

CZECH LANGUAGE NEWS

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From the President

Masako Ueda, Brown University

I am pleased to announce that our roundtable panel entitled "New Research on Czech Language," held under the auspices of the 28th National Convention of the American Association for the Advancement of Slavic Studies (AAASS) in Boston, MA in November of 1996, was well received.



President Masako Ueda at the AAASS convention in Boston.

Abstracts of the four of the presentations are included in this issue. NAATC would also like to thank Jan Starý, the current Czech Cultural attaché, for coming to our panel for the second year, and we hope that our connection with the Embassy will continue to grow.

During this convention we also had our annual business meeting. Various issues were raised, including electing new officers for 1996-98, our new panel for the year 1997, and the creation of website information for our organization as part of the project carried out by the National Council of Organizations of Less Commonly Taught Languages (NCOLCTL), for which NAATC is an affiliate. The pertinent information including the list of members will be submitted soon.

We welcome any ideas that would improve our visibility and increase our contact on and beyond the Web.

We also heard other issues that NAATC will need to work on: cultivating more contact with colleagues in the Czech Republic, identifying funding resources, organizing a seminar or conference outside of the framework of AAASS. In conjunction with the last item, affiliating NAATC with the American Association of Teachers of Slavic and East European Languages (AATSEEL) was strongly recommended.

Soon after our business meeting in Boston, we already started collecting papers for next year. In spite of an incredibly early deadline of Dec. 9, 1996, we were able to put together a thematically cohesive roundtable panel, which is to

take place at the next AAASS convention in Seattle, WA in 1997. The panel is entitled "Czech Linguistics and Teaching Methodology" consisting of four papers and a discussant. Neil Bermel (Sheffield Univ., UK) will talk about the centrality of lexicon-building above the first-year level and context-based teaching strategies. George Cummins (Tulane Univ.) will discuss discourse-motivated grammatical processes (indefiniteness and information structure) in Czech. Hope Subak-Sharpe (UC Berkeley) will talk about her collaboration with Susan Kresin and Filip Kašpar in a recently published first-year Czech textbook. Laura Janda (Univ. of North Carolina) and Charles Townsend (Princeton Univ.) will give their report on the creation of a second-year Czech textbook; they will propose criteria for choosing and using materials to enhance grammar and lexical knowledge of intermediate Czech learners. The panel will be moderated by Michael Heim (UCLA) as discussant. These papers will address the problem of context and teaching of grammar/lexicon, and we expect a lively discussion.

In ending this short introductory text, I would like to thank Laura Janda for helping NAATC expand during her presidency and Jiří Stejskal for dedicating his time and energy to the publication of our numerous newsletters. Although I feel slightly anxious about my responsibilities as new president for the next two years, I will do my best, perhaps using "*Nepřítel se nelekejte, na mno žství nehleďte*" as my *heslo*. I look forward to working with all the members of NAATC!

PS I will be representing NAATC at the NCOLCTL annual meeting in Washington D.C. on March 22, 1997. Should you have any issues that I should be aware of, please contact me at Masako_Ueda@brown.edu.

PPS Being a relatively young organization with our administrative functions interspersed across institutions, it is possible that we may have been inadvertently out of touch with some of our members. Should you move or know of some other members that have moved, we would appreciate your letting us know.

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Thoughts on Czecho-Slovak, Ukrainian and Central Slavic

Charles E. Townsend, Princeton University

1. General. That the Czecho-Slovak (CzSlk) languages clearly belong to West Slavic, which includes the Sorbian and Lekhitic groups, is not in doubt, and certain correspondences between Ukrainian (Ukr) and Eastern Slk, like the more numerous and obvious ones between Ukr and Polish (P), are palpable borrowings. Yet there seems to be a set of features linking CzSlk with Ukr which are of older provenience and suggest a Central Slavic (Cent Slav) strip of territory. Some of these features might extend north or south of this strip, but most reveal a center opposed to a periphery.



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2. Phonetic features. Five phonetic features can claim a fairly legitimate Cent Slav Slavic identity; two are consonantal and three vocalic. Pronunciations below are *phonetic* approximations (some may be disputed) in Latin letters and with stress (which is irrelevant for our examples) omitted. *y* covers the Ukr, P and Russian (R) versions of this high or mid vowel (before which consonants did not soften). Acute ´ marks palatal stops or affricates, while apostrophe ' marks palatalization. Examples deviating from our patterns are in parentheses. Upper Sorbian (USb) ě is *i* with an e-shading and *w* is like English *w*. Other abbreviations are: Serbo-Croatian jekavski (SC), Bulgarian (B), Belarusian (BR), and South Great Russian (SGR). **Peripheral** Slavic examples follow **Central** examples.

a) LCS <i>g</i> > <i>h</i> or <i>γ</i> (<i>h</i> or <i>x</i> in final)	Ukr	BR	Cz	Slk	USb
*noga:	noha	nah(SGRγ)a	noha	noha	noha
*sněgǫ:	sn'ih	sn'ex	sńix	sńex	sněx
Peripheral Slavic: R naga/P/C/ noga; R s'n'ek, P sńiek, SC snijeg, B sn'ak					
b) LCS <i>w</i> retained in closed position:					
*prawo	pravo	prava	právo	právo	prawo
*prawǫda	praŭda	praŭda	pravda	praŭda	praŭda
Peripheral Slavic: R pravo/pravdǫ, P pravo/pravda, SC pravo/pravda, B pravo/pravdǫ					
c) LCS <i>ě</i> high artic:					
*měra	m'ira	m'era	míra	miera	měra
*tělo	t'ilo	ćela	tělo	tělo	ćělo
Peripheral Slavic: R m'erǫ/t'elǫ, P m'ara/ćawo, SC mjera/tijelo, B m'ara, t'alo					
d) LCS <i>y</i> and <i>i</i> pron alike:					
*dym	dym	(dym)	dím	đim	(dym)
*divnǫrǫjǫ	dyŭnyj	(dźiŭnyj)	divný	điuný	(dźiŭnyj)
Peripheral Slavic: R dym/divnyj, P dym, dźivnyj, SC đim, divan (divni)/B đim/diven					
e) LCS <i>e</i> raised:					
*neslǫ	n'is	(n'os)	(nesl)	ńiesol	-njesy
*nesti	(nesty)	(n'esći)	ńíst (coll)	ńiest	njesć
Peripheral Slavic: R n'os/n'is't'i, P n'usw/ńeść, SC -neo/-neti, B -nesǫ/No infinitive					
f) Ukr and Coll Cz are linked by development of prothetic <i>v-</i> before initial <i>o-</i> , albeit in different circumstances:					
e.g., *oŋǫ/ona/oŋǫ/okno >	Ukr v'in/vona/v'id/v'ikno		Coll Cz von/vona/vod/vokno		

3. Morphological features. Morphological features common to Ukr and CzSlk are very numerous, but compared to phonology, where correspondences are easier to consider generic, it can be difficult to determine whether correspondences are Common Cent Slav or whether Ukr features are West Slavic borrowings. Most of the more direct

borrowings, though, seem to have been of later, P provenience, while certain features which link CzSlk with Ukr and can exclude P are probably quite a bit earlier. Many features include P simply because Lekhitic and CzSlk are so close but still can constitute early Cent Slav features. Here are some strategic Ukr/CzSlk linkages which suggest this:

