Sternberg
83

A Prague School Reader on Esthetics, Literary Structure, and Style

Selected and translated from the original Czech by

Paul L. Garvin

Georgetown University Press, Washington, D.C. 20007

Copyright © 1964

GEORGETOWN UNIVERSITY PRESS
THE INSTITUTE OF LANGUAGES AND LINGUISTICS
GEORGETOWN UNIVERSITY

Library of Congress Catalog Card Number: 64-20583

PREFACE TO THE THIRD PRINTING

The editor's point of view, which has guided the selection of articles, is stated in the Introduction which has been written for the second printing.

Passages, including samples of Czech poetry and literature that are too specifically concerned with Czech problems or meaningful only to readers thoroughly familiar with the Czech cultural scene, have been omitted unless they were considered absolutely essential to the argument presented. All omissions have been noted in brackets.

Poetic and literary examples from Czech have been cited in the original only where the Czech wording is directly relevant; the English translation then appears in brackets. In other instances, only the translation has been given.

Bracketed annotations have been included whenever necessary to clarify references to Czech literary figures and, in a few cases, to clarify the argument to the American reader.

The terminology has been translated in accord with modern American usage and avoids terms too closely associated with approaches not current among Czech structuralists. In instances where the English translation might not be considered self-evident, the Czech term is cited in brackets.

BIBLIOGRAPHIC ABBREVIATIONS

ČJP . . . . . Bohuslav Havránek and Jan Mukařovský, ed., *Čtení o jazyce a poesii* [Readings on Language and Poetry], Prague, 1942.

KČP . . . . . Jan Mukařovský, *Kapitoly z české poetiky* [Chapters from Czech Poetics], 2nd ed., vol. I, Prague, 1948.

SČJK . . . . . Bohuslav Havránek and Miloš Weingart, ed., *Spisovná čestina a jazyková kultura* [Standard Czech and the Cultivation of Good Language], Prague, 1932.

Sl.Sl. . . . . *Slovo a slovesnost*, Journal of the Linguistic Circle of Prague, vols. I ff., 1935 to date.

TABLE OF CONTENTS

SELECTIONS

APPENDIX

"Structuralism is neither a theory nor a method; it is an epistemological point of view. It starts out from the observation that every concept in a given system is determined by all other concepts of that system and has no significance by itself alone; it does not become unequivocal until it is integrated into the system, the structure, of which it forms part and in which it has a definite fixed place. The scientific work of the structuralist is thus a synthesis of the science of romanticism—which achieved new cognition by deduction from its philosophic system which *a posteriori* classified and evaluated the facts, and of the empirical, positivist view—which, on the contrary, constructs its philosophy from the facts which it has ascertained empirically. For the structuralist, there is an interrelation between the data (facts) and the philosophic assumptions, not a unilateral dependence. From this it follows that there is no search for the one and only right method; on the contrary, 'new material usually also entails a change in scientific procedure'. (J. Mukařovský, KČP, p. 15.) Just as no concept is unequivocal until it is integrated into its proper structure, so are facts by themselves not unequivocal; this is why the structuralist attempts to integrate the facts into the kind of relationships in which their unequivocality, as well as their superordination and subordination, can come to the fore. In one word, the entire structure is more than a mechanical summary of the properties of its components since it gives rise to new qualities."

Josef Hrabák, Sl.Sl. 7.203(1942)

INTRODUCTION

I am not a literary scholar but a structural linguist with a social-science rather than a humanistic orientation. The work of the Prague School on esthetics and literary structure interests me, not as a brand of literary scholarship but as an attempt to extend structuralist theory and method beyond the bounds of technical linguistics.

The basic assumption of structuralism is that its particular object of cognition can be viewed as a structure—a whole, the parts of which are significantly interrelated and which, as a whole, has a significant function in the larger social setting.

The cognitive elements of structuralism are thus two orders of entities—the whole and the parts, and two orders of relations—the function of the whole and the relations between the parts. Structuralist analysis seeks to delimit the entities and to describe the functions, raising the problems of boundary and of function as crucial analytic objectives.

Analysis is possible because some of the cognitive elements are given by direct observation or may be posited on the basis of a common-sense interpretation of consistent informal observations. These can serve as starting points for a controlled inferential method to ascertain the remaining elements, the unknown.

Structuralist analysis can thus be applied to any object of cognition which may legitimately be viewed as a structure and for which appropriate analytic starting points can be found.

For Prague School esthetic and literary structuralism, the whole, the parts, and the function of the whole serve as starting points; the detailed relations between the parts are the unknown.

The whole and the parts are given by direct observation: the work and its components (such as the chapters of a novel or the lines of verse of a poem) have a perceivable beginning and end.

The function of the whole—that is, of the work of art or literature—is posited to be the esthetic function, which is defined by the Prague School as in opposition to the practical functions.

Every object or action, language included, can be assigned a practical function—utilitarian for tools, communicative for language, and so on. If, however, an object or action becomes the focus of attention for its own sake and not for the sake of the practical function it serves, it is said to have an esthetic function; that is, it is responded to for what it *is*, and not for what it is *for*. Thus, the esthetic function as such is not limited to works

of art and literature but can appear in connection with any object or action. It comes about by virtue of what I have translated as *foregrounding*, as opposed to *automatization*.

Automatization refers to the stimulus normally expected in a social situation; *foregrounding*—in Czech *aktualisace*—on the other hand, refers to a stimulus not culturally expected in a social situation and hence capable of provoking special attention. Let me paraphrase a linguistic example given by Bohuslav Havránek(9):[1] If we translate the well-known Russian greeting "zdravstvuyte" into English by its functional equivalent of "good morning," "good afternoon," or "good evening," it will pass unnoticed as the normal greeting under the circumstances. If, on the other hand, we translate it literally as "be well," it might still be understood as some kind of a greeting—that is, it may retain its communicative function—but it will in addition provoke special notice of some sort, perhaps cause some wonderment as to the intent of the translator, or be interpreted as trying to convey the impression of a foreign environment. The free translation thus constitutes an automatization; the literal translation is an instance of foregrounding in which the wording itself, rather than the communicative content of the message, is responded to, and it is this property of stimulating a response in terms of itself that constitutes the esthetic function.

In regard to language, Jan Mukařovský(18) refers to foregrounding as "the esthetically intentional distortion of the linguistic components." To put this statement into its proper framework, we must understand that the Prague structuralists are Saussurians. In Ferdinand de Saussure's conception, the linguistic pattern—la langue—is both a system of signs and a set of social norms.[2] As a system of signs, the pattern has a certain flexibility allowing for variations within the units and in the choice and arrangement of units to the extent that it does not conflict with the requirement of intelligibility. As a set of norms, the pattern is more rigidly circumscribed in terms of the cultural preference for, and statistical frequency of, these allowable variations. Mukařovský's distortion is thus a distortion of the pattern *qua social norm*, but still within the bounds of the pattern *qua system of signs*, since the distorted, foregrounded units stem from the same system as their automatized counterparts or are borrowed into it and in terms of it.

The esthetic function is not limited to works of art and literature. What characterizes the latter as opposed to the random foregrounding which may

[1] Parenthetic numbers refer to the subsequent pages of the READER.

[2] For a detailed discussion of this aspect of Saussurian thinking, see Henri Frei, Langue, parole et différenciation, *Journal de psychologie*, 1952, pp. 137–57.

occur in any social situation is, in Mukařovský's words: "the consistency and systematic character of foregrounding. The consistency manifests itself in the fact that the reshaping of the foregrounded components within a given work occurs in a stable direction; thus, the deautomatization of meanings in a certain work is consistently carried out by lexical selection (the mutual interlarding of contrasting areas of the lexicon), in another equally consistently by the uncommon semantic relationship of words close together in the context. Both procedures result in a foregrounding of meaning, but differently for each. The systematic foregrounding of components in a work of poetry consists in the gradation of the interrelationships of these components, that is, in their mutual subordination and superordination. The component highest in the hierarchy becomes the dominant. All other components, foregrounded or not, as well as their interrelationships, are evaluated from the standpoint of the dominant. The dominant is that component of the work which sets in motion, and gives direction to, the relationships of all other components."(20)

While the detailed relations between the parts of the whole thus still remain to be ascertained, two basic assumptions, which will aid in formulating a method for their investigation, are made of their nature: these relations are systematic and are special, detailed manifestations of the function of the whole.

This epistemological attitude is applicable to nonverbal as well as verbal material. In Jiří Veltruský's paper on the theater(83–91), an interesting methodological frame can be extracted from a discursively styled presentation.

The whole, the play, is here given by direct observation, and the parts with which he deals—actors, costumes, sets, and props—are likewise directly given. The esthetic function of the whole is posited in terms of the general theory.

To deal with the unknown—the relations between the parts—Veltruský posits a sliding-scale functional opposition of action versus characterization (which, following the terminological customs of his milieu, he calls a dialectic antinomy). Along this sliding scale he places the units of the play, not in terms of their substantive characteristics but in terms of their contribution to the function of the play as a whole which he conceives of as a symbol directed towards the audience. This is illustrated very neatly by his example of the dagger(87) which, in terms of its integration into different contexts, ranges over the entire action-characterization scale.

Veltruský does not go on to formulate a method for putting his very

suggestive interpretation to a test, but other Prague scholars have been more specific about their methodology.

Thus, the use of test frames and verification by controlled techniques is illustrated in Mukařovský's paper on the prosodic line(113–132).[3]

He, too, deals with the whole, the poem, and the parts as given by direct observation. He posits as a basic functional property of the line of verse a particular prosodic line (that is, pitch and stress distribution) characteristic not only of certain poems but also of a given author, functioning as the esthetic dominant to which other esthetic features such as word order (which in Czech, unlike English, has no grammatical function and is thus available for esthetic exploitation) are subordinate.

To verify this assumption, he uses the line of verse as a test frame within which he subjects word order to systematic and controlled variation. He has two controls (which he abandons only in a few instances where he explicitly states his reasons): (1) word order is varied only over the span of one half of the line, (2) rhyme is not altered. He inspects the prosodic line of the original line of verse and compares to it the line of verse resulting from his controlled variation. The basis for the assignment of a given prosodic line to a particular line of verse appears to be (and this is the one procedural step Mukařovský fails to state) the unemphatic fluent reading by an educated speaker (I tested this by reading the lines myself). The result of his induced variation is in each case a change of the prosodic line—often from one characteristic for the author of the particular line of verse to that characteristic for another poet. He considers this, rightly, I believe, a verification of his assumption of the dominant function of the prosodic line.

The implications of the work of the Prague School on esthetics and literary structure go beyond the bounds of their chosen subject matter in the direction of a theoretical and operational application of structuralism to cultural research in general.

Their strongest contribution is in the area of function where they have been able to formulate their theoretical assumptions in an operationally productive manner. Veltruský's paper, in spite of its methodological vagueness, gives enough leads towards a proper definition of the variables to serve as a point of departure. His basic conception of the assignment of

[3] Although this paper was first published in French (in Travaux du Cercle Linguistique de Prague, I, 1929, pp. 121–39) and thus the original is more accessible than papers which have appeared in Czech only, I have included it among these selections because it contains a clear-cut and explicit formulation of Mukařovský's analytic method.

functions in terms of the relation of units to contexts, rather than in terms of the obvious substantive properties (animate actors versus inanimate costumes, sets, and props) seems readily extensible to the many cultural structures which are given as wholes by direct observation and in which the substantive component parts are similarly given.

Mukařovský's contribution has been methodologically more concrete. What he has done is, in Hjelmslev's terminology,[4] to add a sequential permutation test to the substitutional commutation test, thus doubling the inventory of basic structural techniques.

The permutation test as an analytic device seems to be particularly appropriate for verbal and nonverbal cultural structures in which sequence can be assumed to be a relevant characteristic.

Paul L. Garvin

[4] Louis Hjelmslev, Prolegomena to a Theory of Language (Transl. by Francis J. Whitfield), Baltimore, 1953, p. 46.

SELECTIONS

THEORY

Bohuslav Havránek, *The Functional Differentiation of the Standard Language*

(From: SČJK, pp. 41–70)

In popular speech as well, the use (selection) of linguistic devices is in the concrete act of speech determined by the *purpose of the utterance;* it is directed towards the function of the act of speech. We can see a considerable difference in linguistic devices, according to whether it is, for instance, a matter-of-fact everyday communication or the occasional (solemn) recital of an event, or whether it is a conversation or the coherent recital of things remembered; also, whether it is a conversation among contemporaries or speech to children or to one's elders (cf., for instance, the immediate morphological differences in the use of grammatical person and number in terms of the person addressed), not to mention the lexical differences stemming from different occupations. In the standard language the linguistic devices are likewise determined in terms of the purpose served by the concrete act of speech, but with this difference: the functions of the standard language are more richly developed and more precisely differentiated; in folk speech (for a given community only, of course) practically all the means of expression are shared by everyone, whereas the standard language always will contain some linguistic devices not in general use.

I don't want to start here by enumerating schematically all the different functions of the standard language, but it should be made clear to everyone that the fields in which the standard language is used are more varied than is the case for folk speech and are, in part, such that the devices of folk speech simply are not adequate to serve them; its devices are, for instance, not adequate for purposes of a serious coherent presentation of epistemology or higher mathematics. On the other hand, in areas where folk speech is commonly used, the standard will serve more or less equally well. Utterances in folk speech can on the whole be assigned to the so-called *communicative* function, that is, they belong in the area of everyday communication; in the area of technical communication folk speech includes only some lexical areas, and at times may acquire an esthetic function. The area of *workaday technical* [odborné praktické] communication is almost entirely reserved to the standard language, and that of *scientific technical* communication, completely so; likewise, the regular foundation of *poetic language* is the standard.

In the *communicative function* proper to the domain of folk speech, even a member of a class which ordinarily uses the standard for speaking and writing may use a form of folk speech, such as the colloquial standard [8] or a local or class dialect, to the extent to which he knows how to speak it. But the standard can be used as well, usually in its so-called *conversational form*, that is, in the form used precisely in conversation only (the conversational functional dialect [funkční jazyk]). This conversational form is not, for Czech any more than for other languages, identical with the colloquial standard, although it shares some elements with it and often has some local coloration as well in spite of the fact that for Czech it is not very stable, and therefore has a rather variable scale of transition. The difference betweeen the two is pointed up, among other things, by the conversational and social clichés included in the former which function almost as a mark of class. The difference between these and the clichés of folk speech is considerable, as shown, for instance, by greeting formulae, terms of address, and the like.[9] One would therefore be tempted to call this conversational form just another class dialect, but from that standpoint the standard as a whole is but a class dialect. We have spoken above (see p. 36) about its exclusiveness in terms of class, different at different periods and in different nations: these social clichés are likewise a measure of its exclusiveness, or conversely, of its penetration into the broadest strata.

The *modes* and *situations* of the utterances are likewise more varied for the standard than they are for folk speech: folk speech is usually limited to oral communication and private conversation; the standard language, which is, of course, not excluded from utterances of the former kind, then is usually made to serve for various kinds of public utterances and written communication.

The *functional and stylistic differentiation of language* is most conspicuously based on a utilization of its *lexical and syntactic* aspects, but *phonological and morphological* devices are used as well, though to a lesser extent.

[8] By colloquial standard is meant an over-all dialect [interdialekt], that is, a dialect used over a larger area in which otherwise local dialects are used, for instance, Czech colloquial standard, but also Haná colloquial standard, Lašsko colloquial standard, etc. [dialect areas in Moravia] (cf. Filologické listy, 51. 265 [1924]).

[9] Misunderstandings often arise when such formulae are not well known.—Let us not forget that in Czech popular social clichés are quite elaborate; thus, the well-known supplement to the invitation formula to the fair: "and don't you dare not come," without which the invitation is a mere polite formality, in [Josef] Holeček [1853–1929, a rural novelist], Naši [Our Folks] I, 1st ed., 123 (for another example, cf. ibid. 38).

On the other hand, the greeting "May the Lord help you" is perceived as a mark of class and its meaning changes if a member of another class uses it.

The latter are based primarily on variations in the phonological and morphological structure (the phonemic and morphological patterns), not counting the very clear-cut functional pronunciation styles treated in Weingart's paper. In terms of phonology and morphology, devices borrowed into the standard from another norm, especially from the norm of the popular colloquial standard (the vulgar layer which is, of course, also found in the lexicon),[10] are often used for differential purposes: in phonological terms, cf., for instance, functionally different doublets such as *úřad—ouřad* [office], *rýpat—rejpat* [dig; gripe], *čichnouti—čuchnout* [smell], and the like, or words such as *ouško* [ear, diminutive], *upejpat se* [be coy] and the like for which there is no equivalent in the standard; here also belongs the functional utilization of certain phoneme groupings such as /č/, /šť/, followed by /u/, /ou/ (*čuměti* [gape], *šťourati* [poke], and the like),[11] which are uncommon in the standard, on the phonemic side, and such doublets as *tlucte, a bude vám otevřeno* [knock, and it will be opened for you] versus *netlučte tolik* [don't make so much noise], or the endings *-i* versus *-u* for the 1st p. sg. for verbs such as *káži, češi, piji,* versus *kážu, češu, piju* [I preach, comb, drink], and the like, on the morphological side.

Utilized also are such formal and, in part, syntactic doublets as arise in the norm of the standard as well as in the norm of folk speech, from the fact of the coexistence in them, in some respects, of an older and a newer stratum. Thus, a possible genitive instead of an accusative after a negative verb, or doublets of the type *béře—bere* [he takes], and the like, can be used for functional differentiation where one form is clearly archaic or bookish in the language. Stylistic variety, that is, avoidance of tedious repetition of the same form, as well as different rhythmic effects, can, for instance, be achieved by using the two forms of the infinitive ending, *-ti* and *-t,* doublets which are otherwise interchangeable in the standard.

These various devices, primarily lexical and syntactic, of functional and stylistic differentiation do not, however, consist merely of an *inventory of different words or grammatical forms,* but also of *different modes of utilization of the devices of the language* or *their special adaptation* to the different purposes of the standard language.

The major modes of this special utilization of the devices of the language in the standard and in its various functions can be designated, on the one

[10] On such a layer, but from a prehistoric standpoint, cf. V. Machek's work *Studie o tvoření vyrazů expressivních* [A Study of the Formation of Expressive Forms], 1930.

[11] Cf. my article in *Travaux du Cercle Ling. de Prague,* IV (1931), p. 276, and V. Mathesius, *Naše Řeč,* 15.38 ff. (1931).—It is sometimes erroneously asserted that palatal phonemes in general have a certain (emotional) functional coloring; this view is rightly rejected by [Fr.] Trávníček, Prace filologiczne 15.2. 163 ff. (1931).

hand, as the *intellectualization* of these devices, and on the other hand, as their *automatization and foregrounding* [aktualisace] in terms of their functional differentiation.

(A) INTELLECTUALIZATION

By the *intellectualization* of the standard language, which we could also call its rationalization, we understand its adaptation to the goal of making possible precise and rigorous, if necessary abstract, statements, capable of expressing the continuity and complexity of thought, that is, to reinforce the intellectual side of speech. This intellectualization culminates in scientific (theoretical) speech, determined by the attempt to be as precise in expression as possible, to make statements which reflect the rigor of objective (scientific) thinking in which the terms approximate concepts and the sentences approximate logical judgements.[12]

This intellectualization of the standard language affects primarily the lexical, and in part, the grammatical structure.

[one paragraph and fn. 13 omitted.]

In terms of the lexicon, the intellectualization of the standard manifests itself not only by an expansion of the vocabulary by new terms, the abstract meaning content of which is alien to the common man such as *poznatek* [bit of knowledge], *pojem* [concept],[14] *představa* [idea, picture], *jsoucno* [being], *podmět* [subject], *přísudek* [predicate], and the like, but also by changes in the structure of the lexicon since, although in the language of science, law, administration or business we talk of things in life around us, we express ourselves differently from the way we would in ordinary conversation:

(a) we need *unequivocal* words: hence, for instance, the use in biology of the word *živočich* [animal] instead of the word *zvíře* with its rather indefinite meaning content; in electrical engineering the word *lampa* [lamp]

[12] We can thus speak of the logicality of language only when it has this function, and judge the manner in which the verbal expression is adapted to rendering logical thinking, with the reservation brought up below in fn. 16.—Recognition of the essential difference between the logical evaluation of thinking in terms of correct or incorrect judgments, and between the structure of the language, its material, and the utterances which by themselves are neither logical nor illogical, as well as of the fact that logical and grammatical categories are not identical, this recognition has long been part of the ABC of linguistics. [remainder of footnote omitted.]

[14] The words *poznatek*, *pojem*, as well as *dojem* [impression], *rozsah* [range] and many others, were first introduced into the Czech standard language by Anton Marek, in *Logika* [Logic], 1820.

is not sufficient and there is need for the word *svítidlo* [lighting fixture], and the like;

(b) special distinctions are needed, such as *příčina—důvod—podnět* [cause, reason, stimulus], in legal language *přestupek—přečin—zločin* (contravention—délit—crime) or *vlastník—držitel—majitel* (dominus—possessor—detentor), and the like;

(c) *abstract summarizing terms* are needed, such as *plodina* [crop], *rostlina* [plant], *vozidlo* [vehicle], *výrobek* [product].

The intellectualization of the standard language is also brought about by the need to express the *interrelationships* and *complexity of thought processes,* especially those of judgment and consideration. This is done, first of all, by the creation of words or their adaptation to express various relationships, such as those of existence, possibility, necessity, the relations of causality, finality, parallelism, and the like, as shown by nouns such as *účel* [purpose], *záměr* [intent], *výsledek* [result], *důsledek* [consequence], *následek* [sequel], as well as many verbs, adjectives, adverbs, and prepositions such as *docíliti* [achieve] next to *dosáhnouti* [reach], *odpovídati* [correspond], *sestávati* [consist], *bezúčelný* [purposeless], *bezvýsledný* [without result], *bezpodstatný* [unsubstantiated], *následkem* [in consequence of], *za účelem* [for purposes of], and the like. This leads to an expansion in the standard language, or a formation and specialization, of word-formative patterns; thus, to express abstracted concrete events transferred into the category of substance of quality, verbal nouns (ending in *-ní*), participial expressions, and particularly verbal adjectives (ending in *-cí*), nomina agentis (ending in *-tel* and other suffixes), adjectives ending in *-telný,* and the like, the standard language tends in general towards nominal groupings brought about by combining nouns with attributes or by nominal predication using empty verbs.

In doing this, intellectualization, of course, is affecting the *grammatical structure* of the language and manifests itself particularly in *sentence structure* by the preference of the standard for the normalized sentence with the two constituents, the subject and the predicate, clearly differentiated formally so that linguistics, as long as its syntax was based on the standard only, saw this sentence type as the normal sentence type in general. The desire to achieve parallelism between the grammatical and the logical structure, for instance, contributes to the expansion of the passive voice in the standard. And finally we see in the standard, instead of the free sequence of sentences in the folk speech, a tightly knit and integrated structure of sentences and compound sentences with an elaborate hierarchy of superordination and subordination expressing different relations of causality, finality, parallelism,

and the like; this tendency manifests itself in the specialization of conjunctions—thus, for instance, where in folk speech subordinate causal clauses are introduced by the multivalued conjunctions *že* [that], *dyš* (když [when], in the standard they can be marked specifically by the conjunctions *protože, poněvadž* [because].[15]

Let me here add two notes that are important for the practical side of language.

1. The *definiteness* of an expression in an utterance in the standard language is a matter of *degree:* I have already mentioned that it culminates in the language of science in the requirement that words express concepts. If we call this unequivocality required by the language of science "accuracy" and thus differentiate it from the broader concept of "definiteness," we can indicate these degrees schematically as follows: *intelligibility—definiteness —accuracy,* thus gradually narrowing down the broader concept. Simple intelligibility is what we get in the language of everyday contact (conversational), where definiteness is given not only by convention, but also by the situation and the shared knowledge of various circumstances by the participants in the conversation so that the objectivity of the verbal response is quite limited even when the content is as factual as can be; one just has to think of the frequent use of pronouns in conversation, or of the simple fact of everyday experience that a conversation overheard by a non-participant is extremely unclear to him although the linguistic devices used are quite familiar. In workaday [pracovní] language (administrative, business, journalistic) we usually deal with definiteness; it is given by convention or by just so deciding, and by the objectivity of the utterance, that is, its independence of the concrete situation and of concrete personages, and it is much farther-reaching than in conversational speech; compare, for instance, a personal letter to an order for merchandise. In the language of science, finally, we deal with accuracy; it is defined and codified and in accord with the accuracy of objective thinking, it tends towards a generally valid objectivity.[16]

It must be noted here that an unequivocal, accurate, or even just conventionally definite expression need not be clear to everyone, that is,

[15] It could, for instance, be ascertained statistically what compound sentences and what types of subordinate clauses are found in folk speech. [remainder of footnote omitted.]

[16] We must of course differentiate between accuracy of expression (of terms) and accuracy of concepts or thinking; we may have, for instance, arrived at an accurate concept and not yet found a term; I may reject a term as inaccurate and admit the concept as accurate, etc.

intelligible: it may be a term, or have a content, which is simply alien to many speakers; thus, the general intelligibility and clarity cannot be the gauge for the accuracy of expression of a mathematical treatise on imaginary numbers, and the legal difference between *majitel* [owner] and *vlastník* [possessor] is not inaccurate or indefinite just because it is not clear to the layman. It might seem that I am belaboring the obvious, but the terms accuracy, clarity, and intelligibility are often used quite arbitrarily.

[one paragraph and fn. 17 omitted.]

(B) Automatization and Foregrounding

Another mode of the special use of the devices of the language to meet the various functions of the standard has been designated by me as the differing *automatization* and *foregrounding* [aktualisace] of the devices of the language, sometimes of the same ones.

What do we understand by the different automatization and foregrounding of the devices of the language? Let me start with an example taken from the relationship between different languages where these differences are most conspicuous. If we, for instance, translate the common Russian greeting formula *"zdravstvuyte"* into Czech by the phrase "bud'te zdráv" [be healthy], everyone who does not know the literal meaning of the greeting *zdravstvuyte,* but knows its use, will immediately note that such a translation is unsuitable; in Czech this greeting has a whole series of equivalents. Why is this? A common Russian greeting form has been translated into Czech by an uncommon form, that is, we have changed an automatized expression into a foregrounded one although, of course, the phrase *bud'te zdráv* for many other purposes, for instance at the end of a letter, in saying goodbye, and the like, will be a completely common and automatized expression.

Or, to cite the most popular example. When someone translates the French conventional formula *"s'il vous plaît"* into Czech as "líbí-li se vám" [if you like], he has of course translated each individual word correctly, but has completely changed the meaning of the formula as a whole since the French formula has an automatized meaning more or less in the sense of Czech "prosím" [please].

By *automatization* we thus mean such a use of the devices of the language, in isolation or in combination with each other, as is usual for a certain expressive purpose, that is, such a use that the expression itself does not attract any attention; the communication occurs, and is received, as conventional in linguistic form and is to be "understood" by virtue of the

linguistic system without first being supplemented, in the concrete utterance, by additional understanding derived from the situation and the context.

We thus call automatization what, in the cases of phrases, is sometimes called the lexicalization of phrases. [eight lines omitted.] In other words, we can speak of automatization only in those cases where the speaker's intent does not fail to obtain the desired effect, where the link between intent and effect is not broken, unless there is a change in the environment to which the utterance was addressed, or unless we deal with different periods.

By *foregrounding*, on the other hand, we mean the use of the devices of the language in such a way that this use itself attracts attention and is perceived as uncommon, as deprived of automatization, as deautomatized,[18] such as a live poetic metaphor (as opposed to a lexicalized one, which is automatized).

Conversation yields good examples of both automatization and foregrounding: all conventional conversational devices are of course automatized, but to liven up the conversation and to achieve surprise (wonderment) foregrounded units are used, that is, linguistic devices that are uncommon in everyday speech, or are used with an uncommon meaning, or in an uncommon context (I am not concerned with content). They can, in accord with the fashion, be either the devices of poetic language or of slang, or other devices, perhaps even those of the language of science.

In a scientific treatise the author uses, on the one hand, words and phrases which have accurate meaning for specialists in the field, by scientific definition or codification or convention, so that he doesn't have to worry about their meaning, that is, automatized expressions. On the other hand he uses new expressions which, though uncommon, have been given a definitely delimited meaning by himself or his school of thought and which he has therefore automatized at least for purposes of a given work or a given school, in the sense of having made them intelligible. If, however, such expressions and modes of expression are included in utterances designed for non-specialists, they lose their original automatization in the new context (which in the old context we might have called "technical"), and become either unintelligible, if they are devices totally alien to the layman, or they become automatized in an entirely different way, if, indeed, they are not foregrounded. Thus, every technical term, of course, has an automatized meaning, but if it is transferred into a completely alien environment, it may be foregrounded immediately and even become a swearword (cf. the use

[18] Cf. [Jan] Rozwadowski in *Bulletin de la Société de linguistique* [de Paris], 25.106 (1925), where the term deautomatization is used, but in an evolutional sense.

as invectives of words such as *synfonie* [symphony], *fysiko* [physics] in [Jan] Holeček's Naši [Our Folks] I, 32 and passim).

Such a transfer of the automatizations of a certain field into an entirely uncommon environment is at the root of many verbal jokes, which are instances of foregrounding. [three lines omitted.]

The *transfer of automatizations* can, however, not be effected even in the case of less conspicuous differences. Let us, for instance, compare a statement in the language of science for purposes of theoretical formulation to one for purposes of popularization or workaday communication, where the subject matter of the statement may be identical, but its purpose is different!

[four pages and fn. 19 omitted.]

We see clearly that, with essentially the same subject matter (the same thematic plane) the linguistic shape of the utterance (the grammatico-semantic plane) changes in accord with its purpose, and that one of the basic components of this difference is the difference in automatization: a scientific subject matter must be rid of technical automatizations in a popular presentation (journalistic and the like) and be expressed, at least in part, by means of the automatizations of everyday language; an everyday subject matter acquires in scientific styling, instead of the automatizations of conversational speech which would be preserved in case of a popular presentation, the corresponding automatizations of technical language. It is, of course, also possible to use the automatizations of conversational speech in a technical paper, thus [the economist Jan] Koloušek in one of his papers speaks of a *vyhladovělý člověk* [starved, very hungry individual], but this is done for purposes of stylistic dissimilation (thus in essence a foregrounding of style) and more frequently in popular presentations than in strictly scientific ones; in the latter, it may be for a pedagogical purpose, when we repeat the same thing "in other words," that is, in other automatizations. In this article, for instance, I am using, in addition to the technical terminology of a certain school of thought—that is, technical automatizations (which I am frequently citing only in parentheses)—also automatizations and terms of more general use.

On the other hand, the automatizations of the language of science, or even of just workaday technical speech, used in conversational speech (but not, of course, in a technical conversation or discussion) become foregrounded. [four lines omitted.]

We find *maximum foregrounding*, used for its own sake, not only in *poetic language*, but even in the language of *essays*, which is linked to technical speech by the fact that the communicative intent is not com-

pletely in the background, and the devices are selected and arranged in such a manner, be they taken from technical or conversational speech, that they become foregrounded; the language of essays is directed towards the foregrounded expression of a given communication (content), but foregrounded according to a certain pattern just as in poetic language, whereas the language of science is directed towards an accurate expression of the content, the workaday technical language towards a definite expression, and conversational speech towards a generally accessible communication.

[two and one half paragraphs omitted.]

Even this brief and rather simplified comparison of different functional dialects and styles shows that each of them has its own linguistic devices and modes of their utilization; from this it follows that it is *impossible and incorrect to try to raise any one functional dialect or style to the status of a criterion for the others.* The professor who uses the language of science in ordinary conversation is a well-known humorous figure; neither workaday technical speech nor the style of written expression can properly be used in plain conversation.[20] And it is equally incorrect to recommend the so-called "natural" way of expression for other dialects and styles: this means forcing the automatizations of conversational speech, that is, a language suited for just one function, upon other functional dialects and styles. Poetic language can use these automatizations for its purposes in various ways (cf. Mukařovský's article), but it cannot be limited to them; technical speech, both workaday and scientific, can use them only to a limited extent. One can obviously not ignore the significance for standard French of its conversational base, the usage of the court and society of the 17th and 18th centuries, but one should then not overlook what was the subject matter of conversation in that society, the usage of which served as the basis for Vaugelas' *Remarques* (literature, philosophy), and what is the subject matter of the conversations recommended to the guardian of Czech usage (women on the market, river sailors, see *Naše Řeč* [a purist journal], 1.266 [1917]). How this trend is based on a romantic idealization of the people, the "unspoiled" people of course, can be seen from the fact that in addition to constantly recommending popular conversational usage, there are constantly repeated complaints about every element of slang in the speech of students or young people in general, in spite of [V.] Ertl's [a Czech historical linguist] ironical remark in *Naše Řeč* (8.61 [1924]) that young people will evidently go on doing this as well as other mischief "until [children] will be at least forty at birth."

[20] Cf. Vendryès' famous statement "un homme qui parle comme il écrit nous fait l'effet d'un être artificiel, anormal." (*Le langage*, 1921, p. 326)

[one paragraph and fn. 21 omitted.]

