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BAKALÁŘSKÁ PRÁCE

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Analýza tematické posloupnosti ve vybraných žurnalistických textech

Thematic progression in selected journalistic texts

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Abstract

The thesis studies *thematic progression* (TP) in selected journalistic texts. Thematic progression, a concept introduced by František Daneš (1974), draws on the theory of *functional sentence perspective* (FSP). According to FSP, overwhelming majority of sentences contain *the theme* and *the rheme*, i.e. elements carrying the lowest and the highest degree of *communicative dynamism* (CD), respectively. Despite being the least dynamic element, the theme plays an important role in the organization of the text; its progression throughout the text notably contributes to textual cohesion. The empirical part of the thesis is based on Peter H. Fries's (1995) assumption that patterns of thematic progression (TP) do not occur randomly, but different patterns of thematic progressions correlate with different genres. The aim of the thesis is to ascertain which pattern of thematic progression might be specific for the newspaper genre. For this purpose, thematic progression will be observed in two different journals – USA Today and New York Times – concerning the same subject matter; the 2016 US presidential election. For the analytical part, fifty utterances will be extracted from each article. Finally, the articles will be compared in terms of the prevailing pattern of thematic progression.

key words: thematic progression, theme and rheme, cohesion

Abstrakt

Tato bakalářská práce se zabývá *tematickou posloupností* (TP) v novinových textech. Koncept tematické posloupnosti, který představil František Daneš (1974), vychází z teorie *aktuálního členění větného* (AČV). Podle AČV obsahuje naprostá většina vět *téma*, tedy prvek, jenž nese nejnižší stupeň *výpovědní dynamiky* (VD) a *réma*, nesoucí naopak stupeň nejvyšší. Ačkoli je téma prvek s nejnižším stupněm výpovědní dynamiky, hraje důležitou roli z hlediska textové výstavby – tematická posloupnost značně přispívá k textové kohezi. Praktická část této práce vychází z předpokladu Petera H. Friese (1995), který se domnívá, že se vzorce tematické posloupnosti nevyskytují nahodile, ale určitý vzorec tematické posloupnosti se pojí s určitým žánrem. Tato práce si klade za cíl zjistit, jaký vzorec tematické posloupnosti by se mohl pojit s novinovými texty. Tematická posloupnost bude zkoumána ve dvou článcích pocházejících ze dvou různých online novin - USA Today a New York Times – pojednávajících o stejném tématu. Pro účely analýzy bude z obou článků vyňato padesát výpovědí. V závěru budou oba texty porovnány z hlediska převažujícího vzorce tematické posloupnosti.

klíčová slova: tematická posloupnost, téma a réma, koheze

List of abbreviations

CD	Communicative Dynamism
DTh	Diatheme
DTho	Diatheme Oriented Theme
FSP	Functional Sentence Perspective
Rh	Rheme
RhPr	Rheme Proper
Th	Theme
Th_{a+b}	Theme split into two parts (complex theme)
ThPr	Theme Proper
ThPRo	Theme Proper Oriented
TP	Thematic progression
Tr	Transition
TrP	Transition Proper
U	Utterance

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1 Introduction

The aim of the present thesis is to study *thematic progression* in selected journalistic texts. The concept of thematic progression was introduced by F. Daneš (1974), drawing on the theory of *functional sentence perspective* (FSP). According to FSP, overwhelming majority of sentences contain *the theme* and *the rheme*, i.e. elements carrying the lowest and the highest degree of *communicative dynamism* (CD), respectively. In written text, an interplay of three factors influences the distribution of CD over the sentence elements: *contextual*, *semantic* and *the linearity principle*. In spoken communication, another factor comes into play – *intonation*. Spoken communication, nonetheless, is not studied in the thesis. Despite being the least dynamic element, the theme plays an important role in the organization of the text; its progression throughout the text notably contributes to textual cohesion. Daneš (1974) presents four main patterns of thematic progression: *Simple linear TP*, *TP with a constant theme*, *TP with derived themes* and *TP with the exposition of a split rheme*.

The theoretical part discusses mainly the *Firbasian* approach to FSP (1992), as well as the concept of thematic progression introduced by Daneš (1975). Focus is also given to defining thematic and rhematic part of an utterance; while the rhematic part presents almost no problem, the conceptions of theme are largely dependent on the approach of their authors. The empirical part of the thesis draws on the theme as defined by J. Firbas. The last section of the theoretical part is dedicated to stylistics; it concentrates on characterization of the language of the newspapers.

The empirical part of the thesis is based on P.H. Fries's (1995) assumption that patterns of thematic progressions do not occur randomly, but they sensitive to genre; according to Fries, different patterns of thematic progressions correlate with different genres. For the purpose of the analysis, fifty utterances will be extracted from two articles from two different online journals – USA Today and New York Times – in which thematic progression will be observed. The articles will concern the same subject-matter, so that the thematic progression can be observed in both and it can be compared how the same story is treated by different authors in terms of thematic progression.

As in newspaper articles there is a need for information condensation, brevity and clarity due to spacial limitation, the assumption has been made that the prevailing type of TP in

newspapers would be TP with derived themes. In TP with derived themes, the particular utterance themes are derived from a “hypertheme” of a paragraph or other text section. In newspapers, the hypertheme is obvious from the heading. About this hypertheme, different pieces of information could be conveyed by the theme of each utterance. Due to this hypothesis, both analyzed text contain enumerations of their hyperthemes. The results – the proportion of the four basic types of TP in each text – will be summarized in the final analytical section.

2 Theoretical background

2.1 The FSP in a language system

According to M.A.K Halliday, *functional sentence perspective* (FSP) is a universal phenomenon present possibly in all languages (Halliday, 1974 in Daneš, 1974: 44), as it is one of the functional components of the language system, constituting a text-creating level.¹ Therefore, because there is a textual component in all languages, FSP is a part of the description of every language. While the terms “textual component” and “FSP” may seem to overlap, FSP falls within the textual component. FSP mainly concerns structural relations within the sentence, as opposed to the textual component, which specifies both “intra-sentence and inter-sentence relations, including non-structural relations of presupposition” (Halliday, 1974 in Daneš, 1974: 52). Structural relations in the sentence and clause are *the theme* and *rheme*, together with patterns of identification and predication (Daneš, 1974: 53).

F. Daneš simply sees FSP as one of three syntactic levels (1974: 46):

- 1) the level of the semantic structure of the sentence, i.e. for example actor, process or locative
- 2) the level of the grammatical structure of the sentence, i.e. subject, object, predicate and the like
- 3) the level of organization of the utterance, i.e. the theme and the rheme

In B. Trnka’s conception, FSP would belong to the highest level of the language system. Trnka regards the language system as a whole formed by four levels, “defined by their basic units and realized by the units of the immediately lower level” (Dušková, 2015: 258). The first three levels are the phonological, morphological and syntactic; the fourth, highest level is characterized “as the utterance level primarily conceived as the domain of style” (Dušková, 2015: 258).

The basic units of the fourth level are the theme and rheme; sentence is not seen as an entity of the highest level. The unit of this level is a concrete utterance which presupposes the relation between a concrete speaker and a hearer, a particular situation and a particular context. Such unit is not constituted by linking the subject and the predicate, but by connecting a theme known to the hearer with the core of the utterance, which communicates something new to the

¹ The term “level” should not be understood in a “stratal” sense, but in a “vertical” one, as it concerns a vertical division within the content plane (Daneš, 1974: 52).

hearer. Due to subordination of the clause elements (subject, verb, etc.) to the relation of the theme and rheme, an utterance can have a number of meanings; for instance, “it’s cold” may suggest “it’s time to go inside”, “come and sit closer to me” or it may refer straightforwardly to the temperature without any implications (Dušková, 2015: 258).

2.2 The theory of FSP

The theory of functional sentence perspective (in Czech *aktuální členění větné*) also known as *contextual sentence organization*, *theme-rheme* or *topic-comment structure*, is concerned with the distribution of information, or degrees of communicative dynamism (CD), over the elements of the sentence (Dušková, 2015: 182). In Halliday’s words, it studies “the organization of the sentence as a message: how the grammatical and semantic structures work in the very act of communication” (Halliday, 1974 in Daneš, 1974: 44). In the Firbasian approach to FSP, the theory draws on the assumption that every element of a sentence contributes to certain extent to the development of the communication and thus - is a carrier of CD. The linguistic element which contributes the most to the development of communication in a sentence or subclause carries the highest degree of CD; the most dynamic element of the sentence completes or consummates the communication (attains the goal of the communication), and towards such element the sentence or subclause is oriented (perspectived).

According to J. Firbas, sentences and subclauses have a communicative purpose based on what they present; they can be oriented towards:

- a phenomenon (Ph), as it is in the example: *When there is a little sunshine, lizards disport themselves on it* (1992: 4), where *lizards* is the element towards which the communication is oriented.
- a quality² (Q) ascribed to a phenomenon, for instance *blackens* in *...and the air blackens it* (1992: 4).
- a specification of a quality (Sp); *green* in *Water turns it green* (1992: 4).

The two former perspectives form a presentative and a quality scale which involve these dynamic functions:

- 1) Set(ting), Pr(esentation of Phenomenon), Ph(enomenon presented)

² Quality is to be understood “in a wide sense, covering and action or a state, permanent or transitory, concrete or abstract.” (Firbas, 1992: 5)

2) Set(ting), B(earer of quality), Q(uality), Sp(ecification) and F(urther) Sp(ecification)

Firbas observes that some of the elements mentioned tend to occupy fixed positions; for instance, in a sentence or a subclause which is oriented towards a quality or a specification, the quality or the specification is preceded by an expression of the entity (a quality bearer = B) to which the quality or specification is ascribed (1992: 9). In some cases, the degrees of CD rise gradually within the sentence, with the most dynamic element occupying the final position, as “gradation of position creates gradation of meaning when there are no interfering factors” (Bolinger, 1952: 1125). The tendency towards a linear modification is one of the factors participating in the distribution of CD degrees over the sentence elements and will be gone into thoroughly in chapter number 2.2.3.

