

## SYNTACTIC REALIZATIONS OF THE PRESENTATION SCALE IN ACADEMIC PROSE AND IN FICTION

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### 1. Introduction

The present paper considers the possibility of correlation between the choice of a syntactic structure implementing the presentation scale and the type of text in which the choice is made. Specifically, the styles of academic prose and fiction are compared regarding the incidence of types of structures implementing the presentation scale.

According to Dušková (1998), there are four such types in English. They are outlined below together with examples from my corpus (for a detailed description of the research material, see section 2. *Methodology* and footnote 1), where the phenomenon introduced into the flow of communication is highlighted in bold:

**Type 1:** the existential construction

*Then there was **a tense silence**.* (LR, 60)<sup>1</sup>

**Type 2:** constructions with a rhematic subject preceding a presentation verb

***A flame** leaped into Mr. Kaplan's eyes.* (LR, 32)

Type 2, rhematic subject in the preverbal position, displays a variant with the verb in the passive, illustrated by 2a.

*Four years later, **a possible solution**, called "supergravity", was suggested.* (SH, 157)

**Type 3:** inversion with post-verbal placement of a rhematic subject triggered by an initial adverbial

*Between every two letters was **a star**.* (LR, 4)

**Type 4:** constructions with a thematic locative subject and a phenomenon appearing on the scene construed as a rhematic object

*Every assignment contained **some new and remarkable version of the English language** which Mr. Kaplan had determined to master.* (LR, 45)

<sup>1</sup> The letters refer to the initials of the author's name, the number refers to the number of the page where the example occurs. Thus, e.g. LR, 60 indicates that the example can be found on page 60 in the text by Leo Rosten (cf. *Sample Sources*).

The communicative aim of introducing a phenomenon into the flow of communication is most frequently realized by means of the existential construction and this tendency applies regardless of the stylistic variety of text (Dušková, 2010). The question arises whether there might be a pattern in deployment of the other three syntactic forms implementing the presentation scale and if so whether this pattern differs in dependence on the functional style.

## 2. Methodology

The theoretical framework within which the research was carried out is based on the theory of functional sentence perspective (FSP) elaborated by Jan Firbas (1992) and his co-workers. In this theory the theme and the rheme are defined, respectively, as the carriers of the lowest and the highest degree of communicative dynamism (amount of information, information load). The FSP structure (the information structure) of a clause results from an interplay of four FSP factors: context, semantics, linearity (word order) and in speech intonation.

The sample on which this article is based represents a part of a larger sample collected for a more comprehensive monographic study. Here 243 occurrences of the existential construction were recorded both in fiction and academic prose (see *Sample Sources*). First, two texts representing fiction were examined and every occurrence of the existential construction was recorded together with the other possible syntactic realizations of the presentation scale. As the number of occurrences of the existential construction that the texts yielded was 243, the same procedure was repeated with two texts representing academic prose until the same number of occurrences of the existential construction was reached. As a result, two sets of syntactic forms implementing the presentation scale were obtained where the number of occurrences of the existential construction is the invariable, and thus serves as a measure of the frequency of occurrence of the other forms appearing in the respective text sample. To keep the sample homogeneous, only the narrative parts were taken into consideration. Direct speech simulates spoken language where intonation enters the interplay of factors expressing the functional sentence perspective, and hence was excluded from examination.

The two sets of syntactic forms implementing the presentation scale, i.e. the set of occurrences obtained from fiction and the set obtained from academic prose, were compared.

## 3. Results

Table 1 presents the quantitative outcome of the study. Table 2 summarises the number of all the syntactic structures implementing the presentation scale other than the existential construction. The Tables are discussed below.

