

NGSLT, Riga, March 16-20, 2009

Excercises to Eva Hajičová's series of lectures Corpus annotation: Sentence and Discourse

A sample of literary text taken from the English translation of Josef Škvorecký's Czech book „Scherzo capriccioso“ translated as „Dvorak in Love“ (Toronto: Lester and Orpen Dennys Ltd., pp. 251-253). The episode depicts the author's imagination of the inspiration for Dvořák's opera „Rusalka“ (Water Nymph); included here is the relevant (slightly shortened) part of the text.

1. Across the river they could now see a fire with two figures beside it.
2. When they moved closer,
3. they could make out two white horses against the background of the dark bushes.
4. Then he recognized them.
5. The pale blue buggy.
6. Two hours ago, the beauty from Chicago had sat on the seat.
7. While the black man in livery had gone into Kapino's for beer.
8. They stopped ...
9. and looked across the river.
10. The young lady in the white dress was biting into a chicken leg. ...
11. He looked at Magda.
12. The child's eyes, wide in amazement, stared across the river at this fairytale banquet. ...
13. He looked at the straw hat.
14. Yes, beside it in the grass a pair of white shoes had been casually tossed
15. and beside them lay a crumpled white pile. ...
16. The beauty stood up
17. and threw the half-eaten leg into the fire.
18. She stretched,
19. She said something to the man ...
20. She lifted up her skirts
21. and, stepping gingerly through the grass,
22. she began walking upstream.
23. her head became a coolly glowing torch.
24. Intoxicated, Kovarik stepped forward
25. and silently followed the beautiful phantom's pilgrimage. ...
26. The child padded silently behind him. ...
27. The child whispered.
28. „She's a Rusalka! A water nymph!“
29. He caught his breath.
30. The girl across the river unlaced her bodice
31. and ... she had lifted the skirt over her head,
32. slipped out of it
33. and stood there in nothing but white knee-length knickers ...
34. He couldn't take his eyes off her. ...
35. From downstream they could hear a banjo playing.
36. A pleasant baritone voice sang: „...“
37. The girl let her hands drop...

38. Cautiously, she stepped into the water.
39. On their side of the river, ..., something creaked.
40. Looking towards the sound, he could barely distinguish the outline of a small rowboat
41. and, in it, someone's dark silhouette.
42. The moonlight fell on the head, the white whiskers, the hair in disarray.
43. The Master!
44. He looked quickly across the stream
45. and saw the Rusalka up to her waist in the water. „Borne like a vapour ...“
46. The Master's head turned in profile towards the velvet baritone.
47. He doesn't see;
48. he only hears,
49. he thought.
50. He himself saw. ...
51. The Rusalka was slowly lowering herself into the water, ...
52. Finally, all that remained on the water was a burning waterlily.
53. Suddenly the child saw too
54. and shrieked,
55. „Papa!“
56. The Master started,
57. looked around
58. and then saw.

Tasks:

1. (Before the course): Translate the text into your native language.
2. (After Lecture 4): Based on the English text above, fill in a table resulting from the assignment of numerical values of salience to noun/pronoun tokens referring to eight selected 'objects' (better to say: mental images of objects): Dvořák's daughter Magda (M), her lover Kovarik (K), the lady (L, referred to also as *Rusalka*, *waterlily*), the black man (A, referred to also as *banjo*, *baritone voice*), the buggy (B, also *horses*, *figures*), the rowboat (R), torch (T) and Dvořák (D). In the assignment of salience degrees in the table do not take into account the rule (iv) for associated items (thus e.g. banquet in sentence 12 is associated with L and A, strawhat, a pair of white shoes, and a crumpled white pile in 13 through 15 with L, banjo, baritone voice with A, etc.). The rows represent the state of the activation of the selected items after the sentence the number of which is on the left has been uttered. The numbers in the columns denote the degree of activation.

Example:

Saliency degree of:	M	K	L	A	B	T	R	D
after sentence								
no.								
1		1	1	-	-	0	-	-
2		1	1	-	-	2	-	-
3		1	1	-	-	0	-	-
etc.								

3. Create a similar table for your translated text. Try to explain the differences, if any.