2.2.1 Firbasian notion of the sentence, distributional field and communicative unit

Acknowledging the relative value of sentencehood, Firbas considers the sentence a field of syntactic relations which “also serves as a field within which the degrees of CD are distributed, the distribution inducing the sentence to function in a particular perspective, i.e. perspectiving it towards the element carrying the highest degree of CD” (Firbas, 1992: 15). Therefore, the carriers of CD operate within distributional fields which are provided by independent verbal sentences. Distributional subfields are occupied by subclauses (e.g. *I know who said that*), semi-clauses (e.g. *Sitting on the porch, she fell asleep*) and nominal phrases (e.g. *a group of students*) (Svoboda, 1987: 83).

In the act of communication, the syntactic constituents of the distributional field and subfields create communicative units.³ Since communicative units can occupy more than one field (e.g. both the first-rank and second rank subfield), they can be carriers of more than one degree of CD; in regard to CD, communicative units are heterogeneous.

In addition, a communicative unit is invariably a carrier of CD, but a carrier of CD does not necessarily represent a communicative unit; while a communicative unit always has its form, that does not always apply to a carrier of CD, since not all semantically discernible elements have their special forms (Firbas, 1992: 19).

³ Though each syntactic constituent is considered to represent one communicative unit, the predicative verb represents two communicative units in FSP; one constituted by its notional component and the other by its categorial exponents (Firbas, 1992: 16).

2.2.2 Daneš's utterance

While Firbas works within the microstructure as he ascertains the distribution of degrees of CD over the sentence elements, Daneš operates on the level of the macrostructure, i.e. he aims to determine roughly the sentence element with the lowest degree of the communicative dynamism (theme = T), and the sentence element with the highest degree of CD (rheme = R) (Daneš, 1974: 114)⁴. In contrast to Firbas, Daneš employs the term *utterance* as a unit of operation. He distinguishes three types of utterances (U):

- simple
- condensed
- composed

While simple utterance constitutes a sentence containing only one T – R nexus, with simple T - R, the two latter types have a more complicated T – R structure; these are “units, that, from the point of view of FSP, reveal a textual character, which, however, represent a single grammatical unit, one sentence only” (Daneš, 1974: 115). The method Daneš uses to reveal the T – R structure of an utterance is based on using wh-questions prompted by the given context and situation to elicit the rheme of the utterance and in the same way, indirectly, also the theme of the utterance is revealed.

2.2.3 The factors of FSP in written texts

It has been mentioned (2.2) that the sentence linearity asserts itself unless other factors work counter to it. The two other factors that, apart from sentence linearity, determine the distribution of the CD over the sentence elements are the semantic content of the element and the retrievability of the information from the immediately relevant preceding context (context-dependence)⁵. Irrespective of sentence position, context and semantics are capable of signaling degrees of CD. The interplay of the three factors mentioned, thus, determines the distribution of the degrees of CD over the sentence elements (Firbas, 1992: 11).

2.2.3.1 Sentence linearity and word order

⁴ In Firbas' terminology, this would represent a *bipartitional* approach to FSP.

⁵ As the thesis is concerned with the written text, the prosodic factor of FSP is not taken in consideration.

As has been discussed earlier (cf. 2.1 The theory of FSP), in some cases the sentence linearity is in agreement with the gradual rise of CD, i.e. the sentence begins with the least dynamic element (theme), and culminates in end focus (Quirk et al., 1985: 1356-57). Thus, the communication is oriented towards the final, most dynamic element (rheme). This is what Firbas calls the “basic distribution of communicative dynamism” (Firbas, 1992: 10). It was already observed by Weil (Weil, 1844: 43 in Daneš, 1974: 12) that a sentence contains a point of departure which is common to both the speaker/writer and the hearer/reader, and from this point the speaker moves toward to the goal of the communication, which corresponds with the movement of the mind itself.

The basic distribution of CD is common in Czech, for instance, as the word order of the language is FSP based. In English, though, the grammatical word order prevails and thus, the language has to use other, non-linear means for indicating the FSP structure (Dušková, 2015: 191). Among the syntactic constructions used as specific FSP devices are the passive, the cleft sentences, the existential construction, pseudo clefts, fronting, left dislocation, raising, emphatic and end focus motivated word order configurations, alternative constructions of the verb’s actant, and some minor types (Grzegorek 1984; Sgall et al. 1980: 4.25).

As a consequence of the fixed word order, English contains a considerable number of thematic subjects as it has the tendency to retain the same subject in successive clauses, the subject having largely prevalent function of theme (Dušková, 2015: 288). In comparison with Czech, though, English is less ready to observe the T- R linearity principle due to the rigid character of its grammatical word order (Firbas, 1992: 119).

2.2.3.2 The contextual factor

The rather broad term “contextual factor,” is in the Firbasian approach to FSP narrowed down to the notion of retrievability (context dependence)/irretrievability (context independence)⁶ from the immediately relevant context – verbal or situational (Firbas, 1992: 21). This is due to the complexity of the context phenomenon, as well as the ambiguity connected with the terms “given/known” vs. “new/unknown” information; for instance, information marked by the definite article as known is not always known from the point of view of FSP, which can be exemplified by the following excerpt:

⁶ Retrievable communicative units behave in the same way as those completely context-dependent, while irretrievable communicative units behave in the same way as those completely context-independent (Firbas, 1992: 37).

Beryl stepped over the window, crossed the veranda, run down the grass to the gate. He was there behind her (Firbas, 1992: 21).

The window, the veranda and the grass have been already mentioned in the story and in this sense, convey known information. Nonetheless, they also introduce new information by telling the reader the place Beryl ran to and how she got there (Firbas, 1992: 21). Thus, the concept of the immediately relevant verbal and situational concept is introduced:

“Immediate relevance is assessed in relation to the point in the flow of communication at which a new sentence is produced and/or taken in and which separates the mass of information accumulated so far from the mass of information to be further accumulated” (Firbas, 1992: 22).

The aforesaid provokes the question of how long can a piece of information remain retrievable without being mentioned again. Firbas claims the retrievability span is very short; in an analysis of a short story, the retrievability span does not exceed three distributional fields (Firbas, 1992: 23), by which he confirms Svoboda’s observations: in his study, an element remains retrievable for a span of seven clauses (Svoboda, 1981: 88). The shortness of the span is due to the influx of irretrievable information into the communication.

Retrievable information can be conveyed by these co-referential devices:

- a repetition of non-pronominal expression, as in *Algy met a bear. The bear was bulgy* (Halliday, 2004: 644).
- a pronoun, e.g. *She* co-referring to *Linda Burnell* in *Linda Burnell dreamed the morning away. She did nothing* (Firbas, 1992: 26).
- a morphological exponent, e.g. in *She had the garden to herself; she was alone* (Firbas, 1992: 32), the exponent of person and number in *was* is co-referential with *She*.
- ellipsis, e.g. ellipted *she* in *Linda clasped her hands above her head and [o] crossed her feet* (Firbas, 1992: 32).
- synonyms and co-referential expressions of other types, as *the noise* and *the sound* in *It was the noise of trotting horses. ... The sound of the cavalry grew rapidly nearer* (Halliday, 2004: 645).

In addition, retrievable information may be conveyed by an expression with an associative meaning (e.g. *restaurant – lunch*)⁷, but in contrast to a fully context-dependent element, the bearer of the associative semantic feature does not lose its capacity for expressing the information towards which the sentence is perspectived (Firbas, 1992: 33). An element which is not re-expressed in the flow of the communication loses its retrievability status.

As for the distribution of the degrees of CD over sentence elements, those elements that are retrievable always carry a lower degree of CD than those that are irretrievable.

2.2.3.3 The semantic factor

Beside the contextual factor, it is the semantic factor⁸ that is capable of working counter to sentence linearity. The term covers “the impact that the semantic character of a linguistic element, as well as the character of its semantic relations, has on the distribution of degrees of CD” (Firbas, 1992: 41).

Within a distributional field, the verb often carries a high degree of CD thanks to its dynamic semantic function (Dušková, 2015: 260). Nonetheless, the verb could complete the development of the communication only in the absence of context-independent elements in the field, since their degree of CD exceed the degree of the verb.⁹ Apart from its context dependence, the semantic character of a sentence element and semantic relations also come into play; they can be such as to induce the context-independent element to exceed the verb in CD irrespective of linear modification, or they make successful competitorship dependent on linear modification (Firbas, 1992: 42).

One of the elements capable of exceeding the verb in the degree of CD is a context-independent subject. Such a subject can assert itself as an element with a higher degree of CD if:

⁷ Associative relations work as a cohesive device irrespective of FSP. Therefore, neither the concept of cohesiveness nor that of *contextual boundness* can be equated with context dependence (Firbas, 1992: 34).

⁸ In Vilém Mathesius’ original conception, the level of information structure and semantics are not distinguished – they create one level. In the Firbasian approach, semantics is treated as one of the four factors of FSP (Dušková, 2015: 258).

⁹ For a linguistic element which is capable of exceeding another element in the degree of CD, Firbas uses the term *competitor* (1992: 7).

“neither a context-independent object nor a context-independent subject complement nor a context independent object complement nor a context-independent adverbial serving as a specification is present and at the same time, the verb performs the presentative function” (Firbas, 1992: 65).

The subject then has the semantic function of a phenomenon presented on the scene.

The verb is a successful competitor if, in the absence of competitors other than a context-independent subject, it either explicitly or implicitly implies appearance or existence on the scene or, if it performs the presentative function without expressing or implying existence or appearance¹⁰ (Firbas, 1992: 65). According to Dušková (2015: 260), verbs with the dynamic semantic function (DSF) of quality perspectiving communication from the subject to their complementation or to themselves assign to subjects the DSF of quality bearer. Irrespective of their contextual dependence or independence, quality bearers have the function of the theme.

Objects and adverbials have the DSF of specification or setting (depending on their context independence or dependence).

2.3 The theme and the rheme

Regarding the distribution of the degrees of CD over the sentence elements, it has been mentioned that the element carrying the lowest degree of CD and thus contributing the least to the development of the communication, is the theme. The element which carries the highest degree of the CD, then, is the rheme.

2.3.1 Bipartition, tripartition and plupartition

The division of an utterance into the theme and the rheme represent a bipartitional approach to FSP. The distributional field, though, may also be divided into three segments (tripartitional approach): theme (T) – transition (Tr) – rheme (R). Finally, if a plupartitional approach is taken, it can be divided up into eight segments (the degree of CD rises gradually, from left to right):

¹⁰ The category of the verbs expressing or implying existence/appearance on the scene is not clear-cut and the number of the verbs is not definite (Sgall, Hajičová, Buráňová, 1980: 40).

