre, and films. His notable works include the comic book series The Sandman and novels Stardust, American Gods, Coraline, and The Graveyard Book. He has won numerous awards, including the Hugo, Nebula, and Bram Stoker awards, as well as the Newbery and Carnegie medals.*”<sup>[60]</sup>

The author of the thesis chose the short story about Mimir and Odin, the Norse Gods, in which we can learn about the well of wisdom. *Norse Mythology* is a book dedicated to the Norse Gods and their tales and is written in formal English.

As we mentioned before, the source text belongs to the belles-lettres style and is intended for the general reader, especially a group of people interested in the mythology.

The text is divided into paragraphs, every story has its own title. As a narration, the source text has several quotes in direct speech. In contrary to the first sample of the belles-lettres style, we can find not only the short sentences but even long complex sentences.

While translating the text, the author tried to preserve the atmosphere of the source text. The main sources for translation were the online dictionary [www.lingea.cz](http://www.lingea.cz), [www.oxfordlearnersdictionaries.com/](http://www.oxfordlearnersdictionaries.com/) and also the publication Oxford Advanced Learner's Dictionary (8<sup>th</sup> edition). The official translation will be published in the end of 2017 in the Czech Republic.

### **Microanalysis**

The first and very important issue was to decide whether to leave the English proper nouns or to translate them into Czech. We were looking for the real Czech equivalents and we found all of them so we decided to translate them all. We were searching on the websites dedicated to the Norse mythology. Thus, 'Mimir' was translated into 'Mími', 'Odin' into 'Ódin', 'Hoenir' into 'Höni'. The same method was applied to the names of groups of Gods 'Vanir' ('Vánové') and 'Aesir' ('Ásové') and to the expression 'the world-tree', we did not know whether to translate it into 'světový strom' or 'strom světa' but we found that the original translation is 'světový strom' so we kept it.

Other names – like 'Yggdrasil', 'Jotunheim', 'Gjallerhorn', 'Heimdall' and 'Ragnarok' were not translated.

The translation of the whole story was not as difficult as some other sample texts (i.e. administrative or scientific) in which you need to know the context and terminology. The sentences were comprehensible and excluding the proper names there was no special terms or expressions. The most interesting or important words are explained in the glossary that follows.

To conclude, we would like to summarize some features of the belles-lettres style in this short story. It is written in the past tense and the last sentences include the modal verb 'will' which refers to the future. We can find many names of the characters and also some annexes. In fact there are no slang words or emotional words that are also typical for this kind of text.

Well	Studna = a deep hole in the ground from which people obtain water
Wisdom	Moudrost = the ability to make sensible decisions and give good advice because of the experience and knowledge that you have
Horn	Roh = a simple musical instrument that consists of a curved metal tube that you blow into; a hard pointed part that grows, usually in pairs, on the head of some animals (often curved)
Aesir	Ásové = <i>it is a member of the principal pantheon in Norse religion</i> <sup>[61]</sup>
Vanir	Vánové = <i>they are a group of gods associated with fertility, wisdom, nature, magic, and the ability to see the future</i> <sup>[62]</sup>
Revenge	Pomsta = something that you do in order to make sb to suffer because they have made you suffer
Rotting	Hniloba = sth that has decayed and cannot be eaten or used
Watchman	Strážce = a man whose job is to guard sth/sb
Ragnarok	<i>A series of future events that lead to the death of a number of major figures</i> <sup>[63]</sup> ; the end of the world
Mimir, Odin, Hoenir	Mimí, Ódin, Höni After consulting the internet websites, I have decided to use the Czech equivalents



## 5 Conclusion

The aim of the theoretical part of this thesis is to provide the information about stylistics and about the field of the functional styles and to summarize the characteristic features of chosen styles. The objective of the practical part is to translate the selected sample texts for each of the chosen functional styles and to provide a commentary and glossary.

The thesis contains the theory of stylistics and the basic terms such as style and functional style and a brief history of them. After that the author described the chosen types of functional styles – these are the scientific style, the newspaper style, the administrative style and the belles-lettres style with a great attention to the main features used in each style.

The practical part deals with the translation of six sample texts which is considered the most difficult part of the thesis. The author tried to preserve all important features appearing in the source texts. Sometimes, the author needed to make a research among the web sites, for instance the translation of the second sample text of the belles-lettres style deals with the Norse Mythology thus it was important to provide the correct translation of proper nouns. Another research was made during the translation of the scientific texts.