NOUNS

- 1) The **u-stem dat sg masc** ending **-ovi** is restricted to animates in Ukr and CzSlk, whereas in P it is the normal dative singular:
Ukr Daj ce Bogdanovi/CzSlk Dej(Daj) to Bohdanovi AND P Daj to Bogdanowi
Ukr stil, stolu/Cz stůl, stolu (Slk stůl, stolu) BUT P stół, stołowi
- 2) The **u-stem dat sg masc anim -ovi** ending has been extended to the locative (prepositional) case in Ukr and CzSlk, whereas in P it remains restricted to the dative:
Ukr na Bogdanovi, CzSlk na Bohdanovi BUT P na Bogdanie
- 3) The **gen sg of fem soft stems** is from LCS **-ě** (SSlav **-ę**) in Ukr and CzSlk, whereas in P it generalized to the hard stems (as in R):
Ukr zemlja, zemli/Cz země, země (Slk zem, zeme) BUT P ziemia, ziemi (R zemli)
- 4) A majority of **gen sg masc inanimate nouns** in Ukr and the great majority in CzSlk take **-u** rather than **-a**, while in P the distribution is more even (in R **-a** is regular).
- 5) The **loc sg of soft masc stems** LCS **-i** is maintained in Ukr and CzSlk but converted to **-u** in P (**-e** in R):
Ukr niž, na noži/Cz nůž, na noži (Slk nůž, noži) BUT P nóż, na nożu (R na noże)
- 6) The **gen pl of masc soft stems** LCS **-ь**, was replaced by LCS **gen pl u-stem -ov**, whereas in P and R it was replaced by the **i-stem gen pl** LCS **-ья**: Ukr likariv/Cz lékařů (Slk lekarov) BUT P lekarzy (R lekarej)

ADJECTIVES

Ukr has developed East Slav patterns rather consistently, including resistance to Coll Cz (though not Lit Cz and Slk) and P merger of the **loc** and **inst masc/neu sg**:

Ukr	Loc dobrim (dobromu)	Inst dobrym
Cz	Loc dobrém (but Coll Cz dobrým)	Inst dobrým
P	Loc dobrym	Inst dobrym

PRONOUNS

- 1) **Gen sg masc neu LCS togo, jednego** > Ukr and CzSlk **-oho** but P **-ego**:

Ukr toho, odnogo/CzSlk toho, jednoho BUT P tego, jednego

VERBS

Ukr verbs largely follow East Slav (R) conjugational patterns. Linking Coll CzSlk with Ukr are the treatments of LCS 3 sg pres of **byti: jest** (ъ); and the loss of the consonant alternation in the **present tense** of LCS **motji: mogo, možeš, etc., mogot(ъ)**:

Ukr	je; možu, možeš, etc., možut'
Cz	je; (Coll) můžu, můžeš, etc., můžou (Lit) mohu, můžeš, etc. mohou)
Slk	je; môžem, môžeš, etc. môžu

Peripheral Slavic: P **jest; mogę, mozesz, etc., mogą, R est'; mogu, możeš, etc., mogą**.

WORD-FORMATION

The possessive adjectival type in **-ov/-in-** is most alive and productive in Ukr and CzSlk, whereas in R it is very limited and in P virtually non-existent:

Ukr	brativ, bratova, bratove	Lidyn, Lidyna, Lidyne
Cz	bratrův, bratrova, bratrovo	Lidyn, Lidyna, Lidyno
Slk	bratov, bratova, bratovo	Lidyn, Lidyna, Lidyno

LEXICON

P, of course, exerted a huge lexical influence on Ukr; e.g., Ukr: *maty raciju, meškaty, šukaty, robity, pytaty, ostannij, nastupnyj, podobatysja, navit'* are almost certainly borrowed from P *mieć; rację, mieszkać, szukać, robić, pytać, ostatni, następnym, podobać się, nawet*. But a careful look at Ukr shows many words in common with Cz/Slk which either do not exist, exist only peripherally or are in another format in P. Examples:

LCS		Ukr	Cz	Slk	P
*divati se	'look at'	dyvytysja	dívat se	divat' sa	patrzeć
*paqkз	'spider'	pavuk	pavouk	pavúk	pająk
*berzъnjъ	'March'	berezen'	březen	(marec)	marzec
*pěšky	'on foot'	pišky	pěšky	pešky/pešo	pieszo
*bylъ	'he was'	buv	(byl)	bol	był
*rešiti	'solve'	rišyty	řešit	riesit'	rzeszyć (dial)

Political Correctness in Czech

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By definition, "political correctness" is not an isolated issue of linguistic semantics, but a complex sociological topic involving conformity to liberal opinions on matters of excessive sensitivity to minority causes, sexuality, race, etc. Seemingly oblivious to political correctness in their attitude, Czechs can no longer ignore this issue which

is penetrating their culture and language gradually but persistently.

A good example of political correctness being adopted "incorrectly" is the usage of the word *Gypsies*, denoting an ethnic group blacklisted by many Czechs despite being granted equal rights by the constitution. In the press and documents of a sensitive nature, the politically incorrect *cikán* is being replaced with *Rom*, 'Roman,' thus giving an allusion of belonging to the held-in-higher-esteem ethnic group of "Romans." However, the usage of correct terminology does not erase the social prejudice against *Romové*.

Another example of political incorrectness is the usage of *cizinec*, 'foreigner.' A derivation from *cizí*, 'foreign,' the word has a number of meanings ranging from 'alien, unfamiliar, different' to 'strange.' Above all, what is *cizí* is hard to identify with. At the same time, it has a flavor of the exotic, and therefore, an attraction for its quality of being unusual. These terms are prominently used in textbook and dictionary titles, such as *Slovník cizích slov*, and *Čeština pro cizince*. None of these titles, however, identifies foreigners. Are they refugees, strangers, immigrants, newcomers, tourists, business people, Russians, or Eskimos? Nowadays, *foreigner* in English is gaining a negative reputation; English textbooks and dictionaries recently have been adopting titles, such as *English As a Second Language*, and *Dictionary of International Terminology*. The English titles encompass a non-discriminatory attitude in contrast to Czech titles which imply — whether due to the exotic or to discrimination — the policy of exclusion. Do Czechs, after all, design their English textbooks for a specific segment of the population? *Angličtina* is called *angličtina*, regardless of whether it is marketed for Czechs, Germans, or any other ethnic group. Thus, the book title *Angličtina pro Čechy* would be interpreted as redundant, if not politically incorrect; at best, the very same way as *Čeština pro cizince* should be. *Cizí* and *cizinec* may have done a good service in the past when communication among peoples and nations was limited. In today's world geared toward inter-communication and interexchange with access to electronic mail and satellite transmission, it becomes questionable even whether events happening on the other side of the globe are "foreign."

True, harassment is *obtěžování*, that is 'bothering, troubling, disturbing,' but is this what harassment means?

The most intriguing issue of political correctness is sexual harassment. It plagues women throughout the industrialized world and many countries lack the legal means to combat the problem. In addition, languages like Czech lack the proper terminology to express this now socially-acknowledged reality. The *Associated Press* has recently reported that 17.5% of Czech women said in a survey that they had been harassed physically, and 35.8% verbally. While no court cases have dealt with the issue prior to 1993, the usage of the corresponding terminology has been neglected till this day.

The term *sexual harassment* originated in the United States, and, in 1975, federal courts were the first to recognize it as a prohibited form of sexual discrimination. If American women are fairly intolerant and strenuous in their perseverance in pursuing harassment charges, Czech women are non-aggressive in their demands of fair and equal treatment, and perhaps even ignorant in recognizing what their rights may be. The Czech terminology referring to "sexual harassment" issues is inadequate, or rather, in a state of flux, ranging from a nuance-free *obtěžování* to a condescending colloquialism *harašení*.

It is tempting to use the word *harašení*, not only because of the deceptively similar-looking stems *haraš-* and *harass-*, but also because of the figurative usage of *harašit*, which freely translates as 'getting crazy ideas.' In this colloquial use *harašit* is scornful. Q: *Komu tam haraší?* 'Who gets crazy ideas?' A: The person who feels harassed, be it a woman or a man. It is important to point out that contrary to popular beliefs, men also experience harassment.

When Josef Škvorecký, the author of *Engineer of Human Souls*, a novel which explores sexual harassment as a natural interaction between student and professor in an academic setting, published a series of articles on harassment in *Respekt*, a Prague liberal, intellectually-oriented weekly, he translated the word *harassment* as *obtěžování*. To begin with, by definition, *harassment* is something forceful, unwanted, undesirable, and thus, from this point of view, *vnucování* may be suggested as a more suitable term. In fact, *vnucování* does imply exactly what harassment is: 'forcing, and imposing something unwanted on someone.' Without dispute, one could also consider the word *nátlak*, 'pressure,' however, it seems that Czech needs an international word to express harassment, a concept that is alien—or, at least to a large extent unfamiliar—to Czech mentality. One of the possible suggestions is *impozice*, 'imposition.'

