

**Ctirad and Šárka.  
Comparative analysis of selected aspects  
of the style of historical epics  
by Jaroslav Vrchlický and Julius Zeyer**

**Keywords:** Julius Zeyer, Jaroslav Vrchlický, Czech literature, style, epic

**Abstract**

The aim of the paper is a comparative analysis of selected aspects of the singular styles of the historical epics Šárka by Jaroslav Vrchlický (1853–1912) and Ctirad Julius Zeyer (1841–1901); classical authors of Czech literature from the so-called Lumira generation of the second half of the 19th century. The juxtaposition of thematically similar texts allowed for a more pronounced identification of the characteristic features of the singular styles of both poets, possibly the specificity of their historical and mythic epic poetry, ideally the stylistic dominance of the authorial styles of Jaroslav Vrchlický and Julius Zeyer in mutual comparison. In order to achieve the set objectives, the methods of comparative and mathematical stylistics were used.

The aim of the paper is a comparative analysis of selected aspects of the singular styles of historical epics by Czech poets Jaroslav Vrchlický (1853–1912) and Julius Zeyer (1841–1901). The study focuses on the language and style of the poems Šárka by Jaroslav Vrchlický and Ctirad by Julius Zeyer. The juxtaposition of thematically similar texts allows for a more pronounced exposure of the symptomatic features of the singular styles of both poets, possibly the specific features of their historical and mythic epic poetry, and ideally the stylistic dominance of their authorial styles in mutual comparison. The methods of comparative and mathematical stylistics will be used to achieve the stated objectives. A sentence is understood here simplistically as a unit having „a certain morphosyntactic structure and seman-

tic structure” (Karlík, 2017), a clause is referred to as „a syntactic union of two finite clauses” (Karlík, 2017). The length of a simple sentence, a clause and a single sentence in a clause is measured from dot to dot; the unit is the word as a graphic unit. The QUITA application was used to affect selected text properties, which allows the calculation of selected stylometric indicators quantifying selected text properties; other calculations were performed manually by the author.

Jaroslav Vrchlický and Julius Zeyer represent classic authors of Czech literature from the so-called Lumira generation of the second half of the 19th century. The poets were intimate friends, they respected each other as artists, and they were also close in their undisguised admiration for the exceptional personality they sought in each other. They publicly demonstrated their affection and mutual sympathy by dedicating their literary works to each other; Vrchlický dedicated to Zeyer *the Poetry of the French New Era* (1878) and several individual poems (*Praxitel's Prayer* from the collection *Tantalus's Inheritance*, *The Last Triumph of Petrarch* from the collection *Fragments of an Epic*, *The Moon in the Sharka*, an untitled poem, *Masks and Profiles*, to Julius Zeyer for *A Novel of the Faithful Friendship of Amis and Amil* from the collection *Impressions and Whims*, *Pilgrimage to the Grave of St. Patrick from Perspectives* 1884). Zeyer credited Vrchlický with the novella *Miss Olympia* (1874) and *A Novel of the Faithful Friendship of Amis and Amil* (1877), was Vrchlický's best man at his wedding, and was friends with his wife Ludmila and her mother, Sophie Podlipska. It was an inspiring friendship, genuine and intense, but it lasted only a short time. The main cause of the rift was Julius Zeyer's accumulating failures, which translated into a growing envy of his more successful friend. Zeyer suspected Vrchlický of being unwilling to help him when he begged him for urgent help at the theatre. Zeyer's growing bitterness, fueled by his friend's successes, culminated in Vrchlický's appointment as a full member of the Czech Academy of Sciences and Arts, later secretary, and Zeyer only as an extraordinary member. The poets broke off personal correspondence and any mutual contacts. The intimate friendship turned into an undis-

guised hostility and grew into a consistent ignorance of the other, causing often undignified tragicomic situations when one did not shake the other's hand or hid from the other during unexpected personal meetings. Vrchlický also became critical of Zeyer's work, and only after Zeyer's death did he moderate his negative attitude towards his former friend and his work.