Table 1

	Number of pages	EC (existential construction)	Preverbal RhS (rhematic subject in preverbal position)	I (inversion)	LS (locative subject)	All syntactic structures implementing presentation scale
Fiction	777	243 (59.6%)	137 (33.6%)	27 (6.6%)	1 (0.25%)	408 (100%)
Academic prose	214	243 (75.2%)	60 (18.6%)	3 (0.9%)	17 (5.3%)	323 (100%)

Table 2

	EC	RhS + I + LS	All syntactic structures implementing presentation scale
Fiction	243 (59.6%)	165 (40.4%)	408 (100%)
Academic prose	243 (75.2%)	80 (24.8%)	323 (100%)

### 3.1 Existential construction

Apart from the verification of the above-mentioned observation that the existential construction as a realization of the presentation scale occurs most frequently (cf. Table 2: 243 occurrences against 165 and 80 of the other forms in fiction and academic prose, respectively), the analysis of the sample showed a different distribution of this realization form in the two types of text. As shown in Table 1, to obtain 243 sentences implementing the existential construction, 777 pages were searched in the fiction texts, a number that was considerably higher than in the academic texts, which yielded the same number in only 214 pages. At the same time, the ratio of sentences implementing the existential construction and those implementing the other forms of the presentation scale differs in dependence on style, cf. 243 : 165 in fiction and 243 : 80 in academic prose. The results confirm what is intuitively associated with the two functional styles: fiction as a form of imaginative writing operates with a greater variety of expression means to achieve both vividness of form and precision in content whereas in academic prose precision in the expression of content is primarily aimed at. This is also reflected in the flow of discourse in academic prose where it is not unusual to find on one page one existential construction following another with little text in between, whereas the narrative passages in fiction display a tendency to alternate the forms. This tendency is illustrated by the two passages adduced below, the first illustrating academic prose, the second fiction. While in the latter, within the stretch of four sentences three existential constructions are used, in the former a variety of forms appears in only one complex sentence.

Academic prose

According to the general theory of relativity, there must have been a state of infinite density. In the past, the big bang, which would have been an effective

beginning of time. Similarly, if the whole universe collapsed, there must be another state of infinite density in the future, the big crunch, which would be an end of time. Even if the whole universe did not collapse, there would be singularities in any localized regions that collapsed to form black holes. (SH, 173)

Fiction

A floodlight enveloped all in its acetylene glare, there was one of those grim barricades with its card sign – Do Not Cross – and everywhere stood clots of thuggish policemen chewing gum and negligently swatting their thick behinds. (WS, 621)

As there are no more than four syntactic forms which implement the presentation scale in English, writers of fiction at least employ these more often than writers of academic prose; the quantitative analysis of the sample shows that in the fiction texts the other three forms were employed approximately twice as frequently as in the texts of academic prose where the existential construction remained by far the main tool of implementing presentation.

### 3.1.1 Existential construction – silence

Apart from the quantitative differences, a point to be noted is a specific function that the existential construction performs in fiction, a counterpart of which was not found in academic prose. It has already been pointed out (Rohrauer, Dubec, 2011: 26) that existential constructions comprising the notional subject composed of a simple noun phrase ('bare existential sentences', cf. Quirk et al., 1985: 1406) are employed as a specific stylistic vehicle to achieve a certain dramatic effect: the brief noun phrase (consisting either of a single noun or a noun modified by a single adjective) placed towards the end of the construction carries a heavy communicative load and is thus of particular appeal.

The fiction sample under examination repeatedly shows one specific noun (*silence*) or its synonyms (*pause*, *no sound*) appearing as the notional subject of the construction, a phenomenon untraced in academic prose. The sample includes 10 such occurrences in the fiction texts. Even though it is not a high number, the regular appearance of one specific noun (and its synonym, more rarely, cf. example 2 below) makes this phenomenon conspicuous as well as the fact that the idea of arisen silence is recurrently captured by means of the existential construction. In the sample, the same idea was also implemented by Type II, but less frequently (there were three such cases), cf. example 3 below.

- (1) For a moment there was a stunned silence. (LR, 23)
- (2) For a long time there is no sound. (WS, 418)
- (3) An embarrassed silence fell upon the class, which, apparently, had been using "worse" for both the comparative and superlative all along. (LR, 17)

The expression in fiction of such propositional contents is due to the nature of this functional style and the nature of written language: they denote situations that arise in

spoken language and have no analogous form in writing. In the style of academic prose, such situations do not arise.