The various degrees of harassment should be acknowledged in Czech as well. In his article "Is sex possible without rape?" published in *Respekt* in 1992, Škvorecký introduces two categories of rape, 'date rape' and

'acquaintance rape.' According to him, these categories were identified by American radical feminists who failed to provide concrete definitions of these rape situations. He quotes the expressions in the original, along with his own Czech equivalents, *znásilnění na dostaveníčku* and *znásilnění mezi známými*, providing an additional description of the two kinds of rape. How accurate are Škvorecký's equivalents? The diminutive form *dostaveníčko* — often used in a context of romantic literature, poetry and folk songs — implies erotic lightness, a sort of date that brings "laughable" pleasure to lovers. *Znásilnění na dostaveníčku* is an expression of contrast in the Kunderian sense of weight and lightness. The root of *znásilnění* is *silný*, 'strong, with force' and *násilí*, which one may translate both as 'force' and 'violence.' This *znásilnění* is evocative enough to give the sense of an assault. Indeed, Škvorecký's description of date rape is parallel with his own translation; it is a meeting of two partners who have been sexually active for some time, and during the meeting one partner — naturally the female — refuses to have sex. The male partner uses force, physical or verbal, to engage the female partner in sexual intercourse. In other words, *znásilnění na dostaveníčku* is nothing else but *svedení*, or 'seduction' in the classical sense. 'Verbal harassment' in Škvorecký's eyes is mere *ukecávání*, a colloquialism for verbal brainwashing or imposing another opinion. In the Havelian sense (referring to President Havel's neologism), the person who harasses is a sort of *hučič*, someone who is 'humming' to the extent that the other person becomes psychologically brainwashed.

The second type of rape *znásilnění mezi známými* is viewed by Škvorecký as a date during which the two partners who have known each other previously become engaged in sex for the first time in a scenario parallel to *znásilnění na dostaveníčku*. One wonders about the proper usage of lexical meaning by Škvorecký, not to mention his theory on both kinds of dates. To begin with, the expression *mezi známými* presupposes mutuality; therefore, contrasting to the idea of force that is implicit in this relationship.

Is Škvorecký politically correct to provide this humorous, if not ridiculous, even Schweikian description of what is perceived as a crime in present-day politically-correct-oriented American society? Needless to say, this linguistic manipulation suggests 'laughable correctness' and mockery of this serious social issue. Of course, unless the attitude of free, laughable sex with women in Czech culture that has been so vividly portrayed in Milan Kundera's writings acquires new dimensions, and is perceived as a force of 'unwanted desire' rather than 'unwanted but willing-to-

participation;' there is no need to discuss the topic of political correctness socially and linguistically in this particular circumstance. However, as for terminology, we may suggest a more plausible descriptive equivalent, *rande s násilněním* for 'date rape,' and *znásilnění známé* or *znásilnění přítelkyně* for 'acquaintance rape.' This is not to say that choosing as precise as possible equivalents in this politically correct-minded age is an easy task. On the contrary. The United

Nations conference on population that took place a few years ago in Cairo has proved how difficult it can be to translate the terminology that concerns the issues of women and reproduction. Just a simple word like *abortion* raises

difficult questions, for Czech has one equivalent, *potrat*, for both 'abortion' and 'miscarriage.' While it is true that abortion can be further described as 'artificial termination of pregnancy,' *umělé přerušování těhotenství*, or the 'expulsion of a fetus,' *vyhnání plodu*, it is obvious that these expressions belong to a literary style rather than to spoken Czech. Similarly, the medical terms *abort* or *abortus* are inaccessible to people in everyday language, and thus people continue using *potrat* for either voluntary or involuntary extinction of new life.

The word *sex*, used in the sense of sexual intercourse is difficult to translate, too. The word *pohlaví*, denoting the distinction between the male and the female species, is simply ambiguous, though its adjectival form *pohlavní* functions well as in *pohlavní styk*, 'sexual intercourse.' Even though political correctness is making its way into Czech, English language terminology is becoming a fashionable trend in post-velvet Czech society. Thus, *pohlavní* is becoming old-fashioned, if not obsolete, making way for the Americanism *sexuální*. It would be only natural to attach this word to expressions of international origin, such as the above suggested *impozice*. In the view of consistency, for instance, *sexuální impozice* would be preferable to *pohlavní impozice*. The Czech language, perhaps more than other Slavic languages, has been traditionally sexist. Many examples could be easily identified in spoken Czech as well as in the morphological structure of Czech. Czechs, however, were never bothered by this trend; one can almost say, they were not even aware of their sexist-oriented linguistic heritage. It remains to be seen what semantic changes will be proposed in years to come. Sooner or later, the influence of political correctness from the West, and America in particular, will become more prominent, and what is today considered a norm, tomorrow may become a taboo, or politically incorrect use of linguistic tools. This paper, only proposes suggestions, not solutions — alone can resolve this complex question.

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Examining Dialogue in Czech Literary Texts

Neil Bermel, University of Sheffield



Neil Bermel

Anyone familiar with Czech is well aware of the slippery and elusive set of distinctions that we often group under the headings “Literary Czech” (LC, for *spisovná čeština*) and “Common Czech” (CC, for *obecná čeština*). Yet to anyone who knows the language, this division is simplistic; no simple two-

layer system can account for the diversity of usage in the contemporary language. This paper examines this division by looking at an area where the two intersect: the portrayal of dialogue in literature.

We use the terms LC and CC because they are a convenient shorthand for concatenations of features that are assumed to share some common path of development or function in the language. There is a danger, however — and this has been widely recognized — that terms like these create reality as much as they reflect it; in other words, by saying some “layer” or “code” or “style” called CC exists, we imply that there is an ideal system or ideal situation in which all these features are present at the same time. In effect, we reduce the stylistic and pragmatic differences between the features of the code, and magnify the similarities between them. As a result, a few scholars (for example, Kraus), have rejected outright the idea of a binary system of codes, and prefer to look at Czech as a cline that is almost infinitely variegated, running from the slangiest to the most archaic features. Most scholars (Kučera, Sgall, Hronek, Townsend, Hammer and others) have retained a more or less binary system, while signaling in their analyses that there are gradations within each system, or that there are other sorts of binary systems that intersect with the LC vs. CC system.

Such a study cannot give us any data about *obecná čeština* as it is spoken, and observations about the literary motivations behind the uses of various forms will remain outside our realm of interest. What a study like this can hope to shed some light on is the relationship between CC and LC. The short-term task I set was to see if any hierarchies of features exist in these texts, and how they correspond to hierarchies proposed by other scholars for actual spoken Czech.

For this preliminary study, I looked at approximately 75 pages of text from each of three recent novels by Prague authors and set in Prague: Ivan Klíma’s *Čekání na tmu*, *čekání na světlo*; Pavel Kohout’s *Sněžám*; and Lenka Procházková’s *Oční kapky*. The first two texts yielded about 750 lines of dialogue each; Procházková’s novel yielded just over 1200. This provided ample material for phonology and enough to talk about verbal morphology, but my data on nominal morphology are as of yet insufficient.

Although I picked these three novels for their common features rather than their distinguishing ones, they use CC

and LC features in remarkably divergent ways. Klíma’s dialogue is far and away the most literary-sounding of the three; it is rare to find CC phonology in his characters’ conversations, although CC verbal morphology and lexical items appear frequently. Procházková, on the other hand, is by far the closest at reproducing ordinary conversation; she makes use of a full range of CC features. In Kohout’s work, each character has a clear linguistic profile used to reinforce salient personality traits and peg him or her to a role in the novel.