*Šárka* is an epic poem from Vrchlický's first cycle *Myths* (1874–1878). The cycle contains, besides *Šárka*, also *the Legend of Saint Procopius* (divided into 18 parts: *The Escape*, *In the Cave*, *Ora et labora*, *Rarach*, *The Old Gods*, *The Bees*, *Life in Winter*, *The Fight with the Bison*, *The Strange Guests*, *The Monastery*, *The Division of Labour*, *The Notes of Rarach*, *The Golden Bird*, *The May Night*, *The Thirteen of Brother Matthias*, *The Wonders of Saint Procopius*, *The Death of Saint Procopius*, *The Escape*) and *The Cross of Santa Claus*. *Šárka* is written in unrhymed eleven-syllable verse. Julius Zeyer's epic poem *Ctirad* is part of the cycle of epic poems *Vyšehrad*, which consists of five poems *Libuše*, *The Green Victor*, *Vlasta*, *Ctirad* and *Lumír*. *Vyšehrad* was not conceived from the beginning as one complete cycle; first a separate poem *Ctirad* was written, the other poems were completed by the poet in the following year. *Vyšehrad* was published in book form in 1880, and a year earlier in 1879 the poem *Ctirad* was printed in the magazine *Lumír*. The work is written in five-foot unrhymed iambic blank verse.<sup>1</sup> The genesis of the poems is associated with the mutual challenge of the poets to create a poem from Slavic mythology on the same subject.<sup>2</sup> Although we know that this was not the only motivation for the two poems – they were a popular

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<sup>1</sup> The study does not pay attention to the semantics of the verse; Červenka (1992, 2007) comments on this.

<sup>2</sup> Letter from Julius Zeyer to Jan Voborník dated 20 June 1897 „... nebyl ‚Vyšehrad‘ původně myšlen co celek. Šli jsme jednou s Vrchlickým (byli jsme tenkrát velice intimními přáteli) procházkou a mluvili jsme o Šárce. Umluvili jsme se, že napíšem každý z nás Šárku, že nebudem už spolu o tom předmětu mluvit, že si nic nepovíme druh druhu o pojmání a že se navzájem překvapíme hotovou básní. A tak se stalo, napsal V. ‚Šárku‘ a já ‚Ctirada‘. Tou dobou, pozdě na podzim vystěhoval

and positively traditionally engaged theme of the time, and Vrchlický had already worked on the subject in the past, so he merely returned to the theme – they provide ideal material for a closer understanding of the authorial styles of both poets<sup>3</sup>. An epos is a large-scale epic poetic composition conceived as a series of events following one another in a temporal sequence with characteristic episodic digressions. It is characterized by a slow pace of action, narrative distance, steady poetic devices, a concise description of the epic's breadth, and a shift „from what happened to how something happened” (Hrabák, 1977, p. 286).

### Analysis of selected stylometric indicators

The QuitaUp application was used to calculate stylometric indicators that quantitatively express selected text properties. The specific outputs are: frequency of word tokens (N) expresses the total number of all tokens in a given text (a token is a graphic word, i.e. a sequence of characters separated by spaces), frequency of word types (V) expresses the absolute frequency of all types in a given text (a type is an abstract unit and a token is its concrete realization. The number of types therefore corresponds to the number of different words in the text) and the type to token ratio (TTR) expresses the concentration of the

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jsem se s matkou z Prahy do Hvězdy. V té odloučenosti psal jsem svou báseň a v té samotě (v zimě nepřijde živá duše do Hvězdy) dostal jsem chuť napsat celý ‚Vyšehrad‘, když ‚Ctirad‘ hotov byl. Ráno procházel jsem se vždy v lese a díval na údolí šárecké, kam jsem také viděl ze svého pokoje. Na dobu tu budu vždy vzpomínati s pocitem zvláštním. Ať je ‚Vyšehrad‘ dobrá nebo špatná báseň, pro mou duši je důležitá. Mohu říci, že jsem ji viděl...“ Listy třem přátelům. Praha: Nakladatelství Fr. Borový, p. 81.