Every translation is followed by the commentary of the author and the glossary. The commentary provides the information about the translation itself and the problems and also summarize some typical features of the functional styles that appear in the sample texts; the glossary contains ten important or interesting words from the source text, its translation and also the English explanation. These were borrowed from Oxford Advanced Learner's Dictionary, unless otherwise stated in quotation.

The source texts for the translations are enclosed as the appendices of the thesis.

## 6 Endnotes

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## **8 Abstract**

The Bachelor's thesis is focused on the functional styles in the English language and the translation of sample texts. The thesis begins with the introduction and the rest of the thesis is divided into theoretical and practical part. The theoretical part provides basic information about stylistics, the terms style and functional style and it provides a brief history of them. The main part of the theoretical part deals with the characteristic of the four chosen functional styles in details. First, the scientific style is described, then the newspaper and administrative style and at last, the belles-lettres style is described. The following chapter is dedicated to the translation of sample texts with the commentary and glossary. The whole thesis ends with the conclusion which summarizes its content. It also includes endnotes, bibliography and appendices which contain the source texts.

## 9 Resumé

Bakalářská práce je zaměřena na funkční styly v anglickém jazyce a překlad ukázkových textů. Práce začíná úvodem a zbytek práce je rozdělen do dvou částí – teoretické a praktické. Teoretická část podává základní informace o stylistice, pojmech styl a funkční styl a také poskytuje stručnou historii funkční stylů. Hlavní část teoretické části se zabývá detailní charakteristikou čtyř vybraných funkčních stylů. Nejprve je popisován styl vědecký, následuje styl žurnalistický, administrativní a jako poslední je popsán styl umělecké literatury. Následující kapitola je věnována překladům vybraných ukázkových textů s komentářem a glosářem. Práce je zakončena závěrem, jenž shrnuje celý její obsah. K práci jsou přiloženy poznámky, seznam použité literatury a také přílohy, které obsahují vzorové texty.



## 10 Appendices

Appendix 1 Thomas Scovel – Psycholinguistics

Appendix 2 Alan Cruse – Meaning in Language

Appendix 3 *Brexit more important than keeping the UK together, public say in poll for the Telegraph* (The Telegraph)

Appendix 4 Vassar College Regulations

Appendix 5 John Collier – The Chaser

Appendix 6 Neil Gaiman – Norse Mythology

## Appendix 1 – Thomas Scovel – Psycholinguistics

### 2 Acquisition: when I was a child, I spoke as a child

Children are a focus of attention and affection in all societies. The presence of an infant is a key to the hearts of strangers anywhere on the globe. ‘What a cute smile’, they murmur, immediately transfixed by the child’s demeanor, ‘What’s her name?’ they inquire. ‘Does she speak yet?’ Because of their universally unique status, small children evoke a certain sociolinguistic familiarity and directness not permissible with older children and adults. And if these encounters transpire in cross-cultural situations, for example when a couple are touring a foreign country with their young child, along with these typical expressions of affectionate attention come cries of amazement when the youngster is enticed or provoked into speaking its native tongue. There is a natural wonder when the strange and difficult sounds of a foreign language appear to pour effortlessly out of the mouths of mere babies.

It is no surprise, then, that the ability of children to pick up their mother tongue so quickly and seemingly so easily is the central concern of the first major sub-field of the psychology of language that we will review. **Developmental psycholinguistics** examines how speech emerges over time and how children go about constructing the complex structures of their mother tongue. The emergence of speech is not only an apt chronological stage to begin our reflections on the nature of the human mind, it is also the stage where we can glean the least complicated data. As Tennyson puts it, our first efforts at speech are not words but cries:

So runs my dream, but what am I?  
An infant crying in the night;  
An infant crying for the light,  
And with no language but a cry.

So pervasive is the common perception that the crying of a baby conveys some significant linguistic communication, that the early Romans believed it was the gift of a specific spirit, *Vigitanus*, and even Plato observed that the very first communicative distinction is between comfort and discomfort. A common mistake of early students of developmental psycholinguistics was to assume that children had no language until they uttered their first word, usually about the time of their first birthday.