Just as the automatizations of conversational speech cannot be forced upon other functional dialects and styles, so it is impossible to require *definiteness* or *accuracy* of the standard language as such, and use them as criteria to evaluate utterances made in it, as is sometimes done. We did show that definiteness and accuracy as a manifestation of the intellectualization of the standard are important properties of certain of its functions, but let us therefore not forget that *inaccuracy* or *indefiniteness* may be functionally justified, if that happens to be the purpose of a certain verbal response. It is, for instance, sometimes used in the language of commerce, legal practice, politics, diplomacy, and the like. It is not, and cannot be, a simple *yes* or *no* language, and it sometimes wants to, or has to, express itself noncommittally (cf. the well-known *"I'll see what I can do"*). Thus, in the *language of business correspondence* there is, in addition to some definite (unequivocal) expressions for the operations of business practice and for the objects of commerce, a need also for some rather neutral formulae which can be used in different situations and on different occasions, because the correspondence is in bulk and is not individualized. Such formulae must therefore be evaluated from the standpoint of their special purpose and not be rejected en bloc as "feeble, anemic expressions which only coarsly render one's thinking, and where the writer avoids laborious thinking over, clarifying his concepts, and looking for an accurate expression" (*Naše Řeč* 14.191 [1930], in [Jiří] Haller's [a Czech purist] article on business Czech): a secretary cannot think over laboriously, if she wants to get her work done, neither can she "clarify her concepts" too much, since she often doesn't know too well herself what is involved and might change the meaning of the statement. This is not only the reason, as Haller thinks in the above paper, of these maligned "feeble, anemic expressions," but also the purpose of such formulae. These neutral formulae, as well as the accurate clichés for business operations and the terms for the objects of commerce, are of course automatized. There are few styles of language as highly automatized as the language of business; nonetheless, it has room for foregrounding, namely in the case of advertising. Then of course it will not avoid "conspicuous novelties and uncommon forms," which should be avoided in accord with the advice given in the above article in *Naše Řeč* (p. 195).

Journalistic language is likewise in need of a store of various formulae (clichés), but we shall speak of this in another connection (see p. 77).

A verbal response can be *evaluated* only in terms of its *adequacy to the purpose*, whether it meets the given objective suitably.

To these two practical remarks flowing for the critique of linguistic usage from the discussion of the functional differentiation of language, let me add a third: I am thinking of the *impossibility of evaluating individual words* detached from their functional utilization and automatized combinations, as well as the impossibility of considering the automatized meaning of a word in a single combination and in a single function its only possible meaning.

[four pages and fn. 22, 23 omitted.]

In conclusion to this section on the functional differentiation of the standard language, let me give a *schematic survey of this differentiation.* It is not a classification of all the functions of language, but a systematic listing mainly of those differences which have been mentioned and which are most significant for the various purposes of the standard language. It therefore does not include the otherwise important and basic difference between the emotional and the intellectual aspect of verbal responses, nor that between overt and subvocal speech; for these differences, see at least the thesis on the functions of language presented by the Linguistic Circle of Prague to the First Congress of Slavic Philologists, Prague, 1929 (Section II, Thesis No. 3, in French in Travaux du Cercle Linguistique de Prague, 1.14 ff. [1929]).

Functions of the standard:		*Functional dialects:*
1. communication	communicative	conversational
2. workaday technical	communicative	workaday (matter-of-fact)
3. theoretical technical	communicative	scientific
4. esthetic		poetic language

Re 1. unified semantic plane
free relation of lexical units to referents
incomplete verbal responses
intelligibility, given by the situation and by conversational automatizations

Re 2. unified semantic plane
relation of lexical units to referents definite by convention (terms)
relatively complete responses
definiteness, given by defined or codified automatizations (terms and formulae)

Re 3. unified semantic plane
relation of lexical units to referents accurate (concepts)
complete responses
accuracy, given by defined or codified automatizations

Re 4. complex (multivalued) semantic plane
relation of lexical units to referents, completeness and clarity of the utterance determined by the structure of the literary work and given by its poetic foregrounding

Functional styles of the standard language:

A. According to the *specific purpose* of the response:
1. matter-of-fact communication, information
2. exhortation (appeal), suasion
3. general explanation (popular)
4. technical explanation (exposition, proof)
5. codifying formulation

B. According to the *manner* of the response:
private—public
oral—written

oral: 1. private: (monologue)—dialogue
2. public: speechmaking—discussion

written: 1. private
2. public: (a) notice, poster
(b) journalistic
(c) book writing (magazine writing)

Notes on the Scheme.

1. I have classed *poetic language* with its esthetic function as a fourth functional dialect simply because I am giving here a mere listing. There is an essential difference between the first three functional dialects listed which are always used to communicate something (have a communicative function) and between poetic language which is not primarily communicative.—For the same reasons of listing I have simply included among the functional styles that of *exhortation and suasion,* although there is a fundamental difference between this style and all others.—The listing in terms of the manner of the response can hardly be considered complete.

2. The difference between *functional style* and *functional dialect* [funkční jazyk] consists in the fact that the functional style is determined by the

specific purpose of the given verbal response—it is a function of the verbal response (of the act of speech, "parole"), whereas the functional dialect is determined by the over-all purpose of the structured totality of means of expression, it is a function of the linguistic pattern ("langue").

In verbal responses, we thus encounter functional dialects in different functional styles.

3. The *completeness of the response* is evaluated in terms of the degree to which the linguistic aspects of the response are complete or have gaps as compared to what the response is intended to express (in terms of the relationship of the grammatico-semantic plane to the thematic plane).—In conversational speech, there are gaps in the verbal response from the standpoint of the gradual development of the subject matter which are filled in from the extralinguistic situation and by extralinguistic means. In the language of science and in workaday speech, the continuity of the linguistic aspects of the response (the grammatico-semantic plane) is given only linguistically; the language of science, especially in the case of codifying formulation, then attempts to achieve the maximum parallelism possible in the given language between the linguistic expression and the gradual development of the subject matter; in workaday speech, there rather seems to be a conscious disturbance of this parallelism, and thus the progression of linguistic expression as compared to the progression of the subject matter is interrupted by repeating things "in other words," or by deliberately leaving gaps to be filled in by the listener or reader so that only part of the thematic progression (usually its high points) find their expression,[24] without, of course, the automatic intervention of the extralinguistic situation.

[fn. 24 omitted.]

A more naive point of view will, instead of the thematic plane, think of reality (facts) as the thing to be expressed; this is an improper oversimplification. The thematic plane is not to be held identical with extralinguistic reality; the two may be variously related to each other.

Jan Mukařovský, *Standard Language and Poetic Language*

(From: SČJK, pp. 123–49)

The problem of the relationship between standard language and poetic language can be considered from two standpoints. The theorist of poetic language poses it somewhat as follows: is the poet bound by the norms of the standard? Or perhaps: how does this norm assert itself in poetry? The theorist of the standard language, on the other hand, wants to know above all to what extent a work of poetry can be used as data for ascertaining the norm of the standard. In other words, the theory of poetic language is primarily interested in the differences between the standard and poetic language, whereas the theory of the standard language is mainly interested in the similarities between them. It is clear that with a good procedure no conflict can arise between the two directions of research; there is only a difference in the point of view and in the illumination of the problem. Our study approaches the problem of the relationship between poetic language and the standard from the vantage point of poetic language. Our procedure will be to subdivide the general problem into a number of special problems.

The first problem, by way of introduction, concerns the following: what is the *relationship* between the extension of *poetic language* and that of the *standard,* between the places of each in the total system of the whole of language? Is poetic language a special brand of the standard, or is it an independent formation?—Poetic language cannot be called a brand of the standard, if for no other reason that poetic language has at its disposal, from the standpoint of lexicon, syntax, etc., all the forms of the given language—often of different developmental phases thereof. There are works in which the lexical material is taken over completely from another form of language than the standard (thus, Villon's or Rictus' slang poetry in French literature). Different forms of the language may exist side by side in a work of poetry (for instance, in the dialogues of a novel dialect or slang, in the narrative passages the standard). Poetic language finally also has some of its own lexicon and phraseology as well as some grammatical forms, the so-called poetisms such as *zor* [gaze], *oř* [steed], *pláti* [be aflame], 3rd p. sg. *můž* [can; cf. English *-th*] (a rich selection of examples can be found in the ironic description of "moon language" in [Svatopluk] Čech's [1846–1908, a realist] *Výlet pana Broučka do měsíce* [Mr. Brouček's Trip to the Moon]). Only some schools of poetry, of course,

have a positive attitude towards poetisms (among them the Lumír Group including Svatopluk Čech), others reject them.

Poetic language is thus not a brand of the standard. This is not to deny the close connection between the two, which consists in the fact that, for poetry, the standard language is the background against which is reflected the esthetically intentional distortion of the linguistic components of the work, in other words, the intentional violation of the norm of the standard. Let us, for instance, visualize a work in which this distortion is carried out by the interpenetration of dialect speech with the standard; it is clear, then, that it is not the standard which is perceived as a distortion of the dialect, but the dialect as a distortion of the standard, even when the dialect is quantitatively preponderant. The violation of the norm of the standard, its systematic violation, is what makes possible the poetic utilization of language; without this possibility there would be no poetry. The more the norm of the standard is stabilized in a given language, the more varied can be its violation, and therefore the more possibilities for poetry in that language. And on the other hand, the weaker the awareness of this norm, the fewer possibilities of violation, and hence the fewer possibilities for poetry. Thus, in the beginnings of Modern Czech poetry, when the awareness of the norm of the standard was weak, poetic neologisms with the purpose of violating the norm of the standard were little different from neologisms designed to gain general acceptance and become a part of the norm of the standard, so that they could be confused with them.

Such is the case of M. Z. Polák [1788–1856, an early romantic], whose neologisms are to this day considered poor neologisms of the standard.

[one paragraph and fn. 1, 2 omitted]

A structural analysis of Polák's [3] poem would show that [Josef] Jungmann [a leading figure of the Czech national renascence] was right [in evaluating Polák's poetry positively]. We are here citing the disagreement in the evaluation of Polák's neologisms merely as an illustration of the statement that, when the norm of the standard is weak—as was the case in the period of national renascence, it is difficult to differentiate the devices intended to shape this norm from those intended for its consistent and deliberate violation, and that a language with a weak norm of the standard therefore offers fewer devices to the poet.

This relationship between poetic language and the standard, one which

[3] It is important to note that Polák himself in lexical notes to his poem clearly distinguishes little known works (including obvious neologisms and new loans) from those which he used "for better poetic expression," that is, as is shown by the evidence, from poetic neologisms.

we could call negative, also has its positive side which is, however, more important for the theory of the standard language than for poetic language and its theory. Many of the linguistic components of a work of poetry do not deviate from the norm of the standard because they constitute the background against which the distortion of the other components is reflected. The theoretician of the standard language can therefore include works of poetry in his data with the reservation that he will differentiate the distorted components from those that are not distorted. An assumption that all components have to agree with the norm of the standard would, of course, be erroneous.

The second special question which we shall attempt to answer concerns the different *function* of the two forms of language. This is the core of the problem. The function of poetic language consists in the maximum of foregrounding of the utterance. Foregrounding is the opposite of automatization, that is, the deautomatization of an act; the more an act is automatized, the less it is consciously executed; the more it is foregrounded, the more completely conscious does it become. Objectively speaking: automatization schematizes an event; foregrounding means the violation of the scheme. The standard language in its purest form, as the language of science with formulation as its objective, avoids foregrounding [aktualisace]: thus, a new expression, foregrounded because of its newness, is immediately automatized in a scientific treatise by an exact definition of its meaning. Foregrounding is, of course, common in the standard language, for instance, in journalistic style, even more in essays. But here it is always subordinate to communication: its purpose is to attract the reader's (listener's) attention more closely to the subject matter expressed by the foregrounded means of expression. All that has been said here about foregrounding and automatization in the standard language has been treated in detail in Havránek's paper in this cycle; we are here concerned with poetic language. In poetic language foregrounding achieves maximum intensity to the extent of pushing communication into the background as the objective of expression and of being used for its own sake; it is not used in the services of communication, but in order to place in the foreground the act of expression, the act of speech itself. The question is then one of how this maximum of foregrounding is achieved in poetic language. The idea might arise that this is a quantitative effect, a matter of the foregrounding of the largest number of components, perhaps of all of them together. This would be a mistake, although only a theoretical one, since in practice such a complete foregrounding of all the components is impossible. The foregrounding of any one of the components is necessarily accompanied by the automatization

of one or more of the other components; thus, for instance, the foregrounded intonation in [Jaroslav] Vrchlický [1853–1912, a poet of the Lumír Group, see above] and [Svatopluk] Čech has necessarily pushed to the lowest level of automatization the meaning of the word as a unit, because the foregrounding of its meaning would give the word phonetic independence as well and lead to a disturbance of the uninterrupted flow of the intonational (melodic) line; an example of the degree to which the semantic independence of the word in context also manifests itself as intonational independence can be found in [Karel] Toman's [1877–1946, a modern poet] verse. The foregrounding of intonation as an uninterrupted melodic line is thus linked to the semantic "emptiness" for which the Lumír Group has been criticized by the younger generation as being "verbalistic."—In addition to the practical impossibility of the foregrounding of all components, it can also be pointed out that the simultaneous foregrounding of all the components of a work of poetry is unthinkable. This is because the foregrounding of a component implies precisely its being placed in the foreground; the unit in the foreground, however, occupies this position by comparison with another unit or units that remain in the background. A simultaneous general foregrounding would thus bring all the components into the same plane and so become a new automatization.

The devices by which poetic language achieves its maximum of foregrounding must therefore be sought elewhere than in the quantity of foregrounded components. They consist in the consistency and systematic character of foregrounding. The consistency manifests itself in the fact that the reshaping of the foregrounded component within a given work occurs in a stable direction; thus, the deautomatization of meanings in a certain work is consistently carried out by lexical selection (the mutual interlarding of contrasting areas of the lexicon), in another equally consistently by the uncommon semantic relationship of words close together in the context. Both procedures result in a foregrounding of meaning, but differently for each. The systematic foregrounding of components in a work of poetry consists in the gradation of the interrelationships of these components, that is, in their mutual subordination and superordination. The component highest in the hierarchy becomes the dominant. All other components, foregrounded or not, as well as their interrelationships, are evaluated from the standpoint of the dominant. The dominant is that component of the work which sets in motion, and gives direction to, the relationships of all other components. The material of a work of poetry is intertwined with the interrelationships of the components even if it is in a completely unforegrounded state. Thus, there is always present, in communicative speech

as well, the potential relationship between intonation and meaning, syntax, word order, or the relationship of the word as a meaningful unit to the phonetic structure of the text, to the lexical selection found in the text, to other words as units of meaning in the context of the same sentence. It can be said that each linguistic component is linked directly or indirectly, by means of these multiple interrelationships, in some way to every other component. In communicative speech these relationships are for the most part merely potential, because attention is not called to their presence and to their mutual relationship. It is, however, enough to disturb the equilibrium of this system at some point and the entire network of relationships is slanted in a certain direction and follows it in its internal organization: tension arises in one portion of this network (by consistent unidirectional forgrounding), while the remaining portions of the network are relaxed (by automatization perceived as an intentionally arranged background). This internal organization of relationships will be different in terms of the point affected, that is, in terms of the dominant. More concretely: sometimes intonation will be governed by meaning (by various procedures), sometimes, on the other hand, the meaning structure will be determined by intonation; sometimes again, the relationship of a word to the lexicon may be foregrounded, then again its relationship to the phonetic structure of the text. Which of the possible relationships will be foregrounded, which will remain automatized, and what will be the direction of foregrounding—whether from component A to component B or vice versa, all this depends on the dominant.

The dominant thus creates the unity of the work of poetry. It is, of course, a unity of its own kind, the nature of which in esthetics is usually designated as "unity in variety," a dynamic unity in which we at the same time perceive harmony and disharmony, convergence and divergence. The convergence is given by the trend towards the dominant, the divergence by the resistance of the unmoving background of unforegrounded components against this trend. Components may appear unforegrounded from the standpoint of the standard language, or from the standpoint of the poetic canon, that is, the set of firm and stable norms into which the structure of a preceding school of poetry has dissolved by automatization, when it is no longer perceived as an indivisible and undissociable whole. In other words, it is possible in some cases for a component which is foregrounded in terms of the norms of the standard, not to be foregrounded in a certain work because it is in accord with the automatized poetic canon. Every work of poetry is perceived against the background of a certain tradition, that is, of some automatized canon with regard to which it constitutes a

distortion. The outward manifestation of this automatization is the ease with which creation is possible in terms of this canon, the proliferation of epigones, the liking for obsolescent poetry in circles not close to literature. Proof of the intensity with which a new trend in poetry is perceived as a distortion of the traditional canon is the negative attitude of conservative criticism which considers deliberate deviations from the canon errors against the very essence of poetry.

The background which we perceive behind the work of poetry as consisting of the unforegrounded components resisting foregrounding is thus dual: the norm of the standard language and the traditional esthetic canon. Both backgrounds are always potentially present, though one of them will predominate in the concrete case. In periods of powerful foregrounding of linguistic elements, the background of the norm of the standard predominates, while in periods of moderate foregrounding, that of the traditional canon. If the latter has strongly distorted the norm of the standard, then its moderate distortion may, in turn, constitute a renewal of the norm of the standard, and this precisely because of its moderation. The mutual relationships of the components of the work of poetry, both foregrounded and unforegrounded, constitute its *structure*, a dynamic structure including both convergence and divergence and one that constitutes an undissociable artistic whole, since each of its components has its value precisely in terms of its relation to the totality.

It is thus obvious that the possibility of distorting the norm of the standard, if we henceforth limit ourselves to this particular background of foregrounding, is indispensable to poetry. Without it, there would be no poetry. To criticize the deviations from the norm of the standard as faults, especially in a period which, like the present, tends towards a powerful foregrounding of linguistic components, means to reject poetry. It could be countered that in some works of poetry, or rather in some genres, only the "content" (subject matter) is foregrounded, so that the above remarks do not concern them. To this it must be noted that in a work of poetry of any genre there is no fixed border, nor, in a certain sense, any essential difference between the language and the subject matter. The subject matter of a work of poetry cannot be judged by its relationship to the extralinguistic reality entering into the work; it is rather a component of the semantic side of the work (we do not want to assert, of course, that its relationship to reality can not become a factor of its structure, as for instance in realism). The proof of this statement could be given rather extensively; let us, however, limit ourselves to the most important point: the question of truthfulness does not apply in regard to the subject matter of a work of poetry, nor does it

even make sense. Even if we posed the question and answered it positively or negatively as the case may be, the question has no bearing on the artistic value of the work; it can only serve to determine the extent to which the work has documentary value. If in some work of poetry there is emphasis on the question of truthfulness (as in [Vladislav] Vančura's [1891–1942, a modern author] short story *Dobrá míra* [The Good Measure]), this emphasis only serves the purpose of giving the subject matter a certain semantic coloration. The status of subject matter is entirely different in case of communicative speech. There, a certain relationship of the subject matter to reality is an important value, a necessary prerequisite. Thus, in the case of a newspaper report the question whether a certain event has occurred or not is obviously of basic significance.

The subject matter of a work of poetry is thus its largest semantic unit. In terms of being meaning, it has certain properties which are not directly based on the linguistic sign, but are linked to it insofar as the latter is a general semiological unit (especially its independence of any specific signs, or sets of signs, so that the same subject matter may without basic changes be rendered by different linguistic devices, or even transposed into a different set of signs altogether, as in the transposition of subject matter from one art form to another), but this difference in properties does not affect the semantic character of the subject matter. It thus holds, even for works and genres of poetry in which the subject matter is the dominant, that the latter is not the "equivalent" of a reality to be expressed by the work as effectively (for instance, as truthfully) as possible, but that it is a part of the structure, is governed by its laws, and is evaluated in terms of its relationship to it. If this is the case, then it holds for the novel as well as for the lyrical poem that to deny a work of poetry the right to violate the norm of the standard is equivalent to the negation of poetry. It cannot be said of the novel that here the linguistic elements are the esthetically indifferent expression of content, not even if they appear to be completely devoid of foregrounding: the structure is the total of all the components, and its dynamics arises precisely from the tension between the foregrounded and unforegrounded components. There are, incidentally, many novels and short stories in which the linguistic components are clearly foregrounded. Changes effected in the interest of correct language would thus, even in the case of prose, often interfere with the very essence of the work; this would, for instance, happen if the author or even translator decided, as was asked in *Naše Řeč*, to eliminate "superfluous" relative clauses.

There still remains the problem of *esthetic values* in language outside of the realm of poetry. A recent Czech opinion has it that "esthetic evaluation

must be excluded from language, since there is no place where it can be applied. It is useful and necessary for judging style, but not language" (J. Haller, *Problém jazykové správnosti* [The Problem of Correct Language], Výroční zpráva č. st. ref reál. gymnasia v Ústí nad Labem za r. 1930–31, p. 23). I am leaving aside the criticism of the terminologically inaccurate opposition of style and language; but I do want to point out, in opposition to Haller's thesis, that esthetic valuation is a very important factor in the formation of the norm of the standard; on the one hand because the conscious refinement of the language can not do without it, on the other hand because it sometimes, in part, determines the development of the norm of the standard.

Let us start with a general discussion of the field of esthetic phenomena. It is clear that this field by far exceeds the confines of the arts. Dessoir says about it: "The striving for beauty need not be limited in its manifestation to the specific forms of the arts. The esthetic needs are, on the contrary, so potent that they affect *almost all* the acts of man." [4] If the area of esthetic phenomena is indeed so broad, it becomes obvious that esthetic valuation has its place beyond the confines of the arts; we can cite as examples the esthetic factors in sexual selection, fashion, the social amenities, the culinary arts, etc. There is, of course, a difference between esthetic valuation in the arts and outside of art. In the arts, esthetic valuation necessarily stands highest in the hierarchy of the values contained in the work, whereas outside of art its position vacillates and is usually subordinate. Furthermore, in the arts we evaluate each component in terms of the structure of the work in question, and the yardstick is in each individual case determined by the function of the component within the structure. Outside of art, the various components of the phenomenon to be evaluated are not integrated into an esthetic structure and the yardstick becomes the established norm that applies to the component in question, wherever the latter occurs. If, then, the area of esthetic valuation is so broad that it includes "almost all of the acts of man," it is indeed not very probable that language would be exempt from esthetic valuation; in other words, that its use would not be subject to the laws of taste. There is direct proof that esthetic valuation is one of the basic criteria of purism, and that even the development of the norm of the standard can not be imagined without it.

[three and one half pages and fn. 5, 6 omitted.]

Esthetic valuation clearly has its indispensable place in the refinement of language, and those purists who deny its validity are unconsciously passing

[4] M. Dessoir, *Ästhetik und allgemeine Kunstwissenschaft*, Stuttgart, 1906, p. 112.

judgment on their own practice. Without an esthetic point of view, no other form of the cultivation of good language is possible, even one much more efficient than purism. This does not mean that he who intends to cultivate good language has the right to judge language in line with his personal taste, as is done precisely by the purists. Such an intervention into the development of the standard language is efficient and purposeful only in periods when the conscious esthetic valuation of phenomena has become a social fact—as was the case in France in the 17th century. In other periods, including the present, the esthetic point of view has more of a regulatory function in the cultivation of good language: he who is active in the cultivation of good language must take care not to force upon the standard language, in the name of correct language, modes of expression that violate the esthetic canon (set of norms) given in the language implicity, but objectively; intervention without heed to the esthetic norms hampers, rather than advances, the development of the language. The esthetic canon, which differs not only from language to language, but also for different developmental periods of the same language (not counting in this context other functional formations of which each has its own esthetic canon), must therefore be ascertained by scientific investigation and be described as accurately as possible. This is the reason for the considerable significance of the question of the manner in which esthetic valuation influences the development of the norm of the standard. Let us first consider the manner in which the lexicon of the standard language is increased and renewed. Words originating in slang, dialects, or foreign languages, are, as we know from our own experience, often taken over because of their novelty and uncommonness, that is, for purposes of foregrounding in which esthetic valuation always plays a significant part. Words of the poetic language, poetic neologisms, can also enter the standard by this route, although in these cases we can also be dealing with acceptance for reasons of communication (need for a new shade of meaning). The influence of poetic language on the standard is, however, not limited to the vocabulary: intonational and syntactic patterns (clichés) can, for instance, also be taken over—the latter only for esthetic reasons since there is hardly any communicative necessity for a change of the sentence and intonation structure current until then. Very interesting in this respect is the observation by the poet J. Cocteau in his book *Le secret professionnel* (Paris, 1922, p. 36) that "Stéphane Mallarmé even now influences the style of the daily press without the journalists' being aware of it." By way of explanation it must be pointed out that Mallarmé has very violently distorted French syntax and word order which is incomparably more bound in French than

in Czech, being a grammatical factor. In spite of this intensive distortion, or perhaps because of it, Mallarmé influenced the development of the structure of the sentence in the standard language.

The effect of esthetic valuation on the development of the norm of the standard is undeniable; this is why the problem deserves the attention of the theorists. So far, we have, for instance, hardly even any lexical studies of the acceptance of poetic neologisms in Czech and of the reasons for this acceptance; [Antonín] Frinta's article *Rukopisné podvrhy a naše spisovná řeč* [The Fake Manuscripts (Václav Hanka's forgeries of purportedly Old Czech poetry, 1813, 1817) and our Standard Language] (Naše Řeč, vol. II) has remained an isolated attempt. It is also necessary to investigate the nature and range of esthetic valuation in the standard language. Esthetic valuation is based here, as always when it is not based on an artistic structure, on certain generally valid norms. In art, including poetry, each component is evaluated in relation to the structure. The problem in evaluating is to determine how and to what extent a given component fulfills the function proper to it in the total structure; the yardstick is given by the context of a given structure and does not apply to any other context. The proof lies in the fact that a certain component may by itself be perceived as a negative value in terms of the pertinent esthetic norm, if its distortional character is very prominent, but may be evaluated positively in terms of a particular structure and as its essential component precisely because of this distortional character. There is no esthetic structure outside of poetry, none in the standard language (nor in language in general). There is, however, a certain set of esthetic norms, each of which applies independently to a certain component of language. This set, or canon, is constant only for a certain period and for a certain linguistic milieu; thus, the esthetic canon of the standard is different from that of slang. We therefore need a description and characterization of the esthetic canon of the standard language of today and of the development of this canon in the past. It is, of course, clear to begin with that this development is not independent of the changing structures in the art of poetry. The discovery and investigation of the esthetic canon accepted for a certain standard language would not only have theoretical significance as a part of its history, but also, as has already been said, be of practical importance in its cultivation.

Let us now return to the main topic of our study and attempt to draw some conclusions from what was said above of the relationship between the standard and poetic language.

Poetic language is a different form of language with a different function from that of the standard. It is therefore equally unjustified to call all

poets, without exception, creators of the standard language as it is to make them responsible for its present state. This is not to deny the possibility of utilizing poetry as data for the scientific description of the norm of the standard (cf. pp. 18–19), nor the fact that the development of the norm of the standard does not occur uninfluenced by poetry. The distortion of the norm of the standard is, however, of the very essence of poetry, and it is therefore improper to ask poetic language to abide by this norm. This was clearly formulated as early as 1913 by Ferdinand Brunot (L'autorité en matière de langage, *Die neueren Sprachen,* vol. XX): "Modern art, individualistic in essence, can not always and everywhere be satisfied with the standard language alone. The laws governing the usual communication of thought must not, lest it be unbearable tyranny, be categorically imposed upon the poet who, beyond the bounds of the accepted forms of language, may find personalized forms of intuitive expression. It is up to him to use them in accord with his creative intuition and without other limits than those imposed by his own inspiration. Public opinion will give the final verdict." It is interesting to compare Brunot's statement to one of Haller's of 1931 (*Problém jazykové správnosti,* op. cit. 3): "Our writers and poets in their creative effort attempt to replace the thorough knowledge of the material of the language by some sort of imaginary ability of which they themselves are not too sincerely convinced. They lay claim to a right which can but be an unjust privilege. Such an ability, instinct, inspiration, or what have you, cannot exist in and of itself; just as the famous feel for the language, it can only be the final result of previous cognition, and without consciously leaning on the finished material of the language, it is no more certain than any other arbitrary act." If we compare Brunot's statement to Haller's, the basic difference is clear without further comment. Let us also mention Jungmann's critique of Polák's *Vznešenost přírody* [The Sublimity of Nature] cited elsewhere in this study (p. 125 [see above]); Jungmann has there quite accurately pointed out as a characteristic feature of poetic language its "uncommonness," that is, its distortedness.—In spite of all that has been said here, the condition of the norm of the standard language is not without its significance to poetry, since the norm of the standard is precisely the background against which the structure of the work of poetry is projected, and in regard to which it is perceived as a distortion; the structure of a work of poetry can change completely from its origin if it is, after a certain time, projected against the background of a norm of the standard which has since changed.

In addition to the relationship of the norm of the standard to poetry, there is also the opposite relationship, that of poetry to the norm of the

standard. We have already spoken of the influence of poetic language on the development of the standard; some remarks remain to be added. First of all, it is worth mentioning that the poetic foregrounding of linguistic phenomena, since it is its own purpose, can not have the purpose of creating new means of communication (as Vossler and his school think). If anything passes from poetic language into the standard, it becomes a loan in the same way as anything taken over by the standard from any other linguistic milieu; even the motivation of the borrowing may be the same: a loan from poetic language may likewise be taken over for extraesthetic, that is, communicative reasons, and conversely the motivation for borrowings from other functional dialects, such as slang, may be esthetic. Borrowings from poetic language are beyond the scope of the poet's intent. Thus, poetic neologisms arise as intentionally esthetic new formations, and their basic features are unexpectedness, unusualness, and uniqueness. Neologisms created for communicative purposes, on the other hand, tend towards common derivation patterns and easy classifiability in a certain lexical category; these are the properties allowing for their general usability. If, however, *poetic* neologisms were formed in view of their general usability, their esthetic function would be endangered thereby; they are, therefore, formed in an unusual manner, with considerable violence to the language, as regards both form and meaning.

[two and one half pages and fn. 7, 8, omitted.]

The relationship between poetic language and the standard, their mutual approximation or increasing distance, changes from period to period. But even within the same period, and with the same norm of the standard, this relationship need not be the same for all poets. There are, generally speaking, three possibilities: the writer, say a novelist, may either not distort the linguistic components of his work at all (but this nondistortion is, as was shown above, in itself a fact of the total structure of his work), or he may distort it, but subordinate the linguistic distortion to the subject matter by giving substandard color to his lexicon in order to characterize personages and situations, for instance; or finally, he may distort the linguistic components in and of themselves by either subordinating the subject matter to the linguistic deformation, or emphasizing the contrast between the subject matter and its linguistic expression. An example of the first possibility might be [Jakub] Arbes [1840–1914, an early naturalist], of the second, some realistic novelists such as T. Nováková [1853–1912] or Z. Winter [1846–1912], of the third, [Vladislav] Vančura. It is obvious that as one goes from the first possibility to the third, the divergence between poetic language and the standard increases. This classification has of course been

highly schematized for purposes of simplicity; the real situation is much more complex.

The problem of the relationship between the standard and poetic language does not, however, exhaust the significance of poetry as the art form which uses language as its material, for the standard language, or for the language of a nation in general. The very existence of poetry in a certain language has fundamental importance for this language. [seven lines omitted.] By the very fact of foregrounding, poetry increases and refines the ability to handle language in general; it gives the language the ability to adjust more flexibly to new requirements and it gives it a richer differentiation of its means of expression. Foregrounding brings to the surface and before the eyes of the observer even such linguistic phenomena as remain quite covert in communicative speech, although they are important factors in language. Thus, for instance, Czech symbolism, especially O. Březina's [1868–1929] poetry, has brought to the fore of linguistic consciousness the essence of sentence meaning and the dynamic nature of sentence construction. From the standpoint of communicative speech, the meaning of a sentence appears as the total of the gradually accumulated meanings of the individual words, that is, without having independent existence. The real nature of the phenomenon is covered up by the automatization of the semantic design of the sentence. Words and sentences appear to follow each other with obvious necessity, as determined only by the nature of the message. Then there appears a work of poetry in which the relationship between the meanings of the individual words and the subject matter of the sentence has been foregrounded. The words here do not succeed each other naturally and inconspicuously, but within the sentence there occur semantic jumps, breaks, which are not conditioned by the requirements of communication, but given in the language itself. The device for achieving these sudden breaks is the constant intersection of the plane of basic meaning with the plane of figurative and metaphorical meaning; some words are for a certain part of the context to be understood in their figurative meaning, in other parts in their basic meaning, and such words, carrying a dual meaning, are precisely the points at which there are semantic breaks. There is also foregrounding of the relationship between the subject matter of the sentence and the words as well as of the semantic interrelationships of the words in the sentence. The subject matter of the sentence then appears as the center of attraction given from the beginning of the sentence, the effect of the subject matter on the words and of the words on the subject matter is revealed, and the determining force can be felt with which every word affects every other. The sentence comes alive before the eyes of the speech community: the structure

is revealed as a concert of forces. (What was here formulated discursively, must of course be imagined as an unformulated intuitive cognition stored away for the future in the consciousness of the speech community.) Examples can be multiplied at will, but we shall cite no more. We wanted to give evidence for the statement that the main importance of poetry for language lies in the fact that it is an art.