<sup>3</sup> „Na včerejšek v noci rozvrhl jsem celou ‚Šárku‘ a k ní spořádal děj, až do detailů a stojí mě to přemáhání, nepsati. Mám některé scény v hlavě, které doufám, že budou novy a způsob, jak je uvedu. Budou tři zpěvy ‚Bivoj‘ pak ‚Ctirad‘ a třetí ‚Šárka‘. Postavy jich i scenerie vše se mi tlačí v hlavě, pouze některé detaily kostumu atd mi vadí a k studování toho nemohu dřív, dokud se mé poměry neurovnají.“ Letter from Jaroslav Vrchlický to Sofia Podlipska, 24 July 1876. See also Karel Krejčí, *České látky v díle Jaroslava Vrchlického*, 1955, pp. 517–518.

vocabulary of a given text (it is a basic index of the so-called word richness). Linguistic properties monitored:

- 1) Frequency of hapaxes (legomenon), i.e. words that appear only once in the text (the ratio of hapaxes to tokens expresses how much hapaxes are represented in a given text. This value depends on the length of the text – the longer the text, the smaller the proportion of hapaxes),
- 2) Entropy (H) is generally conceived as a measure of the uncertainty of the system. Entropy is understood as a value expressing the degree of diversity of the vocabulary – the larger the entropy value, the more diversified (i.e. less concentrated) the vocabulary is, thus a high entropy value is a sign of high word richness. The entropy value is dependent on the length of the text,
- 3) Verb distance (VD) is the arithmetic average of the number of tokens between two consecutive verbs in the text, not counting auxiliary words,
- 4) Activity (Q) expresses the degree of agency of the text, in contrast to descriptiveness. It is the ratio of verbs to the sum of verbs and adjectives that occur in the text,
- 5) Descriptivity (D) expresses the degree of descriptiveness of the text. Thus, it is the inverse of the activity value (see above),
- 6) Thematic Concentration (TC) expresses the degree to which the text is focused on a central theme or themes, where the central theme is detected by means of so-called thematic words. In addition to the TC value, the individual topic words and their weights (TW) are also displayed according to QuitaUp,
- 7) Moving average of TTR (MATTR) is one of the word richness indices. It is based on the segmentation of text into overlapping windows, where TTR is calculated for each window. The resulting MATTR value is the arithmetic average of all TTR values. The size of the window (L) is set according to QuitaUp to two values (100 and 500), which, like the word richness index, are independent of the length of the text.

## Results of the stylometric analysis

Jaroslav Vrchlický – *Šárka*

word forms (case sensitive), word forms (case insensitive), lemmata

N = 6464–6464–6464; V = 2775–2660–1896; TTR = 0,429–0,412–0,293; 1) Hapaxy = 1933–1843–1191; 2) H = 10,159–10,066–9,107; 3) VD = 5,419–5,419–5,419; 4) Q = 0,635–0,635–0,635; 5) D = 0,365–0,365–0,365; 6) TC = 0,0212–0,0187–0,0179; 7) TTR(MATR L=100) = 0,849–0,834–0,762, TTR(MA,TR L=500) = 0,71–0,688–0,571; Moving average of morphological richness (MAMR L=100) = 0,0716–0,0716–0,0716, (MAMR L=500) = 0,1171–0,1171–0,1171.

Julius Zeyer – *Ctirad*

word forms (case sensitive), word forms (case insensitive), lemmata

N = 9912–9912–9912; V = 3802–3690–2425; TTR = 0,384–0,372–0,245; 1) Hapaxy = 2520–2451–1363; 2) H = 10,41–10,269–9,353; 3) VD = 6,218–6,218–6,218; 4) Q = 0,519–0,519–0,519; 5) D = 0,481–0,481–0,481; 6) TC = 0,026–0,0289–0,029; 7) TTR(MATR L=100) = 0,854–0,84–0,782, TTR(MATR L=500) = 0,712–0,693–0,585; Moving average of morphological richness (MAMR L=100) = 0,0579–0,0579–0,0579, (MAMR L=500) = 0,1078–0,1078–0,1078.