### 3.1.2 Existential construction – a special use

The fiction sample displayed another usage of the existential construction not occurring in the academic sample. The structure *there + be + negative + -ing* clause (cf. Quirk et al., 1985:1408f.), illustrated by example (4) below, is generally used in a restricted meaning paraphrasable with a modal verb (for a more detailed treatment, see Quirk et al., 1985:1066–1067).

- (4) There was no interrupting Mr. Kaplan. (LR, 114)
- (5) Mr. Kaplan was not to be interrupted.

Thus sentence (4), though formally constructed as an existential sentence, semantically conveys information on quality instead of presentation of a phenomenon on the scene, as can be noted from its paraphrase, sentence (5).

### 3.2 Rhematic subject in the preverbal position

Type 2 displays the word order which Firbas (1979: 54) describes as “a mirror-image of the basic distribution of CD”, i.e. the sentence begins with the informationally most loaded element (i.e. with the rheme) and as the sentence progresses, the information load gradually decreases. In both the academic and the fiction sample, this realization of the presentation scale is the second most frequent, following the existential construction. The ratio in relation to the number of existential constructions differs, however, cf. 243 occurrences of Type 1 vs. 137 occurrences of Type 2 in fiction and 243 occurrences of Type 1 vs. 60 occurrences in academic prose (see Table 1). Even though the number of presentation sentences of Type 2 in fiction was obtained from a much larger stretch of text, the result seems in accordance with the observation that authors of fiction tend to use the entire variety of available forms while authors of academic prose basically rely on the prototype form realizing the presentation scale, the existential construction.

#### 3.2.1 Transitive verb

The meaning of presentation is most explicitly conveyed by ‘verbs of appearance/existence on the scene’ such as *appear, exist, start*, etc. (Firbas 1992: 59–65), which are typically intransitive, yielding the SV or SVA sentence pattern. However, transitive verbs can express appearance/existence on the scene as well (Firbas 1992: 61). The two examined types of text show differences with regard to employment of the transitive verb in syntactic realizations of the presentation scale. While in the academic prose sample, no occurrence of a presentation sentence involving a transitive verb in active voice was recorded, 17 such cases were found in the fiction sample, where they account for 4.2% of all structures implementing the presentation scale. In accordance with Firbas’s observation (*ibid.*), supported by further research (e.g. Adam, 2011a), this type of structure

yielding usually the SVO or SVOA sentence patterns is employed when the presentation of a phenomenon on the scene is carried out in an implicit way, often involving a metaphor or some other type of semantic shift.<sup>2</sup> Expressively or creatively motivated uses of lexical items are typical of imaginative writing; it is thus not surprising that they are also found in structures implementing the presentation scale in the fiction sample.

Firbas also remarks that the translations (his corpus comprised Czech and German translations) of the adduced examples use an intransitive verb (*ibid.*). In the texts under examination, out of 17 clauses containing a transitive verb, 6 were translated with an intransitive Czech equivalent (cf. examples (6) and (7)), and the rest displayed a transitive verb in translation, although the object of the verb usually appeared in the preverbal position, cf. (8) and (9). Two cases of a special kind of transitivity, viz. reflexivity, were recorded, example (10). It is to be noted that in Czech the presented phenomenon (the rheme) is placed at the end of the sentence, since in Czech, owing to its inflectional character, the word order is more flexible.

- (6) I opened a window upon a ledge calcimine with pigeon droppings, and a warm October breeze suddenly freshened the room. (WS, 561)  
 Otevřel jsem okno s venkovní římsou téměř zvápenatělou holubím trusem a do pokoje zavál teplý říjnový větrík. (p. 612)<sup>3</sup>  
 [into room blew warm October breeze]
- (7) Cracklings and peeps disturbed the air. (WS, 488)  
Ozvalo se praskání a pískání. (p. 534)  
 [It-sounded cracklings and peeps]
- (8) A vagrant pang of memory stabbed me. (WS, 549)  
V duchu mě bodla letmá vzpomínka. (p. 599)  
 [In mind me stabbed fleeting memory]
- (9) Several forlorn farmhouses dotted the rim of the forest. (WS, 272)  
 Okraj lesa lemovala roztroušená pustá selská stavení. (p. 307)  
 [Rim of forest<sub>object</sub> dotted scattered forlorn farmhouses<sub>subject</sub>]
- (10) I was about to make a reply when a shadow, dark gray, detached itself from the blacker shadows surrounding the front porch of the house. (WS, 507)  
 Chtěl jsem odpovědět na otázku po budíku, když z hluboké temnoty, v níž byla stopena veranda domu, se oddělil černošedý stín. (p. 554)  
 [when from deep darkness, in which was sunk veranda of house, itself detached black-grey shadow]