#### ‘...no language but a cry’

Over the past forty years, there has been an increasing amount of research into the linguistic capacity of infants, and it seems the more we study them the smarter they become. What we have learned about crying is that it is not only communicative, it is also a direct precursor to both *language* (human symbolic communication) and *speech* (spoken language). In a sense, crying, at least in the first few months, is a kind of language without speech, because the child communicates different types of discomfort without using normal speech sounds. As the infant matures, crying helps the child learn how to produce linguistic sounds, and so this earliest form of utterance is also a precursor to speech. During the few weeks of a child’s life, crying is largely an **autonomic** response to noxious stimuli, triggered by the autonomic nervous system as a primary reflex. In brief, this means that the crying response is hard-wired into the child, and crying is initially a spontaneous reaction, unaffected by intentional control

from the voluntary nervous system, which eventually evolves as the mover and shaper of most human behavior. Even at this relatively primitive stage, however crying is a direct preparation for a lifetime of vocal communication. <sup>1</sup>

[...]

Crying initially is completely **iconic**; there is a direct and transparent link between the physical sound and its communicative intent. For example the hungrier a baby becomes, the louder and the longer the crying. It also increases a pitch. The degree of this comfort is directly proportional to the intensity of the acoustic signal. But in the first month or two of the child's development, crying becomes more differentiated and more **symbolic**. This means that it is not directly related to the child's sense of discomfort; rather, the cries are subtly, indirectly, and almost randomly associated with its needs. As most mothers realize intuitively, and as recent studies have suggested, the baby may not cry to express discomfort or pain, but rather to elicit attention. So even at this rudimentary stage of linguistic evolution, there is a significant transformation from using sound as an iconic or direct reflection of an internal state to using it as symbolic, indirect manifestation of increasingly complex internal feelings. Later, we will learn that this transition also represents a major difference between the communication found in most animals and the way humans use language. <sup>2</sup>

[...]

This **cooing** stage emerges at about two months of age but is succeeded, when the child is about six months old, by a **babbling** stage. Babbling refers to the natural tendency of children of this age to burst out in strings of consonant-vowel syllable clusters, almost as a kind of vocalic play. Some psycholinguists distinguish between marginal babbling, an early stage similar to cooing where infants produce a few, and somewhat random, consonants, and canonical babbling, which usually emerges at around eight months, when the child's vocalizations narrow down to syllables that begin to approximate the syllables of the caretaker's language.

Interestingly enough, when infants begin to babble consonants at the canonical stage, they do not necessarily produce only the consonants of their mother tongue. That is, their earliest acquisition is not of the segmental phonemes (the individual consonants and vowels) that go to make up their native tongue. In fact, children seem to play with all sorts of segments at this stage, and frequently produce consonants that are found in other languages, not just the language by which they are surrounded.<sup>3</sup>

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<sup>1</sup> SCOVEL, Thomas - Psycholinguistics, p. 7-8

<sup>2</sup> IBID, p. 9

<sup>3</sup> IBID, p. 10

## Appendix 2 – Alan Cruse – Meaning in Language

### 1.4.2 Branches of the study of linguistic meaning

#### 1.4.2.1 Lexical semantics

Lexical semantics studies the meanings of words; the focus here is on the ‘content’ words like *tiger*, *daffodil*, *inconsiderate*, and *woo*, rather than ‘form’/‘grammatical’ words like *the*, *of*, *than*, and so on. To a non-specialist, the notion of meaning probably has a stronger link with the idea of the word than with any other linguistic unit: words are, after all, what are listed in dictionaries, and the main function of a dictionary is to tell us what the listed words mean. For this reason, lexical semantics perhaps provides the easiest access route into the mysteries of semantics in general, and this is one reason why it has been given a prominent place in this book.

#### 1.4.2.2 Grammatical semantics

Grammatical semantics studies aspects of meaning which have direct relevance to syntax. This has many manifestations, which can only be briefly illustrated here. One problem is the meaning of syntactic categories (problematic, because not everyone believes they can be assigned meanings). Consider, for instance, the differences in the meaning of *yellow* in the following:

- (8) She wore yellow hat. (adjective)
- (9) They painted the room a glooming yellow. (noun)
- (10) The leaves yellow rapidly once the frosts arrive. (verb)

Another aspect of grammatical semantics is the meaning of grammatical morphemes like the *-ed* of *walked*, the *-er* of *longer*, the *re-* and the *-al* of *retrial*, and so on. Clearly grammatical semantics overlaps with lexical semantics, partly because some grammatical elements are words (like *the* and *of*), but more particularly because some aspects of the meanings of full lexical items determine to some degree their grammatical behaviour (for instance, the fact that *I am studying that question* is grammatical, but not *I am knowing the answer to that question*).