Comparisons of case sensitive, case insensitive and lemma showed similar results. Vrchlický's *Šárka* is the shorter text (6464 tokens), while Zeyer's *Ctirad* is a significantly longer poem (9912 tokens). The difference in linear length between the epics is (3448 tokens); i.e., more than one third of the length of *Ctirad*. These initial limits must be constantly taken into account when interpreting the results. Comparisons of the poems' lengths can be supplemented by quantifications of verses (*Šárka* 993, *Ctirad* 1739) and stanzas (*Šárka* 75, *Ctirad* 151). The poems are horizontally divided into chants, *Šárka* and *Ctirad*

identically into four chants. Zeyer's longer poem shows an expectedly higher value for the number of V-types (vocabulary), which indicates the number of different units in the corpus; the frequency of hapaxes (ad 1), i.e. words that appear only once in the text, is also higher in *Ctirad*. However, the ratio of type (T) to TTR tokens, which expresses the vocabulary concentration of a given text, is higher in the shorter *Šárka*. Vrchlický's poem also has a higher value of entropy (ad 2), i.e. the system's fuzziness measure expressing the degree of vocabulary diversity, and the value of the moving average of morphological richness (MAMR) expressing the degree of usage of different word forms. The moving average of TTR (MATTR), which is also one of the indices of word richness and is based on the segmentation of the text into overlapping so-called windows, where TTR is calculated for each window, shows close values for both epics, only slightly higher for Vrchlický. The indices of morphological and word richness (TTR, Q, MATTR), including its diversity, show a higher form and word richness of the vocabulary in Jaroslav Vrchlický's poem compared to Julius Zeyer's poem. Considering the traditional perception of Zeyer's work in its stylistic formal exclusivity and vocabulary richness, the results of the observed stylometric indicators may seem surprising. Significant differences between the epics can also be observed in the measurable plot and descriptiveness of the text. Comparisons of the selected stylometric indicators show that the poems differ in Q activity values (Vrchlický's *Šárka* has a higher Q activity of 0.635 than Julius Zeyer's *Ctirad* Q 0,519), descriptiveness D (in Vrchlický's *Šárka* the descriptiveness D is lower 0,365 than in Julius Zeyer's *Ctirad* D 0,481), Verb distance is higher in *Ctirad* (VD 6,218) and lower in *Šárka* (VD 5,419). The stylometric analyses of *Ctirad* support the claim that the ratio of activity and descriptiveness of the text with accentuation of descriptiveness, which are symptomatically related to average sentence length, is one of the defining features of Zeyer's authorial style.

The basis of the narrative style in both poems are sentences, as evidenced by the significant quantitative predominance of the sentence

over the simple sentence in both epos. In Vrchlický's poem, the clause has a higher quantitative representation of 76.42% than in Zeyer's poem 73.19%. However, on average, the clause is linearly longer (21.99 words) and slightly more developed (3.26 sentences) in *Ctirad* than in *Šárka* (19.58 words, 3.12 sentences). Among the types of clauses, paratactic clauses predominate over hypotactic clauses in both epics, with a slightly higher ratio in the predominance of parataxis over hypotaxis in Zeyer (*Ctirad* 78.5% x 21.5%, *Šárka* 74.82% x 25.18%). In the case of subordinate clauses, the differences in values are only insignificant (*Ctirad* 17.96 words / *Šárka* 17.83 words), and even identical in development (*Ctirad* of 2.63 sentences / *Šárka* of 2.63 sentences). Thus, the difference in linear lengths for the coordinate clause is symptomatic, which in Zeyer is both significantly longer (*Ctirad* 26.01 words / *Šárka* 21.33 words) and more developed (*Ctirad* 3.88 sentences / *Šárka* 3.62 sentences).