All occurrences are in compliance with Firbas's observation that "the object expresses a phenomenon that is filled, permeated or covered by another phenomenon. The latter appears within the space provided by the former. The latter is the phenomenon to be presented; the former serves as setting (scene) for the presentation" (Firbas, 1992: 61).

<sup>2</sup> See, for instance, the abstract <-> concrete shift in example (8) where an abstract concept (*memory*) is treated as a sharp, concrete object with the capacity of stabbing.

<sup>3</sup> For the translations, see *Sample Sources*.

### 3.2.2 Passive verb

The transitivity of a verb is clearly linked to the verb's capacity to participate in passive structures, hence the passive variety of the second type of structure implementing the presentation scale ( $RhS_{pass}$ ) is commented upon below. The two types of text differ significantly in employing the passive voice to introduce a phenomenon into the flow of communication. Excluding ambiguous cases<sup>4</sup>, the fiction texts contained no passive clause with a rhematic subject, whereas 27 such occurrences were found in the academic sample.

A discussion of the passive in connection with the FSP theory cannot fail to note Mathesius' observation that the passive voice serves as one of the syntactic tools for achieving such an organization of sentence elements that the information gradually evolves from the theme in the initial position of the sentence towards the rheme in the final position (e.g. Mathesius, 1924: 244–248, recalled in Firbas, 2010: 281). Likewise, while transitivity may seem unusual in the context of syntactic realizations of the presentation scale, the presence of passive structures involving a rhematic subject is no less remarkable, considering the effect of the transformation of an active clause into a passive clause, viz. the object of the verb in the active becomes the subject of the verb in the passive, and thus takes the position in the clause most typically occupied by thematic elements, see example (11).

- (11) This gravitational contraction releases heat energy, some of which is lost by radiation, however, the continued contraction results in a steady rise in temperature until at  $\sim 10^7$  K the core can sustain nuclear reactions. These release enough additional energy to compensate for radiational losses and a temporary equilibrium or steady state is established. (GaE, 5)

The choice of the passive in this case is thus motivated by the convenience of the possibility not to express the agent rather than by the possibility of shifting the rheme into the end-position.<sup>5</sup> Firbas (2010: 287) maintains that rather than invalidate Mathesius' observation, such uses of passive underscore the fact that apart from the linear ordering of elements there are other factors engaged in signalling the FSP function of sentence elements. It is the interplay of linearity, the semantic and the contextual factor (in spoken language the factor of intonation enters the interaction) that makes the subject followed by a passive verb stand up as the rheme; namely the contextual independence of the subject and the meaning of the passive verb. The verbs of production (*efficiendi*) signalling

<sup>4</sup> There are two such cases: one is ambiguous due to the semantic nature of the verb which can but does not have to be interpreted as a verb of appearance/existence on the scene, cf. *Seven or eight male prisoners were quartered on the other side of the wooden wall; mostly Polish, they worked upstairs as handymen or as dishwashers in the kitchen, and a couple were gardeners.* (WS, 307). The other one is ambiguous due to the nature of the past participle which can be understood as a fronted adjective in the syntactic function of modifier, cf. *Entwined around his neck was a rope, depending from a stark metal gallows tree around which a clutch of Polish soldiers was making last preparations for his passage into the beyond.* (WS, 177–178)

<sup>5</sup> A detailed study exploring the passive voice in relation to FSP and functional styles (scientific writing and conversational dialogues in plays and novels) based on a corpus of 5,000 finite verb-forms was undertaken by Dušková (1999).

the resultant object in the underlying active structure explicitly contribute to presentation of a new phenomenon into the discourse, cf. examples (12), (13), and (14).