Theme Proper (ThPr) – Theme Proper Oriented Theme (ThPRO) – Diatheme Oriented Theme (DTho) – Diatheme (DTh) – Transition Proper (TrPr) – Transition (Tr) – Rheme (Rh) – Rheme Proper (RhPr) (Firbas, 1992: 96).

Nonetheless, all of these thematic, transitional and rhematic units need not to be present in a sentence at the same time.¹¹ The following example sentence illustrates the tripartitional and plupartitional division, respectively:

|In a steamer chair, under a Manuka tree that grew in the middle of the front grass patch,

Th

Linda Burnell | dreamed | the morning away.

Tr Rh

|In a steamer chair, | under a Manuka tree that grew in the middle of the front grass patch, |

Th

Th

|Linda Burnell | dreamed | the morning | away.

Th

TrPr

RhPr

Tr

(Firbas, 1992: 75)

According to Firbas, “the delicacy of segmentation depends on the purpose of the investigation” (Firbas, 1992: 96). Thus - when observing, for instance, thematic progression or the percentage of thematic/rhematic subjects in a text, the division into thematic and non-thematic units will fully suffice.

2.3.2 The conception of theme

To explain the conception of the theme and rheme outside the Firbasian approach, it might prove useful to first look back at Vilém Mathesius’ observations on the notions. He explains that:

“an overwhelming majority of all sentences [is shown] to contain two basic content elements: a statement and an element about which the statement is made. The element

¹¹ While thematic unit need not to be present in a sentence (Halliday, 2014: 127), rhematic has to be present invariably.

about which something is stated may be said to be the basis of the utterance or the theme, and what is stated about the basis is the nucleus of the utterance or the rheme.”

(Mathesius, 1975: 81-82).

As regards the rhematic part of an utterance, its definition seems to be clear; it is the most dynamic element in the sentence, which is context-independent. While the thematic unit is not invariably present in sentences, the rhematic unit is always present; it is the element in a distributional field towards which the communication is perspectived.

Concerning the conceptions of the theme, they differ according to various approaches of their authors. Along the conception of the theme as “an element about which the statement is made” (Mathesius, 1975: 81-82), Mathesius (1975) also offers another conception - that of “something known or at least obvious in the given situation” (Firbas, 1964: 268). Similarly, Halliday associates the thematic structure (T - R) with the structure of the “information focus” and the conception of “given” – “new” (Halliday, 2014: 119). However, while the latter pair (the new and the rheme) are identical, the two former terms need not overlap; in Halliday’s words: “while the 'given' means 'what you were talking about', 'theme' means 'what I am talking about’” (Halliday, 1968: 212).

As for Mathesius’ two conceptions of the theme, Firbas (1974: 24) points out that these were not elaborated, and in fact, the two aspects of them do need not coincide. He exemplifies that on the following sentence *An unknown man has asked him the directions to the railway station*, where *An unknown man* “expresses the person talked about, but conveys neither known nor obvious information” (Firbas, 1974: 24).

It has been argued by some (P.H. Fries, 1981; T. Givon, 1995) that the Hallidayan theme is defined rather vaguely and intuitively (Crompton, 2004: 213). In Halliday’s approach, the key criterion for determining the theme of an utterance is based on the position within the utterance: “the Theme of a clause is the first group or phrase that has some function in the experiential structure of the clause, i.e. that functions as a participant, a circumstance or the process” (Halliday, 2014: 91). He adds that unlike in some other languages in which the theme is marked explicitly (e.g. by means of a particle), the only indication of the theme in English is the position in a clause (Halliday, 2014: 88). While the Prague tradition and Firbasian approach consider

Typically, *exclamative clauses* have a WH-element as the theme (Halliday, 2014: 101).

What a self-opinionated maniac that guy is (Halliday, 2014: 101).

Theme **Rheme**

Theme in WH- interrogative, marked theme in interrogative clauses and theme in yes/no questions

In WH-questions, the element that requests a missing piece of information is the theme (Halliday, 2014: 102).

How many hours did you want? (Halliday, 2014: 102)

Theme **Rheme**

The theme can be marked in questions:

After all, except for music, what did they have in common? (Halliday, 2014: 103)

Theme **Rheme**

Regarding the theme in yes/no questions, it includes both the *finite operator* and the subject that follows it (Halliday, 2014: 102).

Did you sleep okay?

Theme (1) **Theme (2)** **Rheme** (Halliday, 2014: 102)

Theme in imperative clauses

Halliday (2014: 104) observes that *imperative clauses* are the only type of clause in which the *predicator* can be found regularly as the theme.

Let's do lunch at the Ivy.

Theme **Rheme** (Halliday, 2014: 104)

Topical, textual and interpersonal theme

Halliday (2014: 105) distinguishes *topical*, *textual* and *interpersonal* theme. The topical theme is a single constituent which is either participant, process or circumstance. The element preceding the topical theme may be either *textual* or *interpersonal*. The textual theme may

well	but	then	surely	Jean	wouldn't	the best idea	be to join in
cont	stru	conj	modal	voc	finite	topical	
Theme							Rheme

Table 1 consist of: *continuative, conjunction (structural theme) or conjunctive adjunct. Interpersonal theme* may be realized by *modal/comment adjunct (modal theme), vocative, finite verbal operator*. An example of a multiple thematic structure as described above is described in Table 1.

Predicated themes

What Halliday calls *theme predication*, is often discussed under the heading of *cleft sentences* and *pseudo clefts* (Halliday, 2014: 122). In these types of clauses, one element is identified as being exclusive, for instance, *The job* in the neutral sentence *The job wasn't getting me down*, can be foregrounded in the cleft sentence: *It wasn't the job that was getting me down*. (Halliday, 2014: 122). Even though *the job* is a foregrounded piece of information, it retains its thematic status; there is a conflation of theme and “New” (information structure) (Halliday, 2014: 123).

Theme in finite and non-finite bound clauses

Finite bound clauses usually have a conjunction as structural theme, which is followed by topical theme. Halliday (2014: 126) exemplifies this on the following sentence:

<i>[I asked] whether</i>	<i>pigs</i>	<i>have wings.</i>
Str. Theme	Top. Theme	Rheme

Non-finite bound clauses may contain a conjunction or preposition as structural theme, followed by a subject as topical theme. In many cases, though, non-finite bound clauses contain none of the above mentioned in which case, they consist of rheme only (Halliday, 2014: 127). The first sentence exemplifies the non-finite clause with both the theme and the rheme, the second illustrates a themeless structure:

With all the doors being locked [we had no way in.]

Str. Theme Top. Theme Rheme (Halliday, 2014: 127)

To avoid delay [have your money ready.]

Rheme (Halliday, 2014: 127)

2.4 Thematic progression and its types

Despite the fact that the rheme is the most dynamic element of the sentence, it is the theme that receives much more attention. The reason behind it might be its important role in text organization. It is the thematic part of an utterance which contributes to the so-called “text connexity” or text coherence (Daneš, 1974: 114). To observe the pattern in which the theme is employed in a text, the conception of “thematic progression” (TP) is used, which Daneš defines as:

“the choice and ordering of utterance themes, their mutual concatenation and hierarchy, as well as their relationship to the hyperthemes of the superior text units (such as the paragraph, chapter, ...), to the whole text and to the situation” (Daneš, 1974: 114).

Daneš (1974: 118) introduces three main types of thematic progression:

- 1) Simple linear thematic progression (or TP with linear thematization of rhemes)
- 2) TP with a continuous (or constant) theme
- 3) TP with derived theme

These types of TP may occur in various combinations. The most important combination is discussed in section 2.5.4.

2.4.1 Simple linear thematic progression (or TP with linear thematization of rhemes)

Daneš defines the simple linear thematic progression as the most basic one. In this TP, the rheme of the first utterance becomes the theme of the following one, in which the pattern repeats – the rheme of this following utterance is the theme of the next one (Daneš, 1974: 118). This type of TP can be represented in the following way:

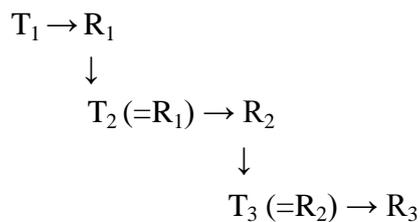


Figure 1

2.4.2 TP with a continuous (or a constant) theme

According to Daneš, in this type of TP, one and the same theme occurs in a series of utterances (though not in identical wording), and to this theme different rhemes are linked up.

Figure 2 shows TP with a continuous theme:

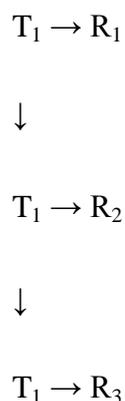


Figure 2

2.4.3 TP with derived themes

In the third type of TP, particular themes of utterances are derived from a “hypertheme,” i.e. “a clause, or combination of clauses predicting a pattern of clause themes constituting a text’s method of development” (Martin, 1993: 245). Daneš claims that “the choice and sequence of the derived utterance themes will be controlled by various special (mostly extralinguistic) usage of the presentation of the subject matter” (Daneš, 1974: 120). TP with a derived theme can be seen in Figure 3.

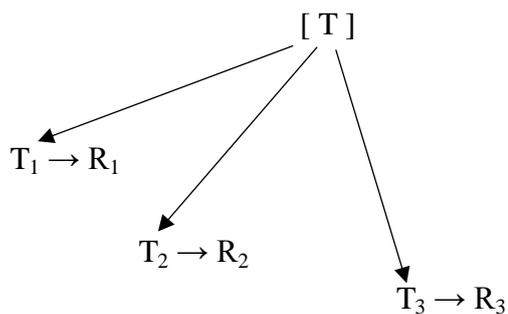


Figure 3

2.4.4 TP with the exposition of a split Rheme

The main feature of this rather peripheral TP - is a rheme which is explicitly or implicitly doubled or multiplied. As a consequence, this rheme gives rise to a pair (or a group of three,...) thematic progressions: the first rheme is expounded and after this progression has been finished, the second rheme becomes theme of the second TP. The fourth figure represents the TP with the exposition of a split Rheme.