In both poets, the sentences grow in length and breadth in a characteristically coordinated manner, the epic text expanding in a compatible sequence of meaningfully related sentence contents and multiple sentence members. A comparison of the epics shows that the tendency towards a more fluid, more epically broad diction is stronger in Zeyer than in Vrchlický. In Zeyer, the syndetic and asyndetic coordination of sentences and sentence members adds to the characteristic looseness of such a fluent narrative. Asyndeton is typical of the poet's linguistic enumerations, while polysyndeton supports the looseness and rhythmic structuring of Zeyer's sentences. The progression of the plot is carried by long paratactic sentences, the storyline is developed smoothly, freely and continuously by prevailing verbal prepositions.

In the epics, the clause is significantly more prevalent than the simple sentence (VJ), which in both poems does not reach even one third of the representation (*Ctirad* 26.81%, *Šárka* 23.58%). The linear length of the VJ is similar in both epics (*Ctirad* 5.64 words, *Šárka* 5.62 words); the poems differ from each other in that in *Ctirad* its presence is more linked to the speech of the character (60%) than it is in Vrchlický (54.02%). The linear length of the VJ in the characters' zone

does not change significantly compared to the narrator's zone; it is slightly longer in Zeyer's characters' zone, shorter in Vrchlický's (*Ctirad* 5.81 words, *Šárka* 5.12 words). The low frequency of the VJ, limited in occurrence mainly to the speech of the characters, supports the effect of the linear fluidity of the epics. The short VJ determines significant plot or situational moments in both epics, in Zeyer it is more limited to the speeches of the characters. The basic quantitative characteristics of the syntactic structure of the epics show an orientation towards coordinately developed epic breadth and continuity of plot gradient. A characteristic feature of Julius Zeyer's epic style, without regard to expressive form, is the linear length of his long epic sentences and the marked predominance of parataxis over hypotaxis. Characteristically, Julius Zeyer develops his narrative linearly and continuously in a predominantly coordinated manner. In Zeyer's blank verse, the long epic sentence acquires a relative independence from the scope of the verse<sup>4</sup> and is limited more by speech than by metrical influences.

### Horizontal and vertical division of text

The starting point for comparative analyses of selected aspects of the thematic and textual construction of epics is the argument that in an artistic text the number and hierarchy of information is not „a mere reflection of the factual importance of individual motifs”, but on the contrary is „part of the creative intention of the author” (Krčmová, 2008, 303). The author also strives for the aesthetic effectiveness of the work through deliberate thematic and textual construction. The

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<sup>4</sup> „V řadě ukazatelů (ne)shody větného a veršového členění (frekvence veršů nezakončených větným předělem, frekvence předělů uvnitř verše, frekvence přesahů) zaujímá Zeyer zpravidla krajní pozici. Je-li slabičný rozsah větných celků v největším počtu případů jednoduchým násobkem slabičného rozsahu verše (u většiny autorů zaujímá tato shoda 85–100 % případů ze všech souvětí), pak Zeyer nejenergičtěji láme toto pouto: rozsah 40 % souvětí je na rozsahu verše nezávislý.“ (Červenka, 1992, pp. 241–247).

textual construction of a literary work is thus in close relation to the author's intention. Considering the plot treatment of a similar theme (the trickery of *Ctirad* by *Šárka*), a comparison of the differences in the textual and thematic construction of the poems helps to clarify the authorial intentions and the specifics of the singular styles of both poets.