From a phonemic point of view, Klíma is the most conservative of the three authors. *-Ej-* as a reflex of LC *-ý-* appears only once; *-ý-* as a reflex of LC *-é-* is better represented (17.3%), especially in word-final position, and often coming from younger, less educated and more peripheral characters. Morpheme-initial *vo-* is absent, as is morpheme-initial *ou-*.

Morphologically, Klíma is somewhat less conservative. Where a CC form is now permitted in LC, he will use it; thus, 1.sg. and 3.pl. forms are usually (respectively in 86% and 71% of examples) found with the endings *-u*, *-ou*: *děkuju*, *uvažuju*, *ujišťuju*, *slibuju*, *ukazujou*, *nefungujou*. He also exclusively uses consonantal stem infinitives in *-ct*: *oblicit*, *řict*, *mocit*. The only clearly non-literary form in verbal morphology that Klíma uses with some frequency is the masc. past part. form without *-l*; hence we have *přines*, *odnes*, *moh*, *nastyd*, *nešáh*, although in the majority of cases (72%) the *-l* is retained. Other equally common features, like 1.pl. conditionals in *-bysme* and non-past forms in *-em* never appear; neither do apparent regular shortenings in the 3.pl. of non-past forms, like *dělej*, *uměj*.

Interestingly enough, Klíma is far less conservative when it comes to syntax and vocabulary. Well-known CC features like *co* for *který*, *když* for *jestli*, semantically ‘empty’ use of *to*, and past tense forms without auxiliaries like *já viděl*, *já byl*, *já to uměla* appear frequently. In vocabulary, I found 143 uses of CC lexical items, as opposed to 122 uses of LC items. These ranged from the relatively neutral use of *dělat* for *pracovat* or *dneska* for *dnes* to more emotionally colored or slangy words like *dršťka* and *zaflámovat*.

In contrast to Klíma, Procházková is considerably more liberal in her use of CC forms. The percentage of forms where *-ej-* replaces LC *-ý-* ranges between 50 and 76.8%, depending on the phoneme’s position in the word; the figures for CC *-i-* replacing LC *-é-* is even higher (70 to 87%). Two changes that occur in morpheme-initial position — *vo-* from LC *o-* and *ou-* from LC *ú-* — are not attested. In general, Procházková stays clear of the simplifications attributed to CC, preferring to write *ještě* for *eště*, *nějakej* for *ňákej*, *pojd’* for *pod’*, and so forth, although she does on two occasions drop initial *vž-* in *vždycky* and *vždyt’*.

In the area of morphology, Procházková is equally selective. Some CC features occur frequently (72 to 100% of all instances); these include shortening of desinences like

řikaj, můžem; regularized infinitives like *mocht, řict* (100%); and regularized 1 sg. and 3.pl. forms like *slibuju, varuju, obdivujou* (100% and 60% respectively). Other CC features, such as *l*-deletion in masc. past participles and variation in 3.pl. forms between *-ejí-* and *-i-* appear in only a quarter to a third of all examples. Absent altogether are conditional forms like *bysem, bysme*.

In the areas of syntax Procházková uses a few token CC features. Sentence-initial *to* and *ono* are quite frequent, even when syntactically unnecessary; we find sentences like *ono se to třeba vyvrbí* 'it might just branch out' or *to seš tak konvenční?* 'are you really so conventional?'. Just under half of all uses of *když* are its more conversational concessive or hypothetical meaning. But two standard conversational features — *co* for *který* and deletion of the past tense auxiliary — occur only once each.

Procházková's vocabulary has a markedly CC flavor, dipping into what Hronek and Sgall call "lower" CC, with words like *búr, cent'ák, dědula, luft, senza, srandička, šmrnc, střílit* in the meaning *prodat*, and so forth. Some stylistically neutral conversational features appear to the exclusion of their literary counterparts; among these are *radš, holka, chlap, doktor*. Others are more complex; there are 10 examples of *seš* as the 2.sg. copula, but an additional 8 of *jsi* (excluding past tense forms) and 9 examples of *koukat/nakouknout*, with four examples of *dívat se/podívat se*.

Kohout's mixture of elements seems at first to fall somewhat between that of Klíma and Procházková. Phonemically, his characters are quite conservative. The phoneme *-ej-* appears in place of LC *-ý-* in anywhere from one in three to one in 10 occurrences, depending on position; *-i-* in place of LC *-é-* is somewhat more common, appearing in 1/4 to almost 1/2 of occurrences, depending on position. There are also some occurrences of word-initial *vo-*, approximately one in seven of all such words.

In verbal morphology, Kohout shows a marked but not exclusive preference for literary forms. Infinitives of consonant-stem verbs appear in the forms *řict, utéct, pomocht*, and never *řici*, etc. The CC forms that appear most frequently are analogized 1.sg. non-past forms in *-u*, like *miluju, zdržuju*, truncated 1.pl. forms, like *projedem, neobviňujem, mrknem*; 85 to 86% of both types appeared in the CC form. Truncated masculine past participles also appear in one out of three occurrences, and I found one example of 3.pl. variation from the literary standard (*jezděj* for *jezdí*).

There is a strict hierarchy of usage in Kohout's novel. The heroine and her lover speak more or less LC; their linguistic profile looks much like the profile of Klíma's characters. One character, a secret policeman of proletarian background, has a somewhat less literary speech pattern. On the other end of the scale, the heroine's high-school-age daughter is responsible for half or more of the CC elements in the novel. Minor characters in Kohout's novel tend to appear as caricatures, and several of them speak in CC as well. The effect of this is quite persistent, and has the appearance of a literary conceit. For instance, the pronunciation [jsem, jsi] is

clearly archaic, even in LC, and neither Klíma nor Procházková make an attempt in their dialogue to convey the ordinary pronunciation [sem, si]. However, Kohout does when reporting this teenage speech; this is contrasted quite consistently to her mother, who — if we are to believe the text — says [jseš] as compared to her daughter's [seš]. In line with these phonetic simplifications, Kohout goes much farther than either Klíma or Procházková, recording the teenager as saying *ně, dolu, eště, jesli, muž, rač, řáký*. Why exactly Kohout feels compelled to characterize this *nedbalá výslovnost* for one character and not for others can probably best be explained in a literary analysis.

Syntactically, Kohout's characters have a strong literary bent, although the features I mentioned before are also present.

These conclusions can be seen in three feature hierarchies representing the language of these three texts. I have used the scales established in Sgall and Hronek (1992).

Phonemic:

Klíma: mlíko (20.0%) > velký auto (17.3%) > velkýho (10.0%) > mlejn (5.9%) > others (0%)

Kohout: mlíko (44.4%) > velkej (33.9%) = velký auto (32.8%) > velkýho (23.3%) > vodejdu (13.1%) > mlejn (10.5%) > velkejch (6.3%) > ouřad (0%)

Procházková: velkýho (87.0%) > velký auto (76.9%) = velkej (76.8%) > mlíko (70.0%) = velkejch (68.7%) > mlejn (50.0%) > vodejdu, ouřad (0%)

These three hierarchies aren't identical, but this is not surprising, considering that other surveys report minor differences between CC and LC features (compare, for instance, Kučera to Kravčíšínová-Bednářová). The representation of these features does match some of the studies done on conversational Czech, but with some differences. Interestingly enough, only Procházková's dialogue matches the general observation that CC phonemes are more acceptable in endings than roots.

Verbal morphology:

Klíma: moct (100%) > kupuju (85.7%) > kupujou (71.4%) > moh (27.8%) > myslej(i) (7.1%) > others (0%)

Kohout: moct (100%) > kupuju (86.7%) = nesem (85.7%) > moh (33.3%) > myslej(i) (16.7%) > others (0%; no 3.pl. forms attested)

Procházková: moct (100%) = kupuju (100%) = uměj (100%) > nesem (71.9%) > kupujou (60.0%) > dělaj (54.5%) > myslej(i) (33.3%) > moh (26.1%) > bysme, bysem (0%)

The widest variations between these three texts occur with forms that can be interpreted as either a morphological truncation or a phonetic truncation: truncations like *uměj, dělaj* are used with relative frequency in Procházková, but not in Kohout or Klíma; truncations like *nesem* appear frequently in Procházková and Kohout, but not in Klíma. Only truncations like *moh* have a relatively steady frequency in all

three texts. Compare this to the predictable appearance of forms like *kupuju, kupujou, moct*, which are all acceptable variants in LC, and the predictable lack of forms like *bysem, bysme*, which are not acceptable LC variants. These forms can't be explained as a form of truncation.