- (12) Because of this central position it is perhaps not surprising that innumerable articles and books have been written on the subject since the seminal papers by Mendeleev in 1869. (EaG, 24)
- (13) He used a setup rather like a modern TV picture tube: a red-hot metal filament gave off the electrons, and because these have a negative electric charge, an electric field could be used to accelerate them toward a phosphor-coated screen. When they hit the screen, flashes of light were generated. (SH, 64)
- (14) However, it is clear that substantial progress has been made in the last two decades to interpret the bewildering variety of isotopic abundances which comprise the elements used by chemists. (GaE, 18)

Verbs of inception represent the next semantic category contributing to the rhematic character of the subject, as in example (15).

- (15) In this way a process of evolution was started that led to the development of more and more complicated, self-reproducing organisms. (SH, 121)

It should be noted that the presentation sentence in (15) displays a discontinuity in respect of the postmodification of the rhematic subject. In contrast to the verb phrase which is short, the postmodification is expanded and carries new information which further specifies the subject and constitutes the rheme proper. The irregularity in word order is thus compensated by compliance with the principles of end weight (Quirk et al., 1985: 1361–1362) and partial end-focus (Quirk et al., 1985: 1356–1357).

### **3.3 Inversion**

Syntactic structures with an initial adverbial followed by a verb and a noun phrase realizing a context-independent subject which performs the dynamic semantic function of a presented phenomenon rank among the less frequent types of the presentation sentence. Moreover, in the sample of academic prose they are the least frequent type of all. Only 3 occurrences have been found in comparison to 27 instances in fiction where this type accounts for the second least frequent one, in frequency preceding the type with the locative subject.

The higher incidence of this type of presentation sentences in fiction can be ascribed to the capacity of the initial adverbial directly to connect the sentence with the preceding narrative and thus to enhance cohesion, thereby contributing to a finer texture of the writing, cf. example (16). In academic prose, the text seems not to have to be as close-knit; often narrative passages either do not appear or they are very short; explanatory, fact-presenting passages prevail where a mere juxtaposition of sentences serves as a cohesive tool. Indeed, in the sample under examination, Type 3 appears in the narrative passages of Hawking's text, cf. example (17), which is known for combining both exper-



tise and popularization of science, involving a careful balance of narration and scientific presentation of facts.

- (16) He turned the page over and read the name. It was printed *in large, firm letters* with red crayon. *Each letter* was outlined in blue. Between every two letters was a star, carefully drawn in, in green. (LR, 4)
- (17) It worked well, and gave me much more contact with *my audience*. In the audience was a young Russian, Andrei Linde, from the Lebedev Institute in Moscow. (SH, 130)

Presentation sentences with inverted word order are understood as existential constructions with an initial adverbial where the component *there* is omitted (Dušková, 1998),<sup>6</sup> see our example (18).

- (18) On the driveway there now rested a spanking clean and polished Cadillac sedan of a deep winy maroon, flawlessly tended; it could have been standing in a showroom. (WS, 198)

In fiction, presentation sentences with inversion display a specific arrangement. Even though we cannot talk about a repetitive pattern, it is to be noted that the construction *Then + came + NP* appeared five times in the total of 27 (this accounts for 19% of presentation sentences with inversion). In one case, the slot for the initial adverbial was filled with *first* instead of *then*. In all five cases, the noun phrase comprises a simple noun, and in two cases it is modified by an adjective. The result is similar as in the *there*-sentences with the NP expressing silences. As the communicative weight is fully placed on the noun phrase which is kept very short, the effect of the introduction of a phenomenon into the flow of communication is very strong if not dramatic. For an illustration, see examples (19) and (20).