[final nine and one-half pages omitted.]

Jan Mukařovský, *The Esthetics of Language*

(From: KČP, pp. 41–77)

Considerations of the esthetics of language usually have a purely normative character. The question is asked how beauty can be given to the individual verbal response or what direction can be given to the over-all effort of the cultivation of good language [jazyková kultura]. The esthetic point of view in the investigation of language is of course not limited to considerations of the esthetic in language, but is also brought to bear on stylistic work; stylistics then, as opposed to the esthetics of language, has lately abandoned its normative objective and has turned towards the descriptive analysis of style. In doing this, however, it has fallen into the other extreme by renouncing the norm not only as a dictate, but also as an object of cognition. This is particularly true of the work of the scholars in the circle of "Idealistische Philologie," where the emphasis is placed mainly on the description of the individual features of the style of various authors. Both points of view, the one which conceives of style as a supraindividual norm, and that which sees in it only a manifestation of individuality, restrict the problem area of the esthetic in language. Our study therefore establishes as its objective the inspection of the esthetic in language in its entirety and in all its modalities, without any limitation.

Before approaching the esthetic in language only, however, we feel the need for some preliminary remarks on the esthetic in general, especially on its threefold aspect: as function, norm, and value. The esthetic *function* makes of the object which is its carrier an esthetic fact without any further classification; therefore it often manifests itself as a fleeting stroke touching the object, as an accident stemming from a single momentary rapport between the subject and the object. The esthetic *norm*, on the other hand, is the force regulating man's esthetic attitudes towards things; therefore the norm detaches the esthetic from the individual object and the individual subject and makes it a matter of the general relationship between man and the world of things. Between the unbridled esthetic function and the esthetic norm there is a direct opposition in the nature of a dialectic antinomy of related, yet opposing, forces. In order to give terminological shape to this opposition, we will henceforth call the pole constituted by the pure and unbridled esthetic function, the *unstructured esthetic* [estetično nenormované], and the opposite pole of the esthetic norm, the *structured esthetic* [estetično normované]. Both the structured and the unstructured

esthetic are brought to bear upon the entire range of language, not just in poetry where the esthetic intent predominates over the other functions of the act of speech. Since their mutual opposition unites both poles of the esthetic into an indissoluble unity, we must assume *a priori* that whenever one of them is brought to bear, the other is present at least potentially: even where the esthetic is manifested uniquely and accidentally, there is present the covert tendency to generalize and stabilize this unique event, that is, a norm-building tendency; and on the other hand, wherever the esthetic is brought to bear as a generalized rule, there is present, albeit covertly, the tendency towards uniqueness. All this will be shown in detail further on.

There remains finally the esthetic *value*. It is a dialectic synthesis of the two poles of the esthetic. It shares with the unstructured esthetic the trend to uniqueness, with the structured esthetic the requirement of supraindividuality and stability. Its field is the arts, for our purposes poetry. Every work of poetry (just as any work of art) manifests a tendency to be valid both uniquely, that is, bound to a certain individual subject and a certain place in time and space, and generally, that is, independent of these changing factors. This paradox was perceived particularly acutely by the poetics of symbolism; thus, for instance, Mallarmé "wants to create an absolute work . . . , but at the same time feels that what he wants to make absolute is suggested to him by virtue of accident and circumstances" (A. Thibaudet, *La poésie de Stéphane Mallarmé,* Paris, 1926, p. 421). The conflict between the unstructured and structured esthetic, constantly self-renewing, again finds its unstable leveling out in each work of poetry. And this feeling of momentary equilibrium between the unique and the general, between accident and lawfulness, which at the next moment is replaced, both in the poet and the reader, by the desire for a new equilibrium, is the mental equivalent of the esthetic value.

Let us now turn our attention for a moment to the relationship between the esthetic and the area of extraesthetic functions, norms and values. A differentiation of the esthetic from the extraesthetic appears at first blush to be uneven, since it opposes a single function to all the others. Its justification lies in the fact that the esthetic, as opposed to all other modes of the utilization of things by man, makes the thing an end in itself. The extraesthetic is the proper area of human work and creation, using things as its tools. The esthetic attitude, by contrast, has a negative character in the sense that, by denying the external objective, it makes of the thing a purpose in itself. The negative nature of the esthetic manifests itself, of course, only in relation to the practical attitude. In relation to *man,* the negative

becomes positive in the sense that the esthetic gives man an ever renewed awareness of the manifold and multivalued nature of reality, by making every object in its power a center of attention for its own sake, whereas the practical world turns the attention of man *only* to those things, and to those of their properties, which are appropriate to the given objective. From this basically negative character of the esthetic attitude, however, it follows that the esthetic potentially accompanies any practical activity, ever ready to become manifest when the occasion arises. M. Dessoir (*Ästhetik und allgemeine Kunstwissenschaft,* Stuttgart, 1906, p. 112) puts it as follows: "The striving for beauty need not manifest itself in the specific form of art alone. The esthetic need, on the contrary, is so potent that it touches *almost all* of the acts of man."

Thus, it is impossible even in theory to differentiate the esthetic from the extraesthetic attitude exactly, by assigning to each of them its separate area. The esthetic function, norm, and value are constantly intermingled with extraesthetic functions, norms, and values. Whenever the esthetic is manifested as function and norm, that is, in the area of practical activities, it is, as a rule, but an accompaniment of the practical attitude, but it is not absent; whenever, on the other hand, it appears as esthetic value, that is, in the arts, it is usually superordinate to the practical attitude, but can never suppress it completely. The esthetic in language must likewise be looked for in *all* kinds of verbal responses, not only where it predominates, such as in poetry; and on the other hand, neither may the observer of poetry lose sight of the various shadings of the communicative function and its significance for the poetic structure. Heed must obviously be paid also to the intermingling of the unstructured and structured esthetic with other types of linguistic functions and norms, to the interpenetration of the esthetic and the communicative attitudes; the latter is sometimes so intimate that it is impossible to differentiate the esthetic from the extraesthetic (in language, communicative) attitude even terminologically. Thus, for instance, speaking in the eulogies and defenses of the mother tongue of its positive properties, its esthetic perfection is usually cited as merely one among many qualities, but even the rest of them have such a definite esthetic coloring that it is impossible to isolate it terminologically.

Let me cite as one example among many a few sentences from [Karel] Čapek's famous *Chvála řeči české* [Eulogy of the Czech Language] (Marsyas [1931]): "Speech is the very spirit and culture of the nation. Its euphony and melody bear witness to the poetic joys of the tribe; its syntax and purity reveal the mysterious laws of thought; its accuracy and logic give the measure of the intellectual gifts of the nation. Where language

is discordant and disharmonic, there is something discordant in the deepest being of the people; every distasteful and cheap bit of language, every cliché and worn phrase is the symptom of something wrong in the life of the community."—The only clearly esthetic criterion mentioned here is "euphony and melody" (in the negative formulation: "where language is discordant and disharmonic"); all other criteria, whether positive (purity, accuracy, logic) or negative (distasteful, cheap, cliché, worn phrase) are extraesthetic, but are clearly intended esthetically *as well.* Similarly, when speaking of the majesty, nobility of language, etc., it is difficult to differentiate the esthetic from the extraesthetic share in these and similar epithets.

It is incidentally well known in the history of the cultivation of good language how seldom esthetic requirements are differentiated successfully from extraesthetic; an essentially esthetic dictum is here often masquerading behind an extraesthetic rationale and vice versa. Thus, for instance, [one Czech purist] "differentiates 'good and powerful' expressions from 'empty and paper words' by rejecting the latter and praising the former; he thus unconsciously introduces into his differentiation an esthetic valuation of lexical areas. An objective classification could only state that some words are characteristic of the vocabulary of written language (designed for written utterances), others of the vocabulary of spoken language. The former type of words are what the purist calls 'paper words,' the latter what he calls 'powerful' " (see my *Jazyk spisovný a jazyk básnický* [Standard Language and Poetic Language], SČJK). The example cited thus shows how an esthetic valuation masquerades as extraesthetic. The contrary case also exists where for the purist the esthetic point of view predominates over the extraesthetic and masks it. The French poet R. de Gourmond published a purist book in 1899, *Esthétique de la langue française,* where he says in the preface: "The esthetics of the French language means the investigation of the conditions under which the French language ought to develop in order to preserve its beauty, that is, its original purity. Having ascertained many years ago that our language is being harmed by the thoughtless use of exotic or Greek words, I have drawn the conclusion from my impressions and discovered that these intruders are just as ugly as a faulty shading on a picture or a false note in a musical phrase." The esthetics of language is here reduced to the striving for the purity of language, or rather, serves as a mask for it. Reasons of language policy could not very well be given against the use of foreignisms, mainly Grecisms, since they are loans from a dead language. Nor could the danger of ruining the language be given for the language of diplomacy known the world over. In view of all this, the esthetic reason was advanced.

We will constantly touch upon the intermingling of esthetic and extra-esthetic factors in our further considerations. It must be noted here also that the *transition* from esthetically indifferent speech to esthetically colored speech, or even speech saturated with esthetic function, as well as the transition in the opposite direction, can occur without difficulty within the bounds of the same utterance: "Sometimes (when writing a letter) he would become so engrossed in writing that he ceased being a preacher and became a poet," attests Jos. Holeček [1853-1929, a rural novelist] in *Naši* [Our Folks] (Book I, Prague, 1906, p. 119) in speaking of his father. Thus, the esthetic becomes an important factor in language, much more important than it would appear to an eye fixed exclusively on its consistent and "pure" manifestations.

By coalescing with other linguistic functions and norms the esthetic also acquires considerable variety. It is, however, more varied even taken by itself than the usual conception allows, which identifies it simply with the beauty of the utterance. It is true, of course, that beauty belongs in the area of the esthetic, but the converse is not true, that is, that the esthetic is confined to beauty and its psychic equivalent, pleasure. There is first of all also its contrary, ugliness, which is by the same token to be classed in the area of the esthetic, being the negation of beauty, as opposed to esthetic indifference. Both beauty and ugliness belong, however, as will be shown further on, *only* in the area of the structured esthetic and do not hold for the unstructured esthetic where pleasure and displeasure coalesce into an inextricable mixture. If we want to investigate the esthetic in language in all its breadth and variety, we can not overlook this inner multiformity about it.

After these preliminary remarks, let us now approach the esthetic in language and first the *unstructured* esthetic unbound by any obligatory regularity. The free esthetic function is inextricably linked to the direct use of language for a single, and in that sense unique, verbal response, that is, the so called *utterance* [promluva]. The esthetic coloration of the utterance often arises by accident, without the previous intent of the speaker; it may come about by the unusual encounter of two phonetically similar words, or else by the accidental clash of two units of meaning (words, sentences) between which there flashes an unexpected semantic relationship, etc. All this, of course, may come about, and often does come about, by sometimes unconscious, sometimes conscious, intent. In all of these cases, however, the esthetic consists in the fact that the listener's attention, which has so far been turned to the message for which language is a means, is directed to the linguistic sign itself, to its properties and composition, in

one word, to its internal structure. Such a redirection of attention forced upon the listener by the specific utterance need not necessarily be perceived as positive; its emotional feeling tone may oscillate between pleasure and displeasure, or may even be just displeasing. Displeasure may, for instance, be provoked by the occurrence of the esthetic in a purely intellectual style (a euphonic grouping of vowels in a mathematical treatise); the oscillation between positive and negative emotional perception is indeed a characteristic of the unstructured esthetic since it is only the norm which allows a sharp distinction of the two emotional feeling tones (beauty—ugliness).

Being unpredictable, the unstructured esthetic has a strongly individual character: more so than the structured esthetic, it is linked to the specific context in which it has occurred, to the concrete situation from which it has originated, to the person of its originator, in exceptional cases even to the personality of the perceiver who is able to notice its flash. The tendency to uniqueness brings the esthetic in language close to the expression of emotion since emotion, too, stresses the uniqueness of the thing towards which it is directed. Closeness, of course, does not mean identity: we will find below that the structured esthetic, opposed to the unstructured esthetic and yet of the same essence with it, is, on the contrary, inclined towards the intellectual function of language and tends to be at a distance from the emotional; the approximation of the unstructured esthetic to the expression of emotion is thus merely an instance of the oscillation of the esthetic as a whole between the areas of the emotions and of the intellect without loss of its own specific identity.

Let us now give some examples of the unstructured esthetic, keeping in mind, of course, that a complete listing is impossible, much less a complete analysis; we must also note again that in communicative speech the unstructured esthetic shares its rôle with the extraesthetic intent, when it is not just its mere accompaniment. Thus, for instance, there is an obvious joining of the esthetic self-focusing and practical purposefulness in the playing with language which is so common with children, but which is also found in the speech of adults; this play is based primarily on phonetic similarities and its purpose for children is clearly practical: training of the organs of speech, at a later age mastery of the meaning associations between phonetically similar words; in addition, however, there is also an esthetic intent, and the pleasure associated with it aids in the achievement of the practical objective. In addition to putting together existing words, there is also the grouping of sounds into nonce words, that is, innovations on a phonetic basis in which the esthetic intent clearly predominates over the practical.—Another case of the unstructured esthetic in language is onomat-

opoeia, especially when the onomatopoeic words are rare or even newly created; the esthetic attitude here is brought about by the fact that the linguistic sign, in having to imitate reality acoustically, attracts attention to its phonetic aspect which usually, in communicative responses, is pushed into the background by the meaning. Proof of the esthetic element in onomatopoeia is its close relatedness to certain nuances of poetic euphony, as well as the direct use of onomatopoeia in poetry, for instance in [Karel Jaromír] Erben [1811–1870, a romantic].

A very salient example of the unstructured esthetic in language are the similes and metaphorical designations occurring in communicative speech in so far as they are uncommon and individual; also a concretizing character ("plasticity") or emotional urgency may serve to increase the esthetic coloring of metaphorical designations and similes even though their major purpose may be other than esthetic. Many of these images and similes retain their esthetic effect even if they become generalized (for similes, cf. for instance, the rich material in Bartoš's *Dialektologie moravská* [Moravian Dialectology], I, Brno, 1886, pp. 336 ff.: "hledí jak vrána do kosti" [he looks at it like a crow into a bone], "vláčí se jak brány" [he drags like a gate], and the like). If a metaphorical designation loses its esthetic effect completely, it becomes a literal designation. Even then, its esthetic effect may be revived for one who becomes aware of its metaphorical origin; cf. here I. J. Hanuš, *Nástin slohověd y* [Outline of Stylistics] (Prague, 1864, pp. 78 ff.): "Metaphorical words are deeply rooted to this day, and style in our language relies on them more extensively than would appear at first blush. Thus, our children to this day play 'slepá *baba*' [blind old *woman*= blind man's buff], they address the 'sluníčko' [little sun] or 'boží kravičku' [God's little cow], to this day for us sluníčko *milé vychází* a *zachází* [the *dear* little sun *comes up* and *goes down*] we know *hluché ořechy* [deaf= empty nuts] and other *hluchá* zrna [*deaf* grains], the young eye is *výmluvnější* [more eloquent] than the mouth, we ask *sladce* [sweetly] for this or that, complaining *trpce* [bitterly] . . ."

A typical class of metaphorical designations current in language and apparently furthest removed from poetic beauty, yet having esthetic intent and effect, are invectives which are at the same time strongly emotionally flavored. The esthetic effect of invectives was brilliantly diagnosed by Vl. Vančura when writing about them in *Jarní almanach Kmene* (Prague, 1932, pp. 107 ff.): "The invective is a type of trope, a sort of metonymy, apostrophe, abbreviated parable, the replacement of a colorless concept by a more expressive one, or perhaps an aphoristic judgment. If we become aware of the fact that it often flows from a deeply moved mind, we can so

much more clearly perceive its closeness to poetry. It is obvious that the invective is not always the sign of anger; people often use invectives out of sheer love." In addition to its esthetic effect, and parallel with it, the emotional intensity of the invective is pointed out which of course classes it with the area of communication. Interesting also is the end of Vančura's article in which the multifunctionality of invectives is emphasized as well as their tendency to uniqueness and unpredictability: "Finally we must mention the purpose of the invective. There is no doubt that most of them are intended for criticism, for bawling out. I have already mentioned some of the other objectives and assumptions of the invective users. Whatever be the intended effect, however, an invective is most telling in statu nascendi. Creative individuals have this in mind when they avoid worn-out invectives and violate the conventional word order or activate their expression by some other uncommon feature. In one word, in cussing as cussing should be done, they follow the example of all poets by perpetrating violence primarily on the language."

It is not merely the metaphorical designation, of course, that can acquire an esthetic function. Since the esthetic is potentially always present in language as a whole, the esthetic function can come to the fore at any time during the act of naming. In poetry itself, which is sometimes said to be characterized mainly by metaphorical naming, all the designations are carriers of the esthetic, not merely the metaphorical ones: "There is a poetry without tropes, which is itself a single trope" (Goethe, *Sprüche in Prosa,* III, Sämmtl. Werke, Stuttgart, 1875, vol. I, p. 14; cf. also my study *Genetika smyslu v Máchově poesii* [The Genetics of Meaning in Mácha's Poetry], in the collection *Torso a tajemství Máchova díla* [The Torso and Mystery of Mácha's Work], Prague, 1938, p. 14). The unexpectedness and novelty required by the unstructured esthetic can be achieved in communicative speech also by the choice of a word which is either less common in general (thus, an archaic expression or neologism), or of one which is at least less common with that particular meaning (thus, a more remote synonym): any designation, even a nonpoetic one, acquires a stronger or weaker nuance of esthetic effectiveness if, in accord with Verlaine's advice (Jadis et Naguère, Art poétique), it is "chosen with a bit of error."

The unstructured esthetic is also supported by the influx of foreign expressions, dialect words, etc., and by the intermingling of different functional dialects, for instance, of the standard with folk speech, of written with conversational speech, etc.[1] The unpredictability and novelty here stem from

[1] The relationship of the unstructured esthetic to the functional differentiation of language is, however, not confined merely to resistance of the unstructured esthetic to the precise mutual delimitation of the various functional forms of language, but

the incongruity of the alien element in a given context (a dialect word in a standard context, etc.). The major reason for this borrowing and mixture is more than once social—for instance, the desire for the social uplift of the language and thereby the speaker; nevertheless the rôle of the esthetic factor is clear here, especially in all those cases where in borrowing an alien element its exotic nature is emphasized, as given by the geographic or social distance of the language, or functional form of language, from which it is borrowed. An unexpectedness and hence esthetic effectiveness similar to that of an alien expression in its context may be acquired by quotations, stock phrases, or proverbs, as part of a given utterance. We are not here concerned with their own content and form, but only with the manner in which they are utilized as alien meaning units in the context, furthermore with their selection in terms of that context and a certain place within it, in one word, with their unexpected semantic relation to the unit in which they are included as an alien element. Here, too, it must of course be noted that the use of a quotation, stock phrase, or proverb may have, and usually does have, motivations other than esthetic; but the esthetic aspect should therefore not be overlooked.

Since the unstructured esthetic achieves its effect by way of surprise, this effect is immediate and intensive: the linguistic expression at one stroke moves into the center of attention. This property of the unstructured esthetic is utilized in advertising: a euphonic sound sequence (*dok*onalá *dámsk*á polobo*tk*a [a perfect ladies' pump]), an unusual syntactic pattern (když olej, tedy Mogul [if oil, then Mogul]), and the like, are designed to strike directly at the reader's attention, to attract it first to the wording and then to the thing advertised. The esthetic here serves an extraesthetic purpose; a self-contained purpose is at the service of an external purpose. This case thus serves to throw light, be it by way of paradox, on the interrelationship of the esthetic function with the practical functions. It also serves to prove that the unstructured esthetic, although individual by its very nature, may acquire supraindividual dimensions since advertising, though it appeals to the individual ("Náš zákazník—náš pán" [Our Customer, Our Lord—the slogan of Baťa shoes]), attempts to influence the entire community.

is also manifest actively in the functional dialects themselves, in the sense that each of them has its own specific attitude to the unstructured esthetic. Thus, the intellectual functional dialect, as was already indicated, reacts to it more negatively than the emotional functional dialect. Some "special" dialects, such as argot and various kinds of slang, have a strong tendency towards the unstructured esthetic to which is linked the need for constant and rapid renewal manifest in these forms of speech, a need which is also characteristic of the unstructured esthetic.

The unstructured esthetic in language, however, also finds a direct route to the entire community: without losing its essence it may of itself become a social fact by means of imitation. If we hear or read an expression or phrase that we find esthetically pleasing, we are willing, sometimes too willing, to imitate it. An imitation which spreads epidemically becomes a linguistic fad: a word or phrase appears which we suddenly hear from everybody; this was the case some years ago with the phrase "se ví" [is known = you see], at another time, at about the time of the World War, it was the expression "laškovný" [darling]. Expressions which are thus in fashion lose their semantic definiteness: the phrase "se ví" (= to se ví [this is known = understood]) becomes a mere assent, the adjective "laškovný" is combined with any noun thus acquiring the most varied meanings from the context, sometimes contrary to its original meaning. This "dissolution" of meaning is precisely proof of the presence of the esthetic function: a fashionable expression is used without regard to communicative needs, simply for the fun of it. As fads arise, so they disappear: when a fashionable expression has become completely deprived of its meaning, its superfluity predominates over the liking for it, and the fashion changes. Linguistic fashion is, of course, most conspicuously felt in conversational speech, but is by no means limited to that functional form of language alone; thus, the language of literary criticism has its fashions when (today and after [F. X.] Šalda) it uses to excess nouns ending in *-ík* (geniálník [a man of genius]) and their derivatives (geniálničiti [make like a genius], geniálnictví [geniusness], geniálnický [geniuslike]); this gives rise to occasional formations—words which can hardly, or not at all, be understood without a context—such as "straničiti" [be partisan] (an intransitive verb opposed to transitive "straniti" [be partisan to]). Fashions in language can sometimes have their origin in poetry itself: thus, years ago the fashion went through Czech literature in the broadest sense, including poetry, of unusual verbal derivatives using the prefix *z-* (for instance, znenáviděti si [conceive a hate for], zvnitrněti [become internalized]). A linguistic fashion, no matter how passing, may acquire the false veneer of being a change in the linguistic system as a whole: in France under the directorate, a group of affected young men (who wanted to be different from the rest in other ways as well, for instance, by their clothing) began leaving out the phoneme "r" in their pronunciation: they pronounced "incoyable" (instead of "incroyable"), "ma paole d'honneu" (instead of "parole," "honneur"). It was thus a typical speech fad whose perpetrators were ridiculed by the name "Incroyables," and the part of the esthetic factor in its origin can hardly be doubted. But by contrast with other

linguistic fashions, it attempted a considerable interference with the French phonemic pattern, tending to eliminate one of the consonants. Although the basic conditions were absent which would have allowed the systematic and consistent achievement of this tendency, we may by analogy with this case admit the participation of esthetic factors at least in the spread of real changes of the linguistic system.

The unstructured esthetic can, however, not merely become temporarily generalized, but may achieve permanence in the form of tradition. This is for instance the case in children's language. We have already mentioned that the unstructured esthetic has its part in the child's play with language. This play is the foundation of a good part of children's folklore in which its procedures and results achieve stabilization. Here belong, for instance, the well-known children's counting-out rhymes which sometimes end in nonce words, that is, words that have no relation to reality (Anda, žvanda—trádě, ládě, etc.). Another characteristic feature of the unstructured esthetic, language mixture, appears in children's folklore, in the form of pig latin (Unus, duo, tres—ty jsi malej pes [you are a little dog], etc.; An, cvaje, traje [= eins, zwei, drei]—stavěli jsme máje [we built a maypole], etc.). We also find here the cumulation of words by phonetic similarity, the esthetic intentionality of which can not be denied, although its primary purpose usually is articulatory practice (Přeletěla křepelička přes třiatřicet střech [The quail flew over thirty-three roofs; a tongue-twister]).[2] Elsewhere in children's folklore, the esthetic function also competes with some extraesthetic function, sometimes a nonlinguistic function. Thus, there is a children's saying which sounds as follows (Erben, op. cit., p. 19):

Voře, voře Jan	[John is plowing, plowing
přiletělo k němu devět vran	nine crows flew up to him
první praví: Dobře voře	the first one says: he plows well
druhá praví: Nedobře voře	the second one says: he does not plow well
třetí praví: Dobře voře	the third one says: he plows well
čtvrtá praví: Nedobře voře	the fourth one says: he does not plow well

[2] All examples of children's folklore cited so far are from [K. J.] Erben's *Prostonárodní české písně a říkadla* [Czech Folk Songs and Sayings], Prague, Jiří Horák, 1937, pp. 12 ff.

pátá praví: Dobře voře
šestá praví: Nedobře voře
sedmá praví: Dobře voře
osmá praví: Nedobře voře
devátá praví: Dobře voře Jan.

the fifth one says: he plows well
the sixth one says: he does not plow well
the seventh one says: he plows well
the eighth one says: he does not plow well
the ninth one says: John plows well.]

If we are to judge its purpose from the text alone, we can only assume that we are dealing with a purely esthetic game of the opposition of positive and negative. F. Bartoš (*Naše děti* [Our Children], 1888, p. 167) informs us, however, that this saying is used by children "to try out who has more breath;" they count out while they have breath left. Here the interpenetration of the esthetic and other functions is documented most saliently. In children's folklore we also find the esthetic utilization of onomatopoeia, especially in so-called "animal talk," which are onomatopoeic expressions designed to imitate the sounds made by animals or sometimes objects by means of their phonemic composition (thus, the call of the lapwing: "jdu[I go]-du-du-du"), their intonation (thus, the croaking of frogs: "strejčku." [uncle.]—"copak?" [what]—"hraj si." [play]—"voč pak?" [what stakes]—"vo ka-ka-ka-kabát." [for a co-co-co-coat]), rhythm (thus, the language of flails: "vezmi cep, pojd' na mlat,—dám ti chléb, dám ti plat" [take a flail, come to thresh, I'll give you bread, I'll give you pay], etc.)[a]; in onomatopoeia of this type the esthetic function is dominant.—The fixation of a momentarily effective mode of expression can also be observed outside of folklore in the case of such metaphorical designations which have become part of general usage, but have not yet lost their metaphorical character.

The unstructured esthetic can thus become general, even permanent, without losing its essentially unbounded character as long as it is not subject to systematization. It may, on the other hand, become systematized to a certain extent without ceasing to be unstructured if it is not generalized in this systematicity, but remains confined to a single individual. This individual systematization of the esthetic occurs in personal style which is the permanent property of a given individual and at the same time the charac-

[a] The first two examples are from Erben, op. cit. 30 ff., the last from Bartoš, op. cit. 72 ff.

teristic feature distinguishing the verbal responses of its carrier from those of other individuals. We are not limiting the concept of "personal style" here only to the intentional cultivation of personalized expression in poetry [4] and literature in general, but are thinking of the fundamentally significant fact that *every* verbal response carries the more or less pronounced imprint of the personality of its originator by which it is in agreement with other responses of this same individual. This agreement constitutes the systematicity of individual style; the differences between these responses and the responses of other individuals constitute its specificity. Personal style is, of course, by far not a *merely* esthetic phenomenon, but the uniqueness that marks it allows it to be perceived esthetically even if the originator of the verbal response had no esthetic intent whatever. I have pointed out in my study *Masaryk jako stylista* [Masaryk as a Stylist] that [T. G.] Masaryk's style could be conceived of as "the crossing of two linguistic milieus, conversational speech and rhetorical language," that is, as "an interplay for its own sake of the devices of the language," a phenomenon esthetic in essence, although the author's esthetic intent is absent. This is true of any pronounced individual style. That is why the school of "Idealistische Philologie" (Vossler and his followers) which, following Croce's example, considers language as such an expression of personality primarily, gives so much weight to the esthetic factor in the functioning of language. Patterned on personal style, language is to them in its entirety a constant creation in the esthetic sense; in this connection, they are much more concerned with the immediate use of language, tied as it is to the individual, than with the supraindividual system of the language. The esthetic which the so oriented investigators find in language is, of course, in spite of its systematicity, *not* the *structured* esthetic; characteristic in this respect is the circumstance that the originator of the esthetic conception of language in an individualistic sense, B. Croce, who goes as far as to identify linguistics with esthetics, rejects the concept of *the beautiful,* that is, the obligatory agreement of an esthetically functioning object wih some generally valid norm or a generally valid esthetic idea (cf. the Czech translation of Croce's *Esthetics,* Prague, 1907, I, pp. 52 ff.).

The esthetic of personal style thus belongs in the sphere of the unstruc-

[4] Individual style is almost completely identified by some theorists with the basic nature of the poetic and poetry: "Only he is a poet whos individual speech is richer, stronger, or deeper than everyday speech" (Mauthner, *Podstata řeči* [The Nature of Language], Czech transl., 2nd ed., Prague, 1906, p. 199). This is, however an erroneous opinion: even in the development of poetry there are periods in which the individual character of the verbal response is masked, rather than emphasized.

tured esthetic. On the scale which ranges from the concrete act of speech to the abstract system of the language (*langue*), individual style has of course advanced us one step higher: if the unstructured esthetic in the narrower sense is, as we said above, closely linked to the actual utterance, then individual style brings us into the area of *parole* (speech), although only that of individual speech. By parole in general we mean here the total of speech conventions which, although applying beyond the individual utterance, yet remain limited to certain special modes of utilization of the devices of the language; the parole thus differs by this limitation of the range of its norms from the linguistic system (langue) of completely general applicability which stands highest on the scale of linguistic abstraction and the norms of which are obligatory for any use whatever of the language in question. From an esthetic point of view the difference between the area of parole and that of "langue" is in the fact that the latter, because of its abstract nature, is esthetically indifferent.[5]

Individual speech, which we have further above designated as "personal style," differs from the parole in the proper sense of the word by the fact that its "rules" are obligatory for a single individual only. A norm, however, at least in the proper sense of the word, presupposes a generally obligatory lawfulness, and therefore the esthetic becomes *structured* [normované] only in the *supraindividual* parole. By passing on to this parole we bridge an important boundary: from the free and unique esthetic we proceed to the regulated and impersonal esthetic.

What is the *esthetic norm* and how does it function in the supraindividual parole? It must first be stressed that the esthetic norm should not be identified with a stated, or even statable, rule. It is true, of course, that the norm can reach this stage (see, for instance, Boileau's *Art poétique*), but very often it does not, without therefore ceasing to be a norm. The basic prerequisite for a norm is not its statability, but the general consensus, the spontaneous agreement, of the members of a certain community that a given esthetic procedure is desirable and not another. This consensus manifests itself subjectively in the given case only as a mere feeling of approval or disapproval of the specific cases with which the individual comes in contact in life; very frequently, this feeling cannot be formulated,

[5] It must be mentioned that by differentiating "parole" from the "system of the language" we do not want to touch upon the important question of the epistemological justifiability of this difference. But even if we rejected it and considered the whole of language as the dialectic antinomy between the concreteness of the unique response and the abstractness of the regularity of a given language, it would hold that viewed from the standpoint of its abstract regularity language is esthetically indifferent.

much less justified. It has already been ascertained (by Tarde) that precisely in the sphere of the esthetic, it is easier to say what can not be done than what is desirable; thence perhaps the predominance of negative over positive esthetic criticism. A deliberate effort may contribute to the clarification and systematization of the norms, but not to their creation: the source of the norms is the joint life of the society. The tendency to norm-building is proper to the esthetic in each case to the extent to which the esthetic is a matter of society and is thus already contained in the unstructured esthetic, as is shown by its incipient generalization and systematization. If we nevertheless differentiate between the unstructured and the structured esthetic, we want to use these concepts to point out the internal antinomy contained in the esthetic, the antinomy between freedom and boundedness, between uniqueness and generality which in the extreme cases leads to almost pure unstructuredness, or conversely, structuredness.