As I noted earlier, vocabulary and syntax in all three texts show a clear CC bent. In particular, vocabulary favors CC forms and items where available.

Vocabulary items (includes multiple occurrences in a single text):

Procházková: 323 "CC" items vs. 159 "LC" items

Kohout: 210 "CC" vs. 103 "LC" items

Klíma: 143 "CC" vs. 122 "LC" items

These figures need to be rechecked with a larger sample, but they do suggest that vocabulary is the strongest CC layer in these texts. Since the phonology and morphology of these texts have a far higher proportion of LC elements, I propose the following explanation:

A dialogue created in a literary text is not meant to be an exact reflection of the dialogue it reports. It is a representation of that dialogue within a literary framework. In the same way journalists take the semi-literate pronouncements of our politicians and turn them into comprehensible prose for the next day's paper, so do authors present their characters' lines differently in a novel than they might in a play. Phonology is the most conservative part of this language; vocabulary is the least conservative. In authors like Klíma and Kohout, a CC vocabulary coexists with a LC phonology and a mixed verbal morphology and syntax. It is by and large left to the readers to understand that some common phonetic and phonemic changes are not indicated. In addition to the sporadic shortenings and lengthenings that characterize spoken Czech, we can include in this category certain common morphophonemic differences like the truncations mentioned above. Even an author like Procházková, who favors CC phonology over LC, has traces of this in her rejection of word-initial *vo-* and her frequent use of forms like *mohl* instead of *moh*. If we see it in the light of Townsend's finding that prothetic *vo-* is a highly variable feature that can be quite strong or barely noticeable, this failure to indicate it is understandable. Likewise, the high frequency of CC long *-ý-* and *-ej-* in roots seen in Kohout and Klíma fits with this tolerance for CC vocabulary items, as against CC grammatical morphemes. When a character, like the daughter in Kohout's novel, is represented as speaking pure CC, the result is a caricature, almost a rejection of that character's status as a literary personage.

What does this study contribute to our overall understanding of language variation in Czech? Clearly the most colloquial element in dialogue is vocabulary. But vocabulary, as I mentioned earlier, is not so easily split into CC and LC. It is non-systematic in nature, and it is far more

likely to indicate nuances of expression than simply a LC vs. non-LC distinction. By contrast, morphophonemic features fall into the expected acceptability cline from LC to CC, with the distortions noted above. It's virtually impossible, then, to characterize literary dialogue as a form of "code switching," because there doesn't seem to be a single "code" we're starting from; the facets of each code are fragmented. Neither can we appeal to a definable style called "colloquial Czech," meaning *hovorová čeština* in the sense Bělič or Havránek used it, because here we have exactly the opposite phenomenon: a highly informal vocabulary mixed with a decidedly more formal phonology and grammar. Clearly the distinction between LC and CC is of continued use to linguists in describing the resources available in Czech and their implementation; whether or not these two terms can still be said to describe distinct layers of language usage, however, appears even more doubtful.

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A Conversational Analysis of a Debate

Masako Ueda, Brown University

Conversational analysis often deals with informal and usually unprepared non-confrontational conversation. In contrast, there has been less study specifically dealing with conversations involving conflict among participants. This presentation deals with one of the broadcasts of Aréna on Channel 1 (ČT 1) with the invited guest speaker Jitka Gjuríčová. One attractive feature of this program is that it provides the TV viewers' judgment about whether the guest speaker convinced them or not. The results, then, could shed light on what might be considered as proper verbal behavior in a potentially antagonistic speech situation. This particular broadcast was selected because of its controversial topic, i.e. extremism and racism; it was anticipated that the interaction among participants would be markedly stressful and that under this condition one could observe speech strategies typical of debates.

In this broadcast the guest speaker wins the majority vote among the TV viewers who called in. Assuming that differences between the guest speaker's speech strategies and those of her opponents have contributed to this result, I compared the two and suggested what types of speech strategies might be favorably evaluated in debates. The observations were made in four areas: (1) turn-taking and floor-keeping, (2) repair, (3) repetition, and (4) pre-sequences.

In a debate it is often the case that participants compete in taking turns; consequently floor-keeping is crucial in such situations. Among the options available to keep the floor to herself, the guest speaker rarely uses amplitude, an explicit way to shout down her interlocutors. Rather, she uses an implicit method; instead of pausing at syntagmatic boundaries (thereby projecting a false end of her turn), she pauses and frequently makes self-repairs internal to syntagms so as not to let other interlocutors take the floor. 64.8 percent of self-repair occurs syntagm-internally in the guest speaker's speech compared to forty to fifty percent in the opponents' speech.

There is also a marked difference in the nature of repair between the guest speaker and the opponents. The guest speaker's self-repair concerns for the most part one lexical

item each time; in addition, each repair is made by re-pronouncing the entire word once more. This is qualitatively different from self-repairs by her opponents. One of the most active opponents extends his self-repairs well over a clause; another makes partial repairs of a single lexical item instead of re-pronouncing the entire word. Both instances produce an impression of the speakers' lack of language competence and/or knowledge. It is also worth noting that, unlike some of the opponents, the guest speaker avoids using explicit other-initiated repairs that are generally said to be dispreferred.

Repetition is yet another device that is effectively used by the guest speaker. This is particularly prominent in her repetition of colloquialisms that have been previously used by her opponents. For example, while criticizing various organizations for spreading misinformation, one participant uses colloquialisms (*at' šířej co chtěj*) to distance himself from their activities; the guest speaker repeats it with a slight modification (*Já se vám domnívám nakonec že to vůbec nevdáí že voni to vydávaj*). This type of repetition can be interpreted as expression of empathy towards the interlocutor; it also shifts the audience's attention away from the issue that the opponent has raised.

Finally, the guest speaker and the opponents differ in their use of pre-disagreement, one of the many types of pre-sequences. The guest speaker makes generic summonses (*pane... paní* plus vocative forms) as pre-disagreements much more frequently than her opponents (13 as opposed to two or three). She uses them in about 33 percent of her turns, whereas others score about seven to 15 percent of their turns. When disagreement is totally acceptable for her function, however, she does not use any pre-sequences. In such cases, she makes general statements instead of responding directly to her interlocutor; this effectively avoids confrontation on a personal level.

One cannot make absolute generalizations out of observations based on one TV broadcast. They are nonetheless indicative of favored and disfavored speech strategies in a specific type of conversation, i.e. debates, and are potentially applicable to language teaching.

Graduate Student Literature Conference April 25-26 at Chicago, Illinois

The University of Chicago Slavic Forum, a graduate student organization, will hold its annual Graduate Student Slavic Literature conference on Friday and Saturday, April 25-26, 1997, on the campus of the University of Chicago.

This year's conference is especially rich in presentations on Czech literature, with two panels devoted to the subject: one general Czech Literature panel and a special session on Milan Kundera. In addition, there are panels on topics of Russian literature, Polish literature and Slavic literature in context.

For more details on this year's Slavic Forum conference, or for information on submitting papers for next year's conference, please contact Professor Malynne Sternstein, Dept. of Slavic Languages and Literatures, University of Chicago, 1130 East 59th Street, Chicago, IL 60637 or at msternst@midway.uchicago.edu.

Communicating in Czech

"Communicating in Czech" is a new column devoted to techniques for teaching students to communicate effectively. The first of this issue's articles focuses on techniques for teaching stylistic differences in Czech.

All members of NAATC are invited and encouraged to contribute to this column. Please submit 2-3 page (double-spaced) articles to Susan Kresin at either kresin@humnet.ucla.edu or Dept. of Slavic Languages and Literatures; 115 Kinsey Hall; Box 951502, University of California; Los Angeles, CA 90095-1502.