#### 1.4.2.3 Formal semantics

Formal semantics studies the relations between natural language and formal logical systems such as the propositional and predicate calculi. Such studies usually aim at modelling natural language as closely as possible using a tightly controlled, maximally austere logical formalism. It is arguable that sometimes such studies shed more light on the formalism used than on the language being modelled; nonetheless, valuable insights have come from this approach. To date, most (but not all) such studies have concentrated on the propositional/sentential level of meaning, without attempting to delve into the meanings of words.<sup>4</sup>

[...]

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<sup>4</sup> CRUSE, Alan. - Meaning in language: an introduction to semantics and pragmatics, p. 17

### 7.3.6 Polarity

Another notion that is often applied to opposites is **polarity**, whereby terms are designated as **positive** and **negative**. This notion is used in an even greater variety of ways than markedness. The following are the main ones:

- (i) **Morphological polarity**: one term bears a negative affix, the other does not.
- (ii) **Logical polarity**: the determination of logical polarity depends on the fact that one negative cancels out another: if John is not not tall, then John is tall. The prototypical example of this is *true:false*. Is *true* to be analysed as equivalent to “not false”, or is *false* to be glossed “not true”? Which is the negative term and which is positive? The criteria for logical polarity give an immediate answer:

It's true that it's true. = It's true.

It's false that it's false. = It's true.

*False* suffers the reversal when applied to itself, and is thus the negative term. The following are further examples of the same phenomenon:

She succeeded in succeeding.

She failed to fail. (reversal)

A large measure of largeness.

A small measure of smallness. (reversal)

This is a good example of a good book.

This is a bad example of a bad book. (reversal)

- (iii) **Privative polarity**: one term is associated with the presence of something salient, and the other with its absence. On this criterion, *alive* is positive and *dead* negative, because something that is alive possesses salient properties such as movement responsiveness, consciousness, etc. which a dead thing lacks; *married* is positive and *single* negative, because a married person has a spouse, and a single person does not; *dress* is positive and *undress* negative, because the end result of dressing involves the presence of clothes, whereas the end result of undressing involves the absence of clothes. This notion can be generalized to include “relative abundance” and “relative lack” (of some salient property). This move allows us to categorize *long*, *heavy*, *thick*, *wide*, *strong*, *fast*, and so on, as a positive in this sentence, because they denote a relative abundance of salient properties such as extension, weight, speed and so on, compared with their partners *short*, *light*, *narrow*, etc.
- (iv) **Evaluative polarity**: one term is evaluatively positive, i.e. commendatory, and the other is negative. The obvious key example of this is *good:bad*. Other examples are: *kind:cruel*, *pretty:plain*, *clean:dirty*, *safe:dangerous*, *brave:cowardly*.<sup>5</sup>

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<sup>5</sup> CRUSE, Alan. - Meaning in language: an introduction to semantics and pragmatics, p. 162-163

### Appendice 3 – The Telegraph article

#### **Brexit more important than keeping the UK together, public say in poll for the Telegraph**

- Ben Riley-Smith, ASSISTANT POLITICAL EDITOR
- Gordon Rayner, POLITICAL EDITOR
- Simon Johnson

17 March 2017 • 9:30pm

Brexit is more important to voters than keeping the United Kingdom together, an opinion poll for *The Telegraph* has indicated.

Sixty per cent of respondents agreed that Britain's EU departure mattered more than stopping the UK's break-up, while just 27 per cent disagreed.

Furthermore a majority of people said they would still vote for Brexit even if they knew it could trigger Scotland's independence.

The results suggest there is no "buyer's remorse" over Brexit despite a dramatic week in which the UK's future has been called into question.

Theresa May has rejected the SNP's demand for a second Scottish independence referendum before spring 2019, saying "now is not the time".

Number 10 wants to ensure any repeat of the 2014 referendum – which saw Scots vote to remain in the UK by 55 per cent to 45 per cent – does not happen until Brexit has "bedded in".

However, Nicola Sturgeon, Scotland's First Minister, has accused the Prime Minister of being "undemocratic" and is continuing to demand another vote.

Senior SNP figures yesterday repeatedly refused to rule out holding an "advisory" independence referendum – one which would not be legally binding but could build pressure on Westminster.

However, it is thought that the First Minister is more likely to pursue an intense campaign to whip up public opinion in favour of another referendum, including mass protests, marches and petitions.

An ORB poll of 2,000 British voters on Wednesday and Thursday gives an insight into how the week's events have impacted their views.