- (19) For a moment her stricken adorer remained motionless as if paralyzed, the face rigid with fright. Then came blessed relief. (WS, 320)
- (20) I put a blanket over her, and after stripping to my skivvy drawers, lay down beside her and fell asleep myself like one bludgeoned. At least for a time. Then came dreams. (WS, 607)

Constructions involving a verb preceding a subject also involve those with a fronted postverbal element other than an adverbial. In our sample fronted *-ing* participles appear both in fiction (2 occurrences) and academic prose (1 occurrence), see examples (21) and (22) respectively.

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<sup>6</sup> Here a summary of the treatment by Bolinger and Quirk of presentation sentences with an initial adverbial as a parallel to existential constructions can be found on pp. 3–4.

- (21) Lying above the red giants are the supergiants such as Antares (Fig. 1.4), which has a surface temperature only half that of the sun but is 10,000 times more luminous: it is concluded that its radius is 1,000 times that of the sun. (SH, 8)
- (22) Surrounding the machine were masses of thick record albums in glassed-in cases. (WS, 279)

As observed by Quirk et al., fronting often serves “the function of so arranging clause order that end-focus falls on the most important part of the message as well as providing direct linkage with what has preceded” (1985: 1377).

### 3.4 Locative subject

In contrast to the preceding types, which are characterized by all constitutive features of the presentation sentence, sentences with a locative subject (Type 4) represent a transitional case. As regards the FSP function of the subject, Type 4 should be dismissed from consideration, since it contains a context-dependent subject. Hence a relevant condition for the interpretation of a sentence as a presentation scale is not fulfilled. From the viewpoint of both static and dynamic semantics, however, this type contains a phenomenon presented on the scene, construed as the context-independent object, and a scene, constituted by the locative subject. Moreover, it allows an alternative paraphrase by the existential construction, cf. examples (23) and (24).

In the texts under examination, the occurrence of Type 4 differs in dependence on the functional style. In the fiction texts comprising 243 existential constructions, merely one occurrence was found, which accounts for about 0.2% of all presentation sentences found in the fiction sample and which makes it the least frequent syntactic realization of the presentation scale. In the academic samples comprising 243 existential constructions, 17 such occurrences were registered, which accounts for 5.25% of presentation sentences. In the academic prose sample it is thus more frequently employed than the type with the subject – verb inversion (Type 3). In studies focusing on syntactic realizations of the presentation scale (Dušková, 1998; Adam 2011b), this type is described as by far the least frequent.

Apart from the quantitative differences, the two types of text also differ in what verbs are employed. Interestingly, in the academic prose sample, all 17 presentation sentences with locative subject display one verb, viz. *contain*. Notwithstanding their semantic similarity to *contain*, verbs such as *comprise*, *consist of*, *be made up of* and the like, were excluded from the analysis because their denotation evokes a quality related to the subject. On the contrary, the verb *contain* evokes presentation of a phenomenon on the scene, where the scene is syntactically realized as the subject of the verb. The semantic affinity of the verb with the locative role of the subject further reinforces this interpretation, see example (23) and its paraphrase (24).

- (23) However, in 1932 a colleague of Rutherford’s at Cambridge, James Chadwick, discovered that the nucleus contained another particle, called the neutron, which had almost the same mass as a proton but no electrical charge. (SH, 64)

- (24) However, in 1932 a colleague of Rutherford's at Cambridge, James Chadwick, discovered that there was another particle in the nucleus, called the neutron, which had almost the same mass as a proton but no electrical charge.

It is worth mentioning that in the fiction sample the locative subject appeared in structures with a context-independent agentive adverbial more frequently (14 occurrences) than in the structures under discussion, i.e. the structures with context-independent object (1 occurrence, viz. the example illustrating Type 4 in the introduction). Both structures are similar in their distribution of communicative dynamism which is in compliance with the word order: the thematic element realized by the locative subject in the dynamic-semantic role of setting carries the lowest degree of CD and is placed at the beginning of the sentence. The verb functions as a transition between the theme and the rheme, and at the end of the sentence the rhematic element with the highest degree of CD is placed. Compare the following examples.