Teaching the Formal and Informal Style in Czech

Dagmar Kotlandova Koenig, University of Washington

Tykání and *vykání*, together with the difference between the styles of *spisovná* and *hovorová čeština*, is a topic of some difficulty for foreign learners of Czech. I believe that the best way to help students understand and assimilate this topic is to start teaching it, in small doses, as early as possible in the Czech language classroom. Students of Czech need to learn to be comfortable with both *tykání* and *vykání*, and they will need to know both *spisovná* and *hovorová čeština*. While it is advisable to make it clear to them that *vykání*, and *spisovná čeština* is the safer way to go, direct cultural experience does not always corroborate this.

Here is what I tried to do in my Czech language classes at UW. On a regular basis the students and the teacher would address each other by the first name and use *tykání*. We start with switching from *tykání* to *vykání*, and vice versa in beginning Czech classes as soon as students become even a little bit conversational and learn basic conjugation patterns. One good technique for beginning classes is to introduce the shift through short dialogues. The dialogues might come from your textbook or you can just create them. Divide the students into pairs. Practice your dialogue in the informal mode until the students feel at ease with it and can play it out for the class without reading it. Then ask them to imagine that they are now in a position where they have to address each other in a formal way, e.g., they are in the Czech Republic and meet their elderly neighbor in the street. Ask them to rewrite the dialogue in the formal way, check on the correctness of their work, and then repeat the practice of learning to play the dialogue out by heart. Before this can be done, the students should master the fundamentals of conjugation, the vocative, basic greetings, honorary titles (*pan, paní, slečna*), and Czech last names.

The Czech language is increasingly flexible in tolerating colloquial expressions, and modern times are changing the stiff habit of constant vykání and addressing primarily by the last name.

You can also choose to go from the formal dialogue to the informal dialogue.

Example (similar dialogue can be broken in two for beginners):

tykání.

A: Ahoj, Petře, jak se máš?

B: Dobře, díky. A ty?

A: Také dobře. Kam jdeš?

B: Do knihovny. Nejdeš tam taky?

A: Ne, nejdu. Jdu domů. Tak ahoj!

B: Ahoj!

vykání

A: Dobrý den, paní Čermáková, jak se máte?

B: Dobře, děkuju. A vy?

A: Také dobře. Kam jdete?

B: Na nákup. Nejdete taky na nákup?

A: Ne, nejdu. Jdu do práce. Na shledanou!

B: Na shledanou!

Obviously, the dialogues can be longer and more extensive in vocabulary, depending on how much the students know and how much they are able to absorb. As the students progress, so should the concepts of *tykání* and *vykání*. In my class I keep creating situations in which students have to determine whether to use *tykání* or *vykání*. For example, the students are asked to create their own dialogue to fit specific contexts, such as an invitation to a close friend for a cup of coffee, or an apology to the teacher for not having written homework, or a request to a professor to write a letter of recommendation. The possibilities are almost endless.

In second year Czech, options expand a lot. The teacher can create what I called formal and informal days. On some days, everyone in the classroom is a close friend with everyone else and communicates accordingly. On others, the classroom may be transformed into a group of professionals at a conference setting and have to communicate accordingly. The options might depend on the age and flexibility of the class.

After the students have mastered the fundamentals of grammar and are comfortable with *tykání* and *vykání*, they should be taught fundamentals of colloquial Czech. I usually tell students about basic colloquial and literary features of Czech right from the start, especially with matters such as variant adjectival and noun endings. At the end of second year Czech, students begin to deal with colloquial and literary Czech in greater detail. They are, for example, asked to rewrite a short text in colloquial Czech into literary language and vice versa. In their speech, however, they are always encouraged to speak in proper literary Czech. The instructor, of course, must uphold this standard by always speaking in proper literary Czech when communicating with the students.

And Here's the News from the Czech Republic

Hope Subak-Sharpe, University of California, Berkeley

Newspapers have a lot of potential as a language learning resource; they are an abundant and widely available source of authentic Czech, both *spisovná* and *hovorová čeština*, as well as all sorts of interesting information about Czech culture and life. Since the language in periodicals can be complex and of a higher level, however, they do pose some challenges to classrooms, especially at an introductory level. Fortunately, exercises from the most basic to highly complex can be designed around a newspaper. Even first-semester students, who are not yet able to comprehend or talk about full-length articles, benefit from the following types of exercises. The exercises can be adapted to students of different levels, and can accommodate different levels in a single class.

The general principle of the exercises is to take advantage of all the different aspects of a publication. While students can focus on specific news stories that meet their interests and levels of proficiency, they can also learn a lot (and talk a lot) about the details of the news presentation — the use of headlines, pictures, graphs, quotes and advertisements. Newspapers can also be used as the basis for on-going projects that evolve in complexity as the students' knowledge grows.

Conducting a general analysis

As an introduction to Czech news, students do a directed analysis of one or more periodical. If more than one periodical is available, pairs or small groups of students can work on a periodical and present their findings to the class. If only one periodical is available, students or small groups can take responsibility for a single section. The teacher first shows the class the periodical(s) and goes over the basic vocabulary needed to discuss a newspaper. Key vocabulary includes words such as *noviny*, *časopis*, *tydenník*, *článek*, *novinář/ka*, *titulek*, *stránka*, *část*, *obrázek*, *karikatura*. Students can then practice as a whole class with these terms, identifying different parts of newspapers and magazines. Once they have the basics, students can then split into pairs or small groups and work on their own projects.

In addition to a newspaper, section from a newspaper, or magazine, each group should get a questionnaire that they need to fill out to do their analysis. Questions can be tailored to the students and materials. Since the range of questions is practically limitless, only a few examples will be offered here. Some simple starting questions are: *Které máte noviny časopis? Jaké jsou noviny — jsou tlusté nebo tenké, vážné nebo legrační? Mají vase noviny obrázky nebo fotografie? Jaké jsou obrázky v něm? Koho nebo co tam vidíte?* In an introductory level class, questions can be designed to reinforce different grammatical and vocabulary topics. The following questions work with the locative case and geography: *Jsou ve vašich novinách články o událostech v České republice? ... o událostech v západní Evropě? ... o událostech ve východní Evropě? ... o událostech v Jižní*

Americě? ... o událostech v Severní Americe? Also: Jsou ve vašich novinách články o politice? ... o sportu? ... o kultuře? ... o filmu? Students at a more advanced level can answer more abstract questions and can provide more in-depth information about the contents of particular articles and the opinions expressed by journalists.

Analysis follow-up and related assignments

After completing the questionnaire, students present what they have discovered to the class. A follow-up homework assignment is to do a written report. Related assignments and activities can be added after students have completed these basics. Students can hold an editorial meeting, pretending to be the editorial staff of a Czech newspaper. Students as editors try to decide what issues in the United States they want to cover and what slant to take on these issues. They can also design their own newspaper, taking a group of already written articles and deciding how to arrange them in their publication (Will international news go on the first page? How about sports? etc.). In a related activity students as journalists present to the editor different story ideas. Students can also work on long-range projects with their newspaper. They can, for example, cover a section or specific issue and present weekly or bi-weekly "current events" updates in class.

Advertisements

In addition to editorial content, periodicals provide another invaluable resource in their advertisements. A few introductory vocabulary words might be necessary, such as *reklama*, *inzerát*, *zkrátka*, *cena*, *firma*, *výrobce*, *výrobek*, *značka*, *drahý*, *lacný*, *chytrý*, *veselý*, *barevný*. After the class as a whole has practiced with the basic vocabulary, they can work in groups or pairs on specific advertisements. Basic questions include: *Co je v reklamě inzerováno? Jaké obrázky a slogany použijí reklamy? Jaký je inzerovaný výrobek?* Students can move from basic description to interpretation. Sample questions for this type of exercise include: *Co si myslíte o inzerovaném výrobku? Zdá se vám tato reklama efektivní? Proč? Jací lidé by koupili tento výrobek?* A follow-up assignment is to design a profile of the assumed reader of the periodical, based on the advertisements. With less advanced students, this type of analysis can be prompted by short, specific questions. More advanced students write longer, more in-depth profiles. Another assignment is for students to design their own advertisement to submit to a magazine, including a separate description of the product, its cost and assumed purchaser.