Asked whether they would still back Brexit "even if I knew it could lead to the breakup of the UK", 51 per cent of voters agreed and 38 per cent disagreed. The rest said they did not know.

There was also support for Mrs May's stance that a Scottish independence referendum should not be held before spring 2019, the SNP's proposed timetable.

Almost 60 per cent of voters thought doing so would undermine Brexit negotiations, while just 22 per cent disagreed. Most UK voters also do not want Scotland to become independent.

An ORB spokesman said: “The poll shows that there is substantial support for pushing through with Brexit despite the potential consequences for the Union.

“The majority believe that Brexit is more important, and would back Brexit even if this led to the future breakup of the UK”.

Ms Sturgeon was under pressure to categorically rule out holding an “illegitimate” referendum without Mrs May’s authority after she refused to disclose the “various options” she is considering.

The First Minister said her “intention” was to get the legal powers from the Prime Minister to stage another vote and she would not outline possible Plan Bs to the Scottish people “at this stage”.

Ms Sturgeon was pressed about her intentions after Angus Robertson, the SNP’s Westminster leader, opened the party spring conference in Aberdeen by telling delegates unequivocally that another vote “will” happen on her timetable.

But Scottish Labour said the SNP must rule out the possibility of an “illegitimate and divisive referendum” that would divide Scotland further and not stand up to legal scrutiny.

Downing Street made clear that the necessary powers were reserved to Westminster. David Cameron agreed to transfer the powers for the 2014 after signing the Edinburgh Agreement with Alex Salmond about its terms.

If they tried to unilaterally hold an advisory vote, the Nationalists would face the embarrassing prospect of Holyrood’s authorities ruling that their referendum bill was not competent because constitutional affairs are outside the parliament’s powers.

Ms Sturgeon could also face a battle in Scotland’s courts to stage a vote on her own terms and it would probably result in a mass boycott from Unionist voters, fatally undermining the result’s legitimacy.

Her spokesman rejected holding a snap Holyrood election to break the impasse, arguing it would be pointless as Mrs May could continue to ignore any fresh SNP mandate.

The Scottish Parliament is still expected to vote next week to give the First Minister the authority to ask Mrs May for the powers to hold another referendum. Holyrood has a nationalist majority of SNP and Green MSPs.

Ms Sturgeon told ITV News: “I have got various options that I would consider but with the greatest of respect I’m not going to share them with you right now. Well I will share them with the people of Scotland and the people of Scotland will have the right to know them once we are at that stage.”

She claimed that pressure should be put on the Prime Minister “to realise what an unsustainable position she is in before people start asking me what Plan Bs are”.

Ms Sturgeon added: "I don't think I should be getting into Plan Bs at this stage when I am putting forward a Plan A that has such a strong cast iron mandate."

Mrs May yesterday dismissed Ms Sturgeon's plans for a new independence referendum as "muddle on muddle" as she rejected the "divisive, obsessive" nationalism of the SNP.

The Prime Minister used her speech to the Conservative Spring Forum in Cardiff to suggest that Ms Sturgeon had been plotting since last year to use Brexit as a "pretext" for a new referendum.

Pledging to defend the "precious, precious Union", Mrs May said she wanted the country to become more, not less, united - "one that our children and grandchildren are proud to call home".

Mrs May told delegates: "Our Party believes heart and soul in our United Kingdom of Great Britain and Northern Ireland.

"The precious bond between four nations: England, Scotland, Wales and Northern Ireland.

"But that union is more than just a constitutional artefact. It is a union between all of our citizens, whoever we are and wherever we're from."<sup>6</sup>

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<sup>6</sup> <http://www.telegraph.co.uk/news/2017/03/17/brexit-important-keeping-uk-together-public-say-poll-telegraph/>



# **PART A. Student Rights, Privileges, and Responsibilities**

Student rights, privileges, and responsibilities are derived from several sources, outlined below.

## **I. FROM THE GOVERNANCE OF VASSAR COLLEGE**

Principles Underlying Relations of Trustees, Faculty, and Students

### **Article II. Authority of the Students**

#### **Section 1. General**

The students shall have control over the undergraduate student government pursuant to a charter or constitution authorized by the president and faculty. The president shall reserve a power of veto over legislation which involves substantial change in the character of the residential or academic community or in the financial commitments of the college. Proposals substantially affecting student government shall be the subject of conferences between the parties involved.