If we are aware of the fact that the norm is not to be identified with its verbalization, codification, there is nothing to keep us from looking for, and finding, the norm even in such forms of language where not even attempts were made to formulate it. And indeed, very definite sets of norms can come about in such forms of language, sometimes very clearly so. Jos. Durdík [a Czech esthetician], noting in his *Kalilogie* [Orthoepy] (Prague, 1873, p. 32) the absence of an esthetic norm for the pronunciation of contemporary standard Czech, recommends as a model for this the language of the people, mainly of simple women; he thus looks for an esthetic norm in a form of language which has never become the subject of esthetic codification. He says: "The Czech language has during its renascence again been led to a broader life, to higher purposes, by the efforts of *men;* they are more concerned with its intellectual aspect and its correctness, men for the sake of logic and correctness are willing to trust pronunciation more than it warrants it, and are least and last concerned with beauty. In terms of the latter, our language has been cultivated by the people, because the people does not recognize the first two instances, but always speaks naturally and in its unaffected speech does not pronounce what is hard to pronounce, or changes it until it is comfortable. Thus, we are left with one last authority for the beauty of language: *simple, uneducated* women. This may sound strange, but it is the truth. Educated women often imitate the artificial, forced, unbeautiful, so called exact pronunciation of men speaking in the literary manner, and the Czech feminine element and its influence on the development and smoothening of speech has not yet penetrated into *public* life. So far, we have no salons, and our ladies are either speaking in the masculine manner, using 'high Czech', or are

spoiling the speech of the people, or most likely to speak foreign languages. He who wishes to listen to good Czech, however, let him go where our good women are simply conversing without further ado, in Prague, to the market if need be". The esthetician thus finds a model for the esthetic direction of pronunciation in folk speech, where there can be no question of the expressed formulation of the norm. The objection could of course be made that the esthetician has unwittingly projected into the folk speech his own consciousness of the esthetic norm. This could, however, be answered by showing how the existence of a real esthetic norm in folk speech, in the dialects, and the like, is attested by the rejection, in the form of esthetic displeasure, of the norms of a dialect by speakers of another; thus, for instance, Prague speakers designate, with a connotation of unfavorable judgment, the intonation of Plzeň speech as "singsong," though speakers from other areas of Bohemia use this same epithet for the Prague intonation.

The structured esthetic thus appears even in those forms of language which are not, nor have been in the past, the objects of deliberate cultivation. Cultivation of course, as has already been said, reinforces the norm and helps it to develop into a coherent system; it also gives rise to the ideal of esthetic perfection, in regard to which the language can be said to progress, which it may strive to achieve. The beauty in language which arises in this manner will have to be the subject of more detailed consideration; we will first, however, have to answer the question which has already been posed above, of the manner in which the structured esthetic manifests itself in the parole.

Let us first remember that the supraindividual parole is not in itself undifferentiated, but is stratified into a variety of functional forms, such as intellectual and emotional speech, standard and conversational speech, written and spoken language, etc. Each of these functional forms has its own regularity, and the esthetic norms are different for each functional dialect. Thus, an esthetically perfect syntactic structure of spoken language may be contrary to the esthetic norm of written language; Buffon in his *Discours sur le style* (Paris, H. Guyot, 1920, p. 12) says: "Those who write as they speak write poorly, even though they may be speaking well." Similarly, for instance, a verbal expression suited to the norm of emotional speech may be contrary to that of intellectual speech, and the like.

As concerns the mutual relationship of the various functional dialects, the structured esthetic—as opposed to the unstructured esthetic—favors their mutual delimitation. This was clearly felt by [Jan] Blahoslav [1523–1571, a Czech humanist] when he wrote in his *Gramatika česká* [Czech Grammar] (p. 226): ". . . not in any place nor on any occasion can any

word be used. A preacher giving a sermon may as the need arises call the devil a snake, an old dragon, etc.; but at home in common speech this is not going to be too suitable, ubi non tanta grandiloquentia requiritur. . . And on the other hand, where a serious man would use too flattering or sweet words or metaphors, etc., when serious speech is called for, the damage would be no less than were he serious where he ought to be graced by helpful sympathy and pleasant indulgence." Blahoslav does not clearly state in this place that the requirement of delimiting the functional forms of language—clearly formulated by him—has to do with beauty in language, but the broader context—since he is speaking of "suitable metaphors" here—and the general esthetically normative character of his Grammar are quite clear on this point.

The tendency of the structured esthetic to delimit exactly the various forms of language is not limited to functional dialects in the narrower sense only, but includes other forms of language as well, for instance regional dialects. Proof of this is the circumstance that the violation of any, for instance a grammatical, norm is by speakers of these forms of language perceived, and rejected, primarily as esthetically displeasing, ugly. The esthetic as norm thus functions as a guardian of the "purity" of the given form of language, or of all of the language; hence the important part of the esthetic in puristic tendencies, where it may appear, sometimes covertly, sometimes overtly, as the regulator.

The identification, or rather confusion, of the "purity" of language with esthetic perfection should of course not be considered an absolute rule. It is, on the contrary, quite possible for foreign elements to be accepted into a certain form of language or a language precisely for esthetic reasons, and not as manifestations of the unbridled unstructured esthetic, but as a "beautification," that is, consonant with an esthetically regulatory intent. Thus, for instance, elements alien to and discordant with folk speech are incorporated into folk songs and letters, literary genres with a strong tendency to esthetic norm-building, as shown by the verbal clichés characteristic of them. A very instructive characterization of the folk song in that respect is given by J. Fr. Hruška in the preface to his *Dialektický slovník chodský* [Chodsko Dialect Dictionary] (Prague, 1907): "(In the songs of the Chodsko) we also find special forms which are not alive in the dialect itself. Thus, for instance, we find even in native songs standard forms such as *k milé, milého* [inflectional forms *of milý* dear], which we do not hear in live speech. Such forms must have come about in singing from a desire for speech more artful than that of everyday life, I would say 'gentlemen's' speech, to which tend examples from printed and book

songs among which in the older prints were unwittingly included some true folk songs as well, perhaps with a motley mixture of forms: this tendency finally leads to such completely lifeless linguistic eccentricities as *oják* and *ojanská šavlička.*" [hypercorrect forms for *voják* soldier, *vojenská šavlička* military saber; the initial "v" phoneme is a characteristic of folk speech where the standard has initial "o" without preceding consonant]—The reason for the acceptance of the foreign element is here thus not the desire for esthetic uniqueness or particularity, but the desire for the improvement of the linguistic expression, which by its very nature is norm-building.

Even more instructive for us is the point of view held by Blahoslav in his *Gramatika česká* [see above] in regard to foreign loans in Czech. He says there (p. 227): "The third thing which those who wish to be good Czechs should heed is the artful and suitable use of words from some foreign languages. A clear example of this are the good Latinists who, though their own language is abundant and noble, yet have accepted very many Greek words and use them as their own; or yet, since the Romans or Latinists are Christians not rejecting the Old Testament, even Jewish words. For, let me show as drops from the vast expanse like that of the sea, Kyrie eleison, Christe eleison, Halleluia, Amen, who does not know that they are not Latin words! How the Germans have ennobled, nay sometimes by excessive use transformed, their language by Latin . . . is widely known. It is thus fitting and just that, since other languages are so using it, our language should not remain apart from it. Nay, as pretty colors can still be mixed, or as the jewelers say, cast with gold, or as beautiful cloth is bordered or embroidered with things more beautiful still . . . so let us use as our own what has already been brought into our language and what we have become used to and retained." Blahoslav, a humanistic partisan of the esthetic regulation of language, includes foreign loans as part of the structured esthetic, as is clear from the fact that he calls them an ornament.

The examples cited do not, however, conflict essentially with the basic statement that the structured esthetic in language favors the mutual *delimitation* of various forms of language and of entire languages, but are merely additional proof of the complexity of the problems in the esthetics of language. Even if we are aware of them, they do not invalidate the thesis which is closely linked to the very nature of the esthetic and of the esthetic norm, namely, that every functional dialect has its own set of norms, and that these norms are in the way of its mixture with other functional forms. Furthermore, the *degree of esthetic norm formation* is different for different functional dialects: written language obviously permits greater boundedness in an esthetic sense as well, as over spoken language, likewise, the standard

more so than nonstandard functional forms. There are, finally, functional forms of language which clearly lean towards the unstructured esthetic; these are mainly argot and various forms of slang, in which especially the selection of designations is done with a strong tendency to esthetic unpredictability and uniqueness. As soon as this unpredictability is erased somewhat by more frequent use, it is replaced by something new; thus, slangs and argots are in constant movement and uninterrupted change.

Among the functional forms of language with a leaning towards esthetic norm-building, the first place, as has already been said, belongs to the standard language. We have in mind here its entire range, not only its use in poetry since the latter, especially in its present form, leans, on the contrary, more towards the individuality and thus uniqueness of each particular utterance, that is, each work of poetry. If we therefore speak of the liking of the standard for esthetic norm formation, this applies in the present context more to the *nonpoetic* forms of its use. More readily than elsewhere, the esthetic norm becomes the subject of purposeful and even quite conscious cultivation, with the beauty of language as its ideal, that is, the complete elaboration of the esthetic norm into a whole system, and the complete accord of each individual utterance with the system of norms that has been worked out.

We are thus using the word "beauty" in a narrower sense than do those who identify beauty with esthetic pleasure in general: we are confining beauty to the structured esthetic and only to those instances in which the observation of the norm becomes an intentional objective. Such a conception of beauty is to us the only one that follows logically from the history of the concept, beginning with Plato and Aristotle; the excessive extension of its content and range is of later origin. In order to avoid misunderstandings in regard to *beauty in language,* however, let me deal briefly with the various conceptions of it.

First of all, there is the talk of the "natural" beauty of language, in the sense that some qualities, such as the frequency of vowels in the stream of speech, are considered beautiful in and of themselves, without regard to their integration into a certain linguistic system; this criterion is then used to measure the relative esthetic perfection of various languages. Durdík in his *Kalilogie* [see above] has correctly observed about the natural beauty of language and its apparently unchanging yardstick (p. 31): "Different views exist to this day in regard to the beauty of language, some of them very unfitting and narrow. One of them, for instance, consists in formulating the *law of beauty* to read that one consonant and one vowel should alternately succeed each other. The ideal of beauty would then be 'Varyto

a lyra' [the harp and the lyre]. This view is much too narrow. Another view is that a language have *no dark vowels,* but these increase the variety of sound, although they may decrease its melodiousness. This view is likewise too narrow. A third view has it that the beauty of language consists in the multiplicity of grammatical forms and uses this alone to demonstrate the superiority of Czech over German. This view, too, which has originated thanks to the 'classical' languages, is now hopelessly obsolete. A fourth view measures beauty by whether a language has short words. A fifth one by whether the language is pure and unmixed—A sixth view finally considers the phonetic aspects without prejudice, and then it must be admitted that there is no all-encompassing rule by which the beauty of language could be gauged, that many circumstances have to be considered together, and that even English is a beautiful language. There are *many different* esthetic viewpoints from which the beauty of language is to be judged." Let us add that in the comparative valuation of various languages on the basis of apparently general criteria the evaluator usually includes the habits of his own language found also in the foreign language as positive values, whereas he is inclined to weigh negatively the differences between his own and the foreign language.

Another matter is that of the beauty of the mother tongue, although it may appear "natural" to the members of the given national and speech community. But what we perceive as beauty in the mother tongue is a very complex, and not merely esthetic, phenomenon. The basis for the beauty of the mother tongue as perceived by the members of each national community is the emotional attitude to all that is "ours." What the word "ours" means as a technical term, especially in modern ethnography, has been made clear by P. Bogatyrev in regard to folk costume, in the book *Funkcia kroja na Moravskom Slovensku* [The Function of Folk Costume in Moravian Slovakia] (Turč. Sv. Martin, 1937, p. 59): "The entire structure of the functions of folk costume forms a whole constituting a special over-all function, different from the individual functions of which the structure consists. This function is by the folk sometimes designated as 'our costume', which does not only mean a regionalizing function, but another, special, function which can not be simply added to the other functions of which this structure of functions consists. Let us note the analogy with language: the mother tongue, as well as the costume, has the function of a structure of functions. We prefer it to other languages not only because we consider it most suitable in a practical way for the expression of our ideas, not only because it seems to be the most beautiful (although just as our costumes, so the mother tongue is not always considered the most beautiful, but on

the contrary, a foreign language and a foreign costume may be considered the most beautiful for being so exotic; similarly the mother tongue and the native costume need not always seem to be the most practical). The mother tongue and the native costume are preferred because they are closest to us, and it is in this that the structure of functions is perceived and manifests itself. . . If we analyze the concept 'our' costume, then we note that it is mixed with a strongly emphasized emotional element. Let us attempt its analysis: observations of the life of the so-called primitives shows that for them the costume is closely linked to the wearer. This can be seen in many magic acts in different European populations. For a magic effect on somebody, his hair, his footprints, *his clothing* are used. The clothing of a person is thus considered almost organically connected with the person. And there is a similar attitude on the part of the community to 'our' costume. 'Our' costume is as close to the individual members of the community as the community itself."

What the ethnographer says here is very interesting for us. The "beauty" of the mother tongue, as is shown by his statement, is not a purely esthetic matter, but is given by the function of "ourness" which is superordinate to all functions including the esthetic. It is equally clear from the ethnographer's statement that the esthetic function is particularly closely linked to this superordinate function; let us add that this close link can lead to the appearance of identity. Therefore, as we noted in the beginning of our study, *all* of the positive features of the mother tongue, all of its capabilities, will appear to us esthetically desirable, as is clear from almost all the eulogies or defenses of the mother tongue. Even theorists, when speaking of their own language, show the tendency of subordinating all the properties of the mother tongue to the esthetic point of view, thus Jos. Durdík speaks as follows of the cultivation of the mother tongue: "If the system of the language thus gives the impression of a great work of art, let beauty be our guiding star in its cultivation. In beauty, let us again repeat with emphasis, is contained correctness" (*Poetika* [Poetics],[2] 552). The beauty of the mother tongue is thus not only an esthetic matter but is given by the emotional attitude to the native language and the admiration for its functional flexibility.

We have said that there is no single ideal of beauty in language, and neither is there any one set of esthetic norms, given a priori. It can further be asserted that the same esthetic norm changes in history. Since the nature of the esthetic norm in a given language depends on the characteristics of the latter, the measure of esthetic perfection, since it is constituted by the norm, will change as the language itself is subject to change. The differen-

tiation of the esthetic norm in terms of the functions of language, which we have discussed above, is another proof of its modifiability: the esthetic norm, being dependent on something as variable as the purpose of the verbal response, will obviously also vary with time.

All this is quite clear without further proof. We are, however, primarily interested in the problem of the *perfectibility* of the esthetic norm. Can the changes in the esthetic norm have an ascending character? Both extreme viewpoints of the nature of the esthetic must of course reject the perfectibility of the esthetic norm: those who see in the esthetic the fulfilment of a previously given ideal of beauty can at best admit a gradual approximation to it or distancing from it; those who consistently stress the historically changing nature of the esthetic norm have no reason to set one stage of its development ahead of another as being more perfect; neither can they place perfection at the beginning or the end of the development, since they conceive of it as an uninterrupted process without a beginning or end determined by law. There are, however, also several intermediate points of view, one of which is held by Fr. Palacký [1798–1876, a Czech historian] in his *Krásověda* [The Science of Beauty] (In: Fr. Palacký's *Spisy drobné* [Lesser Writings], III, Prague, L. Čech, 1902, p. 166): "It is not an error to think that in the progress of mankind to greater perfection the ideals of beauty also become greater and more worthy; we can indeed find testimony of this in the history of esthetics. There is indeed a certain community between man and his ideals, so that each attempts to contribute to the greater perfection of the other." This standpoint of Palacký's is of course clearly closer to the idea of the unchanging ideal than that of the absolute developmental changeability of the norm. "But there is also a certain limit which truth and beauty never cross. Man's being and nature is one and the same under any circumstances of time and place. . . There is thus a certain primordial basic note in the mind of man, springing from the unity of body and soul, with the sounding of which each heart reverberates, and every mind is spontaneously moved" (ibid., p. 167). The changeability of the norm seems to Palacký to be identical with its gradual perfection: the goal of the evolution is esthetic perfection, in spite of some limitations on the a priori givenness of the esthetic ideal. Although our own conception of the nature of the esthetic norm is very close to the manner in which Palacký develops it from man's general structure (see my *Estetická funkce, norma a hodnota jako sociální fakty* [The Esthetic Function, Norm, and Value as Social Facts], Prague, 1936, pp. 27 ff.), we differ from him on the question of the perfectibility of the esthetic norm and are closer to the view which places all of the developmental changes of the esthetic on the

same level. The gradual perfection of the esthetic norm is to us not the goal of evolution, but a passing evolutionary phase which comes about whenever the esthetic, in its constant oscillation between the poles of freedom and lawboundedness, radically approaches the second of the two poles. The more it approaches this pole, the more clearly is defined the requirement for clear and consistent norms, and the more the tendency to their unconditional observation increases. The fulfilment of this requirement and the manifestation of this tendency then appear to the observer as the gradual perfection of the esthetic norm. Being temporary, this perfection of the norm in no way interferes with the opposite swing of the pendulum in the next period, towards a greater internal relaxation of the esthetic.

The perfection of the esthetic norm does not occur, as has been just stated, by abrupt changes in the development, but by a consistent effort which usually occupies a more extended developmental period: "The increase in beauty occurs over entire generations; educated and phonetically refined society in Italy has from the remote past paid heed to euphonious pronunciation, and thus Italian speech has over several centuries developed to its present harmony" says J. Durdík in his *Kalilogie* [see above] (p. 53) about the length of time needed for the esthetic perfection of language.

This statement also correctly points the attention to the need for the participation of the entire speech community, or at least its leading segment, in the efforts for the esthetic cultivation of language; the norm, as was noted above, by its very nature springs from general consensus. A clear example for this is the esthetic cultivation of French in the 17th century. Here, the society meeting at the court and in the literary salons was clearly the deciding factor. The codification of the esthetic norms of language was of course carried out by Vaugelas, "the first theorist who evaluates the phenomena of language from an esthetic standpoint"; he himself, however, proclaims as the only correct "the manner in which the best section of the Royal court expresses itself, and which is in accord with the best contemporary authors" (Vl. Buben, in Sl.Sl. 2.173 [1936]). Boileau's advice to the poets is in a similar sense: "Study the court and know the town" (see J. Kopal, *Literární teorie Boileauova* [Boileau's Literary Theory], Prague, 1927, p. 51). The contrary is shown by some excesses of the cultivation of good language by the Czechs of the 19th century: in the absence of a previous consensus, sometimes personal esthetic likes and dislikes were decisive, by making claims for recognition as generally valid rules.

[three-quarter pages omitted.]

The esthetic perfection of language is thus a matter of common consensus. Therefore a throughly worked out set of esthetic norms for the language becomes a shackle for the individuality. It is well known how great were the limitations in that respect on the French of the 17th and 18th centuries, and how revolutionary was the action of the romantics who in part freed the language of these shackles. We say "in part," because a language which has once in its development achieved esthetic perfection in the sense of the exactness and systematicity of the esthetic norm, preserves the permanent traces of it during its further development. No need to list the advantages accruing to a language from such a permanently acquired esthetic perfection; if it lasts too long, these advantages can change into the exact opposite. Again, French can be used to illustrate: "At the end of the 18th and during the 19th centuries, under the influence of new social and political conditions, conversational speech (in France) undergoes considerable change. . . This, however, brought about a considerable difference between the traditional standard language and the spoken language, the deviant constructions of which were then also transferred to written expression. Some purists see too great a danger in this, and in the effort to preserve it intact proclaim that only spoken language should be allowed to develop freely, whereas for purposes of writing the traditional language should serve, without changing any further, and thereby becoming a dead language.—This sort of thing is of course a complete denial of the expressive and communicative function of language. . . Meillet himself admits that 'only he who is not fully aware of all the difficulties can without fear sit down and write a few lines of French.' " (Vl. Buben, Sl.Sl. 2.175 [1936], and op. cit., 63). It is of course true that by far not all the norms by which modern French feels itself bound are of an esthetic nature, but let us not forget the predominant part played in its formation during the 17th century by esthetic normalization: Vaugelas, the most important grammarian of the period, who in his work codified the usage of good society, "evaluated speech phenomena from an esthetic standpoint" and "in choosing between two possible constructions followed above all his esthetic instinct" (Buben, loc. cit., 173 and 55).—If a thorough elaboration of the esthetic norm in a given language may become a hindrance to further development, then this serves to prove concretely what we have asserted theoretically further above, namely that esthetic perfection is not the final goal of evolution, but only one of many passing developmental phases which sometimes in the development of the same language may be repeated several times, in different ways and under different circumstances.

A period during which the tendency towards the esthetic regulation of

language reaches its summit is usually called classical, the tendency itself is called *classicism*. In the European languages, beginning with humanism the striving for perfect esthetic regulation was linked to its attachment to the esthetic traditions of antiquity; thence the dual sense of he word "classicism" and of the majority of its cognates. Basically, of course, the tendency towards the esthetic perfection of language is self-contained and occurs also in languages that have never been in contact with the culture of classical antiquity, such as Chinese. In literary history, the point is also made of the opposition of classicism and romanticism; this is of course justified only historically and not generally valid, since it concerns a certain point in the development of literature and also language at the edge of the 18th and 19th centuries; the generalization of this opposition thus carries a certain danger with it. Since the material to which we have direct access concerns European classicism, we can not completely avoid the difficulties flowing from an excessively multivalued terminology; we will at least point it out beforehand.

Classicism, the culmination of the esthetic perfection of language, attempts to achieve the strictest obligatoriness and greatest generality of the norm. In view of the close relationship of the esthetic function to the other functions, which has repeatedly been mentioned, it is natural that the emphasis on esthetic norm-building should be accompanied by a strong normalization in other respects as well, for instance with regard to logic or grammatical structure. The esthetic norm thus becomes the organizing factor which brings about and maintains the equilibrium between all other norms and functions; hence its apparent superordination to them. In periods of classicism, there usually is a direct formulation, as well as an esthetic justification, of the requirement of equilibrium between all types of norms and functions. This basic requirement of classicism was expressed in regard to all human activity, not only language, by Palacký (loc. cit., 75): "Man by his natural essence always strives for rest, that is, for the harmonious composition of the forces which we set in motion. Our corporeal, rational and moral being requires harmonious peace. . . The esthetic ideal must contain within it all that nature seeks and that is necessary for the feeling of beatitude. Variety, composition, life, pleasantness, nobility, independent being and dignity, as well as agreement with the laws of reason and morality; in one word, it must be an expression of man's entire nature in all of its formation and perfection of experience." The same is the meaning of another statement by Palacký (loc. cit., p. 75): "The esthetic feeling is the gateway to reason and the will, it is the bud from which develop the flowers of the spirit, it is the dream from which we awaken to truth and

virtue, it is the center or fulcrum of all of our powers, with only individual rays projecting from it."

What Palacký has to say here of course concerns the entire man, as classicism envisions his ideal; it is not difficult, however, to project this ideal into the area of language. We find, incidentally, its literal application in the French theoretician of style of the 18th century, Buffon (*Discours sur le style*, Paris, H. Guyot, 1920, p. 16): "To write well also means to think well, to feel well and to express well; what is needed for it, then, is spirit, feeling and taste. Style presupposes the unified effect of all of the faculties of the mind: thoughts form the basis of style, the harmony of words merely joins them and depends on one's sensory perceptiveness: it is enough to have a little hearing in order to avoid disharmony, and to have one's ear trained by the reading of poets and orators, in order to be able to imitate mechanically poetic rhythm and rhetorical phrasing." It might of course appear from this statement as if Buffon conceived of style as the equilibrium of all functions and norms, but only of the extraesthetic ones, with the esthetic function and norm added on as something secondary, ancillary. This would, however, be a misunderstanding, since according to Buffon's conception the esthetic penetrates *everything* in the act of speech, thus also what Buffon calls the "basis" of style; an additional quote attests this quite clearly (op. cit., p. 18): "The beauty of style is the result merely of the infinite number of truths contained in it. All intellectual beauty contained in it, all the relationships of which it is composed, are at the same time truths as useful as those constituting the subject matter, and perhaps even more valuable." We find in Buffon even the statement that "good" style is more important than what is expressed in it (op. cit., p. 26): "Knowledge, fact, and discoveries can easily be removed from the original context, and may even gain thereby if they are transferred from a poorly written book to a well written one; style, on the other hand, is not transferable and is not impaired by permanence: if it is lofty and noble, its creator will be the object of admiration for all times."—The equilibrium of all functions and norms is thus the main characteristic of classicism, and the organizer of this equilibrium is the esthetic norm which does not permit the predominance of any of the other functions at the expense of the rest. Hence also the approximation of the esthetic function and norm to the intellectual function and norm on which classicism places such emphasis. "There is no beauty without truth," proclaims Boileau (in his IXth *Epistle*), and he repeats this statement frequently and with many variations (for the data, see J. Kopal, *Literární teorie Boileauova* [Boileau's Literary Theory], Prague, 1927, pp. 36 and 41). This is because the intellectual function, in

opposition to the disorganizing emotional function, supports the equilibrium required by the structured esthetic.

We mentioned further above the tendency to the exact functional differentiation of functional dialects as an important characteristic of the structured esthetic. This tendency is projected into classical literature as the strict mutual delimitation of literary genres, since each literary genre also represents a certain functional brand of the language. It is known to what details classicism elaborated its canon of genres; in this matter it is enough to refer back to Boileau's *Art poétique*. The differentiation of genres to which classicism gives its attention is, however, not limited to belles lettres, but includes the whole range of written creation; this cultivation of the most varied genres has for its main purpose the functional enrichment of language. This was brilliantly pointed out by J. Jungmann [1773–1847, an important figure of the Czech national renascence] in his essay *O klasičnosti v literatuře vůbec a zvláště české* [On Classicism in Literature in General and Czech Literature in Particular] (cited from A. Novák's selection *Literatura českého klasicismu obrozenského* [The Literature of Czech Classicism of the National Renascence Period], Prague, 1933, pp. 15 ff.) where he says: "A period of classical literature or language does not arise from the efforts of one or the other outstanding writer, nor by the successful cultivation of one or the other field of literature, such as poetry, but by the existence of a notable number of contemporary outstanding minds, and the successful cultivation of all, or almost all, forms of literature: poetry, prose and rhetoric."—"The spiritual level of the nation, depending on the fertility of the arts and sciences, if it is to contribute to the perfection of language, requires the blooming, among the arts mainly of poetry and rhetoric, and among the sciences of philosophy and history."—"No language can be called classical to the full extent of the term that counts among its classics only poets and orators, but not philosophers and historians." Classicism thus wedges poetry tightly into the total area of the standard language which it differentiates into the various genres, that is, functional brands of the language, without regard to whether these genres belong into poetry or not. This "leveling" is the natural consequence of the fact that the structured esthetic suppresses the individual coloring of the verbal response and by contrast emphasizes the supraindividual differentiation of language into functional forms and their nuances.

It is now time to ask how classicism treats the set of devices furnished to it by the system of the language, that is, how it treats the internal structure of language. Let us again start with the direct testimony of those who have experienced classicism directly. Here again, Buffon is extremely instructive:

"Style is but the order and rhythm (mouvement) imposed by the author on his thoughts. If he pulls them together closely, the style will be firmer, stronger, and more exact; if, however, his trend of thought is slow and if it is held together by accidental relationships only of the words, no matter how select the latter, the style will be splintered, too relaxed, and dragging" (op. cit., p. 11).—"The author's intent can be perceived only from the uninterrupted continuity, the harmony, of interrelations between his thoughts, from their gradual development, from their constant graduation, from the unidirectional succession, which is broken up or slowed down by each interruption" (p. 12).—"Nothing is more disturbing to a lively style than the desire for constant surprise by unexpected ideas; nothing is more opposed to clarity, which should be of one piece and penetrate the entire work to the same extent, than the flashes arising from the violent collisions of words which illuminate us only for the moment, and leave darkness behind" (p. 14).—"Nothing is more opposed to natural beauty than an author attempting to express usual and common things in a special and overbearing manner. . . This is the flaw of cultured, but infertile spirits; they have an overflow of words but no thoughts; they therefore belabor words and think that they have made new connections between thoughts when they have just assembled a sentence, and that they have purified the language, when they have spoiled it by distorting the meanings of the words" (pp. 14–15). Even a cursory analysis reveals that these statements point to the *sentence* as the major center of interest of classicism, as the linguistic element which maintains the semantic continuity, the sentence not only as a grammatical unit, but also as a unit of meaning, rhythm, intonation, and euphony. At the same time there also appears a certain fear of the *word,* as an element disrupting the continuity and introducing the danger of accident, a fear quite justified in terms of the classical love of order.

Let us now look at each of these elements separately. Why does classicism stress sentence structure? Let us consider the esthetically most highly regulated sentence type known in the history of European style, the *period.* This product of classicism in the truest sense of the word, since it goes back to classical antiquity, is a self-enclosed whole, intonationally and rhythmically compact, in which the various constituents correspond to each other. It is at the same time a unit of meaning: "The end of a period, as marked by stylistic form, should also be the end of an idea. It is clear that the formal ending should not interrupt the idea, nor . . . should the idea end before the end of the period" (Fr. Novotný, *Eurhythmie řecké a latinské prózy* [The Eurhythmics of Greek and Latin Prose], I, p. 43). "The charac-

teristic mark of the period is its closedness, conclusio. . . The idea has to remain incomplete up to the end, to create the tension the easing and relaxation of which is left to the end; this constitutes the closing of the circle which is characteristically alluded at in the name 'periodos' itself" (ibid., p. 149). Esthetic norm-building has thus here led to a sentence form which is at the same time abstract enough to contain any meaning, and powerful enough to impose its shape upon the meaning and to articulate it. We here see the structured esthetic at work in the same way as we have already observed on several previous occasions: by means of the framework of the sentence it organizes the world of extraesthetic values as represented by the specific sentence content, just as it has brought about the equilibrium of extraesthetic functions and norms, or has delimited from each other the various functional dialects and their nuances. Here, too, it appears as the culminating principle of order, precisely because of its qualitative indefiniteness flowing from the negativeness of the esthetic with regard to the other functions and norms. At the same time the structured esthetic here, too, appears as a depersonalizing element: the sentence frame of the period, esthetically strictly bound, considerably limits the freedom of the speaker to form personalized sentences. All this makes the sentence the basic element of language for classicism, its point of departure in affecting language.

Whence then stems this diffidence of classicism to the word? We have already seen that the contemporary theorist of classical style sees in the word an element disturbing the order of stylistic structure, and that he criticizes its accidentalness. This accidentalness of the word in regard to its inclusion in a certain context stems from the fact that the word, being the smallest unit of [lexical] meaning, retains its full meaning even outside of a context, by virtue of being a lexical unit. By entering into a context, words receive a meaning determination from their environment, but thanks to their semantic fullness which can not be subject to the given occurrence to its full extent, they enter, in accord with their phonetic, semantic and factual interrelationships, into such mutual connexions which can not be predetermined by the context, and are even at times in conflict with it. By virtue of these connexions words affect each other; if the sentence structure is loosened it may come to the point that the semantic relations between the words predominate and the cohesion of the context is then left to their accidents. All this makes of the word an element disrupting the abstract framework of the sentence and opening the way for individual stylistic variety. The attitude of classicism to the lexicon is thus a confining one: the stylistic order is maintained by the exclusion of many words from standard usage, and the remaining ones are made semantically as abstract

and general as possible. The reasons given for the exclusion of undesirable words are predominantly esthetic; thus, French classicism distinguishes between "noble" and "low" words (nobles—bas, cf. Buben, loc. cit., p. 173); sometimes lowness is even contrasted with poeticness, thus Boileau notes of an expression that it is "low and in no way poetic" (cf. Kopal, op. cit., p. 52). The predominantly prohibitive character of the esthetic norms thus manifests itself in regard to the lexicon more clearly than elsewhere. The romantic revolution was, as is well known, directed primarily against this limitation of the choice of words by the esthetic norms of classicism. In his famous *Reply to an accusation* (Réponse à un acte d'accusation, *Contemplations* I, No. 7), Victor Hugo says this about it: "Words of noble or low origin lived divided into casts. . . Then I came as a violator and exclaimed: 'Why are some words always in the foreground, others in the background?'. . . I put the red hat on the obsolete dictionary. There was no more difference between high-born and low-born words." Romanticism thus uplifted the word as over the sentence, but it thereby shattered the norm and set accident over lawfulness, uniqueness over generality. The opposite proof is also possible: when in France at the edge of the 19th and 20th centuries the "Romance school" arose, proclaiming the return to classical "equilibrium and harmony in thought and style" (E. Raynaud), one of the major points in their program becomes precisely the reëxamination and reëvaluation of the interrelationship between word and sentence, ending up by favoring the sentence. Charles Maurras, one of the foremost poets of this school, says: "Until Chateaubriand, the word was an abstract sign which lost its abstract nature only by genuine accident; this accident was not valued too highly and there was no desire to regularize it, or even to let it occur too frequently; it was literally considered a stroke of luck which was a source of pleasure, but which was not thought about much, because by losing the charm of its accidentalness it could also lose its value. The word as reality, the word as color, the word as odor, the word as perception, the word as object, might flow from the pen by play or accident, but could not be the purpose of style. First Chateaubriand gave it this new dignity. . . Before him, syntax and style were in the foreground; thanks to his influence, they were pushed into the background, having become secondary to the vocabulary" (quoted after P. Constans' study *Charles Maurras et le romantisme,* in the book *Un débat sur le romantisme,* Paris, 1928, pp. 187 ff.). The Romance school strove to renew "the law of proportionality, based on forms, the eternal beauty of which was confirmed by the centuries" (R. de La Tailhède, *Présentation de l'école romane,* ibid., p. 153); that is, the word was again to be pushed into the background and

regulated by norm, the sentence was again to be raised to the status of the leading factor in style.