Vocabulary exercises can be designed around classified advertisements, since these tend to be short and repeat with slight changes. In an exercise on the types of rooms in houses, for example, students read several real estate classifieds. They then choose a house or apartment and do a role-playing exercise with other students in which they "visit" the location and speak with the landlord or real estate agent. Another follow-up exercise is to respond to one of the advertisements in writing and/or write one of one's own.

Some Recent Publications

David Short, University of London

The market in and for Czech language-learning aids, and for English language-learning aids for Czechs, some of which lend themselves implicitly or explicitly to reverse application, is burgeoning. There remains the problem of the element of chance by which those of us outside the Czech Republic get to see or hear of many new works. It is neither necessary nor possible to give full reviews of everything, and so this occasional rubric will be used at least to give notice of a somewhat random selection.

Joke Books

Jokes, as internally coherent short texts, are a traditional aid in language-teaching. The learner's satisfaction comes from both "getting the point" of the joke itself (provided the sense of humor of the compiler and the learner roughly coincide) and from the sense of having mastered a complete whole in the foreign language. Two recent books, initially for Czech learners of English, seek to serve this purpose. One, Jeremy Taylor's *English-Czech Joke Book* (Prague: Horizont, 1996, 137pp., ISBN 80-7012-084-3) consists of 239 one- to six-line jokes, with some slightly longer dialogic or narrative items, the English and Czech texts printed in parallel, usually on facing pages. Most items can be made to "work" both ways, though the sources are British jokes (with, in places, all that that means for the particular type of humor) and the Czech texts are translations, in a Czech that is sometimes slightly distorted to cater for the linguistic whimsy of the original. An index points to the jokes which are illustrative of individual grammatical features of English (no reverse application is catered for in this respect). Another work is Sinclair Lewis's *American Czech Joke Book* (Prague: WD Publications, 1995, 161p, ISBN 80-90065-9-0). While this too has some one-liners, it relies heavily on longer narrative "jokes," almost all of them the very antithesis of politically correct. Not a bodily function or sexual proclivity, national stereotype or social prejudice, physical or mental deformity is omitted. While it carries a 15 years and over "health warning" on the cover, the whole is more appropriate to a smoke-filled male-dominated bar-room than to any other learning environment, which calls its utility into question. Its sole perceivable merit is as a source-book for the range of vocabulary which the more prudish dictionaries (which until recently has included most Czech dictionaries) traditionally omit. Most publications from the same stable seem to be of a similar flavour.

Some New Dictionaries

Whatever its shortcomings, the 1986 *Česko-anglický slovník* (Ivan Poldauf with Robert Pynsent) has been, despite a couple of reprintings, sorely missed. The later *Česko-anglický slovník* by Josef Fronek (Prague, SPN, 1993) and its mutation for schools (*Česko-anglický školní slovník*, Prague: SPN, 1993) were more a complement to than replacement for it; they were less compendious, focused more on late 20th-century usage, and made no allowances for the needs of the English-speaking user (to be regretted, given the UK

provenance of the work, since Fronek works at Glasgow University and, from other evidence, has a clear view of the English-speaking user's needs and expectations). Now, however, the energetic Sinclair Lewis and his WD Publications have, in somewhat unclear circumstances, re-issued the Poldauf-Pynsent dictionary (Prague: WD Publications, 1996, 1187pp.; ISBN 80-902180-3-2; also distributed in the USA via Hippocrene Books (NY) under ISBN 0-7818-0509-0). It has been completely re-set, one or two amendments (additions and deletions) have been introduced, but the chance to make the necessary thorough revision the book needs has been thrown away. At the same time — given the size of the market — it has effectively stifled, for a time at least, the appearance of any competitor aspiring to the particular slot in the market, most notably a work that was being prepared in Brno. Of rather greater significance — and merit — is the new *Anglicko-Český slovník s nejnovejšími výrazy* by Josef Fronek (Prague: LEDA, 1996, 1204pp.; ISBN 80-85927-13-6), which will be reviewed in the usual manner in a forthcoming issue of **CZECH LANGUAGE NEWS**. Present experience suggests that this dictionary is among the best of its size and scope at any time (and for any language).

While possibly of minimal interest to most readers of this newsletter, but of undoubted interest to those with a broader comparative or more generally academic bent, mention must be made of another excellent recent dictionary, namely the *Ukrajinsko-Český slovník* by A. Kurimský, A. Šišková and N. Savický (Vol.1, *A-O*, Prague: Academia, 1994; Vol.2, *P-Ja*, *ibid.*, 1996; 1377pp. total; ISBN 80-200-0144-1 and 80-200-0157-3). While recognizing some of the problems affecting contemporary Ukrainian lexicology, the dictionary's 75,000 entries cover what might be fairly described as the bulk of 20th-century usage.

New scholarly works of note to be reviewed fully in a future issue of this newsletter include Laura A. Janda's *Back from the Brink: A Study of how relic forms in languages serve as source material for analogical extension* (Munich: Lincom Europa, 1996), which contains compelling accounts of three particularly fascinating features in the evolution of Slavonic (Czech in particular); and Kevin Hannan's *Borders of Languages Identity in Teschen Silesia* (New York: Peter Lang, 1996), ISBN 0-8204-3365-9.

A Guide-book for Tourists

Laura A. Janda, *UNC-CH*

The Simple Guide to Customs & Etiquette in the Czech Republic, by David Short. (Kent, England: 1996, 64 pp., ISBN 1-86034-075-X). Short's *Simple Guide* is a handy little reference book to recommend to a student, friend, or colleague who might be planning a trip to the Czech Republic. Written in sparing, engaging style (so as not to bog down the reader), it can be fully consumed in an hour, and is slender enough to be carried along in a pocket or purse. This guide is designed to provide basic orientational information to

Continued from previous page

make the tourist's experience comfortable rather than bewildering.

This compendium of fact and anecdote contains a foreword and twelve tiny chapters devoted to geography and history (1&2), the people and their customs (3&4), interpersonal (including business) interactions (5-7), transportation, accommodations, shopping and restaurants (8-10), the language (11), and a sort of trivia quiz (12). Nearly every chapter has at least one "Top Tip", containing either a) advice on behavior that might be unexpected to the outsider, but mundane to Czechs, such as the habit of changing shoes at the door (enforced even for guests), and which way to face when moving past a row of people seated in a theater; or b) apt generalizations on topics such as the standard of living,

gender relations, tax laws, and the like. Far from being a pollyannic promotional piece, *Short's Guide* is even-handed in its presentation of the Czechs and their country, not shying away from uglier issues such as racism and environmental devastation. Still, it is written with humor and affection, by an author who is very well-informed and clearly just as comfortable in the Czech Republic as in his native Britain. Unfortunately, all four typographical errors in the book are to be found on the same crucial page (59), among the Czech words glossed as "general vocabulary". By the way, did you know that Czechs can be credited for inventing the lightning rod, the ship's propeller, the modern plough, and contact lenses? I didn't, but you can read about it on p. 63 (no, Jara D. Cimrman is not listed among the inventors, but I am sure he would be proud of these achievements).

From the New Editor

Laura A. Janda, University of North Carolina-CH

Welcome to the first issue of *Czech Language News* to be produced at the Center for Slavic, Eurasian, and East European Studies at the University of North Carolina in Chapel Hill. First of all, I would like to thank our colleagues at the University of Pennsylvania for seeing this publication through its initial three and a half years of production. Special recognition goes to Michael Lenker who served as our financial godfather, and to Jiří Stejskal who did all the layout and editing. Both of them have made some career moves since our newsletter got started, and are no longer in a position to produce our periodical at Penn. We wish them all the best in their new endeavors. As Center Director, I have been able to give our publication a new home at UNC, since this activity is consonant with the mission of our Center, and, of course, I have a special interest as a past president of NAATC. The strength of our newsletter is, however, a function of the engagement of our constituency; please keep your suggestions, letters, and articles coming. I look forward to hearing from all of you; and please feel free to drop by if you are ever in North Carolina!