#### **Section 2. Amendment**

The provisions of this Article II may be amended or repealed by vote of the trustees after conference with the students and faculty as provided above, by a two-thirds majority vote of the faculty after conference with the students and subject to approval by the trustees, or by a majority vote of the undergraduate students in residence subject to a majority vote of the faculty and approval by the trustees. The faculty shall not act on amendments at the meeting in which they are first discussed.

### **Article III. Relations of Trustees and Students**

#### **Section 1. Student Rights and Privileges**

The undergraduate student body is recognized as an integral part of the academic community. As members of such student body, students are entitled to freedom of discussion, inquiry and expression in and outside of classes, of association and of publication, to privacy of their personal lives, properties and records (subject to the provisions of law and to the duties of faculty members and academic and administrative officers of the college as defined by college policies) and to participation in the establishment of college policies directly affecting their interests through the means of student self-government and representation on appropriate college committees.

#### **Section 2. Student Responsibilities**

A. Students in attending the college for the purpose of qualifying for academic credit shall pursue that purpose with sincerity, honesty, and commitment. They shall bear in mind that, as undergraduates, their actions have a broad effect on the interests of the college, including its interests in attracting future students and members of the faculty, and accordingly that they have responsibility as members of an academic community.

B. Freedom of publication places on students a special responsibility under the canons of responsible journalism and applicable governmental regulations. Utterances and discussions in classrooms or in faculty or trustee committees may be published when authorized by the teacher concerned or by the committee chair, respectively.

C. Students are responsible for any actions in which they may be involved which are injurious to the welfare or property of the college or of other members of the college community. When a student is charged with violation of any law in a situation in which the college is not involved, the college has no obligation to assist, but may afford to the student such assistance as appropriate and practicable.

D. Students may not use the name of the college in such a way as to state or imply college approval for any policy or position, unless authorized by the president, or any person designated by her/him, in writing.

E. The responsibilities set forth herein, and the conditions pertinent thereto, are relevant to the rights and privileges of individual students in an academic community. The president, following a fair hearing, may authorize sanctions to be applied to individual students who disregard these responsibilities or conditions or who, in her/his determination, have provided justifiable cause, whether on or off the campus, therefore.<sup>7</sup>

[...]

The following statement, adopted by the faculty at its meeting of February 25, 1987, articulates the fundamental principle of civil discourse that underpins these regulations:

### **Academic Freedom and Responsibility**

Vassar College is dedicated to freedom of inquiry in the pursuit of truth, and is vigilant in defending the right of individuals to free speech. The college, however, is also a community dedicated to the cultivation of an atmosphere in which all of its members may live and work free from intolerance, disrespect, or harassment. The college, therefore, defends free speech and also embraces the principle of civil discourse. In this regard, members of the college community accept constraints, similar to those of parliamentary debate, against personal attacks or courts of law against the use of inflammatory language. Under the rule of civility, individuals within the community are expected to behave reasonably, use speech responsibly, and respect the rights of others. Genuine freedom of mind is not possible in the absence of civility.

As a private institution, Vassar is a voluntary association of persons invited to membership on the understanding that they will respect the principles by which it is governed. Because Vassar is a residential college, and because it seeks diversity in its membership, individuals have a particular obligation beyond that of society at large to exercise self-restraint, tolerance for difference, and regard for the rights and sensitivities of others. When individuals violate their obligation to the community, such as through the denigration of groups within the college, it is not simply a matter for those particular groups, but it offends the sensibilities of the entire community. The strength and health of the college rests on the affirmation by all of its members of these principles of freedom with responsibility and respect for others.

### **The following rights and expectations apply to all Vassar students:**

*You have the right* to freedom of inquiry, and you are expected to know and adhere to the standards of academic integrity.

*You have the right* to freedom of expression, and you are expected to exercise regard for the rights and sensitivities of others.

*You have the right* to freedom of discussion, and you are expected to respect diverse opinions.

*You have the right* to freedom of action, and you are expected to obey all local, state, and federal laws and to accept responsibility for any actions in which you may be involved which are

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<sup>7</sup> VASSAR COLLEGE - Vassar College Regulations, p. 4-5 [PDF document online]

injurious to the welfare or property of the college or of other members of the college community.

*You have the right* to privacy of your personal life, property, and records subject to the provisions of law and to the duties of faculty members and academic and administrative officers of the college as defined by college policies.