*Ctirad* is divided into four chants (Part I Dobrovoj's Narrative, Part II *Ctirad* at Vyšehrad, *Ctirad* and *Šárka* in the Tomb, Part III *Ctirad* and *Šárka*, *Šárka's* Deceit, *Ctirad's* Death, Part IV. *Ctirad's* revenge, *Šárka's* death), similarly to *Šárka* (Part I *Šárka*, *Ctirad*, *Bivoj*, Part II *Šárka* and *Ctirad*, *Šárka's* deceit, Part III *Šárka* and *Vlasta* at *Děvín*, Part IV *Šárka's* revenge, *Ctirad's* death, *Bivoj* and *Kasha*, *Šárka's* death). In *Šárka* there are a total of 5 characters with direct speech, in *Ctirad* there are 8 characters. Compared according to the extent of direct speech, in Vrchlický's work they are *Šárka* (217 verses), *Bivoj* (92 verses), *Ctirad* (51 verses), *Svratka* (6 verses) and the girls (4 verses). A total of 371 verses, i.e. 37.4% of the poem, are conveyed by the characters' speeches. In *Ctirad*, 8 characters are featured with their own direct speech. According to the extent of their speeches, the characters are Dobrovoj (392 verses), *Šárka* (251 verses), *Hela* (43 verses), *Lumír* (19 verses), *Přemysl* (11 verses), the bird (2 verses), the women (1 verse) and the Czech (1 verse). In total, 720 verses are conveyed through the speeches of the characters, which represents 40.9% of the poem. Vrchlický's poem has fewer characters with their own direct speech and their overall representation is lower than in Zeyer's poem, in which the rhythm of the narrative is created by frequent, often extensive speeches of characters (*Domoslav* 384 verses, *Trut* 129 verses), by the succession of dramatic forms (conversations, dramatized scenes). In Zeyer's fictional world, the situational moment occupies an important place, emphasizing both the point of view of the mediating subject (the one who narrates) and the recipient (the one who perceives). Narratives reinforce the awareness that all our knowledge is already determined by the fact that it is mediated. Any perception always exists in a context that significantly shapes that perception.

Knowledge, which is always preconceived, typically takes the form of a visual-sensory mediation of reality in the poet's narrative (on this also Vlcek, 1988 and 1997). In Zeyer's narrative, we perceive reality not as it is in reality, but as it is only at the moment of our perception, i.e. in the process of mediation by the mediator. This real reflection in narrative speech is guaranteed for Zeyer, even if often only formally, by the presence of a corporeal narrator (*Trut*, *Domoslav*). The latter bases his authority on his own testimony, striving for probability and authenticity. He is not content with the delegated fictionality of a constructed fictional world. Given the narrative strategy described, the neglect of the main character (*Ctirad*), who does not have the function of direct speech in the poem, is significant. Compared to Vrchlický's poem, Zeyer's poem is more dramatized, loosened by multiple characters and narrative levels. Vrchlický's poem is more epic, with a more pronounced storyline, without episodes, limited to the conflict of the central characters.

The stanzaic construction is loose in both poets, characterised by a high variability in the length of individual stanzas, from short stanzas of a few verses to large stanzas of hundreds of verses; the high frequency of stanzas of the same length is also characteristic. The strophes are the most content- and thematically enclosed units of thought in the epic; the sound and intonation limits are not pronounced. The ratio between the boundary of the thematic unit coincides with the boundary of the strophe. The division into stanzas and strophes is also in regular agreement; strophic overlaps appear only in the quotation of direct speeches of the characters in the quotation line(s). Zeyer's poem shows higher values of concordance of sentences with the strophe boundary (*Ctirad* 31.8% – *Šárka* 23%). The verse boundary coincides with the sentence boundary in Zeyer in more than a third of cases (in *Ctirad* 35.7%), in Vrchlický it is significantly less (in *Šárka* 25.9%). The characteristically long syntactic unit most often overlaps into multiple verses in both epos. The syntactic overlaps create tension associated with acoustic and rhythmic effects. Discrepancies in syntactic and verse divisions are used more frequently by Vrchlický.