The word as an element of style is thus subject to strict discipline by classicism: the more unexpected and individual it is, the more it is feared, because classicism limits the freedom of naming severely. It considers particularly dangerous metaphorical designations which attract attention to themselves and threaten the architectonic order of the sentence structure by the ungovernable associations which they provoke and by the unpredictable relations into which they enter with neighboring words; it is well known to what extent a poetic image can color a broad surrounding context. Therefore the stylistic legislation of classicism takes great care to render imagery harmless; under pressure of this discipline a metaphorical designation often becomes an anemic paraphrase. As evidence of the classical opinion on imagery in language, let me cite Blahoslav's *Gramatika česká* [Czech Grammar] (op. cit., p. 224): "Those are the best metaphors which are much used by people in general, are usitatae, since, to be metaphors, few people understand them, but to be the proper words and phrases, they are to be used, for they have become customary for people. As if to say to a young man: Sacrifice to the Lord the flower of your youth, that is, spend your young and noble age to serve the Lord and spend your years doing it. . . For what is the use of pretty speech if it is not understood?" Commonness, usualness, closeness to the nonmetaphorical, "proper" designation, those are the requirements that classicism places on metaphorical designations; this serves to eliminate their accidentalness and uniqueness, those characteristics of the unstructured esthetic that is always ready to come to the surface. The command may of course not be completely identified with actual stylistic practice: we have seen both French theorists of classicism, Buffon and Maurras, mention that even in the purest classical style "flashes" sometimes occur and "lucky accidents" come about, that is, new and unexpected designations. And indeed, we find in classical style images of unusual intensity, which are powerful precisely because of the powerful resistance which they had to overcome.

Let us now summarize what we have so far said about the unstructured and structured esthetic, especially about the part of each in the totality of speech. The basic part played by the *unstructured* esthetic is to counteract the automatization of the act of speech, to individualize it over and over again, with regard to both the personality of the speaker and the uniqueness of the linguistic and extralinguistic situation from which the act of speech stems. By hampering the automatization of the act of speech, the unstructured esthetic furthers the establishment and renewal of the relation-

ship between the person and the linguistic pattern, as well as between the linguistic pattern and reality. In addition, the unstructured esthetic maintains the connexion between the various functional forms of language by bringing about their interpenetration. It also hampers the automatization of naming by bringing to life constantly new designations even for things which have already been named; hence also the close relationship between the unstructured esthetic and the word as the linguistic element serving as the material of naming. The more the esthetic function predominates in the act of naming, the more unique, that is, limited to the given case, is the designation that springs from it; hence the close relationship between the esthetic function and metaphorical naming. There are, of course, also metaphorical designations which lack the esthetic component from their very origin (for instance, metaphorical technical terms), but these are formed without the claim to uniqueness and from the outset change into proper designations. The action of the esthetic in the act of naming serves ever to renew the tension between speech and reality. If the poet says (J. Durych [1886—, a religious poet], *Toulky po domově* [Roaming at Home], Prague, 1938, p. 30) that "the metaphor is a victorious flag, raised over a fortress taken by storm" and that "the real name . . . like a magic, liberating exclamation destroys the forces of evil," he thus characterizes, metaphorically, but more generally than he means to do, the part of esthetically motivated naming in maintaining the tension between reality and language. The unstructured esthetic finally furthers in both the individual and society the taste for constant changes in language; we have further above seen the part it plays in spreading linguistic fashions and have posed the question as to the extent to which one can by analogy assume a part of the esthetic in the spread of more permanent linguistic changes.

Let us now pass on to the *structured* esthetic: the specific nature of the part played by it in the functioning of language is best shown by its difference from the unstructured esthetic. Where the purpose of the unstructured esthetic is to individualize the act of speech, the structured esthetic furthers the *generality* of modes of expression, that is, their independence of the person of the speaker, as well as their formality, that is, their independence of the passing linguistic and extralinguistic situation, and of the concrete meaning content. In this connection, the structured esthetic tends towards the stabilization of language, whereas the unstructured esthetic rather fills the function of the initiator, or at least the accompaniment, of linguistic change. Where the unstructured esthetic leads to the mixing of the functional forms of a language and of entire languages, the structured esthetic

by contrast forces their clearcut mutual separation and delimitation. The structured esthetic thus maintains the balance between the various functions of the verbal response: it mitigates, by contrast with the unstructured esthetic, the emotional function which endangers order, and supports in opposition to it the intellectual function as the guardian of discipline and protector against the accidental. In the internal structure of language as well, the structured esthetic functions as an equilibrating factor; it disciplines the phonemic sequence and intonation by euphony, the selection of words by limitation, the syntactic structure by making sentence patterns more abstract and less personal, all the while placing into the foreground the elements maintaining semantic and logical continuity, and subordinating to them those that disturb it.

Such is the overall picture resulting from a comparison of the unstructured to the structured esthetic in language. We are not, however, here dealing with two mutually exclusive categories, but with two opposite aspects of the same human attitude towards a system of signs such as language; we have already indicated this at the beginning of this study. The unstructured esthetic, as has already been said, always contains within it, at least potentially, the tendency to develop norms, and on the other hand, neither can the structured esthetic ever completely suppress the unbridled esthetic function which is proper to the unstructured esthetic. These two aspects of the esthetic thus appear before us as two mutually opposite forces, ever struggling for dominance without the complete victory of either; their mutual relation can be called a polarity, or in other words, the structured and unstructured esthetic in language (and wherever else they may occur) form a dialectic antinomy which at the same time holds them together and keeps them separate.

The dynamics of this antinomy is constantly at work in language, not merely in those cases in which the verbal response is predominantly geared to an esthetic effect, as is the case in poetry. We shall speak separately of poetic language. Before we come to speak about it, however, let us once again view from the vantage point of the esthetic the entire scale from the concrete act of speech to the abstract grammatical system. We have already said above, and emphasized more than once, that the unbridled esthetic function which we call the unstructured esthetic, is closely linked to the actual *utterance*. Whenever the esthetic function appears in its "pure" state, it always reinforces the nuance of uniquenes and nonrepeatability, thus being in accord with the basic nature of the utterance. If, however, the esthetic creation accepts order, it becomes the structured esthetic and reaches over from the area of the momentary utterance to that of the

conventions superordinate to the individual utterances, and summed up under the term *parole*. Midway between the unique utterance and the generally valid conventions of the parole there is an area of transition which, though likewise governed by certain rules, has rules only binding on a single individual; this is the area of the *individual parole*. In this, the esthetic manifests itself in a systematic manner, but is not deprived of its uniqueness, since it is linked to a unique personality, and therefore the individual parole from the standpoint of the esthetic still belongs into the sphere of the unstructured esthetic. It is only the supraindividual parole that makes the esthetic structured: that phase of the verbal response which belongs in the sphere of the supraindividual parole is subject to the esthetic norm. But even the supraindividual parole is not yet the summit of linguistic abstraction: above it extends the sphere of the "complete and coherent linguistic system" which is usually called "langue" (Marouzeau, *Lexique de terminologie linguistique*). Although the individual devices offered by the linguistic system can be exploited esthetically in both the utterance and the parole, the "langue" itself, qua system, is esthetically indifferent, since there is no special set of esthetic norms which would correspond to it. Even if some esthetic norm should pass from the parole to the langue (cf. the motto of "idealist philology": "Nihil est in syntaxi, quod non fuerit in stilo") it would by that very fact be transformed into a grammatical norm, esthetically irrelevant, and only its violation could be perceived as esthetic, but not its exact observation. Therefore linguistics in the narrower sense, as the science of the grammatical system and its immanent development, does not along its path encounter the esthetic in language, unless it poses the question of the part of the utterance and of the parole in the motivation of the developmental changes of the grammatical system. This in no way diminishes the great importance of the esthetic in language for the opposite pole of speech, the parole and utterance.

Let us finally approach the question of *the esthetic in poetic language*. The latter, as has already been pointed out, is a special functional form of language in which, by contrast with all other functional dialects, the esthetic function tends to predominate. No act of speech is of course limited to a single function, and this applies even more to one in which the esthetic function predominates, because that function, being the dialectic negation of all the other functions, lacks an external objective which would set it off qualitatively from the others; it is therefore less than any other function capable of overshadowing and silencing the concomitant functions.

Wherein lies, then, this predominance of the esthetic function which we

consider characteristic of poetic language? Does this predominance by any chance mean the unqualified esthetic utilization of *all* of the components of the verbal response? That would of course entail the suppression of all other functions in favor of the one esthetic function; in practice this is, however, not possible, because any given component can achieve esthetic effect only by its difference from other components, the so-called *foregrounding* [aktualisace]; foregrounding arises from the fact that a given component in some way, more or less conspicuously, deviates from current usage. If, however, all the components laid claim to this difference, it would no longer be different. The simultaneous foregrounding of all the components is therefore unthinkable. Even in poetic language only a part of them, sometimes more, sometimes less, is brought to bear esthetically; these quantitative oscillations, however, do not change the fact that the dominance of the esthetic function in poetry has nothing to do with the *number* of foregrounded components. What does specifically characterize poetic language in an esthetic sense is something else: the work of poetry forms a complex, yet unified, esthetic structure into which enter as constituents all of its components, foregrounded or not, as well as their interrelationships. This makes the work of poetry different from any communicative response, where at all times only the foregrounded elements are esthetically relevant. The predominance of the esthetic function in poetic language, by contrast with communicative speech, thus consists in the esthetic relevance of the utterance as a whole.

Being a structure, that is, an indivisible whole, the work of poetry constitutes an *esthetic value*, a complex phenomenon which is at the same time unique and regular. Its uniqueness is given by the indivisibility of its composition, its regularity by the mutual equilibration of the relations between the components; being unique the work of poetry is nonrepeatable and accidental; being regular, however, it lays claim to general and permanent recognition. Every poetic (and, in general, artistic) value is created by this claim; this is in no way changed by the fact that it, like other kinds of values, is subject to changes. From this character of the esthetic value stems also the special relationship of poetic language to the unstructured and structured esthetic. Poetic language does not, as it were, lean completely on either of these two poles of the esthetic: it is linked to the unstructured esthetic by its tendency to uniqueness, to the structured esthetic by its claim to permanence. Therefore any attempt to link poetry without qualification to either one of these two poles is necessarily one-sided and bears within it the seeds of its invalidation. The opposition between the unstructured and the structured esthetic, potentially present wherever in language (and elsewhere)

the esthetic function occurs, is in poetry (and in art in general) extended to its greatest possible intensity. The development of poetry in the artistic sense is thus based on the internal dialectic antinomy of the esthetic: it constantly oscillates between accident and law, between uniqueness and unchanging general validity, between freedom from norms and the norm. Nor can therefore the poetic value be identified with "beauty" in the sense of agreement with the norm: in addition to periods that prescribe and accomplish such an agreement, there are periods which rebel against it and tend towards the unstructured esthetic. The internal dialectic antinomy of the esthetic ever recreates the poetic value as its synthesis, ever disturbs it by a realinement of forces requiring a new equilibration.

This antinomy, from which the poetic value arises ever anew, is also projected into the internal structure of the poetic value. The interrelations between the various components of the poetic structure are never self-evident: some of these relations are perceived as conflicts, the unusualness, nay uniqueness of which characterizes the structure of the given work as a nonrepeatable, and therefore indivisible, whole. If a component is transferred from such an indivisible whole into another continuum, for instance a nonpoetic, communicative context, it carries with it the entire atmosphere of the work from which it stems. This is equally true of longer quotes as of individual words, which, having had an important rôle to play in the lexicon of a certain poet, acquire a unique flavor from the semantic atmosphere through which they have passed. Here one could stop and consider the influence which poetry by means of its language has had on man's epistemological relationship to the world: a linguistic component which has passed through a work of poetry, or has originated in one (for instance, a certain sentence or intonational pattern), is no longer merely a linguistic phenomenon but has become an epistemological postulate by forcing a change in the *overall* relationship between the speaker and reality, a change in the sense in which the poetic work from which this component stems has faced reality. And thus the esthetic, uniting by its inner conflict the poetic work into a whole, for the reader becomes a transformer of extraesthetic values by means of the *language,* and not only the content, of the work of poetry.

Characteristic of the work of poetry as an esthetic structure is thus its indivisibility. Nonetheless, the work of poetry does not appear as a completely unified whole under all circumstances. It is not completely self-contained and can also be conceived of as a mere link in the developmental chain of poetry; in regard to language it is then placed within poetic language which in turn has its uninterrupted development. In regard to this development, and viewed from its vantage point, the principle of the indi-

visibility of poetic structure then does not apply without reservations. Each linguistic component, for instance intonation, can, from the standpoint of its function in poetry, be followed consistently from period to period and from work to work. But this is not all: the conflict between the components on which is based the indivisibility of the work of poetry, after a certain period of acceptance of the work, is by force of habit changed in the mind of the readers into agreement. By aging the work becomes beautiful (cf. here [F.X.] Šalda's *Boje o zítřek* [Struggle for Tomorrow], Prague, 1915, p. 120) and at the same time analyzable: it henceforth becomes a set of norms. The utilization of each of the foregrounded components, which originally was the unique achievement of its creator, now becomes the general rule, the force of which no longer depends on the uniqueness of the relationship between the foregrounded components and the rest; originally unique procedures become fixed as norms, each of which can then be applied by itself. Where at their origin there was a significant poetic phenomenon, they are henceforth presented by the critics and the public to the next poetic generation as rules which are to be followed, if a poetic effect is to be obtained; this generation will accept some of them and at the same time violate others, thus achieving a renewal of the poetic structure by new conflicts.

All this is of course equally true of linguistic as of subject matter components, and so we can observe how within poetry the petrification of obsolescent forms constantly leads to the creation of esthetic language norms. What is now the relationship between these "poetic" norms and the poetic norms treated above and which stem from the general consensus? It consists in the fact that the poetic norm, by contrast with the esthetic norm in the strict sense of the word, stems from an individual initiative, on which its authority leans even if this poetic norm achieves general recognition: whenever its observation is required, this implicitly or explicitly means the request to follow the great example. The poetic norm does not achieve the general consensus until later, whereas a really general norm is inseparable from it from its origin on. Therefore the poetic norm as a rule remains confined to poetry only. Its spread in the general use of language is hampered by the same circumstance as impedes any, even a nonpoetic, attempt on the part of an individual to regulate language: the absence of a *previous* esthetic consensus. In those periods, of course, when language itself leans towards esthetic regulation, when the general consensus is established beforehand, poetry is included as a potent factor in the formation of esthetic norms for language; the "poetic" norm then to a considerable extent coalesces with the general esthetic norm, just as the poetic genres of

literature coalesce in such a period with the nonpoetic ones, as far as their esthetics goes. In other periods, when poetic norms are left to themselves, they show very little stability; they constantly appear and disappear. And thus even their fate shows the unceasing antinomy between the unstructured and the structured esthetic.

Let us, however, return once again to this antinomy itself, in order to look at it from a new angle: from what we have said so far, it might appear that the conflict between the unstructured esthetic and the structured esthetic makes itself felt only in the temporal succession of various periods; now we shall attempt to show that it is constantly present and active. Thus, first of all, the unstructured esthetic persists in poetry even when the development is in the direction of the opposite pole, that is, of maximum esthetic normalization. Very interesting and instructive is the circumstance which we have already pointed out in another context, that the theorists of classicism such as Buffon and Maurras note its presence, albeit with contempt, or warn against it; the warning of course attests the presence of the thing against which it is directed. It is however possible to prove, not just the mere passive presence, but the active part of the unstructured esthetic, and specifically in language, in the classical period. In the second canto of his *Art poétique* Boileau, "the legislator of the Parnassus," formulates the rules for the ode as follows: "The stormy style of the ode sometimes takes an accidental path; the beautiful disharmony is here a means to an artistic effect." We are probably not doing violence to the sense of these words if we interpret them as a command—as a legislator he speaks only in commands—*to utilize the unstructured esthetic*. By a paradoxical turn, the unstructured esthetic thus becomes part of the canon of genres of classical poetry itself.

Is it, however, possible to give similarly clearcut proof of the contrary, of the part of the structured esthetic in the poetic creation of periods tending towards the unboundedness of the esthetic? A typical example of this is the poetics of symbolism, as expressed theoretically for one of the purest representatives of this school, Stéphane Mallarmé. There can be no doubt of the tendency of symbolism towards esthetic uniqueness, and thus the unstructured esthetic: "In Mallarmé, the harmony of the first accidentally occurring words determines the selection, or rather the advent, of the following words," says of him Maurras (*Un débat sur le romantisme*, p. 188). Nevertheless, Mallarmé does not abandon his desire for a work "which exists without dependence on the accidental circumstances of man, in and of itself, as a fact and entity" (*Divagations, Quant au livre*). His desire is that what has arisen as unique should at the moment of its origin become

norm, but without losing its uniqueness. No need to add that this is an unsolvable paradox, which however throws sharp light upon the presence of the structured esthetic in a poetic creation oriented towards esthetic uniqueness.

And thus poetry is a constantly renewed and unceasing synthesis of the unstructured with the structured esthetic. The opposition of these two poles as such is of course not limited to poetry, but appears wherever the esthetic comes to the fore as a factor in speech fulfilling important tasks, such as the deautomatization of the utterance and at the same time the organization and stabilization of the parole, the enlivening of the relationship between the individual and his language, and at the same time its depersonalization, etc. The very objectives of the esthetic in language thus appear in mutually opposite pairs, as was already shown above in the discussion of the esthetic in communicative speech. Therefore, if we limit our attention to one of the two aspects of the esthetic only, we will never be able to encompass the full significance and variety of its functioning in language. This is, however, what has been done in most treatments of the esthetics of language so far: the ones, usually the theorists, prefer to think of the esthetic as only a norm-building factor; the others, usually poets contemplating the esthetic in language, see above all the unstructured esthetic unbounded by rules. Our study has attempted to avoid these one-sided solutions and to show that the significance of the esthetic in the life of language can be gauged only by considering both its facets.

(Originally in Sl.Sl. 6.1–27 [1940])

APPLICATION

Felix Vodička, *The History of the Echo of Literary Works*

(From: ČJP, pp. 371–84)

We have placed the literary work at the center of literary historical research, and we have followed the possibilities of studying if from the standpoint of the development of the literary structure, and from the standpoint of its genesis. Let us now approach the third main objective of literary historical study. The literary work is in terms of structural esthetics conceived of as an esthetic sign directed to the audience. We must thus constantly keep in mind not only its existence but also its reception, we must remember that it is esthetically perceived, interpreted and evaluated by the readership. It is first by being read that the work manifests itself esthetically, that it becomes an esthetic object in the consciousness of the reader. *Evaluation* is then closely linked to esthetic perception. Evaluation presupposes evaluative criteria which, however, are not constant, so that the value of the work in the light of the historical sources is not a constant and unchanging magnitude. Precisely because the criteria for valuation and the literary values are constantly changing in their historical development, it is the natural task of an historical science to describe these changes.

The literary work, upon being published or spread, becomes the property of the public, which approaches it with the artistic feeling of the time. To know this artistic feeling of the time in the area of literature is the primary task of the historian, in order to understand the echo of works and their evaluation in each period. In studying literary development, we have dealt with the work as a link in a developmental chain, without regard to the actual esthetic effect of the work, and how it was evaluated; now our attention shifts to the work as an esthetic object and the work as an esthetic value. To do this, we must study the development of the esthetic consciousness in so far as it has supraindividual qualities and includes within it the attitudes of the times to literary art. Subjective elements of valuation, stemming from the momentary state of mind of the reader or his personal likes and dislikes, must in the historical criticism of sources be separated from the attitude of the times, because the object of our cognition are those features which have the character of historic generality. We are in effect concerned with reinstating the literary norm in its historical development, in order to follow the relationships between that line of development and the development of the literary structure itself. It is obvious that some-

thing with regard to this norm enters into the work when it originates. Mukařovský from this standpoint characterized the literary work as "the dynamic equilibrium of the various norms, applied sometimes positively, sometimes negatively" (*La norme esthétique*, Travaux du IX[e] congrès international de philosophie XII, 3, p. 75).

We have already followed this relationship from this standpoint in the section dealing with the genesis of the work, but beyond this, it is precisely the existence of a contemporary set of norms which determines the manner in which a given work is integrated into the whole of literature. Mukařovský has in the above article described the basic properties of the esthetic norm. Its relationship to new works is determined by a dialectic antinomy, in which the work often is capable of shifting the norm in a new direction, different from that of the original norm. Therefore, the evaluation of the work need not always be positive just because the work is in accord with the norm, because the esthetic expectancy may be directed to something new and different from the norm. If we now observe the literary norms so conceived in their developmental continuity, we can also follow the interrelation of this historical succession of norms to the historical succession of literary works, that is, to the development of the literary structure. There is always between them a certain parallel interrelationship, because both creative processes, the creation of the norm and the creation of a new literary reality, start out from a common basis, the literary tradition which they are overcoming. The two successions may, nevertheless, not be identified, because all of the variety of the life of literary works stems precisely from the dynamic antinomy between work and norm. The most usual case is when literary development runs ahead of literary taste, so that the literary norm limps behind the literary development (for instance in the case of [Karel Hynek] Mácha [1810–1836, an early romantic] and [Jan] Neruda [1834–1891, an early realist]). The opposite case may, however, also occur, especially when the critics, who are taking over the function of being the carriers of the literary norm, set forth requirements which are only later met by literary creation (in Czech literature, [F. X.] Šalda [1867–1937]). We must keep in mind here that esthetic perception is not only determined by traditional conventions, but also by the desire for specific new works which would correspond to the indefinite, felt rather than clearly statable, ideas of literary beauty yet to be achieved. It is true that the basis of the evaluative norm of a given period is a given state of the literary structure, but with the reservation that it is constantly being overcome, so that the literary norm only exceptionally becomes fixed by strict stabilization. It may also occur that a literary theory exists qua norm, without

having as its content an existing literary reality, either as an historical anomaly (various dogmatic poetics) or as a programmatic utopia; at times, the requirements are not met to the full extent.

Literary norms and requirements are the point of departure for valuation. We should not imagine the literature of a given period merely as the set of existing literary works, but also, and equally, as the set of existing literary values. Within the range of interest and knowledge of the literary public of a certain nation or a certain social class, there exists at any given time a certain number of works classed into a certain hierarchy of values. Every new work is in some way included in this literature and is quite instinctively evaluated by its readers. This valuation becomes significant for the stability of the scale of literary values only if it has become public. Hence the important function of the critic.

Just as it is the task of literary history to describe all of the many relationships stemming from the polarity of the literary work and reality, so also must the dynamics determined by the polarity between the work and the reading public become the object of historical description. Only thus can we describe in the true sense of the word the life of literature in which works become matters of esthetic perception and values often reaching not only into the sphere of the esthetic, but affecting the entire social life of the given reading community.

Summarizing now the major tasks of literary history in the study of the polarity between the work and the manner in which it is perceived, we can list them as follows:

1. The reconstruction of the literary norm and the set of literary requirements of the period in question.
2. The reconstruction of the literature of the period in question, that is, of the range of works that are the object of live evaluation, and the description of the hierarchy of literary values of the period.
3. The study of the concretization of (present and past) literary works, that is, the study of the work in the particular form in which we find it in the conception of the period (particularly in its concretization in criticism).
4. The study of the effect of the work in the literary and extraliterary spheres.

All these partial objectives are of course interrelated and interpenetrating. We are naturally dealing not merely with a collection of all the facts relevant to these tasks, but are concerned with ascertaining the basic tendencies of the developmental process. The very nature of this process, accompanied as it is by the constant tendency to change, prevents us of course from arriving at laws in the sense of the natural sciences, especially

since we must bear in mind that in the social organism of the perceivers of literary products we find next to each other several strata, each tending to a different norm, whether this differentiation is by generations (the literary norm of the sons, fathers, grandfathers) or by the vertical stratification of the literary public (the literarily and esthetically cultured readership, the broad reading community, the readership of peripheral literary products). That is why a careful analysis of literary history must avoid such generalizations as would disregard the detailed stratification of the literary norm. Precisely this awareness of the existence of local, generational, and vertical differentiations of the reading public serves as an incentive for the study of the interrelationship of the tastes of these different social strata of the readership.

The study of the problems mentioned above, however, raises additional methodological problems, of which we can here only mention some of the most important ones.

1. *The Reconstruction of the Literary Norm.* What are the sources for the study of the literary norm?

1. The norms are contained in the literature itself, that is, in the works that are being read and liked, and by which are measured and evaluated new, or additional, literary works.

2. Normative poetics or literary theories of the time allow us to know the "rules" by which the literature of a certain period "should" be guided.

3. The richest source are statements critically evaluating literature, the viewpoints and methods applied in this evaluation, and critical requirements directed at literary creation. The historian's attention is directed especially towards this critical activity, because it is practically the only documentation of the reader's active and evaluative attitude to the work. The *critic* as one of the group of individuals participating in literary life and grouped around the work has his well-defined function, it is his duty to take a stand to the work as an esthetic object and to capture its concretization, that is, its shape from the standpoint of the literary and esthetic perception of the period, and to express himself as to its value within the system of existing literary values; his critical judgment determines the extent to which the work is living up to the demands of literary development. It is up to the literary historian to observe the manner in which the critics of a given period fulfill this function, just as it is his job to evaluate the manner in which the poets fulfil their function in regard to the literary demands put on them. There are periods in which criticism is more of a brake on the development, at other times it serves as one of its mainsprings, there are periods in which criticism aids the public in reorienting its taste, and

times where by contrast it is the guardian of the traditional values of the past. There are, however, also times when criticism neglects some of its functions, for instance that of valuation or of describing the concretization, which has its natural consequences for the value system of the period; the hierarchy of values is vacillating and literary taste is in a condition of ill-defined multivaluedness.

The critic starts out with certain requirements and uses a certain method, of which the historian attempts to gain cognition. The methods of criticism are not identical with those of scientific analysis, nor with the procedures of literary history. Thus, the strongly emphasized psychologizing point of view in criticism at the turn of the century (for instance, Hennequin's esthopsychology) is not just the result of the scientific recognition of the importance of psychological factors in the work, but is linked to a literary norm stressing psychological elements as a requirement for literary creation. Critical methods allow the concretization and evaluation of the work from the vantage point of a given set of requirements, literary historical methods allow the understanding and interpretation of the work in the context of other historical phenomena. It has often happened in the past, of course, that the border was crossed between the two fields and the critic unwittingly became a historian (F. X. Šalda [1867–1937]), or the historian a critic (A. Novák). Therefore even literary historical works can to some extent become sources for getting to know the norm, especially at those periods of literary history when there is emphasis on evaluative judgment pronounced independently of historical circumstance and from the vantage point of a set of requirements. Here, of course, one has to proceed carefully and separately for each case.

In speaking of a norm and of requirements we must stress that the requirements need not concern merely the arrangement of the material from the standpoint of certain techniques (rules). Mukařovský in his abovementioned paper includes in the norms also ethical, social, religious, philosophic, and other requirements, that is, requirements relating to problems of the subject matter area of literature which in this respect confront literature with the tasks to be met by a verbal creation with an esthetic function. Conversely, one can also follow how the perception of the work moves within the range of the down-to-earth or ideal requirements of the period, which also have an effect on its esthetic valuation. In the perception of any artistic work with thematic elements there always enters the relationship between the reality of life and the values of daily living on the one hand, and the reality as communicated by artistic means, on the other, so that the evaluation is the result of a complex process conditioned by the

total structure of the life and values of the period, as shown by Mukařovský in the book *Estetická funkce, norma a hodnota jako sociální fakty* [The Esthetic Function, Norm, and Value, as Social Facts]. Every work that becomes the object of valuation meets the habits and conventional ideas of the perceiving community in this respect as well, so that the concretization of the work for that period occurs against this background, whether the evaluation is positive or negative. A work with an unusual subject matter and one not supported by the tradition of literature or the society becomes a violation of the norm just as much as a new artistic conception of a subject matter area that is by itself common to the contemporary norm.

The evaluation of literary works from the standpoint of religious, social, ethical, and other ideas can be so strongly emphasized in the literary norm that the esthetic function of the work is perceived only when it is supported by a congruent ideological attitude (as exemplified by the religious point of view in medieval literature). There is, of course, a certain border between the esthetic perception of a work and its ideological acceptance; as soon as the evaluation of the work is only in terms of the reality with which the work deals and is no longer interested in the work itself, as soon as the work is judged only from the viewpoint of the truthfulness of the message communicated and not from the standpoint of the poetic expression of the text as well, then there is removed from the range of observation precisely the basic element which so clearly differentiates the esthetic sign from other sign systems having only a communicative function. This observation centered on the communication alone no longer belongs into the sphere of literary historical research proper, but may become the object of culture-historical studies, for which the literary work has become a source. From a methodological standpoint we must, however, always keep in mind that the literary work in view of the esthetic function can be used as a historical source only with a certain caution and provided its function is duly considered, because the communication in the work in question may be subordinate to that function, especially since literary works very often have a tendency to be multivalued and allow for various interpretations of meaning.

2. *The Reconstruction of the Hierarchy of Values of a Given Period.* It is of the very nature of man's attitude to reality and the phenomena surrounding us to evaluate them and to class them, in terms of their value, into appropriate value systems. In this valuation is included the desire to overcome the uncertainty and indefiniteness of the relationship of the individual and mankind as a whole to the phenomena themselves, and the

evaluation also accompanies esthetic perception. From the standpoint of literature we here deal with the constant balancing of the tension stemming from the existence of literary works on the one hand, and the overall mood of the readers' perception on the other, or in other words, in the evaluation there takes place an encounter between the structure of the work and the structure of the literary norm.

The attention of the literary historian is geared towards what constitutes the range and content of the literature of a given point in the development. We have in mind here the living literature, that is, the literature which forms part of the awareness of the readership; we are not dealing with literary values that are outside of the range of intensive reader interest and which therefore are, permanently or temporarily, without active esthetic effect. This reconstruction of the living literary repertoire has its importance for the cognition of the literary norm of a given period, and for the study of the changes in the literary vigor of individual works or authors. We follow what works of contemporary and past authors were liked, we follow the attitude to contemporary and past literary trends. We become aware that not every work that is published becomes integrated into the contemporary scale of literary values, although it may later become an undeniable value ([K. H.] Mácha's *Máj* [May]); there are, of course, works which become historical values as soon as they are created. On the other hand, it may happen that into the range of living literature are included works that have long since been excluded from the "higher" literature or have not yet been included in it, being works of a lower literary taste (the cult of the folk song, of the merchant's ditty). In studying the literary awareness of a given period, the methodological requirement is an especially careful attention to the social bases of the differentiation of literary tastes. One can follow the relationship of the literary repertoire of the broad strata of the readership to that of the readers of "higher" literature, what is the range of the reader's preference, whether the reading community is compact and homogeneous in its literary likes and dislikes, or whether it falls into several closed groups, etc. We are here in a problem area of a sociological nature; the investigator who would, however, explain the origin of the literary norm of a given social group only on the basis of the living conditions of that group, and leave out the force of literary convention and traditional literary procedures stemming from the nature of the material, such an investigator would be mistaken. That there is a certain relationship between the literary taste and the living conditions of a certain social group is undeniable, but there is not enough objective evidence to warrant an explanation in terms of causal subordination. Just as in the develop-

ment of literary structure the major causal elements of the development are contained immanently in the preceding states of literature, so the development of the literary norm is governed above all by causes having their origin in the organization of the structural elements of the literary norm, since a new developmental phase may place into the foreground precisely those elements which have been neglected by the preceding norm. Thus, the development of the literary norm can likewise be interpreted structurally. Even here, however, in the formation of the norm and the values of the period, heteronomous elements may come to the fore to some extent. The publisher, the book market, advertising, all these are factors which may influence the valuation, and similarly, sudden turns in political life, or political pressures, may be contributing factors in the change of the norm. The historian follows the relationship of these heteronomous elements to the immanent conditions of the development of the restructuring of the norm, and observes the extent to which these external influences speed up or slow down the autonomous development, or the manner in which new norms and new valuations in spite of disturbing external influences find their protagonists and interpreters, and in which they attempt to evade the pressure and render it ineffective. Not all that pretends to be a real norm is one. External pressure may also bring about a greater distance between the roads of literary production and the literary norms; this conflict can, nevertheless, never go so far as to obliterate all points of contact, since the literary norm, while itself having an influence on the works that are produced, still is more or less dependent on the existing literary production. The requirements may for a time deviate quite fundamentally from the possibilities of the given literary situation, but if the idea of how literature ought to look is not to remain completely fictitious, they must start out from literary reality as the base for future efforts.