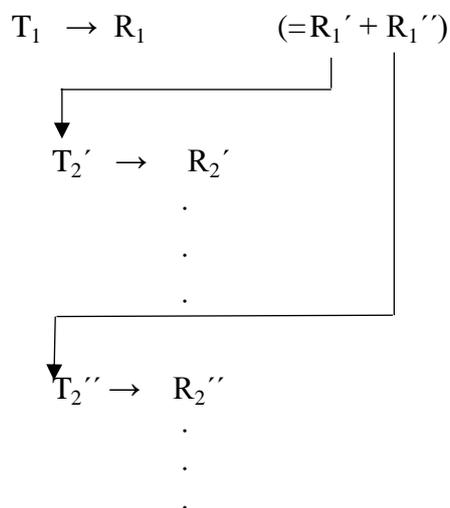


Figure 4

2.5 Thematic progression and stylistics

P.H. Fries hypothesizes that “different patterns of thematic progressions correlate with different genres, i.e. patterns of thematic progression do not occur randomly but are sensitive

to genre” (Hasan, Fries, 1995: 319). As the aim of this thesis is to examine which type of TP prevails in two samples of journalistic texts, the section 2.6 is dedicated to description of the aforementioned text type.

2.5.1 Characterization of the “journalese”

From the stylistic point of view, it is impossible to make generalizations which would be applicable to language in all materials written by journalists, except for one: there is a need for information condensation, brevity and clarity due to spacial limitations. The reason why this is the only generalization that can be made about newspaper genre is the fact that nothing like the newspaper genre exists; the material which is to be found in the newspapers is not “linguistically homogenous” (Crystal, Davy, 1969: 173) enough to be called a single genre. It is, however, feasible, to point out several characteristics specific for *newspaper reporting* the central function of which is to bring the readers factual information.

2.5.1.1 Headlines and subheadings

Even in newspaper reporting, articles bear well-marked, eye-catching head-lines which have an obvious aim: to attract the attention of a potential reader. Beside the visual prominence which sometimes serves to bring dramatic qualities into the article (depending on what type of readership the newspaper is aimed at), the language of head-lines is very specific: it is extremely brief and some words which would normally be necessary to use in order to form a meaningful sentence, are simply omitted. Leaving out structurally important devices often gives rise to ambiguities (Crystal, Davy, 1969: 180).

Another visually appealing feature which may occur in newspaper reporting, are the subheadings. They are usually placed in between paragraphs and their function is to create a “resting-place for the eye”, so that the reader need not concentrate for too long without a pause (Crystal, Davy, 1969: 178). Like head-lines, subheadings omit as many words as possible and tend to contain the most dramatic or thought-provoking piece of information from the following paragraph.

2.5.1.2 Paragraphing and punctuation

According to Crystal and Davy, paragraphing enhances the pace of the text, and it intensifies the drama, as paragraphs imitate the rhythms of colloquial speech; an item after item is thrust at the reader (Crystal, Davy, 1976: 185).

As for the punctuation, a tendency occurs in newspaper reporting to omit it; for example, commas after initially placed adverbials may be left out in order not to disturb the speed of reading (Crystal, Davy, 1976: 178). Inverted commas, conversely, are a favorite device of journalists, as they can work as attention-drawers, but, they are also employed in quoting directly or indirectly what a person said. Inverted commas create the effect of immediacy (Crystal, Davy, 1976: 178). In newspaper reporting, dashes are used frequently as a coordinating device (as well as apposition or parallelism) which is due to the need of compression of a large amount of information into a simple grammatical structure; parenthetical phrases, clauses or group occur often (Crystal, Davy, 1976: 183).

2.5.1.3 Sentences and groups

Considering sentence and group structure, Crystal and Davy (1976: 180) claim that their length is not so much a matter of style, as a matter of content. Mostly, statements can be found in newspaper reporting, though in some cases (head-lines), interrogative or imperative sentence-types occur as well. A highly interesting feature of this kind of writing is the word order. Normally, the position of the subject precedes the position of the verb. In newspaper reporting, though, the verb tends to precede the subject, as in:

Said Dr Mason: "It will relieve the staff a lot of donkey work."

(Crystal, Davy, 1976: 181).

This peculiarity is, though, restricted to *verba dicendi*. As regards the position of adverbials (which are very common in newspaper reporting for obvious reasons), when those that normally occupy the end position are brought forward, they are perceived as strongly emphatic.

Regarding the nominal group, one can expect to detect much more complex pre- and post-modification. Adjectives are used to give detail about the subject matter. Depending on the theme of the article, adjectives may be either very innovative or technical (Crystal, Davy, 1976: 187).

As for the verbal group, the passive voice prevails in a more serious press, active voice is used by popular press. It might be expected that the past tense form would be the most

dominant tense in newspaper reporting, but according to Crystal and Davy (1976: 187), there is approximately the same number of present tense forms.

In order for the text to be comprehensive and readable, if complex sentences are used, they do not follow each other in a string. Also, complex sentences are not usually found at the very beginning of an article (Crystal, Davy, 1976: 184). Nonetheless, newspaper reporting should read easily and the text should show a high level of connectedness; to achieve that, a special device is employed: a sentence begins with a conjunction which act as a “bridge” between the sentence following and the one preceding.

2.5.1.4 Cohesion

In case conjunctions are not used to enhance connectedness of the texts, other cohesive devices take the function. Those might be: reference, substitution, ellipsis or lexical cohesion. It is a deliberate stylistic device to use anaphoric reference without mentioning the antecedent which the anaphoric mean refers to; for example:

That big black cloud...

(Crystal, Davy, 1976: 185)

A big cloud has not been mentioned before, and here, the function of *that* is purely stylistic – it is a mean of setting a familiar tone, relying on the fact that the writer and the reader both share the background knowledge of the whimsical British weather.

3 Material and method

The empirical part of the thesis consists of an analysis of thematic progression in two online journal articles concerning the same subject-matter – the 2016 US presidential election. The first article titled *Sanders, Clinton trade blows in Brooklyn Democratic debate* was downloaded from USA Today online journal available at www.usatoday.com. The second article called *Brooklyn Debate Takeaways: Sarcasm, Snideness, and Smackdowns*, was taken from *New York Times*, accessible at www.nytimes.com in the politics section. Both USA Today and New York Times are daily American newspapers having one of the widest circulation among newspapers in the United States. The articles are of approximately the same length (six hundred words), nonetheless, the second article is not included in the full length since for obtaining the required number of examples, the whole article was not necessary. As for the structure of the articles, in USA Today the text is divided into fourteen paragraphs containing from one to three sentences and there are no subheadings. In New York Times, there are four paragraphs, each having from four to seven sentences. All paragraphs are introduced by subheadings, which are also included in the analysis.

To have performed the analysis, both texts had to be divided into utterances, i.e. units, in which thematic progression can be observed (Daneš, 1974). For the purpose of the thesis, an utterance was defined as a structure which is, in terms of valency, complete. The USA Today article contains forty-nine utterances, while the article from New York Times consists of fifty-one utterances. First, in all finite clauses thematic and rhematic elements were ascertained on the level of phrases; the rhematic part was underlined, while the thematic part was italicized. Transitional elements were left unmarked. Subsequently, based on the frequency of occurrence in analogy with finite clauses, the thematic and rhematic elements were marked in non-finite clauses containing *verba dicendi* functioning as an adverbial, such as “... (*he*) saying ‘of course’ *Clinton* has the qualifications to be president”. This presents the first level of the analysis and can be found in appendix enclosed at the end of the thesis.

After having determined all thematic and rhematic elements, the analysis of thematic progression was made. On this level of analysis, only the most dynamic (Rheme Proper) and the least dynamic elements (Theme Proper) of an utterance were ascertained (again, the theme was italicized, the rheme was underlined and transition was not marked at all). Thematic progression was determined and briefly described under each paragraph. As immediate

succession of clauses does not present a necessary condition in forming thematic progression (Daneš, 1974: 121), in some examples, the distance between clauses stretches up to seven clauses, which means the distance does not exceed the retrievability span (cf. 2.2.3.2)

As has been mentioned in the introduction (1), the aim of the thesis is to examine which type of thematic progression is specific for the newspaper genre. The assumption has been made that thematic progression with derived themes could be the dominant type and thus – hyperthemes for both the articles are listed above the heading or subheading of each of them. Concerning the USA Today article, four hyperthemes were chosen, based on the headline, as well as the content. Because the paragraphs of the New York Times article bear subheadings denoting their subject-matter, the hyperthemes were selected for each paragraph individually.

4 Analysis

4.1 Analysis of thematic progression in *USA Today*

Hyperthemes for the following article: Sanders, Clinton, fight, election

USA Today

(1) *Sanders, Clinton trade blows* in Brooklyn Democratic debate

(2) *Bernie Sanders and Hillary Clinton* stood face-to-face Thursday (3) and (*they*) repeated the attacks (4) *they* have been airing in the media since their last debate a month ago.

Th₁ → Rh₁, Th₂ (=Th₁) → Rh₂ – TP with a constant theme

Th₃ (=Th₂) → Rh₃ – TP with a constant theme

Th₄ (=Th₃) → Rh₄ – TP with a constant theme

(5) *Sanders* started out their ninth debate (6) (*he*) saying “of course” Clinton has the qualifications to be president — (7) (*he*) having suggested in a recent speech that she is unqualified — (8) but (*he*) said he questioned her judgment based on her vote in favor of the Iraq war and her decision to allow a super PAC to support her campaign.

Th₅ → Rh₅, Th₆ (=Th₅) → Rh₆ – TP with a constant theme

Th₇ (=Th₆) → Rh₇, Th₈ (=Th₇) → Rh₈ – TP with a constant theme

(9) *Clinton* fired back that the “people of New York voted for me twice” for the U.S. Senate, (10) so clearly (*they*) believed in her judgment. (11a) *She* added that Sanders’ widely criticized April 1 interview with the editorial board of the New York Daily News — (12) in which *he* struggled to provide detailed explanations of key policies — (11b) raised questions about his judgment.

Th₉ → Rh₉

Th₁₀ → Rh₁₀

Th₁₁ (=Th₉) → Rh₁₁ – TP with a constant theme

Th₁₂ (=Th₅) → Rh₁₅ – TP with a constant theme

(13) When *Sanders* accused Clinton of being too reliant on Wall Street, (14) *she* said “I stood up against the behavior of the banks” for reckless financial transactions. (15) *Sanders* shot back

“Secretary Clinton called them out. (16) Oh my goodness, *they* must have been really crushed by that.”