The verses coincide with the sentence in Vrchlický in 31% and in Zeyer in 35.7%. The average strophe length is longer in *Šárka* at 13.2 verses, in *Ctirad* it is 11.5 verses. Similarly to the syntactic overlaps, Vrchlický works with strophic structure more than Zeyer. The claim is supported by the greater variability of strophes in Vrchlický, as can be seen, for example, in the extreme values of strophe lengths. The shortest strophe in *Šárka* consists of one verse, the longest strophe of 98 verses. What distinguishes *Šárka* from *Ctirad* is the use of short strophes of one, two or three verses. While in Vrchlický we find a strophe composed of one verse five times (4x VJ, 1x S), a two-, three-verse strophe also five times, in Zeyer there are no strophes with one verse, two-verse strophes in *Ctirad* five times and three-verse strophes six times. In Zeyer, such short strophes are unique, and *Ctirad* differs from the other poems of the epic cycle Vyšehrad in its exceptional use of them (in *Libuše* a three-verse strophe appears once, in *Zelený vítěz*, *Vlasta* and *Lumír* the shortest strophe is a four-verse strophe). Vrchlický's one-verse strophes consist of both the speech of the character („*Jdi, Ctirade, já daruji ti život!*“) and the speech of the narrator („*A obrátiv se zmizel v černém lese*“); they are evenly distributed in all the stanzas. Although Vrchlický has stanzas of one or two verses compared to Zeyer, the stanzas coinciding with one syntactic unit, i.e. a simple sentence or a conjunction, are fewer in *Šárka* (22.7%) than in *Ctirad* (31.8%). Vrchlický's poem shows a greater variation and variety of verse and stanza structure compared to Julius Zeyer's poem. The horizontal division of the poetic text into verses and stanzas in Julius Zeyer's poem is strikingly reminiscent of the division of his prose text into sentences and paragraphs. The blandness of the textual division, reflecting most of all the thematic limits of the plot, refers in Zeyer to the uniformity of the experienced narrative strategy in the creation of an epic text without a higher consideration of the choice of epic form.

The main topic can be detected by using so-called topic words (I only list them for lemmas). The TC of the text, which indicates the degree of focus of the text on the main topic or topics, showed in *Šárka* the words adv. *jak* (0.0119), noun. *les* (0.022), proppn. *Ctirad* (0.0013),

noun. *ruka* (0.0013), proppn. *Šárka* (0.0008), verb. *mit* (0,0002). In *Ctirad*, the adv. *jak* (0.0116), adv. *tak* (0.0078), adj. *bílý* (0.0027), adj. *zlatý* (0.0021), proppn. *Ctirad* (0.0015), adv. *kde* (0,0013). The differences of Vrchlický's poem compared to Zeyer's poem (and all the poems in Zeyer's Vyšehrad) are obvious; in *Šárka* both figurative figures are represented among the most frequent thematic words, while in Zeyer's poem one of the figurative figure pairs is missing among the most frequent thematic words. Apart from the frequency of TS itself, which shows the low focus of Zeyer's poem on the main character(s), the word-species distinction of TS itself is also symptomatic, especially the high weight of adjectives (which are represented among the first six TS in every poem of *Vyšehrad*, the adjective *zlatý* being among the first ten of all poems), and the zero representation of verbs. The frequency and representation of TSs, their weight and word-species membership are correlated with the Q and D indicators, which showed higher D values and lower Q values in Julius Zeyer's poem and higher Q values and lower D values in Jaroslav Vrchlický's epos. Vrchlický's *Šárka* is a more focused poem on the main theme or themes compared to Zeyer's *Ctirad*. Fewer characters are featured, and the narrative profile is more concentrated, with a stronger epic sweep. Zeyer's poem unfolds in a sweeping epic breadth, encompassing multiple levels of narrative, fragmenting into a mosaic of episodic digressions in which secondary characters convey specific parts of the plot. Vrchlický's *Šárka* narrates the personal and human conflict of three characters (*Šárka*, *Ctirad* and *Vlasta*) who are dominated by strong emotions such as love and jealousy. Julius Zeyer's *Ctirad* evokes the rich imagery of a world full of magical motifs (Trut's magic armour, the magical snake bracelet) and characters (*Ctirad*'s mother, a pole-dress, *Libuše*'s supernatural abilities), accentuating the spatial context of what has happened.