3. *The Echo of Literary Works and Their Concretization.* If literary history wants to single out the basic features of literary life, it can not confine itself only to ascertaining the positive or negative evaluation of a work of literature or to arrive at certain conclusions about the literary tastes of the public. It must be concerned primarily with following in the historical sequence the concrete shape which the literary work acquires in being read with an esthetic intent. In older times, literary history worked with individual works as values given once and for all, and tried to follow how this value was understood and discovered by the critic and the reader. Differences and inconsistencies in evaluation were interpreted as mistakes and deficiencies of literary taste, on the assumption that there exists a single "correct" esthetic norm. The literary historians, estheticians and

critics could, however, never agree on this single "correct" norm; since there is no such single correct esthetic norm, there is also no single valuation, and a work may be subject to multiple valuation, during which its shape in the awareness of the perceiver (its concretization) is in constant change. The terms concretization was first used by Roman Ingarden in his book *Das literarische Kunstwerk*. He also stated the requirement to study the literary work in its concretizations. Ingarden sees the structure of the work as isolated and static, without considering the dynamic development of the superordinate literary structure; he therefore thinks that the work can be concretized in such a manner that all the esthetic qualities of the work are brought to bear; differences in concretization then relate only to those components of the work that are naturally incomplete to begin with and have to be completed in the imagination of the reader (for instance, schemas of description). If we, however, have in mind the historical condition of the structure as contained in the work on the one hand, and the developmental sequence of the changing literary norm on the other, we become aware of the fact that not only insufficiently explicit passages, but the esthetic effect of the work as a whole, and hence also its concretization, are subject to constant change. As soon as the work is perceived on the basis of the integration into another context (a changed linguistic state of affairs, other literary requirements, a changed social structure, a new set of spiritual and practical values), then precisely those qualities of the work can be perceived as esthetically effective which previously were not perceived as esthetically effective, so that a positive evaluation may be based on entirely opposite reasons. This is why it is the task of literary history to follow those changes in concretization in the echo of literary works, as well as the relationships between the structure of the work and the developing literary norm, because only then is our attention always focused on the work as an esthetic object and on the bearing upon society of its esthetic function. Where in the study of literary development our emphasis was on where the work stands in the set of existing works, in the study of literary life our emphasis lies on what the work, as it is being perceived, becomes in the minds of those who constitute the literary public. The *vigor of a work* depends on the qualities which the work potentially contains in terms of the development of the literary norm. If a literary work is evaluated positively even when the norm changes, it means that it has a greater lifespan than a work, the esthetic effectiveness of which is exhausted with the disappearance of the literary norm of its time. The echo of a literary work is accompanied by its concretization, and a change in the norm requires a new concretization. Methodologically, it

must be stressed that the primary sources will always be the critical concretizations, since they attempt to come to terms with the work from the standpoint of the entire value system and contribute to the integration of the work into the literature; the critical judgements also contain the rationale for what is liked and what is not liked. The disadvantage is that this is only a record of the concretization, and our sources are not all equally good, so that a historical picture of the life of a literary work necessarily depends on the number and quality of available sources. (Cf. Sl.Sl. 7.113–32 [1941])

Special methodological problems arise when we try to follow the echo of a work in a foreign literary environment. Even a translation is in a certain sense a concretization made by the translator. The echo of the work among the readers and critics of a foreign environment is often quite different from its echo at home, since the norm is different, too.

4. *The Literary and Extraliterary Effect of Literary Works.* So far we have been speaking of the effect of the literary work as manifested upon the reader and especially upon the typical mediators between the work and the reader, the critics, when the work is an object of esthetic perception. But a work which in a certain shape has its effect on the readers may also affect their actions, thoughts and emotions, since it becomes part of their mental life. There is first of all the effect on the taste of poets as readers which may affect their literary creation, even without their being conscious of it. We are here dealing with the problem of influence which we have already dealt with from a genetic standpoint (see ČJP, p. 361 ff.). There our point of departure was the finished work and we followed the conditions which affected its origin and form, so that another literary work could appear as a source or factor contributory to the work's taking its particular shape. Now we are using the opposite procedure: in the center of our attention is not the work exposed to the influence, but the work exercising it, and our task is to discern all those literary phenomena the origin or esthetic effectiveness of which is dependent upon the existence of the work under consideration. If we are to speak of the literary effect of a work, we cannot confine ourselves to the cases of direct, conscious or unconscious, influence, but must include those cases as well in which new literary works can come to full esthetic fruition against the background of an older work from which they are reflected as its opposite. This is, for instance, the case where the subject matter is the same but the treatment differs, or where the fable is preserved but the means of expression are changed ([Julius] Zeyer's [1841–1901, a late romantic] *Obnovené obrazy* [Restored Pictures]), or where there is a new artistic recreation of older art (e.g., [Josef]

Hora's [1891–1945, a modern poet] *Máchovské variace* [Variations on Mácha]).

In addition to the literary effect, we can also follow the effect of the work in the extraliterary sphere, especially where the development of a certain problem by literary means has contributed to its solution in real life. It is generally known that the esthetic qualities of a work of poetry can affect the reader's excitability so powerfully that the way in which the relationship to reality is presented or implied may have an effect on their actions. Let us only remind ourselves of the well-known cases of the effect of characters in literature on the stylization of the social types of the period, of the effect of the morality of a work on the morality of society, of the rôle given by society to a work in the struggle for the realization of certain social, economic, national objectives, etc. A special place in this connection belongs to tendentious literature, the so-called didactic poetry, in which a consideration of the extraliterary effect is part of the intent of the author. In such a study, however, we begin to find ourselves in a field where literary history meets the interests of other historical sciences which from their own angle often can judge the extent of this extraliterary effect much better than the literary historian whose concentration is in the area of literary phenomena.

Jiří Veltruský, *Man and Object in the Theater*

(From: Sl.Sl 6.153–9 [1940])

The basis of the drama is action. Our daily life, of course, and its course, are shaped by action as well, our own and that of other people. Action is the active relationship of a subject to some object; it is a teleological fact, governed by a purpose in line with the needs of the subject. Therefore, whenever an action occurs, our attention is turned to its purpose. The act itself is secondary to us, the important thing is whether it fills a given purpose. As soon as an act by itself, however, attracts the attention of the perceiver, its properties become signs. It then enters into our consciousness by means of signs and becomes meaning. It is well known that two people who have become witnesses of the same event will describe it entirely differently. This difference is caused by the fact that this event was reflected in two differently curved mirrors, that is, in two differently attuned consciousnesses; this caused certain signs to be reinforced and others to be suppressed. The properties of an action directed toward a practical objective are determined by this objective, irrespective of the perceiver, unless the objective of the action is communication.

In the theater, however, the action is an end in itself and it lacks an external practical purpose which might determine its properties. The action is here geared towards being understood by the audience as a coherent meaningful series. This is why it is formed of various signs which first in the awareness of the audience are reflected as properties; the properties of the action are thus pure meanings, just as its purpose is a semiological matter and not a matter of practical life. The action of the theater differs, however, from an action the practical purpose of which is communication. Though the latter is also constructed of signs designed for the perceiver, and its purpose only has semiological value, its final purpose lies outside of the action itself, and not within it as is the case in the theater.

It follows from the teleological character of action that it is the result of the intent of a subject. It is, however, necessary to differentiate the concept of the subject: first of all there is here the basic subject who is the originator of the intent; then there is the subject overtly performing the action, who may be identical with the basic subject, but may also be his mere tool and thus only a partial subject. The border between them can of course not be drawn exactly. Later we shall see that in the theater the differentiation can go even further: precisely because the action is here removed from a practical context and lacks an external purpose, the

awareness of the subject, that is, of the being actively performing the action, arises in the audience from the event more so than it does anywhere else.

In a period when the theorists had in mind only the realist theater, the opinion arose that only a human being can be the subject, just as is the case in everyday life. All other components were considered mere tools or objects of human action. The development of the modern theater and the increasing familiarity with the theater of non-European culture areas, however, led to the contradiction of this opinion, and later it turned out that it did not quite apply even to the realist theater. The purpose of this study is to show that the existence of the subject in the theater is dependent on the participation of some component in the action, and not on its actual spontaneity, so that even a lifeless object may be perceived as the performing subject, and a live human being may be perceived as an element completely without will.

FROM ACTOR TO OBJECT. The most common case of the subject in the drama is the *figure of the actor*. The figure of the actor is the dynamic unity of an entire set of signs, the carrier of which may be the actor's body, voice, movements, but also various objects, from parts of the costume to the set. The important thing is, however, that the actor centers their meanings upon himself, and may do so to such an extent that by his actions he may replace all the sign carriers; this can be demonstrated on the example of the Chinese theater:

> "The actor portrays by his actions all the events for which the Chinese stage does not furnish the proper base. By a right set of conventional movements, the actor portrays his jumping over imaginary obstacles, going up imaginary stairs, stepping over an imaginary high threshold, opening an imaginary door; the sign movements performed inform the audience of the nature of these imaginary things, they tell whether the non-existent ditch is empty or full of water, whether the imaginary door is the main gate, an ordinary gate, a simple door, and the like." (K. Brušák, *Znaky na čínském divadle* [Signs in the Chinese Theater], Sl.Sl. 5.95 [1939])

The question arises of the means given the actor for uniting all these meanings by his action. The answer is on the whole very simple. All that is on the stage is a sign. "But the theatrical costume and the house on the set, or the gestures of the actors, do not consist of as many constituent signs as a real house or real clothing. On the stage, a costume or a part of the set are limited to one, two or three signs. The theater uses only those signs of the costume and set which are needed for the given dramatic situation." (P. Bogatyrev, *Znaky divadelní* [Signs of the Theater], Sl.Sl. 4.139 [1938]). The actor's body, on the other hand, enters into the dramatic

situation with all of its properties. A living human being can understandably not take off some of them and keep on only those he needs for the given situation. This is why not all the components of the actor's performance are purposive; some of them are simply given by physiological necessity (thus, for instance, various automatic reflexes). The spectator of course understands even these nonpurposive components of the actor's performance as signs. This is what makes the figure of the actor more complex and richer, we are tempted to say more concrete, as compared to the other sign carriers. It has in addition to its sign character also the character of reality. And the latter is precisely that force which forces all the meanings to be centered upon the actor.

The more complex the actions of the figure of the actor, the greater not only the number of its purposeful signs, but also, and this is important here, of those without purpose, so that the reality of the figure is placed into the foreground. A figure whose actions are less complex is of course more schematic. This is what leads to the hierarchy of parts. The figure at the peak of this hierarchy, the so-called lead, attracts to itself the major attention of the audience and only at times allows room for attention to be given to the supporting cast. At the same time, by giving impulses for action, the lead affects the performance of the rest of the cast, and at times may even act as their outright regulator. The spectator may still perceive the other figures as acting subjects, but their subordination is evident. Usually, however, situations may arise in the course of the play when someone other than the lead becomes the main pillar of the action. In some structures even in these situations the hierarchy of parts remains unaffected, in others the hierarchy may regroup itself from situation to situation. All of the dramatis personae, however, from the lead to the smallest bit part, definitely form an absolutely coherent line according to their varying activeness, the cohesion of which is maintained precisely by the jointness of the action.

If we follow this line, we can see that we cannot even set the limit beyond which the action of a figure ceases to be perceived as spontaneous. Without any break, the line leads to figures whose actions are limited to a few stereotyped acts repeated with minute differences. Such figures carry very few signs beyond those absolutely needed for the given situation. They are quite schematic, the feeling for their reality is very weak. For the spectator, such a figure is often linked to a certain action. Thus, for instance, it may happen that the stage represents the sitting room; as soon as a certain servant enters we know that it is to announce the arrival of some visitor. We shall later see that this tie to a certain action is character-

istic of *props*. And indeed, such figures appear to the spectator to be more like props than like active performers. We could see human props in [E. F.] Burián's [an avant-garde producer and director] production of [V. K.] Klicpera's comedy *Každý něco pro vlast* [Everyone Does Something for His Country]: they were the silent figures of servants. Such figures can be found in the theater in great numbers and are nothing unusual.

Human props do not yet, however, end the series which begins with the figure of the actor. The action may fall to the "zero level," the figure then becomes a part of the *set*. Such human parts of the set are for instance soldiers flanking the entrance to a house. They serve to point out that the house is a barrack. Human parts of the set can of course no longer in any way be considered active performers. Their reality is likewise depressed to the "zero level," since their constituent signs are limited to the minimum. If we consider what are the carriers of these signs, we see that it usually is their posture, stature, make-up, costume. It follows then that people in these rôles can be replaced by lifeless dummies. Thus people as part of the set form the *transition between the sphere of man and the sphere of the object*. They are, however, not the only bridge between these two spheres. O. Zich, for instance, speaks of the fact that between the make-up which is still part of the organic body of the actor, and the costume which is not part of his body, there are other objects such as the wig, which we can not definitely determine as belonging to one or the other sphere (*Estetika dramatického umění* [The Esthetics of Dramatic Art], 1931, p. 136 ff.). The costume, incidentally, although not part of the organic body, is to a considerable extent fused with it. Thus, it is often difficult to decide for certain human actions to what extent their performance is predetermined by the properties of the body, and to what extent by those of the clothing. Because "there are certain gestures and certain movements which are not only appropriate to a given style of clothing, but are directly conditioned by it. The excessive use of the hands in the 18th century was due to the wide hoops, and Burleigh's solemn dignity no less to his heavy lace collar than to his deliberate character" (Oscar Wilde, *Masks*, Czech transl., p. 50 [retranslated from Czech]). As can be seen, the sphere of the live human being and that of the lifeless object are interpenetrated, and no exact limit can be drawn between them. The series beginning with the figure of the actor thus continues without interruption into the sphere of the object.

FROM OBJECT TO ACTOR. The human being as part of the set has taken us into the sphere of the *set* in general. The general purpose of the set is "to define effectively the persons and place of the action" (O. Zich, op. cit.,

p. 232). Its sphere likewise has its internal differentiation. The lowest step is that of the painted set which is purely a sign. A mock-up is richer by having real depth, and is thus one step closer to the genuine object which it stands for. On the same level with mock-ups are dummies standing for human beings as part of the set. Finally, many real objects may be part of the set, such as chairs, vases, etc. They are on the same level with human beings as part of the set.

The set shares many similar properties with the *costume*. The purpose of the latter is likewise to characterize people and milieus. It differs from the set mainly by the fact that the set characteriezs mainly the setting, whereas the costume characterizes mainly the person. The costume is on the same level with the mock-ups and real objects that are associated with the set.

The fact that the parts of the set do not act overtly may give rise to the impression that the set is outside of the action and has no effect on its course. In that case, it could be said to constitute a self-contained and clearly delimited sphere. This would, however, be a completely erroneous impression. It is enough to point out, for instance, how entirely differently a dispute between two characters will take its course when the set represents an inn, or a royal palace. Even if the overt action of the set is on the zero level, it does have its part in determining the course of the action. That is also why it cannot be delimited as a closed sphere, nor can the point be stated at which objects begin to take part in the action overtly and become *props*. It often seems that a given object in one situation is part of the set or costume, and in the next becomes a prop. In reality, however, its function is determined by the antinomy of two opposing forces contained within it: the dynamic forces of action and the static forces of characterization. Their relationship is not stable; in certain situations one predominates, in others the other, sometimes they are in balance. Let us, for instance, take the *dagger* in the following situations:

1. Figure A with a dagger. The dagger is here part of the costume and shows the wearer's noble or military status. The characterizing force of the dagger here clearly outweighs its action force which is pushed completely into the background.
2. Figure B insults figure A, he draws his dagger and stabs B to death. Here, in the context of a certain action, the action force of the dagger suddenly comes completely to the fore, it becomes a prop and takes part in the action as a tool.
3. Figure A flees holding a bloody dagger. The dagger here is a sign of murder, but at the same time is closely connected with the flight, that is, with the action. Both forces of the object are in balance.

The prop is usually designated the passive tool of the actor's action. This does not, however, do full justice to its nature. The prop is not always passive. It has a force (which we called the action force) that attracts a certain action to it. As soon as a certain prop appears on the stage, this force which it has provokes in us the expectation of a certain action. It is so closely linked to this action that its use for another purpose is perceived as a scenic metonymy. This link is shown even clearer in the case of the so-called *imaginary props*. What is an imaginary prop? The actor performs without props an action for which a certain prop is usually required; the spectator feels its presence although in reality it is not present. Cf. for instance this scene from Meyerhold's production of Ostrovskii's *The Forest*:

> ". . . the comic gives a virtuoso's pantomime. He sits down on the step, holding a rod, and pretends to be casting into the scenes to the left; there is of course no hook on the rod . . . the comic 'catches a fish', takes it off the hook—although he has nothing in his hand, makes a grab for it, finally puts it away." (V. Tille, *Moskva v listopadu* [Moscow in November], 1929, p. 40).

An analog of this procedure can also be found in everyday life: gestures imitating the use of a certain object, in order to designate it. Such gestures are for instance used by foreigners, when, for instance, they ask for a drink by imitating drinking movements. In the theater, the purpose is different, of course.

The link between prop and action is demonstrated in an opposite way *when no subject is present in the play*, that is, when no actor is on stage. Even then, the action does not stop. The action force of the object comes to the fore in all its power. The objects on the stage, including perhaps also their mechanical movements such as that of the pendulum of a clock, exploit our consciousness of the uninterrupted course of events and create in us the feeling of action. Without any intervention of the actor, the props shape the action. They are no longer the tools of the actor, we perceive them as spontaneous subjects equivalent to the figure of the actor. For this process to occur, one condition must be met: the prop must not be the mere outline of an object to which it is linked by a factual relationship, because only if it preserves its reality can it radiate its action force and suggest action to the spectator. If J. Honzl claims that "tables may become beings whom we hate more passionately than our enemies" (*Sláva a bída divadel* [The Glory and Misery of the Theater], Prague, 1937, p. 218), this principle is certainly connected to his statement (p. 56) that:

> "Stockmann's torn coat belongs to the things that were the forte of the realist theater and the naturalist stage. For them alone, the Khu-

dozhestvennyĭ Group [Moscow Art Theater] will be dear to us, because they built real doors that squeaked, they put up real furniture and a genuine billiard table with two white balls and one black, and Andrey Sergeyich Prozorov was pushing a real baby buggy on the stage. The genuine things, the table, the coat, the tear, the remote sounds of the marching band, are the only heritage that we can take over after them."

Action in the absence of the subject is, however, not the only mode of *personification*. And what really is personification? It is "a force, indefinite but powerful, which reinforces the spontaneity of an event by emphasizing the participation of the acting subject. Events in general can, in terms of spontaneity, be divided into three categories: at the lowest level are the mechanical events in nature lacking in any kind of spontaneity, their course being determined by a previously given regularity without exceptions; one step higher are such actions of live beings which, though not subject to a law without exceptions, are directed by habit and thus predictable in their course (for instance, our daily actions in getting up, eating, going to sleep, and many of our professional actions); the third group finally includes action in the proper sense of the word, based on the unlimited initiative of the subject and therefore unpredictable, different in each case. The purpose of personification is to raise the first two levels of action to the third. It does not necessarily mean that things have to be 'made into persons' in the real sense of the word, as is the case for instance in the fable: that is merely a special case of personification (for instance, in M. Maeterlinck's *L'Oiseau bleu,* added by the author). It is enough if things which in reality are passive subjects of action appear as active subjects, even though they may retain their usual shape" (J. Mukařovský, *Sémantický rozbor básnického díla* [Semantic Analysis of Works of Poetry], Sl.Sl. 4.7 [1938]).

Such a personification occurs, for instance, in Reinhardt's production of Strindberg's *The Pelican:*

> Scene after the burial of the husband, on stage his wife who has caused his death. V. Tille describes the scene as follows: "It was as if the shadow of the dead man were pacing the house, the woman is constantly afraid of being alone, the door opened by the wind frightens her. . . The only room used in all three acts, overfilled with dark furniture, is plunged in darkness. Throughout all three acts, with small interruptions, the wind is whistling and whining behind the stage, shaking the open window and the white curtains, growing into a strong draft whenever the door opens and blowing the papers from the desk on which the leaves in the books and the flame of the lamp are moving. This naturalistic virtuosity at first makes a terrifying impression, especially when the open door is shaking in the void whenever the script requires it" (*Divadelní vzpomínky* [Memories of the Theater], pp. 170 ff.)

Another, less evident, personification is in the Japanese drama *Terakoya* or *The Village School,* by Takeda Izumo (Czech transl. *Dvě japonská dramata* [Two Japanese Dramas]):

> Situation: The teacher Genzo hides in his house the small son of the expelled chancellor. The lady Chiyo is bringing her child to school, a boy who is the exact likeness of the chancellor's son. The teacher goes behind stage and kills the lady Chiyo's son. The vassals exit. Suddenly Chiyo returns.
>
> Chiyo (visibly excited): Oh, it's you, Mr. Takebe Genzo, esteemed teacher. Today, I brought in my little boy. Where is he? He hasn't given you trouble by any chance?
>
> Genzo: Oh no—he's back there . . . in the back room . . . he's playing with the others. Do you want to see him. . . Perhaps you want to take him home?
>
> Chiyo: Yes, bring him in please. . . I want to take him home. . .
>
> Genzo (stands up): He'll be right in. Come in please. . . (Chiyo turns to the back door; Genzo pulls his sword behind her back and gets set for a terrible blow, but Chiyo as if warned by something turns around and avoids the blow. Quickly jumping between the desks she seizes her son's box and uses it to ward off Genzo's new blow)
>
> Chiyo: Stop! Stop!
>
> Genzo (taking another swing): Devilish thing! (The blow shatters the box, scattering a little white garment, pieces of paper with prayers written on them, a small burial flag, and some other small things used in burials)
>
> Genzo (horrified): In the devil's name, what is this? (Lowers his hand holding the sword)
>
> The situation ends by a spontaneous intervention of the props saving the lady Chiyo's life.

THE RELATIONSHIP BETWEEN MAN AND OBJECT. We have followed the different degrees of participation in the action by the various components, degrees different by the extent of activeness. It became clear that the transition between them is quite gradual, so that they can not be considered sealed-off spheres. The function of each component in the individual situation (and in the drama as a whole) is the resultant of the constant tension between activity and passivity in terms of the action, which manifests itself in a constant flow back and forth between the individual components, people and things. It is therefore impossible to draw a line between subject and object, since each component is potentially either. We have seen various examples of how thing and man can change places, how a man can become a thing and a thing a living being. We can thus not speak of two mutually delimited spheres; the relation of man to object in the theater can be characterized as a *dialectic antinomy*. We have seen in the above examples that the dialectic antinomy between man and thing occurs

in the most varied structures and is thus not the exclusive property of the modern theater. In some structures, of course, it is emphasized, and in others suppressed and minimized.

The view that man in the theater is exclusively the active subject and things are passive objects or tools of the action arose, as has already been mentioned, at a time when the theorists had in mind only the realist theater. But not even in the realist theater was the fluctuation between man and object removed completely, it was only suppressed to such an extent that the error which we have already spoken of could occur. The realist theater attempted (although it never really succeeded) to be a reflection of reality not only in its individual components, but also in their integration. And in daily life we are of course used to differentiate very exactly between man and thing as far as their spontaneous activity goes, but again only in terms of our present-day epistemological horizon as determined by civilized life. In other horizons, for instance in the mythical world views of primitives or children, personification and the fluctuation between man and things play a very important part indeed. Although civilization is progress as compared to the primitive way of life, it can not be denied that its forms so far have by the most varied conventions broken up the direct relationship between man and his environment. On the example of action in the absence of the subject we have seen how precisely these conventions can be used to link together unconventionally various aspects of reality. We are perhaps not exaggerating if we claim that this is one of the most important social objectives of the theater. This is precisely where the theater can show new ways of perceiving and understanding the world.

Vladimír Procházka, *Notes on Translating Technique*

(From. Sl.Sl. 8.1–20 [1942])

1. *The Function of Translations in Literature.*

[one half page and fn. 1 omitted.]

It is surprising that the function of translations in literature has not been discussed more systematically in the theoretical literature, especially if we consider the great part which is, and has been, played by translations in the literature of all peoples. For with the exception of the Greek, perhaps all literatures of our cultural area start with translations. This fact had considerable importance in the very formation of the standard languages. Literary Latin, for instance, has never been quite free from Greek influences; Luther's bible translation became crucial for the origin of Modern Standard German; some of the Slavic standard languages developed from Church Slavic, on the structure of which from the outset the very fact of translation had a considerable influence.[2]

In the course of European literary development, the conception of the translation as a medium through which foreign influences enter into the domestic literature, has changed considerably. By way of explanation, I might say that the greatest influence in this matter has been exerted by the development of the *requirement of originality* for literary works. The view of Antiquity and the Middle Ages, which gave almost no importance to originality of subject matter, had profound consequences for the techniques by which foreign subject matter or foreign style were introduced into the domestic literature. Accuracy was actually a requirement only for translations of the bible and liturgical texts; other than that, a flexible scale existed as to the "degree of originality," going from literal translations to completely independent treatments of the same subject matter. On the other hand, the modern conception of the translation as a fundamentally unoriginal work has first of all led to the creation of a sharp boundary between "original literature" and "translation literature." Further consequences were, on the one hand, a neglect of translation literature and the art of translation in

[2] The basis of the language used (by Cyril and Methodius) for translation was the Slavo-Macedonian dialect of the Salonika area, but the language of the translations differed from it by *the very fact of translation* as to both lexicon and syntax . . . (B. Havránek, *Vývoj spisovného jazyka českého* [The Development of Standard Czech], *Československá vlastivěda*, suppl. 1936, p. 4). [one line omitted]

literary theory,[3] and on the other hand, a considerable decline in the level of translations, especially in prose. Under the previous conception, the translation of foreign currents was most often undertaken by spirits congenial to the original authors, since it afforded them an opportunity for a creation of equal value. This approach persisted in modern times partially in respect to translations of poetry, while prose translation has become predominantly a domain of the dilettante. And this at a time when especially the novel has become the major mediator of the movement of thought in Europe.

[one paragraph and fn. 4 omitted.]

From the 90'ies on, conditions have changed only insofar as the differentiation has become even more pronounced. True, the work of a new school of translators of poetry has from the [first] World War on led to some improvement of the level of prose translations as well, but a really good translation is still the exception and for the rest of the "flood" [F. X.] Šalda's [1867–1937, a modern author and critic] [negative] characterization still holds. And because these translations had a penetrating effect not only on the literature, but also on the entire thinking of Czech society (from the 80'ies Russian and French novels, from the 90'ies Scandinavian novels and plays, later, especially after the [first] World War, Anglo-Saxon), it is not an insignificant fact at all that the majority of these translations are technically completely inadequate. [remainder of paragraph and fn. 5 omitted.]

And finally, an analysis of the function of translations in the national literature could also become the starting point for the solution of practical problems of literary and editorial policy: what is the place of translations in the national literature not only quantitatively (statistically), but also qualitatively; how is one to judge the complaints about the "deluge" of translations; how to avoid the real danger of bad translations of valuable works, and of translations, good or bad, of pulp literature, etc.

2. *Specific Problems of Translating Technique.*

According to the principles of the Prague School of linguistics, a verbal response can be evaluated only *in terms of its adequacy to the purpose,* that is, whether or not it fills the given purpose adequately. In line with the present conception, the purpose of a translation is to transpose a

[3] This is also admitted by V. Jirát (*Dva překlady Fausta* [Two Translations of Faust], p. 6); the reason he gives is the modern esthetic point of view leading to a lack of interest in form, and thus to a lack of theoretical foundations and research methods for stylistic analysis.

literary work from one language into another in such a manner that the structure of the original work is preserved so far as possible. In other words, the translator has to create a work which both thematically and stylistically is as close an equivalent to the original as possible.

We can state this principle also from the standpoint of the reader: the translation should make the same resultant impression on the reader as the original does on its reader. But this formulation is doubtful, because it applies only to foreign works that are perceived to be *contemporary* or as belonging to *the same* cultural area. It fails when we deal with a work that belongs in a different cultural period or a different cultural area (for instance, China). In that case, obtaining the same resultant impression may turn out to be impossible. In this respect, the most recent practice has leaned towards the translating principle formulated by B. Mathesius: to *topicalize* [aktualisovat] the translation of such a work, that is, to present it in such a language as would be used by the authors themselves if they lived in our days and wrote using our language.[6] This would mean in other words to transpose the work not only from one language to another, but also from one cultural period to another, or from one cultural area to another. Since I have no experience in this respect, I am excluding these cases from my presentation; let me merely note that a more or less penetrating topicalization of the classics is a natural consequence of our conception of the function of the translation. It must, of course, be modified for each case and applied with a certain caution.

From this general formulation follows that the usual evaluations of a translation as to whether it is "free" or "literal," "smooth" or "halting," do not go to the root of the problem, nor do they make much sense. Sometimes, the translation has to be free, sometimes less free, sometimes literal; the deciding factor is whether the translation is adequate, that is, whether the given passage is translated adequately with respect to the total structure of the work. The same goes for smoothness: usually, of course, a so-called smooth translation serves the purpose much better, but the important question is the extent and direction in which the speech of the original is distorted, and whether the translator has given a similarly intended speech pattern on the basis of the standard language of the translation.

I want to use the above general formulation to evolve the *practical requirements of translating technique*. I am roughly dividing them into three groups, fully aware of the fact that this is merely a scheme and that in practice these conditions fall together. A good translator should: 1. understand the original work thematically and stylistically; 2. overcome by his own means of expression the differences between the two linguistic

[6] See Sl.Sl. 2.237 (1936).

structures; 3. reconstruct the stylistic structure of the original work in his translation.

The *first condition* may sound obvious, but not even it is always met. There are many translations which are inadequate in spite of all of the translator's knowledge of the language and his ability to express himself, because the translator has not grasped the author's ideas.

[three paragraphs omitted.]

The *second condition, overcoming the difference between the two linguistic structures,* presupposes a good deal of knowledge of the languages involved; for the language of the original, a thorough passive knowledge may be sufficient, but for the language of the translation the translator must have his own extensive ability to express himself. Although this means a great deal in practice, it is merely a beginning which in and of itself will not make anyone a translator; the art of translation begins only when there is a vivid awareness of the difference in structure between the two languages, a sense for their different functional stratification, and the ability to overcome these differences by one's own expressive devices.

Even this condition is not always met, especially in the older translations. It is, incidentally, a subject on which not much work has been done so far, and which has not been given much attention in either language teaching or textbooks. Improvements might start out from the improved teaching methods recommended by functional linguistics.[7] [fn. 7 omitted.] It would really be necessary to do such a comparison of the patterns for each pair of languages; not until then would the translators have something definite to go by. This is of course the job of the linguists.[8] I can myself only point, by means of examples, to some of the factors which I have run across in my translating practice and which have forced me to evolve some empirical rules for meeting the difficulties.

In regard to German, it is above all the different sentence structure, especially the frequent compound sentences with relative clauses; grammaticalized word order; a strong tendency to nominal expressions, more frequent use of passive verbal constructions; the complexity of attribution

[8] How such a comparison could be carried out is shown in V. Mathesius' pamphlet *Nebojte se angličtiny!* [Don't be Afraid of English] (1936) which is, of course, not geared to the special needs of the translator.—I know from my own practice how useful to the translator are statements such as: "A good Czech sentence requires a different relationship between verbal and nominal expressions than, for instance, a good German sentence. It could almost be asserted that Czech style is the clearer and the more intelligible, the more frequently a definite verb appears in it" (from V. Mathesius, Sl.Sl. 1.157 [1939]). Important hints are also contained in other articles by Mathesius and Trávníček (on word order, on the use of the aspects, on the information-bearing structure of the sentence, etc.) in Sl.Sl.

increased by the possibility of the insertion of long strings of words between the article and the noun; the use of the articles; a greater variety of verb tenses; different use of tense in dependent clauses and indirect speech.

In regard to English: fixed word order, especially the placement of the complement of place and time;[9] the use of the gerund, participles, and progressive tenses; also many differences which English shares with German, but to a different extent (the article, the greater variety of tenses among which especially the perfect causes difficulties, different tenses in dependent clauses and indirect speech, different nature of the verbal aspect than in Czech, also a stronger tendency to nominal expressions and more frequent use of passive constructions). Of the details, which are, however, of considerable importance for the final impression, let me at least cite the constant use of possessive pronouns (for instance, he put his hand in his pocket = Czech *he put hand in pocket*). Not to mention a whole collection of fixed sayings and phrases, in colloquial speech also various clichés: introductory formulae, terms of address, asides, interjections and other particles, by which the languages differ most conspicuously.[10]

Meeting the *third condition of my scheme* (the *reconstruction of the stylistic structure of the original*) I consider the center of gravity of the translator's work.

> In Wellek's article (*Překladatelský oříšek* [A Hard Nut for the Translator], Sl.Sl. 1.61–3 [1935]) I find it so clearly delimited that I am quoting verbatim: "The translation must start out with a detailed consideration of the author's style and of its various stylistic layers, of the author's foregrounding [aktualisace] and his deliberate automatizations, and not until this basic problem is solved can one think of the stylistic stratification which would functionally correspond to that of the original. Thus, instead of mechanically translating sentence after sentence, a translation which considers the whole and then attempts to determine the function of the individual components in its structure."

This aspect of the translator's work also contains that measure of originality which is proper to every translation. A good translator, however, needs not only a certain measure of his own creative abilities, but also a good dosage of the opposite quality: since, especially in our country, it is quite the exception for a translator to be able to devote himself to a single author—usually, he must not only alternate between authors, but

[9] In the translations we often find sentences that are constructed exactly like the original and are not restyled in line with Czech usage. [remainder of fn. omitted.]

[10] The importance of this difference in phraseology for the speakableness of a modern comedy was pointed out by Z. Vančura in *O překládání divadelních her* [On Translating Plays], Sl.Sl. 3.232–6 (1937); his comments apply also to dialogue in novels.

also between fields, as required by the practical needs of his profession— our requirement also presupposes a certain passivity, an ability to respond to a variety of foreign influences which may be diametrically opposed to each other.