Th₁₃ → Rh₁₃, Th₁₄ (=Rh₁₃) → Rh₁₄ – Simple linear TP

Th₁₅ (=Th₁₃) → Rh₁₅ – TP with a constant theme

Th₁₆ → Rh₁₆

(17) *Clinton*, pressed by moderator Dana Bash to release transcripts of her private speeches, (18) (*she*) turned the issue instead to Sanders’ failure to release his tax returns. (19) *Sanders* said he would release his 2014 return Friday, and others shortly thereafter.

Th₁₇ → Rh₁₇, Th₁₈ (=Th₁₇) → Rh₁₈ – TP with a constant theme

Th₁₉ (=Rh₁₈) → Rh₁₉ – Simple linear TP

(20) *Clinton* repeatedly invoked President Obama and (21) (*she*) suggested that Sanders’ critiques of her amounted to attacks on Obama. (22) In response to Sanders’ charge that *she* has been weak on climate change, (23) she said *she and Obama* had made progress in the face of GOP opposition. (24) “*I* really believe that the president has done an incredible job against great odds and (25) (*he*) deserves to be supported.”

Th₂₀ → Rh₂₀, Th₂₁ (=Th₂₀) → Rh₂₁ – TP with a constant theme

Th₂₂ (=Th₂₁) → Rh₂₁ – TP with a constant theme

Th₂₃ (Th_{23a} + Th_{23b}) → Rh₂₃, Th₂₄ (=Th_{23a}) → Rh₂₄ – TP with constant theme

Th₂₅ (=Th_{23b}) → Rh₂₅ – TP with a constant theme

(26) *Sanders* did not attack Obama, (27) but *he* did say that if elected, *he* would ask the president to withdraw his nominee of Supreme Court Justice Merrick Garland, (28) so that *he* could advance his own nominee committed to overturning the *Citizens United*¹³ campaign finance decision.

Th₂₆ → Rh₂₆, Th₂₇ (=Th₂₆) → Rh₂₇ – TP with a constant theme

Th₂₈ (=Th₂₇) → Rh₂₈ – TP with a constant theme

¹³ Italics due to name reference; they do not label the theme

(29) *The campaign for the Democratic nomination* — tame compared with the battle on the Republican side — has turned increasingly nasty ahead of New York’s delegate-rich Tuesday primary.

Th₂₉ (=Rh₂₈) → Rh₂₉ – Simple linear TP

(30) Much is at stake *in New York.* (31) *It* has the second-highest number of pledged delegates, 247, next to California.

Th₃₀ → Rh₃₀, Th₃₁ (=Th₃₀) → Rh₃₁ – TP with a constant theme

(32) An average of recent polls by RealClearPolitics shows *Clinton* leads Sanders by about 13 points in the state (33) *where* both candidates claim ties. (34) *Sanders* was born and raised in Brooklyn. (35) *Clinton* moved there in 2000 and (36) (*she*) represented the state in the Senate for eight years.

Th₃₂ → Rh₃₂, Th₃₃ (=Rh₃₂) → Rh₃₃ – Simple linear TP

Th₃₄ → Rh₃₄

Th₃₅ (=Th₃₂) → Rh₃₅ – TP with a constant theme

Th₃₆ (=Th₃₅) → Rh₃₆ – TP with a constant theme

(37) *Sanders* has won seven of the last eight state nominating contests and (38) (*he*) beat Clinton 56% to 43% in the Wisconsin primary April 6. (39) But *he* won only 10 more delegates than she did that night, and (40) *she* still leads him by 250 delegates that have been pledged through primaries or caucuses. (41) *She* also has the endorsement of more than 450 “superdelegates.” (42) while *Sanders* has only 31, (43) meaning *her overall lead* is nearly 700 delegates. (44) Like *all Democratic contests,* New York delegates are distributed proportionately.

Th₃₇ → Rh₃₇, Th₃₈ (=Th₃₇) → Rh₃₈ – TP with a constant theme

Th₃₉ (=Th₃₈) → Rh₃₉ – TP with a constant theme

Th₄₀ → Rh₄₀, Th₄₁ (=Th₄₀) → Rh₄₁ – TP with a constant theme

Th₄₂ (=Th₃₉) → Rh₄₂ – TP with a constant theme

Th₄₃ → Rh₄₃

Th₄₄ → Rh₄₄ – TP with derived themes

(45) In an unusual bit of scheduling, after the debate *Sanders* was to fly to the Vatican for a conference on social, economic and environmental issues. (46) *He* is scheduled to make a short speech there (47) but (*he*) is not expected to meet Pope Francis.

Th₄₅ → Rh₄₅, Th₄₆ (=T₄₅) → Rh₄₆ – TP with a constant theme

Th₄₇ (=Th₄₆) → Rh₄₇ – TP with constant theme

(48) *Clinton* is also is¹⁴ planning some time out of state, (49) (*she*) heading to California for a campaign swing, including fundraising events with actor George Clooney.

Th₄₈ → Rh₄₈, Th₄₉ (= Th₄₈) → Rh₄₉ – TP with constant theme

4.1.2 Simple linear thematic progression in *USA Today*

Out of thirty-one thematic progressions, four were identified as simple linear TPs. In this type of TP, the rheme of an utterance becomes the theme of the following utterance. This is the case in the example bellow:

(U₁₃-U₁₄): (13) When *Sanders* accused Clinton of being too reliant on Wall Street, (14) *she* said “I stood up against the behavior of the banks” for reckless financial transactions.

While this type of TP is more likely to be used in introductory paragraphs, all four instances occur rather late in the article; U₁₃, U₁₉, U₂₉, U₃₂.

4.1.3 TP with a constant (continuous) theme in *USA Today*

This type of TP accounts for the vast majority of all thematic progressions identified in the *USA Today* article; twenty-three examples were found. In most cases, the TPs with constant theme have “*Sanders*”, “*Clinton*” or both as the theme of an utterance, and co-referential pronouns “*he*”, “*she*” or “*they*” as the theme of the following utterance:

U₃₇-U₃₈:(37) *Sanders* has won seven of the last eight state nominating contests and (38) (*he*) beat *Clinton* 56% to 43% in the Wisconsin primary April 6.

¹⁴ The mistake was made by the author of the article.

U₂₀-U₂₁: (20) *Clinton* repeatedly invoked President Obama and (21) (*she*) suggested that Sanders' critiques of her amounted to attacks on Obama.

U₂-U₃: (2) *Bernie Sanders and Hillary Clinton* stood face-to-face Thursday (3) and (*they*) repeated the attacks

In all three examples listed, the theme formed by the co-referential pronoun is unexpressed.

In one case, TP with a constant theme was formed by a complex theme which was later split in two separate themes, as can be seen in the following example:

(U₂₃-U₂₄, U₂₃-U₂₅): (23) she said *she and Obama* had made progress in the face of GOP opposition. (24) “I really believe that the president has done an incredible job against great odds and (25) (*he*) deserves to be supported.”

“I” in U₂₄ refers to “she”, meaning Clinton, in “she and Obama” in U₂₃ and thus form a TP with a constant theme. Similarly, unexpressed “he” in U₂₅ refers to “Obama”.

4.1.4 Thematic progression with derived themes in *USA Today*

As the themes in this type of TP are derived from a hypertheme, the process of choosing the hyperthemes for the USA Today article will be briefly described here. “Sanders” and “Clinton” are mentioned in the heading and thus, are obviously the subject-matter of the article, as well as “fight” which covers the expression “trade blows”. Though not mentioned explicitly, “election” was chosen as the hypertheme since it creates the background for the whole article. “Debate” was not chosen as the hypertheme, based on the assumption that the fact that debate took place would be expressed in the article by verbs, e.g. *say, argue, suggest*, which play the role of transition in FSP.

Contrary to the expectation that TP with derived themes would be the prevailing type of TP in the article, only a single case was found. The theme of this utterance was derived from the hypertheme “election”, as showed below:

U₄₄: (44) Like *all Democratic contests*, New York delegates are distributed proportionately.

The **Table 2** below shows the proportion of types of thematic progression in the article.

Proportion of Types of TPs in USA Today		
Simple linear TP	4	12%
TP with a constant (continuous) theme	25	75%
TP with derived themes	1	3%
TP with the exposition of a split rheme	0	0%
Total	30	100%

Table 2

4.2 Analysis of thematic progression in *New York Times*

Hyperthemes for the first paragraph: Sanders, Clinton, fight

New York Times

(1) *Brooklyn Debate Takeaways: Sarcasm, Snideness and Smackdowns*

(2) *The Democratic debate* on Thursday night played out as a magnified version of the primary race. (3) *The personal clashes between Hillary Clinton and Senator Bernie Sanders of Vermont* were harsher. (4) *Their policy differences* gaped wider. (5) *And the stakes*, for both candidates, were as high as, (6) *they* have ever been.

Th₁ → Rh₁, Th₂ (=Th₁) → Rh₂ – TP with a constant theme

Th₃ → Rh₃ – TP with derived themes

Th₄ → Rh₄ – TP with derived themes

Th₅ → Rh₅ – TP with derived themes

Th₆ (=Th₅) → Rh₆ – TP with a constant theme

(7) *The debate* unfolded in an atmosphere of obvious tension, (8) as the candidates' policy disputes and personal resentments flared (9) and the raucous New York crowd goaded *them* on.

(10) Some of the most revealing takeaways:

Th₇ (=Th₂) → Rh₇, Rh₈ – TP with a constant theme

Th₉ (=Rh₈) → Rh₉, Rh₁₀ – Simple linear TP

Hyperthemes for the second paragraph: fight, Sanders, Clinton

(11) *This rivalry has curdled*

(12) *Mrs. Clinton and Mr. Sanders* displayed new flashes of impatience and even contempt toward each other. (13) *They* raised their voices early and often, (14) (*they*) talking over and past each other.

Th₁₁ → Rh₁₁

Th₁₂ (Th_{12a} + Th_{12b}) → Rh₁₂, Th₁₃ (=Th₁₂) → Rh₁₃ – TP with a constant theme

Th₁₄ (=Th₁₃) → Rh₁₄ – TP with a constant theme

(15) *Mr. Sanders*, especially, turned sarcastic. (16) When *Mrs. Clinton* boasted of having stood up to Wall Street banks, (17) *he* noted that the banks subsequently paid her handsomely for speaking engagements. (18) “*They* must have been very, very upset (19) by what you did,” (20) *he* said mockingly.

