

Summary

This bachelor's thesis is focused on incipit of selected Czech novels of the twentieth century. This thesis deals with narrative work. The aim of the work is to analyze specific novel's beginnings, try to interpret them, to say what they signalize and to imply correlation of the incipit with the rest of the novel.

The first chapter is dealing with the novel's beginnings in general. The author wants to refer to theoretical sources, which will become the base for the analysis of the chosen novel's incipit. The most important part is to define the term incipit as the entrance to the text world. That is the borderline of fiction and reality. The task of the incipit is to draw the reader into the fiction world of a novel. The incipit stops to be the incipit in the certain place of the book, the place where the reader is completely drown into the text world and where there is a point of no return.

Each of the following chapters is focusing on the incipit of each of the book individually:

Temno, Marketa Lazarova, Osudy dobreho vojaka Svejka za svetove valky, Hordubal, Zbabelci, Pribeh inzenyra lidskych dusi, Nesnesitelna lehkost byti and Obsluhoval jsem anglickeho krále.

It was very important to keep the distance from knowing the whole book and to focus only on the beginning of the book from the reader's point of view, who is reading the book for the first time. Only later on it was possible to imply the meaning of the incipit on the context of the whole book.

The analyzed incipit in most cases signalized the literary genre of the book. With Capek's *Hordubal* the incipit was not abided. In a novel *Pribeh inzenyra lidskych dusi* by Skvorecky the incipit was not indicated at all.

Besides the novel *Pribeh inzenyra lidskych dusi* all the incipits also contained some signs of narrator and there was right at the beginning implied modification of the narrator, which was changed during the story in case of Capek's novel.

All the researched novel's beginnings were important (due to their meaning-making qualities) for forming the substance of the whole work.

The result of this thesis is confirmation that incipit in literature, in this case in a novel, bears huge potential, which is fully developed in the context of the whole work (in most cases in accordance sometimes in the contrary with rest of the work).