The poems, due to their linear division into an opening, middle and closing section, represent a depiction of the transition of narrative (im)balance to the re-establishment of balance in the narrative. The

poems are punctuated by the disruption of narrative balance, which is often signalled in the very first stanza

Když slunce za mlhavé hradby hor jak zmirající vítěz zapadlo, a na východě z fialových par štít stříbrný se luny vynořil, když snivý soumrak z lesů úkrytu v kraj širý vznášel se, předchůdce hvězd, tu odvrátil kmet Dobrovoj svůj zrak od dřímajících luhů s povzdechem (Ctirad).

Žár polední padl na hluboké lesy, jež vlnily se od Vltavských břehů po obou stranách výš až ku obzoru. Žár dusný, v kterém strnule spí všecko jak zakleto; ni tráva nepohne se, keř nezažusť, strom neskloní haluz, jen mechu stoupá vůně opojivá (Šárka).

The incipits do not contain direct speeches of the characters; the author's intention of the thematic construction of the poems is made clear to the reader from the first verse of the poems. Explicit add to/explain the main idea of the poem, the last verse is accompanied by an aposiopesis, which is used not only to express the incompleteness of the statement, but also to express the emotionality and emotional depth of the narrative finale, similarly to what the poet does in prose

Tak velkým hlasem Šárka končila, a měsíc zastavil se nad skalou a vzplanul světlem sedminásobným; proud bílých, jako jíní, paprsků na bledé čelo Šárky linul se, a děva zachvěla se mrazícím a tajuplným luny polibkem; krev její změnila se v tuhý led, a údy stydly náhle zázrakem; klid hluboký padl v srdce raněné, noc temná na zrak, bezedné ticho v sluch, pak zhasla paměť v hlavě znavené, a Šárka od temene do paty se proměnila v skálu nehybnou, a ruce její bílé, kamenné, k tuhému srdci ještě tiskly prach, jenž tělem býval někdy Ctirada... (Ctirad).

A když se sneslo k porosené trávě, vzal mrtvou Šárku na mohutná bedra, nes' lesem ji a na nejvyšší skále, jak černé hroty pozvedala v azur, ji spálil na hranici. Klidným okem kouř této žertvy stíhal na obzoru, tam zůstal sedět, až zapadne slunce... (Šárka).

## Conclusions

The study compares selected linguistic features of the singular styles of poems by *Ctirad* Julius Zeyer and *Šárka* Jaroslav Vrchlický. The historical and mythicizing epics of the classics of Czech literature arose from a mutual challenge of the poets, in relatively the same pe-

riod; they also treat a similar theme. Comparisons of selected stylometric properties showed Vrchlický's *Šárka* as a poem with higher indicators of morphological and verbal richness, higher value of activity and lower value of text descriptiveness. Vrchlický's epos is characterized by a higher representation of narrative parts compared to non-narrative parts, lower average length of a single sentence and a couplet. Julius Zeyer's *Ctirad* is characterized by a lower level of activity versus a higher level of text descriptiveness in a symptomatic relationship with sentence length, with average sentence length increasing with increasing activity and decreasing with increasing text descriptiveness. Zeyer's epos is characterized by a lack of focus of the text on the main theme or themes of the poem, strong dramatization manifested by the predominance of non-narrative parts over narrative parts, and longer epic sentences and clauses. Compared to *Ctirad*, *Šárka* is a more thematically concentrated poem, limited to the conflict of the central characters. *Ctirad* is characterized by descriptiveness, a lackluster plot gradient forming a coordinately developed epic breadth with extensive digressions, a higher number of characters and their speeches. *Ctirad* manifests more genre affiliation, while *Šárka* presents a more dramatic modern epic poem built on the conflict of several characters. The quantitative characteristics of the selected stylometric indicators have shown the basic linguistic and thematic differences of the singular styles of both poets in the texts under study, and have indicated the basic attributes of their authorial styles of verse epics. The paper can be used as a prerequisite for subsequent research and verification of the results on other texts by poets, for example of a different literary type or form.

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