- (25) This road carries a lot of traffic. (in Dušková, 1998: 40)  
(26) This path is swarming with ants. (in Quirk et al., 1985: 747)

While example (25) displays the syntactic structure SVO and provides an example of a type of the presentation sentence, example (26) displays the SVA pattern and constitutes the quality scale. The following examples (27), (28), (29) occur in the fiction sample and were recorded to show a parallel between the quality and the presentation scales.

- (27) The terrace began to fill with chattering, beautifully dressed sophisticates. (WS, 15)  
(28) Then his eyes filled with a strange enchantment. (LR, 113)  
(29) The room was flooded with sunlight. (WS, 316)

The parallel can also be drawn between Type 2, representing presentation sentences with rhematic subject (see 3.2.1), see example (30), and the aforementioned quality sentences with locative subject and agentive adverbial (example (31)), cf.

- (30) For a moment or two big tears brimmed her eyes (in Firbas, 1992: 61)  
(31) [...] her eyes had brimmed with tears (WS, 191)

#### 4. Conclusion

The analysis of the research corpus composed of two functional styles, fiction and academic prose, has confirmed that the existential construction (Type 1) is the most frequent syntactic structure implementing the presentation scale in both styles. However, it is more frequent in academic prose, where it appears 3.6 times more frequently than in fiction (see Table 1). Tracing the differences from the semantic point of view, the existential construction generating the modal interpretation (example 4) and the exis-

tential construction capturing the arisen silence (examples 1 and 2) do not occur in the academic sample. This reflects the emotional and imaginative aspects of fiction writing. The findings clearly relate to the function of the two styles: in scientific texts authors strive to present information in the most straightforward manner and thus employ the existential construction as the most explicit way of presentation. In fiction, on the other hand, the variety of forms capturing ideas has a great bearing, the language being perceived as a subject of beauty, and hence the aesthetic function of language comes to the fore. Moreover, here the emotional aspect plays an important role as well.

The structure with the rhematic subject in the preverbal position (Type 2) is the second most frequent in both academic prose and fiction, and yet its utilization varies significantly in dependence on functional style. Sentences with a transitive verb do not occur in the academic sample while in fiction they are not negligible, and reversely, the passive variant of the type is clearly prevalent in the texts of academic prose. The fact that presentation sentences with a transitive verb appear in fiction, but not in academic prose, is clearly linked to the imaginative character of fiction writing: as mentioned above, presentation sentences with a transitive verb are most often metaphoric or involve a kind of semantic shift.

The structure with inverted word-order (Type 3) outnumbers in frequency the structure with the locative subject (Type 4) in fiction, which may be ascribed to a greater emphasis on cohesion in imaginative texts. Reversely, in academic prose, presentation sentences with the locative subject clearly outnumber those with inverted word-order, and notably, display only the verb *contain*.<sup>7</sup>

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<sup>7</sup> A fact which can be explained by the nature of the academic texts chosen: one on chemistry (sentences like *Hydrogen contains about 0.0156% of deuterium atoms* often appear) and one on astrophysics (e.g. *Our galaxy must contain a large amount of “dark matter”*).

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## REALIZAČNÍ FORMY PREZentaČNÍ ŠKÁLY V ODBORNÉM A BELETRISTICKÉM TEXTU

### Resumé

Článek srovnává výskyt čtyř realizačních forem prezentační škály v odborném textu a v beletrii. Rozbor 731 prezentačních vět excerpovaných z těchto dvou funkčních stylů ukázal, že ačkoliv je jejich souhrnný výskyt v obou textech téměř srovnatelný, distribuce jednotlivých forem se značně liší. Existenciální konstrukce, forma v obou stylech nejvíce zastoupená, byla v odborném textu podstatně častější než v beletrii. Naproti tomu rematický podmět v počáteční pozici byl téměř dvakrát tak častý v beletrii, pro kterou se ukázala být příznačná též forma s inverzí podmětu a přísudku po počátečním adverbiale. Forma s lokativním podmětem se naopak ukázala jako charakteristická pro text odborný. Rozdíly byly též zjištěny v zastoupení tranzitivních sloves a pasiva.