Student Awards for 1997 Dr. Joseph Hasek Award

The Czechoslovak Society of Arts and Sciences is announcing a competition for the 1997 student awards. This award is known as the Dr. Joseph Hasek award and will be presented at the Society's general Assembly meeting in 1997. The names of the winners will be announced in the Society's newsletter.

The main purpose of the Society's awards is to generate and encourage scholarly interest in Czech and Slovak affairs among university students living outside the Czech and Slovak republics. There will be one prize for the best undergraduate and one for the best graduate study dealing with some aspect of Czech and/or Slovak history, politics or culture. The winners will receive the \$200 Dr. Joseph Hasek award, a year's membership in the Society, which includes a year's subscription to the Society's newsletter(s), and a certificate of merit.

The following rules apply:

1. The paper must be submitted by the professor in whose class it was presented and accompanied by his recommendation.
2. The study must have been written for an undergraduate or graduate course during the academic year 1996-97. Chapters of theses or dissertations are excluded.
3. The deadline for submission is **June 1, 1997**.
4. The essay should be submitted in triplicate to professor Vera Borkovec, 12013 Kemp Mill Road, Silver Spring, MD 20902. It must be type-written, double-spaced and submitted in Czech, Slovak or any of the major Western languages (English, French or German).
5. The Student Awards Committee which will judge the quality of the submitted essays consists of Prof. Ivo Feierabend (San Diego State University), Prof. Josef Anderle (University of North Carolina) and Chair, Prof. Vera Borkovec (The American University).
6. Submitted papers are not returned.



1000 Years of Czech Culture Exhibit



Jill Pommrehn, Angela Cannon, UNC-CH

Last November students of Czech at UNC-CH set off on an all-day field trip and saw artifacts that had never before been seen outside the Czech Republic, at "A Thousand Years of Czech Culture," the inaugural exhibit of the new Gallery in Old Salem, North Carolina. In addition to the exhibit itself, the Gallery offers various related events such as Easter egg decorating, Czech cooking, performances of Czech music, and Czech folk art and customs.

Old Salem is an open-air, living history museum where costumed interpreters re-create late 18th and early 19th century life in the church town and trading center. The town was founded in 1766 by members of the Moravian church, a denomination which traces its roots back to the regions of Bohemia and Moravia.

The trustees, in order to bring in more visitors to Old Salem, decided to build a new gallery with changing exhibits. For the first exhibit, they decided to focus on the history of



Curt Ford, a second year Czech student at UNC-CH, tries his hand at Moravian folk art in Old Salem, NC

the area, which is tied to the Czech lands. The exhibit is the product of a four-year international alliance between Old Salem and the National Museum in Prague. Looking to explore Old Salem's Czech roots while creating an exhibition, in 1992, museum president Hobart G. Cawood traveled to Prague to find a partner institution.

There he met the director of the National Museum, Dr. Milan Stloukal, who agreed to cosponsor the exhibition.

"The National Museum provided all the scholarship and the objects, and we provided all the design and production," Margaret Vincent, the director of exhibitions for Old Salem and the Museum of Early Southern Decorative Arts, said.

The exhibit is unique because it explores a millenium of culture that developed in the area through the more than 200 artifacts from 15 of the National Museum's collections. Chronologically, the exhibits starts with the arrival of the Slavs in the sixth century and ends with the First World War. It encompasses five themes in each of the five eras of Czech and Moravian history: religion, politics, performing arts, fine and decorative arts, and folk art. Playing in the background are representative pocces of Czech musci, including works by Dvořák, Černohorský and other lesser known composers.

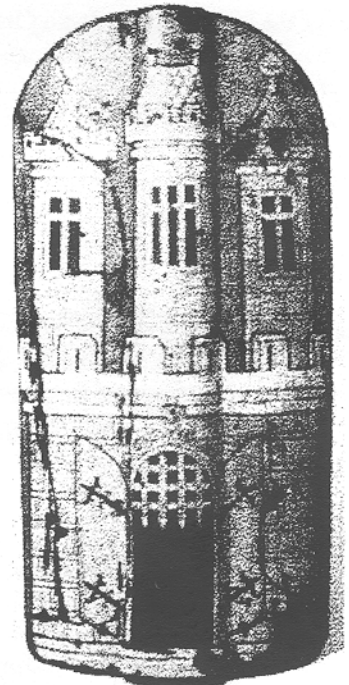
The exhibit opens with medieval coins minted in the Přemyslid dynasty. A bust of Charles IV from the Cathedral of St. Vitus dominates this section. Scattered throughout the exhibit are original documents: the foundation charter of Charles University, Bible of Kralice, Jistebnice Hymn book, various musical scores, and aide-memoires belonging to Bohemian nobility.

Not only are Protestants and Roman Catholics represented in the exhibition, but also the Jewish community. On display are a torah pointer, a traditional menorah and a Jewish wedding plate from Bohemia.

From the Hussite period, chain mail, a mace and other pieces of armor grace the exhibit. Starting from the Late Gothic period, more

and more religious artifacts are displayed, including a highly decorated chasuble with a picture of the Crucifixion in relief.

Old Salem paid for the restoration of an elegant Baroque crucifix circa 1750 and other pieces in order to display them. Vincent noted that the conservation will help the National Museum because some of the artifacts were in no condition to be shown.



Shield, 1475-1500, Prague (bearing a picture of the gates to the city).

Also shown are several pieces of art and culture including a Kašpárek clown circa 1850-1900, a wooden chest, a bridesmaid dress, decorated stove tiles, a variety of musical instruments, Easter eggs, bonnets and folk costumes.

Complementing the exhibit is a 196-page book entitled *A Thousand Years of Czech Culture: Riches from the National Museum in Prague*, (ISBN 1-879704-02-1) which provides a catalogue of the artifacts on display and gives a bit of their history. The book also includes 10 essays that explore Czech history and culture from the Middle Ages to 1993. The book is published by the University of Washington Press.

**North American Association of Teachers of CZECH
1997 Membership and Subscription to the CZECH LANGUAGE NEWS**

Attention: This is the last newsletter that you will receive **unless we have received your membership dues and renewal form.** If your mailing label does not have 1997 printed in the right corner, NAATC has not received your dues for the 1997 year.

Please fill out this form and mail it, together with the 1997 membership dues, to Center for Slavic Studies. Applicants residing in the Czech Republic, please send your dues to Helena Confortiová, together with a copy of this form; mail the original to the Center for Slavic Studies to ensure that you'll be on the mailing list.

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*Institutional membership includes one free advertisement (half page), a mailing list of NAATC, and five copies of the **CZECH LANGUAGE NEWS**.

The North American Association of Teachers of Czech is not restricted to language teachers and is open to any interested member. Thank you for your interest in NAATC.

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CZECH LANGUAGE NEWS

CZECH LANGUAGE NEWS is a newsletter published by the North American Association of Teachers of Czech under the auspices of UNC's Center for Slavic, Eurasian and East European Studies. It serves the diverse and growing Czech language community as a forum for information on research, teaching and organization of Czech language instruction. It is intended to contribute to the promotion of interdisciplinary and international cooperation as well as the integration of theoretical and applied aspects of language study.

THE NEWS is an open exchange of information and ideas, and the editor welcomes ideas and submission for inclusion in the next issue.

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Submissions

CZECH LANGUAGE NEWS welcomes submissions of articles, comments, letters to the editor, advertisements, etc. The contributions can be written either in English or in Czech, and should include the name of the author and his/her affiliation. Please include a diskette with your submission to save us time with retyping. The size of the diskette should be 3.5" and both IBM and Macintosh format are accepted. Please indicate on the diskette label type of the operating system and word processor you are using. You can contact the editor at the address/phone/fax shown on the preceding page or send an e-mail message to:

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