Th₁₅ → Rh₁₅

Th₁₆ (=Th_{12a}) → Rh₁₆ – TP with a constant theme

Th₁₇ (=Th₁₅) → Rh₁₇ – TP with a constant theme

Th₁₈ → Rh₁₈

Th₁₉ (=Th₁₆) → Rh₁₉ – TP with a constant theme

Th₂₀ (=Th₁₇) → Rh₂₀ – TP with a constant theme

(21) Later in the evening, *Mrs. Clinton* vented frustration with Mr. Sanders. (22) Any time *he* disagrees with someone, (23) *she* said “then you are a member of the establishment.”

Th₂₁ (=Th₁₉) → Rh₂₁ – TP with a constant theme

Th₂₂ (=Rh₂₁) → Rh₂₂ – Simple linear TP

Th₂₃ (=Th₂₁) → Rh₂₃ – TP with a constant theme

(24) *Both candidates* say they are committed to party unity in a general election, (25) but *they* are not doing anything to make an eventual healing easier.

Th₂₄ → Rh₂₄, Th₂₅ (=Th₂₄) → Rh₂₅ – TP with a constant theme

Hyperthemes for the third paragraph: Sanders, Clinton, Israel

(26) Sanders defies traditional view on Israel

(27) Perhaps *the most striking exchange of the night* came on the issue of Israel, (28) when *Mr. Sanders* repeatedly challenged Mrs. Clinton to be more critical of Israel's past military actions in Gaza and (29) (*he*) insistently argued that the United States must take a more "evenhanded" approach to Israel and the Palestinians.

Th₂₆ → Rh₂₆

Th₂₇ → Rh₂₇

Th₂₈ (=Th₂₆) → Rh₂₈ – TP with a constant theme

Th₂₉ (=Th₂₈) Rh₂₉ – TP with a constant theme

(30) “*We* are going to have to treat the Palestinian people with respect and dignity,” *Mr. Sanders* said, (31) (*he*) adding, “*We* are going to have to say that Netanyahu is not right all of the time.”

Th₃₀ → Rh₃₀, Th₃₁ (=Th₃₀) → Rh₃₁ – TP with a constant theme

(32) The last time *New York* had a competitive Democratic primary, in 1992, (33) *this kind of message* might have been suicidal. (34) *Jewish voters* play an influential role in New York primaries, (35) and top-to-bottom support for Israel has long been considered essential here. (36) *Mrs. Clinton* took such a conventional position on Thursday night, (37) (*she*) declining to deliver any specific critique of Israel's conduct.

Th₃₂ → Rh₃₂

Th₃₃ → Rh₃₃

Th₃₄ → Rh₃₄ – TP with derived themes

Th₃₅ (=Rh₃₄) → Rh₃₅ – Simple linear TP

Th₃₆ → Rh₃₆

Th₃₇ (=Th₃₆) → Rh₃₇

(38) *Mrs. Clinton's position* is probably the safer one. (39) But *Democrats* — including many *Jewish Democrats* — have moved left on Middle East policy in recent years. (40) *And with Mr. Sanders's core admirers*, his unapologetic opposition may draw an enthusiastic response.

Th₃₈ → Rh₃₈ – TP with derived themes

Th₃₉ → Rh₃₉ – TP with derived themes

Th₄₀ → Rh₄₀ – TP with derived themes

Hyperthemes for the fourth paragraph: Sanders, Clinton, straightforwardness

(41) *Clinton* struggles to be straightforward

(42) Even this late in the race, *Mrs. Clinton* has not figured out how to address Mr. Sanders's most familiar lines of attack — and the moderators' most predictable angles of scrutiny.

(43) (*She*) Pressed on Thursday to release transcripts of her paid speeches, (44) *Mrs. Clinton* tried to change the subject, (45) (*she*) demanding that Mr. Sanders release his tax returns. (46) (*She*) Asked to share any regrets about the 1994 crime bill she helped champion, (47) *Mrs. Clinton* offered an awkwardly constructed apology “for the consequences that were unintended.”

Th₄₁ → Rh₄₁, Th₄₂ (=Th₄₁) → Rh₄₂ – TP with a constant theme

Th₄₃ (=Th₄₂) → Rh₄₃ – TP with a constant theme

Th₄₄ (=Th₄₃) → Rh₄₄ – TP with a constant theme

Th₄₅ (=Th₄₄) → Rh₄₅ – TP with a constant theme

Th₄₆ (=Th₄₅) → Rh₄₆ – TP with a constant theme

Th₄₇ (=Th₄₆) → Rh₄₇ – TP with a constant theme

(48) On the minimum wage, *Mrs. Clinton* walked an exceedingly careful line, (49) (*she*) saying that, as president, she would sign a federal law setting a \$15 threshold, (50) even though *she* has endorsed a lower wage level on the campaign trail.

Th₄₈ → Rh₄₈, Th₄₉ (=Th₄₈) → Rh₄₉ – TP with a constant theme

Th₅₀ (=Th₄₉) → Rh₅₀ – TP with a constant theme

(51) *Mr. Sanders, as an unabashed man of the left*, does not deal in ambiguity. As *Mrs. Clinton* wrestled with the minimum wage question, he said dryly, “I think the secretary has confused a lot of people.”

4.2.1 Simple linear thematic progression in *New York Times*

Three instances of simple linear thematic progression were found in the article, out of thirty-three thematic progressions identified. The first instance occurred in the first paragraph:

U₈-U₉: (8) as the candidates' policy disputes and personal resentments flared (9) and the raucous New York crowd goaded *them* on.

The rheme of U₈ becomes the theme in U₉; there it is referred to by the object pronoun “them”. Another instance, similar to the first one, is to be found in the second paragraph:

U₂₁-U₂₂: (21) Later in the evening, *Mrs. Clinton* vented frustration with Mr. Sanders.
(22) Any time *he* disagrees with someone...

As in the preceding case, the rheme of U₂₁ becomes the theme of the U₂₂; rhematic “Mr. Sanders” is referred to as thematic “he”.

The last instance of the simple linear TP can be located in the third paragraph: in this case, the rheme of U₃₄ becomes the theme of the following utterance, where it is expressed by an adverb of place:

U₃₄-U₃₅: (34) *Jewish voters* play an influential role in New York primaries, (35) and top-to-bottom support for Israel has long been considered essential *here*.

4.2.2 Thematic progression with constant (continuous) theme in *New York Times*

As for thematic progression with constant theme, the results are very similar to those in USA Today analysis: twenty-three cases can be found in the article, which makes it the prevailing type of TP. Most cases consist of “Clinton” or “Sanders” as the thematic antecedent of an utterance containing referential pronouns “he” or “she”, also performing the thematic function. The typical example might be found in the third paragraph:

U28-U29: (28) when *Mr. Sanders* repeatedly challenged Mrs. Clinton to be more critical of Israel's past military actions in Gaza and (29) (*he*) insistently argued that the United States must take a more "evenhanded" approach to Israel and the Palestinians...

Regarding TP with a constant theme formed by a complex theme, it can be found in the third paragraph:

U12-U13: (12) *Mrs. Clinton and Mr. Sanders* displayed new flashes of impatience and even contempt toward each other. (13) *They* raised their voices early and often

Contrarily to the example studied in the analysis of *USA Today* (cf.4.1, U23-U24, U23-U25), here the complex theme does not split into the two elements that forms it, but these elements are covered under a simple theme by the means of pronominalization.

4.2.3 Thematic progression with derived themes in *New York Times*

Since the *New York Times* article is divided into paragraphs accompanied by subheadings which clearly denote the content, different hyperthemes were chosen for each paragraph. Nonetheless, the resulting number of TP with derived themes accounts for all TPs with derived themes found, regardless the fact they occur in different paragraph, i.e. they are derived from a different hypertheme.

While in the *USA Today* article only one TP with derived progression was discovered (cf. 4.1), this article contains seven cases. The first three instances were found in the first paragraph, which has the following hyperthemes: "Sanders", "Clinton", "fight", "debate". The themes in the examples bellow were derived from "fight":

(U3, U4, U5): (3) *The personal clashes between Hillary Clinton and Senator Bernie Sanders of Vermont* were harsher. (4) *Their policy differences* gaped wider. (5) *And the stakes, for both candidates, were as high as, ...*

"Personal clashes" imply "fight" clearly. Considering the situation – the two politicians trying to show themselves in a good light and at the same time, portraying each other in a bad light, "policy differences" indicate "fight" also. From the same reason, "stakes" were chosen as hypertheme derived from "fight" as well, for both the candidates are seen as opponents trying to win the battle.

Another case of TP with derived themes shows up in the third paragraph, whose hyperthemes are “Sanders”, “Clinton” and “Israel”:

U₃₄: (34) *Jewish voters* play an influential role in New York primaries ...

Obviously, the theme “Jewish voters” is derived from “Israel”.

The same paragraph contains two themes derived from the hypertheme “Clinton”:

U₃₈: (38) *Mrs. Clinton’s position* is probably the safer one.

U₃₉: (39) *But Democrats — including many Jewish Democrats —* have moved left on Middle East policy in recent years.

It is apparent why the theme of **U₃₈** has been classified as derived from “Clinton”, and so it is - Clinton being the nominee of the Democratic Party for president – with the theme in **U₃₉**.

The last theme derived from the hypertheme “Sanders” does not need further explanation:

(40) *And with Mr. Sanders’s core admirers,* his unapologetic opposition may draw an enthusiastic response.

The following **Table 3** shows the proportion of types of thematic progression in the article.

Proportion of Types of TPs in NY Times		
Simple linear TP	3	9%
TP with a constant (continuous) theme	23	69%
TP with derived themes	7	21%
TP with the exposition of a split rheme	0	0%
Total	33	100%

Table 3

4.3 Final overview

The objective of the analytical part was to prove that the prevailing type of thematic progression in the two journal articles analyzed would be thematic progression with derived themes. The assumption, nonetheless, was proven incorrect. In both the articles, the TP with a constant theme had the highest frequency of occurrence; in the USA Today, it was 75% of all TPs identified. Regarding New York Times, TP with a constant theme accounted for 69% of all TPs. As for the proportion of simple linear progression and thematic progression with derived themes, in this respect the two articles differed notably. Whereas in USA Today simple linear TP with 12% of occurrence prevailed over the TP with derived themes (3%), in New York Times, TP with derived themes occurred more often – it accounted for 21% of all TPs in the article. Simple linear TP had only 9% of occurrence. Interestingly, the last type of TP – with the exposition of a split rheme - did not occur at all.