3. *The Development of Translating Techniques.*

Considering the great importance of translations in our literature, it is certainly worth while to ask the question whether translating techniques have changed any in recent times. The best answer can perhaps be found by comparing two translations of the same work made at different times. For this purpose, I have selected Lessing's *Minna von Barnhelm* where we happen to have two translations with just the right time differential: the older, J. Kratochvíl's (Světová knihovna, Nos. 479–81), is from 1905, the more recent one, B. Mathesius' (Melantrich), came out last year [1941]. Kratochvíl's translation is not bad for its time and more or less represents the average for his day. At cursory reading it seems that the sense of the original is captured in its broad outline; the original is, incidentally, not very difficult in that respect.

The translation does, however, contain a number of misunderstandings which distort the meaning. Thus, for instance, *das gefällt mir nicht übel* has been translated (p. 146) *to se mně mnoho nelíbí* [I don't like it very much] (Mathesius, p. 105, correctly has *proti tomu nic nemám* [I don't mind it a bit]); or *ich stemme mich, so viel ich kann* is mysteriously translated (p. 183) *vyznávám se, pokud mohu* [I'm confessing while I can] (M. 133 *vzpírám se tomu ze všech sil* [I'm resisting it with all that's in my power]), and the like. This looks like hastiness or lack of attention, especially when we find out that even the name of one of the characters has consistently been misspelled *Bruchfall* instead of *Bruchsall*. It is worse when such a lapse almost distorts some important idea. On Minna's question what he wrote to her in a letter, Tellheim answers *Nichts, als was die Ehre befiehlt;* Kratochvíl translates *Nic, nežli co mi poroučí srdce* [Nothing but what my heart commands me] (175). But the comedy as a whole is based on the conflict between a man's honor, represented by Tellheim, and heart, sentiment, the rights of which are defended by Minna. A lapse at this crucial point thus endangers the sense of the entire play. It could, of course, also be explained as a simple erratum; the impression of sloppiness is merely enhanced thereby. But this is contradicted by some other circumstances attesting to the care given to this publication (translator's notes to the text, a literary historical introduction by a specialist).

This conflict is cleared up somewhat in the further analysis. Kratochvíl's translation is almost brimming with the anxious fear that he might deviate from the lexical meaning of some individual word. Everywhere, he attempts

to put word after word, and preferably with the first, most common, meaning found in the dictionary. Using such an approach, it is obvious that he does not even try to overcome the different structure of German by Czech expressive devices, and that he faithfully preserves all German phrases, turns and fixed expressions. Some examples will make it clear.

[two paragraphs omitted.]

The nature of these mistakes allows us to draw a preliminary conclusion: the translator of Kratochvíl's time was led by the desire to translate all the details as faithfuly as possible, preferably word by word, without regard to their function which is different both in terms of the structural differences between the two languages and in terms of their place in the structure of the work. Under such circumstances, not only was the second requirement of our scheme barely met, but it had an adverse effect on meeting the first requirement. This is why the lapses mentioned are to be explained, not so much by sloppiness but rather by this slavish dependence on the dictionary meanings of words. And the mistake of putting *heart* instead of *honor* is then really the final irony: throughout the work, enslavement by words, and then a "boner" in precisely the key situation, where a "slavish" translation would be most appropriate. (Not much is to be said of Mathesius' translation in this connection; it is adequate in regard to all the things mentioned.)

If we further examine how the two translators succeeded in the over-all reconstruction of the stylistic structure of the original, we must first of all ask the question as to the purpose of this translation. *Minna* is the first German comedy in which contemporary conversational German was heard from the stage. This exceptional situation, this inauguration of a new epoch in the theater, can not be done justice by any recent translation; in view of the flood of drawing room comedies there is no sense in requiring that this feature of novelty be rendered in any way. (A deliberate archaization of the language would be unfeasible, and in line with our principles, it would not even be desirable.) The translator's job could here only be to make the play sound as free and easy as possible in *today's* language. This is how the task was conceived by both translators, and both of them (rightly) preserved at least one archaic feature by which to indicate to today's spectator that this is a work of the end of the 18th century (the use of the third person singular in addressing subordinates: *šel sem* [would he come here], *podívala se* [would she look]), and which is incidentally known from novels of the national renascence period or, for instance, from [Emanuel] Bozděch's [1841–1889, a realist] plays the plot of which takes place in the same period.

We can well imagine that Kratochvíl's method turned out to be a serious impediment in trying to carry out this intention. We can convince ourselves of it by reading a few of his lines. I am citing two somewhat longer utterances by two of the characters, in both Kratochvíl's and Mathesius' translation:

[two paragraphs omitted.]

There is from the very first a conspicuous difference in "speakableness," a quality decisive for a conversational play. This development of our conversational language over the past 35 years has certainly not been so abrupt as to explain the difference between Kratochvíl's sentences and today's speech. I am convinced that even in 1905 Mathesius' sentences would have sounded more natural (though in places perhaps "daring" or even "vulgar"), while the way the dramatis personae speak in Kratochvíl's translation is not the way people spoke in 1905, or at any time previously. I doubt that an actor would then have spoken Tellheim's line *A budeš styděti se?* [And will you ashamed be?] (128), without himself rearranging it to *A budeš se stydět?* [And will you be ashamed?].

In looking for the reasons of the "non-speakableness" of Kratochvíl's translation, other than the "faithfulness" of the translation which we have already discussed, we will be reminded, as soon as we read a few lines, of the purist prescriptions of his times.

> In Kratochvíl's translation, we have them all nicely together: the genitive of negation wherever at all possible, the predicative adjective always with its nominal suffix, infinitives ending in *-ti,* the full form *jest* of the copula, predominantly the strong form *mne* in the accusative [1st pers. pron.], etc. Also the placement of enclitics different from spoken Czech stems from that source.

This is, however, only one side of the matter. The other side is that this stilted speech pattern of which we have given samples is used not only by the "gentle folk," but also by the folksy characters, and coming from them, it sounds even more unnatural. Another few examples:

[one paragraph omitted.]

The major reason for the "unconversationalness" of Kratochvíl's translation (which is quite common for his time) is the lack of a clear idea of the functional stratification of language. The conception at that time was that there exists only one "correct" type of language, the standard, and it is obligatory for all literary production of any kind; other functional dialects were not admitted either in literature or on the stage. This conception was the cause not only of the stilted speech of Kratochvíl's (and other, similar) translations, but made it impossible for him to give different nuances (in

accord with the original) to the speech of different characters in accord with their social positions. On the other hand, Mathesius follows the modern conception and gives a different nuance to the folksy characters and to the "gentle folk." In line with the original, he achieves this mainly by the selection of words and sayings, but he does not hesitate either, and does so more emphatically perhaps than the original, to foreground their utterances by an occasional phonetic difference (*dycky* [=standard *vždycky* always], *copak* [what], *dobrý* [=st. *dobré*] *ráno* [good morning], *takovýho* [=st. *takového*] *muže* [such a man]).

I think that this case is a good illustration of the change in translating techniques that we have witnessed over the past 30–40 years. The translator then, too, wanted to do the best he could, especially in view of the importance of the work. But the technique of the time, mainly concerned with the faithful rendition of detail practically taken out of all context in the act of translation, made it impossible for him not only to overcome satisfactorily the differences between the two linguistic patterns, but was also in his way in the job of feeling his way into the original and putting his finger on its thematic core points (how else could he have let *heart* for *honor* go through undetected), and in connection with the view of language current in his day seriously endangered the "speakableness" of his translation, and thereby also its success on the stage.

Mathesius's translation, on the other hand, shows that our translation techniques have since become more thorough and refined for prose as well. What Ivan Olbracht has said about the liberating influence of the new linguistic science [11] [fn. 11 omitted.] applies also to translation. Translators, too, are grateful to it for the liberation from "the philological superstitions of the preceding generations." Not only writers, but translators as well, are trying to benefit to the fullest from the fact that "the abolition of the traditional hierarchy of styles has allowed the utilization in present-day literature, to a hitherto unknown extent, of different strata and styles of language as an effective device for the intensive presentation of the oppositions characteristic of contemporary art as a whole." [12] [fn. 12 omitted.]

4. *The Stylistic Reconstruction of the Original Work.*

The examples that follow are intended to illustrate mainly the *third condition* in our scheme, especially the need, for the translator, to pass rapidly from one style to the next in line with the original. The first example presents a relatively simple problem; it is the short novel *Die Torheit einer*

Liebe by Hans Johst (orig. 1930, transl. 1941). Let me first quote an excerpt from the beginning.

[three quarter pages omitted.]

Johst's novel is in the form of the hero's diary; consequently it is written in a style which has all the characteristics of conversational speech. The light conversational tone is kept up not only in the actual dialogues but also in the hero's diary entries and reflections. The style of the novel is characterized by short, simple sentences with constant interruptions, pauses and asides, as required by the author's intent to express the contrast between the deep feeling of the hero and the casual manner in which this feeling is dealt with by the society to which the hero belongs and the modes of expression of which he himself accepts.

I happened to discuss this translation with a professor of germanics. To my surprise, he criticized as violations of the spirit of the Czech language precisely those passages where I attempted to capture the stylistic intent of the original most faithfully. Thus, in the excerpt cited [here omitted] he claimed that in the sentence *políbil jsem ruku* [I kissed a hand] the pronoun jí [her] should be filled in, because Czech requires a more concrete mode of expression than German. True, ordinarily I would have supplied the pronoun, but here I deliberately did not do so, on the basis of an analysis of the situation. The hero (described as a shy person) enters into the room, a large social gathering is present, he sees unknown people as if in a fog. The hand kiss to him is at such a time a completely impersonal act, deprived of any relation to a specific individual. This is confirmed to me by the manner in which the author handles the situation linguistically: *Ich gab einen Handkuss* (he could very well have expressed himself more concretely: *Ich küsste ihre Hand*). In accord with this, the preceding part of the sentence (*Udělal jsem obličej, jako že mě nesmírně těší* [I made a face to the effect that it pleased me immensely]) is deliberately translated a little stilted, to bring out the formality of the act of introduction. It might appear that I am here analyzing a secondary detail, but the scene is important because the hero here meets his great love for the first time. The stylistic nonchalance with which the meeting is entered into the hero's diary is later to stand out by ironic contrast against the deep emotion arising from this meeting. This is thus a feature which must be expressed in the translation.

Another criticism was the use of imperfective verbs where Czech would rather require perfective ones. True, verbal aspects is one of the hardest nuts to crack for the translator into Czech; but it should not be cracked mechanically, by using perfective Czech verbs wherever possible. In the sample there is, for instance, a passage reading: *"Zpropadený chlap!," řval doktor* ["That so-and-so," the doctor was shouting. Here, too, the translation chosen reflects an analysis of the situation. When he enters, the hero not only sees everything as if in a fog, but the con-

versation likewise hits his ears like a confused noise. In this state, he does not accurately perceive the beginning and end of the events around him, but at first only the mere fact of the event: he hears half-sentences, laughter, he still is confused by having been unexpectedly introduced to a lady, and already the doctor, who incidentally always shouts in company, is *shouting* at him. Therefore the perfective verbs for the actions of the hero (. . .); for the events which impinged upon him unclearly and which he perhaps still had in his ears when he made his entry in the evening, mostly imperfective verbs (. . .).[13]

[two paragraphs omitted.]

I have intentionally given a more detailed analysis from a work which was not unusually difficult to translate, in order to show how much detail is involved (and ought to be involved) in the work of the translator if he wants to do an adequate job. The considerations that I am talking about here were really going through my head as I was doing the work, though of course (. . .) in much less time than it takes to put them on paper, often almost instinctively. (This is not to say, of course, that my solutions are ideal; the translator himself is the first to see, as soon as he sees his work in print, how he could have translated this or that differently, and often better.)

The second sample is quite opposite in character: it is from a work which in terms of stylistic reconstruction was the hardest nut I have ever had to crack: Wilhem von Scholz's *Der Weg nach Ilok* (orig. 1930, transl. 1941). This historical novel does not primarily emphasize external events, but stresses the inner life of the hero, the saint and fanatic Capistrano. Other persons and events are here merely a foil for this central theme. In the structure of the work there is the constant antinomy between reality and the events in the soul of the hero, between the temporal and the eternal. The basic plane of the work criss-crosses a second plane which is the colorful description of life in a medieval town. The author accomplishes his artistic intent by means of an extraordinarily complex style characterized especially by long compound sentences and extremely elaborate attributes, further by a cumulation of visual images and metaphors into long sentence chains almost without interruptions. In view of these qualities of the author's style, this original was almost a school anthology of all the difficulties that may arise in translating from German.

[13] I believe that this conception is in accord with the scientific analysis of Czech verb aspect: "We can say that the use of an imperfective verb (whether semelfactive, durative or iterative) in cases where objective reality seems to require a perfective verb and where elsewhere a perfective verb is used, *gives the reality in question the character of a scenic, sometimes almost dramatic, immediacy*" (V. Mathesius, Sl.Sl. 4.16 [1938]).

First of all, I had to face the basic problem: whether, and to what extent, it is necessary to preserve Scholz's complicated compound sentences and in general the baroque qualities of his style. After long reflection, I came to the conclusion that this complexity, baroqueness, almost lack of clarity, belongs to the basic structure and therefore must be preserved. It could, of course, not be done mechanically; Scholz's sentences and entire passages first had to be, as it were, melted down in my mind, and then recreated in Czech. Because Czech offers such a style as Scholz's much more resistance than German, many a compromise was necessary. I do, however, have the impression that my reconstruction has been relatively successful and that the Czech reader gathers a similar impression from the translation to that of the German reader from the original. (Again, I would do many things differently today, perhaps do them better.)

I'm giving two samples; first of all a passage which is a good example of the way in which Scholz creates chains of images.

[three-quarter pages omitted.]

These are only two compound sentences, and they form a single unit together. What can one do with this stylistic exuberance? True, "in Czech we cannot express whole bundles of ideas all at once without doing violence to the language," [14] I myself try, if it does not do harm to the structure of the work, to break up excessively complex sentences into smaller segments, but here the connected consecutiveness of the images is an essential feature, the passage forms a continuous stream which by its very structure symbolizes the stream of people on their way to meet the papal legate. In order to maintain the continuity of the images linked to each other like the beads of the rosary, I had to leave the majority of the relative clauses intact; I also attempted to preserve a certain rhythmic quality.

A second excerpt very characteristic of Scholz: the beginning of the third chapter (introduction to Capistrano's sermon which is the culmination of an extraordinarily extensive exposition):

[one half page omitted.]

The core of the passage is a simple communication: *the Italian friar stood on the platform.* It is, however, left to the very end and preceded by an almost grotesquely overgrown adverbial complement. (This procedure is used by Scholz in several passages which he conceives sort of as "solemn.") It is a rather unusual construction for Czech. It would be possible to break up the period and restyle it to read: *The Italian monk in his robe stood on the platform, on which not so long ago there had been. . .* But this would in effect *reverse* the cadence of the entire passage, which is based on the contrast between the verbosity of the

[14] V. Mathesius, Sl.Sl. 7.40 (1941).

adverbial complement and the simplicity of the basic statement, and which is a stylistic expression of the opposition between the multitude and the brilliant individual. Rather than starting out with an extensive remembrance of the gaiety of the fair and ending, as if with a sudden stroke of lightning, with the sinister appearance of the black friar—a concise summary of the entire preceding exposition of the novel, the procedure would be reversed: the climax at the beginning, the baroque fill-in at the end. The preservation of Scholz's construction seemed to me to be an absolute necessity. I lightened the passage somewhat by breaking the paragraph up graphically (a procedure used by Scholz himself for several similar passages), repeating the words *on the platform* to avoid a bare beginning of the subparagraphs with a mere relative pronoun (*on which*), within the subparagraphs, I disentangled some of the knots (*auf dem . . . vor . . . am . . . durch . . .*), changed some of the passive constructions to active ones, and some nominal constructions to verbal ones.

Both above-mentioned works are examples of novels which essentially remain *within the same linguistic stratum.* Both are written in the standard language, the distortion of which is by the author subordinated to the subject matter: Johst by writing not only the dialogues but also the narrative passages in the same conversational speech; Scholz by expressing the complexity of his subject matter with the overloaded baroque sentences that predominate even in the dialogues. We could also say that Johst distorts the standard language in the sense of simplification, Scholz in the sense of complication.

But a novel containing a single linguistic stratum is in recent times actually an exception. The rule is the *confrontation of several strata of the language.* There is at least a clear differentiation of the narrative passages and the dialogues. There is often an additional tendency towards further differentiation within each of these components, as well as a desire to do more than just juxtapose them, by bringing them into some relation as determined by the thematic or stylistic intent of the work as a whole.

For the *narrative passages* this means a development from a single type of language, almost identical with the standard (as was the case in the older realist novel) to more penetrating distortions, effected in harmony with several planes of the language. These planes could stand next to each other; they could also be interpenetrating, or be in contrast with each other. This complicates the task of the translator accordingly.

Let me cite as an example the novel by [Robert D. Q.] Henriques, *No Arms, No Armour* (orig. 1939, transl. 1940). In it the author confronts military and civilian life, not only in subject matter, but also in style. In the dialogues he distinguishes between the folksy characters (soldiers)

and the "gentle folk." In the narrative passages, he works on several planes: broadly explicit descriptions of landscapes and objects foregrounded by anthropomorphic treatment and thus brought into a direct relationship to the details of the plot; characterizations mixed with reflections in which the author imperceptibly speaks through his characters; minute descriptions of states of mind on the basis of the relativistic opposition of normal time versus the "slow motion time" in which his characters experience important moments (a race, a car accident, a battle).

[one line and one short paragraph omitted.]

The particularity of this style consists in the use of many sentences without finite verbs; such sentence formation is not too common in standard Czech, but does occur more frequently in poetic prose as a deliberate syntactic distortion;[15] it was therefore used here, too, to obtain a similar effect.

In *dialogues,* novels today almost without exception use conversational speech (unless some special intent of the author's requires another solution). Here the differentiation above all means richer nuances, which can be introduced from many viewpoints. Thus even within one and the same stratum, the conversational style of different characters can be differentiated. In [Michael] Foster's novel *American Dream* (orig. 1937, transl. 1940) the uncongenial Fowkes is, for instance, differentiated from the other personages (especially the strong, silent hero Thrall) by a pedantic and uneven style which I attempted to render faithfully.

[one paragraph omitted.]

In the dialogues of a novel, however, *the most varied strata of the language* can be represented. Here the translator runs into many difficulties, because the functional differentiation is not the same for every language, and the mutual relationship of the various strata of the language is not necessarily the same. Not even the function of conversational speech itself need be the same. Nor are these different functional dialects utilized in the same manner in the literature. In the more recent German literature in which the rural novel occupies an important place, confrontations of the standard language with some local dialect are quite common, whether it is used as a whole or only hinted at. (More about this later.) In the Anglo-Saxon literature this is rare; common, however, is the confrontation in the dialogues of the standard language with urban colloquial speech.

[15] Cf. the use of nominal sentences as a creative device in [Jiří] Mahen's [1882–1939, a modern dramatist] prose which was pointed out by Fr. Trávníček in *Mahenova básnická mluva* [Mahen's Poetic Language] (*Mahenovi, sborník k padesátinam,* 1933, pp. 64 ff.)

Since this is usually an expression of social stratification, this really means a dual social dialect. Thus, at first blush, the situation is the same as in Czech.

If we look at the matter more closely, we can see that in this functional area of language the stratification is considerably different from what it is in Czech. First of all, because its social significance is greater there, because speech is perceived much more readily than in our country as a sign of social status. The educated members of the well-to-do classes have their own speech which in reality is a special class dialect. It is in essence based on the traditional education in exclusive private schools. Its major characteristics are a correct pronunciation (sometimes with special affectation), and the general observation of the grammatical norm. On the other hand, the speech of especially the younger members of this class abounds in original bonmots and slangy creations. The lesser members of the professional and white collar class likewise more or less use the standard, but without this special affectation. To both of these strata is opposed the urban folk speech. This can in translation aptly be rendered by the Czech colloquial standard [obecná čeština] which in our conception is linked to the idea of urban folksy types. We do not, however, in our language area have a real equivalent, especially of the first type, which is understandable, since the corresponding class does not exist in our society. Our educated classes use a language which, though it does contain enough slang, has also to a considerable extent accepted the phonetic and grammatical elements of the colloquial standard. Because of these differences in the social and linguistic stratification, the Czech rendering of foreign conversational styles is always more or less inaccurate, sometimes even almost impossible.[16]

How should the Czech translator handle the cases where the dialogues use two or more strata of the language? In the older days this stratification was usually ignored and everything was translated into the "single" standard. (The reasons were the same as those we found in the analysis of *Minna von Barnhelm*.) During the past 20 years, the differentiation of these strata has been paid heed to more frequently. Can one give a rule? In line with our principles, the following procedure could be recommended: above all, find out in each case whether the confrontation of the strata of the language is part of the basic structure of the work. If it is not, then the translator has considerable freedom and can use his taste and his talents to translate into popular Prague speech or the Czech colloquial standard, either throughout or by hinting at it, or not at all. If, however,

[16] For the drawing-room comedy, cf. Z. Vančura: "Sometimes the author's idea can not be rendered because our society lacks a certain convention, a certain style of conversation." (Sl.Sl. 3.235 [1937])

the confrontation of the strata of the language is part of the structure of the work, it becomes the duty of a good translator to render this feature, if for no other reason, because it usually is an important characteristic of the foreign milieu.[17] [fn. 17 omitted.]

In summary: the modern novel offers a really inexhaustible number of possibilities for combining the various strata of the language. Let me cite two particularly characteristic examples. The first is Dorothy Sayer's novel *Murder Must Advertise* (orig. 1933, transl. 1940). This may be a "mere" detective story, but for the translator it is an unusually suggestive model.

> First of all there is the advertising milieu to which the whole work is attuned. Because in the original environment advertising is a much more potent factor than in our country, it meant the creation of a similar atmosphere largely by artificial means. This gave rise to passages such as: *Víc mastnoty za méně mastnou cenu!* [More fat content for a less fat price], *Nechala byste své dítě v jámě lvové?* [Would you leave your child in a lion's den?], *Bacily jsou horší, než bubnová palba!* [Bacilli are worse than drumfire], *Kde je sanfekt, není infekce!* [Where there is sanfekt, there is no infection!], *Nutrax nervům nutnost!* [Nutrax needed by the nerves]. The different and foreign environment, however, came out in another way as well: there is a detailed description of a cricket match which is so closely linked to the plot that it could not, for instance, be replaced by soccer which in our country enjoys a comparable measure of popularity. And since there is no Czech cricket terminology, the translator had to invent one *ad hoc* (on the pattern of the two official Czech terms *hazeč* [bowler] and *odbiječ* [batsman], additional terms were invented, such as . . . .). In the Sayers novel, there is in addition the confrontation of several strata of the language. For the speech of the folksy characters, in line with the above principles, popular Prague speech could be used. But the center of gravity in the novel is not the confrontation of the speech of educated people with folk speech, but in the contrast of the affected speech of the graduates of the universities with the speech of professionals with less and cheaper education. This required an additional differentiation. I have tried to render this contrast by translating the conversations of the first group by correct and rather affected speech, often inventing Czech analogs of the sayings characteristic of that group. Characters of somewhat lower status sound more "serious," but make some slight "mistakes" in speaking and use somewhat antiquated stock phrases. This novel, incidentally, required an additional differentiation: the plot of the story moves through several environments, and the hero alternates between four parts he has assumed, while changing his conversational style but retaining a certain common core. I have attempted to bring out all these nuances in the translation. Let me give at least an example of his speech in the rôle of the affected member of the jeunesse dorée:
>
> [one paragraph omitted.]

An outstanding example of the use of more than one stratum of the language is Steinbeck's novel *Grapes of Wrath* (orig. 1939, transl. 1941). Its foremost characteristic are the dialogues, written almost exclusively in the local dialect. This stratum of the language occurs in translations much less frequently than social dialects. It is understandable, since the translating difficulties are great. Therefore a complete reconstruction of the style is here possible only in exceptional cases. Unless it is absolutely necessary in view of the structure of the work, it is better to use a substitute: either only hints of a dialect, or an overall dialect [interdialekt] (I myself have used Colloquial Standard Czech to translate Scotch dialect, where this was not a feature forming part of the structure of the work but merely a matter of differentiating the speech of one character from that of the others). Where the local dialect, however, forms a genuinely inseparable component of the structure, it is certainly the translator's job to give a Czech equivalent [18] [fn. 18 omitted] (if he can). And this novel by Steinbeck was in my opinion precisely one of those cases in which it is necessary to translate the foreign local dialect by one of our local dialects. A brief analysis of the stylistic structure of the work will reveal the reasons for this.

> It is an expansive social novel, the subject matter of which is the hard luck of the Oklahoma farmers ruined by the depression who have been driven from their soil and masses of whom have moved to California to look for work. The major artistic intent here is the description of the collective fate of these three hundred thousand people, which is characterized by the sharp contrast between their previous quiet life and the sudden necessity of constant movement after work in an alien and hostile environment.

The author has tried to carry out his intent by writing two kinds of chapters alternating throughout the novel: one giving his poetic vision of general and typical events without a coherent plot at the base, and one giving a realistic narration of the fate of the Joad family. The author has introduced two linguistic planes to carry these two components: the basis of the style of the "group" chapters is the standard, variously distorted; the tone of the "plot" chapters is given mainly by the dialogues. Both major planes are further stratified and interpenetrated in various ways. Poetic visions (and their language) find their way into the "plot" passages as well; the "group" chapters on the other hand are likewise interspersed with imaginary scenes of plot and dialogue by means of which all the different strata of their language are brought in. Of great importance for the total structure is the speech of the dialogues. The author wanted to characterize the migrants as sharply as possible against the background of the general American scene, not only in terms of subject matter but also

in terms of language. His "Okies" speak a special dialect, different from both the over-all dialect and other dialects. The Okies feel like outcasts among the other Americans, among other reasons also because of their different dialect, offensive to other ears, which betrays them as soon as they open their mouths: that is, a characteristic which is considered unusual in the original speech area. And since we are here dealing with a large group of people, a special development occurs in the novel: the dialect of these Okies, originally a local dialect, in the course of the novel changes into a social dialect.—Having once analyzed the work, I had no doubt but that I had to try to render this basic contrast. The translation of Okie conversations into Standard Czech was obviously impossible. Translating them into the general colloquial standard would likewise not have served the author's intent. The Czech general colloquial standard is a dialectal lingua franca incapable of expressing precisely the essential feature of Oklahoma speech, namely its exceptional, particular nature, which is one of the linguistic devices of the novel to express the exceptional, particular fate of its speakers. And furthermore, Colloquial Standard Czech, especially the way it sounds in Prague, is in our awareness too closely linked to an urban environment, whereas the speech of the Okies is to remind the reader of a certain kind of rural people: a little clumsy, a little slow-thinking, but thoughtful and honest. In addition, I needed Colloquial Standard Czech for another purpose: to set off from the Okies other folk characters that likewise appear in the novel. I came to the conclusion that for purposes of this translation, some rural dialect of Czech would be most suitable, one that would be not too far removed from the colloquial standard to render the reading difficult, and yet have enough characteristic features to serve to differentiate the speech of the "Okies" from that of the others, and to contrast the dialogues linguistically with the poetic passages. I selected an *Eastern Bohemian* dialect of which we have an extensive scientific record in Kubín's *Lidové povídky z českého Podkrkonoší* [Folk Tales from the Czech Country below the Giant Mountains]. There is also a certain tradition for it in our literature, for instance in the work of Tereza Nováková [1853–1912, a rural novelist], where it is used for thoughtful conversations in a similar vein to those in Steinbeck's novel. My translation was not, of course, intended as a dialectological study, and therefore does not represent all the characteristics of that dialect in detail. In addition, in line with the original, considerable urban influence had to be assumed for the Okies; I tried to render this by an admixture of Prague sayings and slangy expressions. Finally, I tried to keep some of the special features of the speech of the original for which no Czech equivalent can

be found [by literal translation, translator], thus for instance the invective *čubčí syn* [son of a b.] or the stereotyped expression *vyšpekulovat* (in the original *to figger*), both so typical for the American over-all dialect, in order not to deprive the reader completely of the impression of a foreign environment. And so I created a sort of linguistic amalgam, an artificial conversational speech made up especially for the translation of the speech of the Okies in this novel.[18]

[one page and fn. 18 omitted.]

A novel may, of course, contain all sorts of other, less significant deviations from the norm, such as children's language, pathological phenomena (stuttering), drunken speech, poor command of the language (by foreigners, . . .). The principles which we have presented above also give an idea of the kind of solution we would propose (if, indeed, it is necessary to render such deviations): not a mechanical transposition of the deviations, but their analogue in Czech. A special case of this is when a poet uses archaic forms, or perhaps writes an entire novel in archaic speech. Thus, the German poet Kolbenheyer wrote the novel *Meister Joachim Pausewang* in the form of the hero's chronicle record of his own life, in an artificial form of speech designed to create the impression of a work written at the end of the 16th century. (The Czech translation has already been announced.)

The manner of translating it, which for want of a better term I would like to call *turning it into Czech,* deserves special attention. I thereby mean such a translation in which some or all of the actual components of the original are transposed into a Czech environment. This problem really arises on a small scale in every translation: proper names, nicknames, terms of address, titles. My principle would here be to turn it into Czech wherever possible, unless the preservation of a foreign form is necessary to render the differentness of the foreign milieu. (J. Zaorálek in translating a novel turned all the proper names into Czech because of the satirical function they had in the original; leaving them in the original, much of the satirical effect would have been lost on the Czech reader.) It is further possible (and for some works this is the only possible way) to use such a way of translating where the translator systematically replaces allusions, quotes, and even situations of the original—unintelligible to the reader of the translation—by analogues from the domestic environment. The extreme case of "turning a work into Czech" is the transposition of the entire plot, with the characters, local description, institutions, into a Czech environment, as was sometimes done during the last century for "family" novels in translation. Lately, the broad public has rather been asking for

the exotic; the opposite has therefore happened in the pulp literature: some original works of adventure literature were marketed as alleged translations.

Although I have by far not exhausted the entire problem area of the translator's craft, I hope that I have succeeded in showing that the matter is rather complex, and at the same time quite important, and therefore deserves the attention of the literary historian and theorist.

ANALYSIS

Jan Mukařovský, *The Connection between the Prosodic Line and Word Order in Czech Verse*

(From: KČP, pp. 186–205)

The sound of a verse is a very complex phenomenon, and its elements are fused into such a close unity that it is difficult to differentiate them by scientific analysis or even to give an exact and complete listing.[1] It is nevertheless possible to distinguish by rather clear criteria two sets of components: on the one hand the sound qualities due to the particular articulation of individual phonemes, on the other hand a set of rather indefinite composition the most important, though not the only, components of which are: the *line of expiratory intensity* (the uninterrupted rise and fall of the intensity of the breath, expiratory peaks, pauses), the *intonational line* (the uninterrupted rise and fall of the pitch of the voice), and the *transition between syllables* (smooth, broken). The total of these three elements will be the subject matter of this study; we will call it the *prosodic line*. The question arises, of course, whether a study based on poetic texts and not on recital can lead to an analysis of phonetic elements that are not expressed graphically in the text and therefore seem to be dependent solely on the intent of the performer. This question has to be answered before we approach the actual topic of our research.

The most conspicuous of the components that we intend to deal with is intonation, and this is why Sievers, who first started to investigate this least accessible sphere of the phonetic aspect, took it as the point of departure of his research, but calling it "melody."[2] The danger in this point of departure soon became evident, however: intonation seems to be so free and not predetermined by the text in its manifestation, that it was not difficult for his critics, especially A. Heussler,[3] to demonstrate that

[1] See, for instance, the chapter *Die Faktoren des Akzents* in [F. L.] Saran's *Deutsche Verslehre*, München, 1907, pp. 93 ff.

[2] *Über Sprachmelodisches in der deutschen Dichtung* (E. Sievers, *Rhythmisch-melodische Studien*, Heidelberg, 1912, pp. 56 ff.

[3] A. Heussler, *E. Sievers und die Sprachmelodie* (*Deutsche Literaturzeitung*, vol. XXXIII, fasc. 24); cf. O. Zich's study *O typech básnických* [Types of Poetry], in *Časopis pro moderní filologii*, vol. VI, and in book form, Prague, 1937, where intonation (melody) is counted among the "phonetic qualities of recitation"; see also Bernstein, *Stikh i deklamatsiia* [Verse and Declamation], *Russkaia rech'*, vol. I, 1927.

the intonation of the verse is entirely in the province of the performer and that those properties which appear to be in common to all performers are not given by the text but are contingent upon environment and education (for instance, the school or theater). Nevertheless, Sievers' mistake was not one of the essence, but one of choosing the wrong point of departure. Even quite casual observation makes it quite evident, as it were, that a poetic text requires a certain distribution of the intensity of the voice, a certain cadence, etc.; in addition, it has long been generally known and admitted in syntax that there is a relationship between sentence structure and the phonetic aspect of the sentence. In investigating this phonetic aspect, however, one's point of departure should not be intonation, which is the least stable element, but rather expiration, the nature of which (the distribution of the peaks, the strengthening and weakening of the voice, the pauses) is closely linked to the internal structure of the text. If we take expiration for our point of departure, it does not mean that we would lose sight of intonation, since the intonational line, to the extent to which it is predetermined by the text, changes with the changes in expiration, especially as far as the length of the waves and the slowness or speed of the rise or fall of the pitch level are concerned; the same applies to the transition between syllables.[4] Expiratory intensity and its concomitant factors thus form a certain phonetic schema which can be considered predetermined by the text. This schema is obviously quite abstract, since it is repeated in the poem from verse to verse, although each time on a different syntactic, semantic and rhythmic basis, and in a different concrete shape; it is, however, completely independent of the acoustic manifestation [realisace] of the poem.