*You have the right* to participate in the establishment of college policies directly affecting your interests through student government and representation on college committees, and you are expected to exercise informed opinion and sound critical judgment and to bear in mind that your actions have a broad effect on the interests of the college.

For further information regarding your rights when found in violation of college regulations, please refer to the section on Students' Bill of Rights.<sup>8</sup>

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<sup>8</sup> VASSAR COLLEGE - Vassar College Regulations, p. 46-47 [PDF document online]

## Appendix 5 – John Collier – The Chaser

Alan Austen, as nervous as a kitten, went up certain dark and creaky stairs in the neighborhood of Pell Street, and peered about for a long time on the dim landing before he found the name he wanted written obscurely on one of the doors.

He pushed open this door, as he had been told to do, and found himself in a tiny room, which contained no furniture but a plain kitchen table, a rocking-chair, and an ordinary chair. On one of the dirty buff-colored walls were a couple of shelves, containing in all perhaps a dozen bottles and jars.

An old man sat in the rocking-chair, reading a newspaper. Alan, without a word, handed him the card he had been given. "Sit down, Mr. Austen," said the old man very politely. "I am glad to make your acquaintance."

"Is it true," asked Alan, "that you have a certain mixture that has-er-quite extraordinary effects?"

"My dear sir," replied the old man, "my stock in trade is not very large-I don't deal in laxatives and teething mixtures-but such as it is, it is varied. I think nothing I sell has effects which could be precisely described as ordinary."

"Well, the fact is. . ." began Alan.

"Here, for example," interrupted the old man, reaching for a bottle from the shelf. "Here is a liquid as colorless as water, almost tasteless, quite imperceptible in coffee, wine, or any other beverage. It is also quite imperceptible to any known method of autopsy."

"Do you mean it is a poison?" cried Alan, very much horrified.

"Call it a glove-cleaner if you like," said the old man indifferently. "Maybe it will clean gloves. I have never tried. One might call it a life-cleaner. Lives need cleaning sometimes."

"I want nothing of that sort," said Alan.

"Probably it is just as well," said the old man. "Do you know the price of this? For one teaspoonful, which is sufficient, I ask five thousand dollars. Never less. Not a penny less."

"I hope all your mixtures are not as expensive," said Alan apprehensively.

"Oh dear, no," said the old man. "It would be no good charging that sort of price for a love potion, for example. Young people who need a love potion very seldom have five thousand dollars. Otherwise they would not need a love potion."

"I am glad to hear that," said Alan.

"I look at it like this," said the old man. "Please a customer with one article, and he will come back when he needs another. Even if it is more costly. He will save up for it, if necessary."

"So," said Alan, "you really do sell love potions?"

"If I did not sell love potions," said the old man, reaching for another bottle, "I should not have mentioned the other matter to you. It is only when one is in a position to oblige that one can afford to be so confidential."

"And these potions," said Alan. "They are not just-just-er-"

"Oh, no," said the old man. "Their effects are permanent, and extend far beyond the mere casual impulse. But they include it. Oh, yes they include it. Bountifully, insistently. Everlastingly."

"Dear me!" said Alan, attempting a look of scientific detachment. "How very interesting!"

"But consider the spiritual side," said the old man.

"I do, indeed," said Alan.

"For indifference," said the old man, „they substitute devotion. For scorn, adoration. Give one tiny measure of this to the young lady-its flavour is imperceptible in orange juice, soup, or cocktails-and however gay and giddy she is, she will change altogether. She will want nothing but solitude and you."

"I can hardly believe it," said Alan. "She is so fond of parties."

"She will not like them any more," said the old man. "She will be afraid of the pretty girls you may meet."

"She will actually be jealous?" cried Alan in a rapture. "Of me?"

"Yes, she will want to be everything to you."

"She is, already. Only she doesn't care about it."

"She will, when she has taken this. She will care intensely. You will be her sole interest in life."

"Wonderful!" cried Alan.

"She will want to know all you do," said the old man. "All that has happened to you during the day. Every word of it. She will want to know what you are thinking about, why you smile suddenly, why you are looking sad."

"That is love!" cried Alan.

"Yes," said the old man. "How carefully she will look after you! She will never allow you to be tired, to sit in a draught, to neglect your food. If you are an hour late, she will be terrified. She will think you are killed, or that some siren has caught you."

"I can hardly imagine Diana like that!" cried Alan, overwhelmed with joy.

"You will not have to use your imagination," said the old man. "And, by the way, since there are always sirens, if by any chance you should, later on, slip a little, you need not worry. She will forgive you, in the end. She will be terribly hurt, of course, but she will forgive you-in the end."