Concerning the distribution of different types of TPs in different sections of the texts, even in this respect the TPs did not behave according to expectations: usually, simple linear TP appears in the first paragraph of a text, since this section has the function of introducing the topic to the reader and thus – the progression of a rheme of the first utterance becoming a theme of the following one, seems natural. Nonetheless, the first paragraph of the New York Times article contains mainly TP with derived themes and in the USA Today article, TP with a constant theme occur.

5 Conclusion

The goal of the thesis was to observe thematic progression in selected journalistic texts. For this purpose, two articles from two different newspapers – USA Today and New York Times – were chosen. These articles were divided into forty-nine and fifty-one utterances, respectively, and subsequently, in each utterance, the thematic and rhematic units were ascertained. To be able to perform the analysis of thematic progression in the articles, the thematic and rhematic units were then further divided; the least dynamic element, i.e. Theme Proper was marked in the thematic section, and the most dynamic element, i.e. the Rheme Proper was marked in the rhematic unit. Based on the assumption that the journalistic genre could correlate with thematic progression with derived themes – in which concrete themes of utterances are derived from a hypertheme of a paragraph or other text section – for both articles several hyperthemes were determined. Regarding the USA Today article, four hyperthemes were chosen, based on the headline as well as the content of the article. In New York Times, each paragraph carrying a subheading had its own hyperthemes determined.

It showed that in both articles, the thematic progression with a constant (continuous) theme prevailed; in USA Today, TP with a constant theme accounted for 75% of all thematic progressions identified and in New York Times, this type of TP accounted for 69%. Thus, the original assumption was refuted. TP with derived themes had 21% frequency of occurrence in New York Times and only 3% in USA Today. Simple linear TP was more frequent in USA Today – 12% of all TPs, than in New York Times with 9%. Thematic progression with a split rheme was identified in none of the articles.

Concerning the USA Today article in terms of the choice of the hyperthemes (“Sanders”, “Clinton”, “fight”, “election”), interestingly, the act of “fight”-ing (this hypertheme was chosen in accordance with “trade blows” expression in the heading), was either expressed by verbs, i.e. transitions from the FSP point of view, such as “fired back”, “shot back”, “accused”, or it was found in the rhematic part of the utterance, e.g. “the attacks”, “attacks to Obama”. As for the hyperthemes “Clinton” and “Sanders,” it is obvious why they were chosen. Nonetheless, there was not a single theme derived from those hyperthemes. The reason behind this is the fact that the majority of the themes in the article were the personal pronouns “he”, “she” or “they”, all referring to either Sanders, Clinton or both of them. Those then gave rise to TP with a constant theme. In the absence of the personal pronouns which carry perhaps the lowest degree of communicative dynamism possible and thus – play the role of the Theme

Proper – there were thematic elements in the article, which could be classified as derived themes from, for instance, the hypertheme “Sanders”. For example, “Sander’s widely criticized April 1 interview with the editorial board of the New York Daily News” in U_{11a}-U_{11b} would be, in the absence of “she”, considered a derived theme.

U_{11a}-U_{11b}: (11a) *She* added that *Sanders’ widely criticized April 1 interview with the editorial board of the New York Daily News* (11b) raised questions about his judgment.

Due to the above mentioned, the choice of the hyperthemes did not influence the resulting percentage of TPs in the article; the personal pronouns would, in any case, carry the lowest degree of CD and thus - thematic progression would always be formed by these.

In the New York Times article, the situation was similar: most of the themes which formed thematic progressions, were personal pronouns referring back to Sander or Clinton. Yet, the percentage of TP with derived themes was higher than in the USA Today article. Three out of seven TPs with derived theme arose from the hypertheme “fight” in the first paragraph. A couple of TPs with derived themes have the hypetheme “Clinton” in the fourth paragraph and also from the hypertheme “Sanders” one theme was derived in the fourth paragraph. “Israel”, one of the hyperthemes of the third paragraph, also gives rise to TP with derived themes.

The objective of the empirical part was to ascertain with what type of TP the newspaper genre could correlate. The results show, contrary to expectations, that TP with a constant theme is specific for the journalistic texts. It was mentioned in the theoretical part that as a consequence of the fixed word order, English contains a considerable number of thematic subjects as it has the tendency to retain the same subject in successive clauses; the subject having largely prevalent function of theme (cf. 2.2.3.1). The results of the analysis, which shows TP with a constant theme as the prevailing type of TP, seem to confirm the above said. Nevertheless, the results were obtained from a small portion of text and therefore, it is not possible to generalize. Also, it has to be reminded (cf. 2.6.1) that the newspaper genre is not at all unified and thus, the types of TPs may differ in accordance with different newspaper “subtype”.

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7 Resumé

V úvodní kapitole této bakalářské práce je vymezeno téma, kterým je zkoumání tematické posloupnosti v novinových textech. Koncept tematické posloupnosti, který přestavil František Daneš (1974), vychází z teorie aktuálního členění větného. Hlavním cílem práce je zjistit, zda novinové texty korelují s určitým typem tematické posloupnosti. Předpokládá se, že by pro novinové články mohla být typická tematická posloupnost s tématy derivovanými z hypertématu. Za účelem provedení analýzy byly z internetových novin staženy dva články, které pojednávají o stejném tématu: první článek pochází z *USA Today*, druhý pak z *New York Times* a společným tématem jsou prezidentské volby 2016 ve Spojených státech.

Druhá kapitola nazvaná Teoretická část se zabývá teorií aktuálního členění větného, tematickou posloupností, konceptem tématu a rématu a v poslední části je krátce charakterizován novinový žánr. Nejprve je v kapitole 2.1 popsáno, kam spadá aktuální členění větné z hlediska jazykového systému. Následující část 2.2 se věnuje aktuálnímu členění větnému, a to zejména z pohledu Jana Firbase – je zde představen koncept výpovědní dynamiky, jíž podle Firbase do jisté míry oplývá každý prvek ve větě. V podkapitolách 2.2.1 a 2.2.2 se popisují struktury, v rámci kterých distribuce výpovědní dynamiky může probíhat: zatímco Firbas pracuje s pojmem distribuční pole, Daneš operuje s pojmem promluva. Prvek s nejnižším stupněm výpovědní dynamiky je označen jako téma, zatímco prvek s nejvyšším stupněm je značen jako réma. Kapitola 2.3 hovoří o kombinaci faktorů, které rozhodují o výsledném stupni výpovědní dynamiky. V psaném jazyce o distribuci výpovědní dynamiky v rámci věty rozhodují tři následující faktory: sémantický, faktor kontextové zapojenosti a větná linearita. Větná linearita je uplatněna tehdy, není-li to v rozporu s dvěma předcházejícími faktory. Podkapitola 2.2.3.1 se zmiňuje o souvislosti mezi větnou linearitou a slovním pořádkem a v tomto ohledu přináší drobné srovnání češtiny a angličtiny. V podkapitole 2.2.3.2 je vysvětleno, jaký vliv má kontextová ne/zapojenost na distribuci výpovědní dynamiky ve větě; dozvídáme se, že prvek kontextově nezapojený nese vždy vyšší stupeň výpovědní dynamiky než prvek zapojený. V podkapitole 2.2.3.3 je pozornost věnována zejména podmínkám, za jakých může sloveso získat nevyšší stupeň výpovědní dynamiky. Kapitola 2.4 se zabývá definicemi tématu a rématu mimo Firbasovský kontext. Zatímco definice rématu povětšinou nepředstavuje žádný problém, pojetí tématu se liší dle autora: zatímco Pražská a Brněnská škola vnímá téma spíše z pohledu kontextu, M.A.K. Halliday se na téma dívá hlavně

z pohledu syntaktického. Poslední podkapitola věnována Hallidayovu popisu tématu z hlediska formy.

V části 2.5 se nachází definice tematické posloupnosti podle Daneše. Tematická posloupnost hraje důležitou roli z pohledu textové koheze. V rámci této kapitoly se seznamujeme s jednotlivými typy tematické posloupnosti. Podkapitola 2.5.1 představuje návaznou tematizaci rématu, podkapitola 2.5.2 definuje tematickou posloupnost s průběžným tématem, podkapitola 2.5.3 popisuje tematickou posloupnost s tématy derivovanými z hypertématu a poslední kapitola 2.5.4 osvětluje princip tematické posloupnosti s rozděleným rématem. Poslední kapitola Teoretické části pojednává o specifikách novinářského stylu. V úvodu kapitoly je nejprve vysvětlena spojitost mezi tematickou posloupností a stylistikou. Hovoří se zde o tvrzení Petera H. Fries, který předpokládá, že typy tematické posloupnosti se nevyskytují v textu nahodile, ale určitý typ tematické posloupnosti se pojí s určitým žánrem. Podkapitoly se věnují charakteristice novinářského stylu, jak jej popisují David Crystal a Derek Davy.

Kapitola 3 obsahuje popis materiálu a metodologie užitých při analýze tematické posloupnosti ve dvou vybraných novinových textech. Pokud jde o materiál, kapitola popisuje zdroje, odkud byly dané články získány (www.usatoday.com a www.nytimes.com) a krátce se zmiňuje o tom, co je jejich obsahem; ten je v obou článcích téměř totožný - týká se otevřené diskuze mezi Hilary Clinton a Benie Sandersem. Dále se zde dozvídáme, jaký postup je zvolen pro analýzu textů: oba texty jsou rozděleny na promluvy. Pro účely práce byla zavedena vlastní definice promluvy jako valenčně úplného celku. Text z USA Today obsahuje 49 promluv a dohromady s 51 promluvami z New York Times tak čítají 100 příkladů požadovaných v bakalářské práci. V těchto promluvách byly ve větách s určitým slovesem nejprve nalezeny a vyznačeny tematické a rematické části na úrovni frází. Následně bylo toto provedeno i u nefinitních struktur *verb dicendi* v adverbiální funkci - na základě častosti výskytu v přímé analogii s finitními strukturami. Tato fáze analýzy je obsažena jako příloha v kapitole 8. Před rozbořem tematické posloupnosti je ještě třeba určit nejméně a nejvíce dynamický člen výpovědi (prováděno opět na úrovni frází). Na základě domněnky, že převažující typ tematické posloupnosti bude v obou článcích tematická posloupnost s tématy derivovanými z hypertématu, obsahují oba články několik hypertémat. Hypertémata byla zčásti odvozena titulku, ze kterého je patrné, o čem daný článek je a zčásti vychází z obsahu jako takového. Poté je proveden rozbor, jehož výsledky jsou následně popsány a vyčísleny v kapitole číslo 4.