"That will not happen," said Alan fervently.

"Of course not," said the old man. "But, if it did, you need not worry. She would never divorce you. Oh, no! And, of course, she will never give you the least, the very least, grounds for-uneasiness."

"And how much," said Alan, "is this wonderful mixture?"

"It is not as dear," said the old man, "as the glove-cleaner, or life-cleaner, as I sometimes call it. No. That is five thousand dollars, never a penny less. One has to be older than you are, to indulge in that sort of thing. One has to save up for it."

"But the love potion?" said Alan.

"Oh, that," said the old man, opening the drawer in the kitchen table, and taking out a tiny, rather dirty-looking phial. "That is just a dollar."

"I can't tell you how grateful I am," said Alan, watching him fill it.

"I like to oblige," said the old man. "Then customers come back, later in life, when they are better off, and want more expensive things. Here you are. You will find it very effective."

"Thank you again," said Alan. "Good-bye."

"Au revoir," said the man.<sup>9</sup>

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<sup>9</sup> MALKOC, Anna Maria - Road to reading : American short stories for reading pleasure, p. 43

## Appendix 6 – Neil Gaiman – Norse Mythology

### Mimir's head and Odin's eye

In Jotunheim, the home of the giants, is Mimir's well. It bubbles up from deep in the ground, and it feeds Yggdrasil, the world-tree. Mimir, the wise one, the guardian of memory, knows many things. His well is wisdom, and when the world was young he would drink every morning from the well, by dipping the horn known as the Gjallerhorn into the water and draining it. Long, long ago, when the worlds were young, Odin put on his long cloak and his hat, and in the guise of a wanderer he traveled through the land of the giants, risking his life to get to Mimir, to seek wisdom.

"One drink from the water of your well, Uncle Mimir," said Odin. "That is all I ask for."

Mimir shook his head. Nobody drank from the well but Mimir himself. He said nothing: seldom do those who are silent make mistakes.

"I am your nephew," said Odin. "My mother, Bestla, was your sister."

"That is not enough," said Mimir.

"One drink. With a drink from your well, Mimir, I will be wise. Name your price."

"Your eye is my price," said Mimir. "Your eye in the pool."

Odin did not ask if he was joking. The journey through giant country to get to Mimir's well had been long and dangerous. Odin had been willing to risk his life to get there. He was willing to do more than that for the wisdom he sought. Odin's face was set.

"Give me a knife," was all he said.

After he had done what was needful, he placed his eye carefully in the pool. It stared up at him through the water. Odin filled the Gjallerhorn with water from Mimir's pool, and he lifted it to his lips. The water was cold. He drained it down. Wisdom flooded into him. He saw farther and more clearly with his one eye than he ever had with two.

Thereafter Odin was given other names: Blindr, they called him, the blind god, and Hoarr, the oneeyed, and Baleyg, the flaming-eyed one.

Odin's eye remains in Mimir's well, preserved by the waters that feed the world ash, seeing nothing, seeing everything. Time passed. When the war between the Aesir and the Vanir was ending and they were exchanging warriors and chiefs, Odin sent Mimir to the Vanir as an adviser to the Aesir god Hoenir, who would be the new chief of the Vanir.

Hoenir was tall and good-looking, and he looked like a king. When Mimir was with him to advise him, Hoenir also spoke like a king and made wise decisions. But when Mimir was not

with him, Hoenir seemed unable to come to a decision, and the Vanir soon tired of this. They took their revenge, not on Hoenir but on Mimir: they cut off Mimir's head and sent it to Odin. Odin was not angry. He rubbed Mimir's head with certain herbs to prevent it from rotting, and he chanted charms and incantations over it, for he did not wish Mimir's knowledge to be lost. Soon enough Mimir opened his eyes and spoke to him. Mimir's advice was good, as it was always good. Odin took Mimir's head back to the well beneath the world-tree, and he placed it there, beside his eye, in the waters of knowledge of the future and of the past.

Odin gave the Gjallerhorn to Heimdall, watchman of the gods. On the day the Gjallerhorn is blown, it will wake the gods, no matter where they are, no matter how deeply they sleep.

Heimdall will blow the Gjallerhorn only once, at the end of all things, at Ragnarok.<sup>10</sup>

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<sup>10</sup> GAIMAN, Neil – Norse Mythology, p. 20-21 [PDF document online]