Čtvrtá kapitola se zabývá rozbořem a jeho vyhodnocováním. Tematická posloupnost je vyznačena pod každým odstavcem a na konci rozboru obou článků je přiložena tabulka

s procentuálním vyhodnocením poměru typů tematické posloupnosti. Na konci kapitoly se nachází shrnutí. Navzdory očekávání, v obou člancích převažuje tematická posloupnost s průběžným tématem; v USA Today tato posloupnost tvoří 75% ze všech identifikovaných posloupností. Článek z New York Times je tvořen touto posloupností ze 69%. Tematická posloupnost s tématy derivovanými z hypertématu tvoří 21% všech posloupností v New York Times a pouze 3% v USA Today. Tematická posloupnosti s návaznou tematizací rématu je zastoupena více v USA Today – 12% než v New York Times – 9%.

Celá práce je shrnuta v kapitole 5. Krom porovnávání výsledků z obou článků, pátá kapitola také rozebírá příčinu, proč převažuje právě posloupnost s průběžným tématem. Jako možná příčina je uveden fakt, že většinu témat, které vytváří tematické posloupnosti, je tvořeno osobními zájmeny odkazujícími povětšinou na Clinton nebo Sanderse. Jelikož tato zájmena nesou nejnižší možnou výpovědní dynamiku, ani jiná volba hypertématu by neovlivnila poměr posloupností v obou člancích. Dále se souhrn opírá o výňatek z Teoretické části, když připomíná, že angličtina má pevný slovosled a tendenci k zachování stejného podmětu v po sobě jdoucích větách, z čehož vzniká velké množství podmětů, které jsou zároveň tematické. Tento fakt je chápán jako možná příčina převažující posloupnosti s průběžným tématem. V závěru shrnutí se je sděleno, že vzorek, který byl podroben rozboru, je příliš malý než aby se z něho daly usuzovat obecnější závěry. Také je zde zmíněno, že novinové texty netvoří stylisticky jednotný žánr, a i proto lze těžko určit typ posloupnosti, který by byl pro něj specifický.

Kapitola 6 obsahuje abecední výčet všech zdrojů použitých v teoretické části, stejně jako zdroje, ze kterých byly získány články k analýze tematické posloupnosti.

V dodatkové kapitole 8 je k nalezení první fáze rozboru – vyznačení tematických a rématických částí věty.

8 Appendix

8.1 Analysis of the thematic and rhematic units in USA Today

USA Today

(1) *Sanders, Clinton trade blows in Brooklyn Democratic debate*

(2) *Bernie Sanders and Hillary Clinton stood face-to-face Thursday (3) and (they) repeated the attacks (4) *they* have been airing in the media since their last debate a month ago.*

(5) *Sanders* started out their ninth debate (6) (*he*) saying “of course” *Clinton* has the qualifications to be president — (7) (*he*) having suggested in a recent speech that *she* is unqualified — (8) but (*he*) said *he* questioned her judgment based on her vote in favor of the Iraq war and her decision to allow a super PAC to support her campaign.

(9) *Clinton* fired back that *the* “people of New York voted for me twice” for the U.S. Senate, (10) so *clearly* (*they*) believed in her judgment. (11a) *She* added that *Sanders*’ widely criticized April 1 interview with the editorial board of the New York Daily News — (12) in which *he* struggled to provide detailed explanations of key policies — (11b) raised questions about his judgment.

(13) When *Sanders* accused Clinton of being too reliant on Wall Street, (14) *she* said “*I* stood up against the behavior of the banks” for reckless financial transactions. (15) *Sanders* shot back “Secretary Clinton called them out. (16) Oh my goodness, *they* must have been really crushed by that.”

(17) *Clinton*, pressed by moderator Dana Bash to release transcripts of her private speeches, (18) (*she*) turned the issue instead to *Sanders*’ failure to release his tax returns. (19) *Sanders* said *he* would release his 2014 return Friday, and others shortly thereafter.

(20) *Clinton* repeatedly invoked President Obama and (21) (*she*) suggested that *Sanders*’ critiques of her amounted to attacks on Obama. (22) *In response to Sanders*’ charge that *she* has been weak on climate change, (23) *she* said *she* and *Obama* had made progress in the face of GOP opposition. (24) “*I* really believe that *the president* has done an incredible job against great odds and (25) (*he*) deserves to be supported.”

(26) *Sanders* did not attack Obama, (27) but *he* did say that *if elected*, *he* would ask the president to withdraw his nominee of Supreme Court Justice Merrick Garland, (28) so that *he* could advance his own nominee committed to overturning the *Citizens United*¹⁵ campaign finance decision.

(29) *The campaign for the Democratic nomination — tame compared with the battle on the Republican side* — has turned increasingly nasty ahead of New York’s delegate-rich Tuesday primary.

(30) Much is at stake in New York. (31) *It* has the second-highest number of pledged delegates, 247, next to California.

(32) *An average of recent polls by RealClearPolitics* shows *Clinton* leads Sanders by about 13 points in the state (33) *where both candidates claim ties*. (34) *Sanders* was born and raised in Brooklyn. (35) *Clinton* moved there in 2000 and (36) (*she*) represented the state in the Senate for eight years.

(37) *Sanders* has won seven of the last eight state nominating contests and (38) (*he*) beat *Clinton* 56% to 43% in the Wisconsin primary April 6. (39) But *he* won only 10 more delegates than she did that night, and (40) *she* still leads him by 250 delegates that have been pledged through primaries or caucuses. (41) *She* also has the endorsement of more than 450 “superdelegates.” (42) while *Sanders* has only 31, meaning her overall lead is nearly 700 delegates. (43) *Like all Democratic contests, New York delegates* are distributed proportionately.

(44) *In an unusual bit of scheduling, after the debate Sanders* was to fly to the Vatican for a conference on social, economic and environmental issues. (45) *He* is scheduled to make a short speech there (46) but (*he*) is not expected to meet Pope Francis.

(47) *Clinton* is also ¹⁶ planning some time out of state, (48) (*she*) heading to California for a campaign swing, including fundraising events with actor George Clooney.

¹⁵ Italics due to name reference; they do not label the theme

¹⁶ The mistake was made by the author of the article.

8.2 Analysis of the thematic and rhematic units in New York Times

New York Times

(1) *Brooklyn Debate Takeaways: Sarcasm, Snideness and Smackdowns*

(2) *The Democratic debate on Thursday night played out as a magnified version of the primary race.* (3) *The personal clashes between Hillary Clinton and Senator Bernie Sanders of Vermont were harsher.* (4) *Their policy differences gaped wider.* (5) *And the stakes, for both candidates, were as high as,* (6) *as they have ever been.*

(7) *The debate unfolded in an atmosphere of obvious tension,* (8) *as the candidates' policy disputes and personal resentments flared* (9) *and the raucous New York crowd goaded *them* on.* (10) *Some of the most revealing takeaways:*

(11) *This rivalry has curdled*

(12) *Mrs. Clinton and Mr. Sanders displayed new flashes of impatience and even contempt toward each other.* (13) *They raised their voices early and often,* (14) *(they) talking over and past each other.*

(15) *Mr. Sanders, especially, turned sarcastic.* (16) *When Mrs. Clinton boasted of having stood up to Wall Street banks,* (17) *he noted that the banks subsequently paid her handsomely for speaking engagements.* (18) *“They must have been very, very upset* (19) *by what you did,”* (20) *he said mockingly.*

(21) *Later in the evening, Mrs. Clinton vented frustration with Mr. Sanders.* (22) *Any time he disagrees with someone,* (23) *she said “then you are a member of the establishment.”*

(24) *Both candidates say they are committed to party unity in a general election,* (25) *but they are not doing anything to make an eventual healing easier.*

(26) *Sanders defies traditional view on Israel*

(27) *Perhaps the most striking exchange of the night came on the issue of Israel,* (28) *when Mr. Sanders repeatedly challenged Mrs. Clinton to be more critical of Israel's past military actions*

in Gaza and (29) *(he)* insistently argued that the United States must take a more “evenhanded” approach to Israel and the Palestinians.

(30) “*We* are going to have to treat the Palestinian people with respect and dignity,” *Mr. Sanders* said, (31) *(he)* adding, “*We* are going to have to say that *Netanyahu* is not right all of the time.”

(32) *The last time New York* had a competitive Democratic primary, in 1992, (33) *this kind of message* might have been suicidal. (34) *Jewish voters* play an influential role in New York primaries, (35) and top-to-bottom support for Israel has long been considered essential here. (36) *Mrs. Clinton* took such a conventional position on Thursday night, (37) *(she)* declining to deliver any specific critique of Israel’s conduct.

(38) *Mrs. Clinton’s position* is probably the safer one. (39) But *Democrats* — *including many Jewish Democrats* — have moved left on Middle East policy in recent years. (40) *And with Mr. Sanders’s core admirers,* *his unapologetic opposition* may draw an enthusiastic response.

(41) Clinton struggles to be straightforward

(42) *Even this late in the race,* *Mrs. Clinton* has not figured out how to address Mr. Sanders’s most familiar lines of attack — and the moderators’ most predictable angles of scrutiny.

(43) *(She)* Pressed on Thursday to release transcripts of her paid speeches, (44) *Mrs. Clinton* tried to change the subject, (45) *(she)* demanding that *Mr. Sanders* release his tax returns. (46) *(She)* Asked to share any regrets about the 1994 crime bill she helped champion, (47) *Mrs. Clinton* offered an awkwardly constructed apology “for the consequences that were unintended.”

(48) *On the minimum wage,* *Mrs. Clinton* walked an exceedingly careful line, (49) *(she)* saying that, *as president,* *she* would sign a federal law setting a \$15 threshold, (50) even though *she* has endorsed a lower wage level on the campaign trail.

(51) *Mr. Sanders, as an unabashed man of the left,* does not deal in ambiguity. (52) *As Mrs. Clinton* wrestled with the minimum wage question, *he* said dryly, “*I think the secretary* has confused a lot of people.”