As regards the abstract nature of the prosodic line [fonická linie], we feel that the major purpose of this study is not its phonetic description (which could not avoid the danger of contaminating the abstract "phonetic" scheme with the individual voice habits of the performer), but the investigation of the relationship between the prosodic line and the linguistic elements of the text which determine this line and are in turn determined by it. The first question we face is the following: which linguistic element has

[4] I no longer accept today the idea of the unilateral relationship between expiratory intensity and intonation in the sense of the necessary predetermination of intonation by expiration; I would rather consider the two components as mutually balanced; see on this the pertinent paragraphs in my *O jazyce básnickém* [On Poetic Language]. If I am nevertheless leaving the original wording of this passage unaltered, it is because even at the present state of our knowledge it has no bearing on the further conclusions of this study, and I see no reason to remove the traces of the development of my ideas.—J. M., 1941.

the most direct and closest connection to the prosodic line? This question is needed to simplify the problem, since the interrelations in a work of poetry are so manifold that there isn't an element which would not be in some direct or indirect relationship to all the rest.

The importance of the question which we have just posed has already been felt by the very founder of the research on the prosodic line, E. Sievers, although he considered its exact description without regard to the underlying language material his major objective. Here is his opinion: "The positive consideration in the poet's choice of words is to make them fit well into the schema of expression which he has chosen, the negative consideration is then to avoid such words which do not fit" (*Rhythmisch-melodische Studien,* p. 60). Sievers thus claims that the prosodic line is closely linked to the choice of words. More accurately one would have to state, and Sievers does not do so, that what we are concerned with is the phonetic equivalent of the emotional coloring of the words contained in the poetic text, since words have a certain emotional flavor which sometimes has its origin in their actual meaning, and sometimes depends on the lexical stratum to which they belong (for instance, words from the standard language, from oratorical, vulgar speech). The emotional flavor, which often has only virtual existence in the communicative use of the word, is foregrounded in poetic language, and this foregrounding [aktualisace] has its effect on the phonetic aspect of the context in which the word in question is contained, on its expirational and intonational line.

By using predominantly words of a certain emotional coloring the poet affects the prosodic line of his verse. This fact is sufficiently well known so that we will only cite a few examples to show, by interchanging words, what the influence is of the emotional coloring of a given expression on the prosodic line of the immediate contextual environment. Let us for instance in [S. K.] Neumann's [1875–, a modern poet] verse (*Kniha lesù, vod a strání* [Book of Woods, Waters and Slopes], *Křehké štěsti* [Brittle Happiness]):

jejž ruky *dotekem* je možno zranit [whose hands can be hurt by a *touch*]

replace the word *dotek* [touch] by the word *úder* [blow] which differs from the original by the intensity and quality of the emotional flavor:

jejž ruky úderem je možno zranit.

In effecting the exchange, we will note that the word *úder* acquires heavier expiratory stress, higher pitch and a more energetic separation of the first syllable from the next than had the original word *dotek*. The opposite, namely a weakening of expiratory stress, lowering of pitch, etc., will appear

in a similar interchange of expressions in [Svatopluk] Čech's [1846–1908, a realist] verse (*Zpěvník Jana Buriana* [Jan Burian's Songbook]):

(original text)
Jak *děsný přízrak* v paměti se budí [Like a *frightening specter* in memory awakens]
noc osudná — — — [the fateful night — — —]

(changed text)
Jak *sladké snění* v paměti se budí [Like *sweet dreaming* in memory awakens]

In other cases, replacing the words will perhaps not lead to a qualitative change in the emotional flavor, but at least to its weakening; this will happen when we replace a word which in the given context was used unusually and which was thus highlighted both semantically and emotionally, by a word which is tied more closely into the context and therefore has a weaker emotional coloring in it. Here, too, the exchange affects the phonetic aspect, for instance:

(original text)
Já vesel hledal *sněžnou parnasii* [Joyful, I was looking for a *snowy* parnassia]
([Jan Neruda [1834–1891, a realist], *Prosté motivy* [Simple Motifs], *Podzimní* [*Autumnal*] II)
Pil mléko *dívčích* bříz a v olšinách [He drank the milk of *maidenly* birches, and in the alder]
([Fráňa] Šrámek [1877–, a modern], *Splav* [The Floodgate], *Jarní poutník* [Spring Pilgrim])
Tvé chrámy *smyslné* a modré nebe [Your *sensual* domes and blue sky]
([Karel] Toman [1877–1946, a modern], *Století kalendář* [Hundred-Year Almanac], *Aix-en-Provence*)

(changed text)
Já vesel hledal *bílou* parnasii [*white*]
Pil mléko *bílých* bříz a v olšinách [*white*]
Tvé chrámy *nádherné* a modré nebe [*magnificent*]

In each of these three instances the exchange results in the weakening of the phonetic independence of the word of the total prosodic line of the verse in question.

The examples which we have cited show the unquestionable connection between the poet's vocabulary and the prosodic line and characterize the nature of this connection. This is, however, not yet proof of the fact that

this connection is the decisive factor in the formation of the prosodic line. There are as we know, especially in parodies, frequent examples of shrieking contrast between the prosodic line of a certain verse and the conventional emotional coloring of the lexical material used in the verse. Such is, for instance, the case in the verses cited ironically by L. Bloy as Coppé's most beautiful (see on this G. Le Rouge, *Verlainiens et décadents, Nouvelles littéraires* of Dec. 1, 1928), and which read:

Fabrique à la vapeur de pâtés de foie gras
Le tramway de Montrouge à la Gare de l'Est [5] [fn. 5 omitted.]

The contrast between the majestic prosodic line and the everyday, casual nature of the words used is here conspicuous. As a Czech example, we can cite some verses from Fa Presto's collection of parodies *Utíkej Káčo!* [Run, Káča; a pun, Káča = a girl's nickname, káča = duck, substandard]:

A ticho, ticho velké pláň tu střeží [And calm, great calm is here guarding the plain]
a ani stopy života tu po ní [and not a trace of life on it]
jen tamo kdesi Káča někam běží [*only over there is Káča running somewhere*]
a kocour divoký ji darmo honí [*and a wild tomcat is chasing her in vain*]
(*Západ v zimě* [The West in Winter])

A křik jde blíž. A v tom, hle—v prachu změti [And the shouting comes closer. And then, lo—in the dust of the tumult]
dva *pantofle* a vlna ňader vzplála [a *pair of slippers* and a waving bosom aflame]
(*Kocour* [The Tomcat])

The contrast between the emotional coloring of the verbal expression and that of the prosodic line is here intentional, its purpose is to achieve a comic effect. These examples show clearly that the prosodic line can not be fully explained by referring to its connection with the lexicon, although this connection is not without importance for it. Still another element of language must therefore be found, the connection of which to the prosodic line is deeper and more serious. We shall try to prove that most important for the prosodic line is its *connection with the word order.* The material used for this proof will be only in Czech, and the conclusions drawn from it will be valid only for Czech verse, because word order has a different status and character in the Czech linguistic system than, for instance, in German or in French.

We shall start by showing how the poet often determines the prosodic line of his verse, and especially their expirational line (that is, the distribu-

tion and hierarchy of expirational peaks, the increase and decrease of the intensity of the voice, the nature and importance of the internal pauses in the verse) by a distortion [deformace] of normal, that is conversational, word order. A more detailed exposition and proof of this contention will be given by means of examples.

A very clear illustration of the connection between the prosodic line and word order is given in the following line by [Jan] Neruda [1834–1891, a realist]:

A bujný vřískot jejich přes celičký letí Kanaán. [And their exuberant clamor flies over all of little Cana]

The word order is here clearly irregular as compared to conversational usage, but it can be made regular without disturbing the meter:

A jejich bujný vřískot letí přes celičký Kanaán.

This modification of course changes completely the nature of the prosodic line. The original line has four equally important peaks: b*u*jný—vřískot—p*ř*es—K*a*naán; the modified line (with normal word order) has only two: l*e*tí—K*a*naán. The pause[6] which in both the first and the second version stands before the word *přes* is stronger in the original line. In connection with the nature of expiration, the intonation of the original verse shows an abrupt rise before the expiratory peaks and an abrupt fall after them; in the modified line, both rise and fall occur smoothly and gradually. The transition between syllables, which is likewise linked to the character of the expiration, in the original line lacks smoothness in the transition from the syllable before the expiratory peak to the syllable carrying this peak; by contrast, this transition is smooth in the modified version. The changed word order thus brought about a radical modification of the prosodic line in all of its components.

[Translator's note: the statements about the prosodic features of the line are based on the normal reading of the verse in ordinary educated reading style, not declamatory or recital style.]

A very typical example of the changed prosodic line under the influence

[6] We are not using the term "caesura," because we are not thinking of the compulsory break between words after a given syllable of the line (cf. R. Jakobson, *Základy českého verše* [The Foundations of Czech Verse], Prague, 1926, pp. 35 ff., and also A. Meillet, *Aperçu d'une histoire de la langue grecque*, 2nd ed., Paris, 1920, p. 104, but of a real pause. By a pause then, we do not mean a real break (temporal pause) but a separation characterized by a decrease in the intensity of the voice (expiratory pause), lowering of the pitch of the voice (intonational pause) and an energetic separation of syllables.

of word order is given by these lines by [Jaroslav] Vrchlický [1853–1912, a realist]:

A lehce slunce šípem poraněno [And lightly wounded by the arrow of the sun]
do svadlé trávy jab'ko s větví padá. [the apple with its branch falls into the withered grass]

(*Anthology of J. Vrchlický's Poems, Podzimní den* [A Fall Day])

If we introduce normal word order, they will read as follows:

A lehce poraněno šípem slunce
do svadlé trávy padá jab'ko s větví.[7]

In the original version the strong expiratory peaks are at the end of the lines (*poraněno, padá*); in the middle of the line are the weak peaks (*slunce, trávy*), and the pause after them is likewise weakened. Therefore, the intensity of the voice rises almost without interruption from the beginning of the line to the final peak of the line. The intonational line likewise shows a gradual rise or fall. The transition between the syllables is smooth; not even the boundary between the two lines is marked by a sharp separation between syllables. In the modified text the line has no expiratory peak; the words are independent of each other as to both expiration and intonation. As regards the transition between syllables, we can note that every stressed syllable is lightly separated from the last syllable of the preceding word. Thus, even here the introduction of normal word order has changed the prosodic line of the verse.

Deviations from normal word order are not always as considerable as in the cases just cited. Often only one single word is displaced, but even this small irregularity manifests itself in the condition of the prosodic line, as we can see if we introduce normal word order. Let us give a few examples:[8]

[7] In these lines we have made an exception and violated the rhyme in changing the word order. We shall avoid such a violation in the majority of the cases to follow, in order to avoid the objection that an unusual placement of the rhyming word might be motivated in the original text by considerations of rhyme and not for reasons of the prosodic line.

[8] The lines cited here, and the overwhelming majority of those to be cited henceforth, are iambic pentameters. We are confining ourselves to this one meter in order to have homogeneous material, as well as in order not to encumber the reader with an unnecessary variety of meters in the examples, since isolated lines taken out of context are often metrically ill-defined anyway. One other reason for the iambic pentameter is the frequency of this meter in Czech poetry; another reason is the relative variety of the prosodic line in this type of verse.

(original text)

Jsi skrýval slzu, k mým se vinul rtům [You hid a tear and moved close to my lips]

(Čech, *Zimní noc* [Winter Night])

strom vánoční se hvězdičkami kmitá [the Christmas tree is sparkling with stars]

(Čech, *Ve stínu lípy* [In the Shade of the Linden Tree])

mráz praporů těch stříbří okraje [the frost is silver-coating the edges of these flags]

(Čech, *Zpěvník Jana Buriana* [Jan Burian's Songbook])

a pokryl hustě ranami a šrámy [and thickly covered with wounds and cuts]

(ibid.)

(changed text)

jsi skrýval slzu, vinul se k mým rtům
vánoční strom se hvězdičkami kmitá
mráz stříbří praporu těch okraje [9]
a hustě pokryl ranami a šrámy

In the original version, the prosodic line of the verse has two expiratory peaks. The expiratory intensity increases up to the first peak, then it remains at that level, until it rises again toward the second peak; this second peak is thus stronger. This uninterrupted intensification of the breath for the length of the entire line becomes particularly apparent when we compare the just cited examples from Čech with some typical verse from [J. V.] Sládek [1845–1912, a realist], in which the intensity of the expiration also rises, but only up to the first peak, whereupon it falls again to the initial level, from which it then rises in the second half of the line, so that the final expiratory peak is no stronger than the initial one:

Stín modrých lesů hloubí se a hloubí [The shadow of the blue woods deepens and deepens]

V zimním slunci [In the Winter Sun], *První políbení* [First Kiss])

Noc prosincová, kroku neslyšeti. [December night, not a step to be heard.]

(ibid., *Lidé se budí* [People are Waking Up])

[9] In this line, an entirely normal word order (mráz stříbří okraje těch praporů)

This comparison throws light on the uninterrupted rise of the expiratory intensity in Čech's verse as cited further above. But its prosodic line is thereby not yet defined exactly, since in each of Čech's lines there is a fall of intonation after the first expiratory peak (for instance, "v mých ňadrech *šumí* citu skryté moře" [in my bosom a hidden sea of emotions *is roaring*]), forming an intonational pause. The existence of this pause can again be demonstrated by comparison, this time with Vrchlický's verse which shows the opposite tendency: the suppression of pauses within the line, so that the rise (or fall) of the expiratory line is not broken by anything:

Den podzimní se stmíval ve svém sklonku [The autumn day was growing dark towards its dusk]
a vítr zpíval píseň nevlídnou [and the wind was singing an unkind song]

(*Moje sonata* [My Sonata], *Na slatině* [On the Peat Bog])

The prosodic line of Čech's verse is thus characterized: 1. by two expiratory peaks (one in the middle, one at the end of the line) of which the second is stronger than the first, 2. by the second half of the line continuing on from the expiratory level reached by the first half, 3. by an intonational pause after the first peak. If we now go back to the variants which we have obtained by introducing normal word order into some of the lines by this poet, we will find that in each case a change in word order has brought about a change in the prosodic line. In the first quote (jsi skrýval. . .) and in the second (strom vánoční. . .) the displaced word order results in an interruption of the expiratory crescendo and consequently the elimination of the subordination of the first expiratory peak to the second, which is similar to what we find in Sládek's verse. In the two remaining cases, on the other hand, the intonational pause disappears and the intonational line assumes an uninterrupted course similar to that of Vrchlický's.

The changing prosodic line when normal word order is introduced can be ascertained in other poets as well, for instance very clearly in [Julius] Zeyer [1841–1901, a neoromantic]. Let us cite some examples from his *Vyšehrad:*

(original text):

že úžas vzbudím lidí budoucích [that I shall arouse horror in those who come after me]

---

can not be introduced, nor will this be possible in some subsequent examples, lest we violate our self-imposed rule that the changes in word order may not affect the rhyming words.

jak dar ji vezmi vzácný z ruky mé [take her from my hands like a precious gift]
a ruka její zvedne znovu se [and her hand is raised again]
já mnoho viděl zemí dalekých [I saw many remote lands]
a družkou mojí byla dennice [and my companion was the morning star]

(changed text)
že vzbudím úžas lidí budoucích
jak vzácný dar ji vezmi z ruky mé
a její ruka znovu zvedne se
já viděl mnoho zemí dalekých
a mojí družkou byla dennice

In the original text the expiratory peaks are always at the beginning and at the end of the line; they are both about equally significant, and relatively weak; the expiratory intensity of the in-between syllables is not much weaker. All syllables are clearly separated from each other. There is no conspicuous pause within the line, either; the intonational level does not on the whole change much. In the modified text, there is in all the cases cited a strong expiratory peak in the middle of the line and at its end; the expiratory intensity has a tendency to rise.

We could cite many more analogous examples from other poets. The ones already given should, however, be proof enough of the existence of a relation between the distortion of normal word order and the prosodic line of the verse. But they are not enough for a complete characterization of the relationship between word order and prosodic line. The irregular word order, such as was presented in the examples so far, is not always the one found in verse; in some poets it is even the exception.

Here, too, the examples will give us the answer. If we attempt to modify normal word order in such lines where this can be done without violating the meter, we will find again that a change in word order will bring about a change in the prosodic line. Let us cite some examples; first from Vrchlický:

(original text)
Ta píseň smrti, každý z nás ji pěl [That song of death, each of us was singing it]
(*Poslední sonety samotáře* [Last Sonnets of a Recluse], *Anthero de Quental*)
Vždy přišli mezi lidstvo proroci [There have always been prophets to come among people]
(*Sfinx* [The Sphinx], *Proroci* [*The* Prophets])

kde každá sosna měla svoji dumu [where every pinetree had its thoughts]
(*Rok na jihu* [A Year South], *Jak ve snách žiju* [How I Live in My Dreams])

(changed text)
Ta píseň smrti, z nás ji každý pěl
Vždy mezi lidstvo přišli proroci
kde sosna každá měla svoji dumu

In all of these lines the violation of normal word order brings about a change in the prosodic line of Vrchlický's verse which, as we already know, is characterized by a constant increase in the intensity of expiration and a masking of the pause within the line. In the first example (Ta píseň. . .) the rearranged line acquires Sládek's prosodic line (a crescendo of the intensity of expiration until the first peak "smrti," then a pause, a decrease of the expiratory intensity to the initial level, finally a new crescendo; the expiratory peaks in the middle and at the end of the line are equally strong). In both remaining cases the rearrangement of the word order gives rise to a prosodic line similar to that found in Čech's verse (an uninterrupted crescendo of expiratory intensity; the second peak stronger than the first; intonational pause in the middle of the line).

As an additional example, let us cite one more line of Čech's verse:

(original text)
tot' zákon dějin, vzdory nepomohou [this is the law of history, defiance will not help]
(*Zpěvník Jana Buriana* [Jan Burian's Songbook)]

(changed text)
tot' dějin zákon, nepomohou vzdory [10]

The phonetic modification manifests itself as follows: instead of the original line with the intensity of expiration constantly rising, there have arisen sudden expiratory jumps: the peak in the middle of the line and the second peak at the end are sharply differentiated from the environment; the sudden change in intensity manifests itself intonationally as well, as a rise in pitch in the transition from the syllable before the peak to the peak itself (-jin zá-; -hou vzdo-). This gives rise to a prosodic line very similar to that of [Viktor] Dyk's [1877–1931, a nationalist] verse:

Tys šel však chmurný velikou svou dobou [You, however, passed somberly through your great times]
(*Anebo* [Or Else], *Schlemihl*)

[10] Here again, we have made an exception and displaced the rhyming word.

A further example can be found in Sládek's verse:

(original text)
vždy nový zástup duší ztracených [always a new crowd of lost souls]
(*V zimním slunci* [In the Winter Sun], *Děti* [Children])

(changed text)
vždy zástup nový duší ztracených

The prosodic line of Sládek's verse (two consecutive expiratory waves, each of them rising from the same initial level, and consequently even strength of the two expiratory peaks in the line) is by the modification of the word order changed into a line similar to that of Čech's (uninterrupted expiratory crescendo, in the middle of the line a mere intonational pause).

We may even find lines which can undergo a multiple rearrangement of the word order without violating the meter. Each of these shifts in turn entails a change in the prosodic line. Thus, for instance, a verse by Vrchlický:

a dvojí rytmus tichou nocí splývá [and a dual rhythm merges in the silent night]

can be modified in several ways, especially if we include a displacement of the rhyming word:

a rytmus dvojí tichou nocí splývá
a rytmus dvojí nocí tichou splývá
a rytmus dvojí tichou splývá nocí
a tichou nocí dvojí rytmus splývá

In the first modification, the line does not lose the evenly increasing expiration, but an intonational pause appears in the middle which assimilates it to Čech's verse; in the second modification there appears, especially in the second half of the line, a sudden expiratory and intonational jump in the transition to the last word, and the line thus acquires a prosodic line similar to that of Dyk's verse; the third modification creates, in the second half of the line, two expirational peaks (tichou nocí) which reminds one of a line by Neruda, characterized as it is by two peaks in each half-line, for instance:

Má duše trne, ret můj sotva dýše [My soul contracts, my lips hardly breathe]
(*Zpěvy páteční* [Friday Songs], *Matka sedmibolestná* [Our Lady of Sorrows])

The fourth modification, finally, the last of those cited, leads to a prosodic line similar to that of Sládek's (two expiratory peaks of even strength, equal expiratory intensity at the beginning of both half-lines).

The above is proof enough of the existence of a close connection between the prosodic line and word order even when the word order is normal, because in the case of normal word order as well, the prosodic line reacts sensitively to the slightest rearrangement. The relationship between word order and the prosodic line is nevertheless not quite unequivocal: it may happen that a certain line taken out of context can in recital be spoken with two different prosodic lines, *without changing the text*. Thus, the line:

novými květy voní, novým sluncem svítí [has the odor of new flowers, the shine of a new sun]

can, if we don't know the context, read so that, as in Neruda, four expiratory peaks come to the fore in it:

*nov*ými kv*ě*ty voní, *nov*ým sl*u*ncem svítí

It can, however, also be read by giving equal emphasis to all main word stresses; this gives rise to a series of equally strong peaks. The context from which we have taken this line requires precisely such a reading; it is a line by Toman from the poem *Poutnice* [The Pilgrim]:

at' dotlí mládí domýšlivý nach [let the pretentious purple of youth mold away]
kruh zúžil se a zavřel, nové žití [the circle has narrowed and closed, a new life]
novými květy voní, novým sluncem svítí [has the odor of new flowers, the shine of a new sun]

The prosodic line of verse is thus at times determined by articulatory inertia rather than the internal structure of the line of verse. Another proof of this inertia is possible: it may happen that a modification of word order in the first half of the line only will bring about a change in the prosodic line of the line as a whole, precisely by the effect of inertia. Thus, for instance, in Toman's lines:

Zas novým třpytem rozkvétá ti vlas [Your hair is blossoming out again with new sheen]
a nových kovů napil se tvůj smích [and your laughter has had a drink of new metals]

(*Měsíce* [The Months], *Březen* [March])

the prosodic line of which, as has already been mentioned, is characterized by an even emphasis on all the main word stresses, it is enough, for achiev-

ing a complete prosodic rearrangement, to transpose the adjectives contained in the first half-lines; there will then appear, even in the second half-lines untouched by the transposition, an excessive reinforcement of the final stress:

Zas třpytem *nov*ým rozkvétá ti vl*as*
a kovů *nov*ých napil se tvůj sm*ích*

A similar case is another line by the same poet:

Však tvoje zvony slavným hymnem bij*í*, [Your bells, however, are tolling a solemn hymn,]

where a transposition of the words in the first half-line results in the following:

Však zvony tv*oje* slavným hymnem b*íjí*.

This line by Neruda:

že vzkřís*í* v n*ich* se—hl*ou*pá chrpa v*í*-li? [that it will rise again in them—does the silly cornflower know it?]

(*Prosté motivy* [Simple Motifs], *Zimní* [Winter] V)

likewise permits the same experiment of transposing the words of the first half-line:

že se v nich vzkřís*í*—hloupá chrpa v*í*-li?

The original text has, as is the rule with Neruda, four expiratory peaks with a pause in the middle. A change of the word order in the first half-line suppresses the initial peak so that there only remains the expiratory intensification at the end of the half-line; the inertia is then sufficient to bring about the same change in the second half-line which has not been touched by the transposed word order. The agreement of the prosodic line with the internal structure of the line of verse is thus not absolutely necessary, nor is it unequivocal: in any given poem as a whole the dynamic and intonational prosodic schema is unequivocally established by only some of the lines (or their parts) and these lines suffice to determine the prosodic line of the remaining lines of the poem, although the structure of the latter may be different.

The lack of agreement which we may sometimes note between the word order and the prosodic line does not, incidentally, weaken the close connection between the prosodic line and word order. It is important for the determination of the structural functions of the prosodic line in the structure of the work of poetry to ascertain and illuminate this connection, because it is precisely by means of this link to the word order that the prosodic line

becomes related to the other components of the poetic structure. It is therefore an urgent objective to become aware of the elements with which word order brings the prosodic line into the most immediate connection, in other words, it is necessary to find the relationship between the word order and the other components of the work.

Most conspicuous and also best known is the relationship of word order to the syntactic construction of the sentence. It is precisely with regard to this relationship that the various types of word order have been defined and classified: one usually ascertains for normal word order what parts of the sentence are normally placed next to each other and in what sequence; for distorted word order, the transpositions of words within the sentence are usually differentiated in terms of the syntactic constructions affected by them. If indeed the relationship between word order and the internal structure of the text were confined only to the pattern of the sentence, then the prosodic line, closely linked to word order, would be a simple projection of syntactic relationships into the phonetic plane. Its analysis would then be very simple: it would be enough to have a statistic of the sentence parts that are most often subject to transposition in the given text; the prosodic line could be determined quite accurately by such a statistic. But the real state of affairs is quite different and much more complex. This is clearly evidenced by, for instance, the following double line by Neruda (*Prosté motivy, Zimní* V):

Že símě její širým polem letí, [That her seed is flying across the vast fields]
že příštím jarem vzkvetou její děti [that next spring her children will be blossoming out].

Both of these lines of verse have the same prosodic line which is characteristic of Neruda's poetry in general (four expiratory peaks of equal strength in each line: in the beginning, before the pause, after the pause, at the end), although the first half-line of the first line from a syntactic standpoint has precisely the opposite word order from that of the first half of the second line (1st line: noun, attribute; 2nd line: attribute, noun). If we rearrange the word order so as to bring about the syntactic parallelism of the two initial half-lines, we bring about a *disagreement* in their prosodic lines:

Že *její símě* širým polem letí,
že příštím jarem vzkvetou její děti,

or:

Že símě její širým polem letí,
že *jarem příštím* vzkvetou její děti

In both cases, the line affected by the change in word order loses the intial expiratory peak and receives instead a crescendo of expiratory intensity reaching up to the peak preceding the pause in the middle of the line (že její símě; že jarem příštím). And thus the usual prosodic line of Neruda's verse will be disturbed precisely by the agreement into which the syntactic constructions of the two lines have been brought. The conclusion suggests itself that the prosodic line here is more closely linked to the semantic structure than to the syntax. The words have by Neruda been arranged in such a manner that each of them has a certain semantic independence: the pronoun "její" [her] by virtue of being just a pronoun has less semantic load than the noun "símě" [seed] and must therefore be emphasized by the unusual placement; the adjective "příští" [next], on the other hand, has the same full semantic value as the noun "jaro" [spring] belonging with it—were it to be emphasized by unusual word order, it would have expiratory dominance over the noun which it modifies.

The word order, and with it the prosodic line, is thus related not only to syntax but also to the other components of the work of poetry; the relationships are here manifold and often crisscross. Most pronounced, next to the link with syntax, is the relation of word order and the prosodic line *to rhythm and meaning.*

The connection between the word order and the rhythmic organization of the line is quite evident and sufficiently known; hence, not much has to be said about it here. It is illustrated by innumerable examples, where any change in the word order changes, or even destroys, the rhythm. There are, however, also less conspicuous, though no less effective, connections between word order and rhythm. Thus, in Neruda's lines:

> Nuže, přidej ty a přidej dále [Well, add and add further]
> každý anděl, co jich po mém nebi [every angel who is in my heaven]
> muk mu velkých. . . [great sorrow to him. . .]
>
> (*Ballady a romance* [Ballads and Romances], *Ballada pašijová* [The Ballad of the Passion])

the transposition of the words "muk mu velkých" to "velkých muk mu" would bring about a close phonetic connection of the two neighboring lines (enjambement), which would make their metric differentiation less noticeable.

Another example of the relation between word order and rhythm is given by a line from Zeyer:

> Tam, v stínu dílny bled a zamyšlen [There, in the shade of the workshop, pale and sunk in thought]
>
> (*Poesie* [Poems], *Legenda o Donatellovi* [The Legend of Donatello])

If we here invert the order of adjectives, we obtain:

Tam, v stínu dílny zamyšlen a bled

The inversion has no bearing on the syntax because the two adjectives are coordinate. Nor does it break up the metrical schema, but it does change the distribution of beats in the second half-line. In the original text the order is 1–2 (bled | a zamyšlen); the last beat falls on the interior of the word and the expiratory ending of the line is masked. In the modified version, however, the order of beats is 2–1 (zamyšlen | a bled); the last beat falls on a main word stress and the line thus acquires an expiratory final point. Parallel to this dual change (of word order and rhythm) the prosodic line also changes: in the original text, the line we cited has no definite expiratory peak, as is generally the case in Zeyer, whereas in the modified text it ends in a sharp peak through its last syllable.[11]

The relationship between word order, the prosodic line, and rhythm seems to be sufficiently illuminated by the examples just cited. There now remains the connection between the prosodic line, the word order, and meaning. This connection is less well known because it is less apparent than the two preceding relations (namely, those between the prosodic line on the one hand and syntax or rhythm on the other). Therefore also, the examples which we want to give will require considerably detailed comment. The first example is a line from Čech's *Evropa* [Europa]:

— — — — — — — — — z hloubi oceánu [from the depths of the ocean]
se nesl ke mně tichý, sladký hlas [there came to me a quiet, sweet voice]

If we interchange the adjectives, we read:

se nesl ke mně sladký, tichý hlas

The syntactic construction will not be changed thereby, since both adjectives are coordinate. The semantic structure will, however, be changed: the adjective "tichý" [quiet] will be semantically linked to the noun "hlas" [voice] much more closely than the adjective "sladký" [sweet] which stood next to the noun in the original version. The expression "tichý hlas" is

[11] Two years after the original publication of this study, there appeared in *Slovenská miscellanea* [Slovak Miscellanea] (Bratislava, 1931) a study by V. Mathesius, *Dynamická složka koncové kadence v Zeyerové blankversu* [The Dynamic Component of the Final Cadence of Zeyer's Blank Verse], which formulated anew, and more exactly, the statement of the masked ending of Zeyer's blank verse, in complete agreement with our own results: Zeyer's blank verse usually has a trisyllabic (sometimes pentasyllabic) cadence at the end, made up by a three-syllable word unit, or sometimes by the combination of a two-syllable word with a weakly stressed monosyllable; this cadence is often achieved by the poet by distorting normal word order.—J. M., 1941.

very common and we are therefore used to perceiving it as a semantic unit without being separately aware of the meanings of each of the constituent words. The combination "sladký hlas" is by far not as closely fused together as the preceding combination; the very circumstance that we are (albeit weakly) aware of the metaphorical value of the adjective "sladký" in relation to the noun "hlas" serves to separate the two from each other. In the poet's original text (tichý, sladký hlas) the two adjectives are coordinate not only grammatically but also semantically, and each of them has its separate bearing; in the modified text (sladký, tichý hlas) the adjective "tichý" loses its semantic independence to some extent and is pushed into the background by comparison with the adjective "sladký." Together with this semantic shift there also appears a change in the prosodic line: in the original text we find the prosodic line characteristic of Čech, marked by the constant rise of expiratory intensity in the course of the line, whereas the modified text in the second half-line has an abrupt fall of expiratory intensity on the word "tichý"; this, in turn, brings about a dual expiratory peak in this half-line (with peaks on the first word "sladký" and the last word "hlas"). This example serves to show that the connection between word order and the prosodic line on the one hand, and the meaning structure on the other, may exist without affecting the syntactic construction.

Another example of the interrelatedness of the above-named three elements can be found in Toman's lines:

Šumějí lesy a vody [The woods and waters are rustling]
a světlo nad nimi zpívá [and the light is singing above them][12]
(*Století kalendář* [Hundred-Year Almanac], *Léto* [Summer])

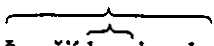
The prosodic line of these lines of verse agrees with the statement that we have given above in regard to Toman's verse: the stress of each word forms an independent expiratory peak. If we, however, reverse the order of nouns in the first line, we thereby change its prosodic line: in the sentence

Šumějí vody a lesy

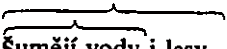
the word "lesy" [woods] will have the expiratory dominance; this creates an expiratory peak at the end and thereby an expiratory crescendo of the line as a whole. As a concomitant phenomenon, there is a change in the semantic structure (as compared to the original version): the word "vody" [waters] which by the transposition comes to be immediately adjacent to the word "šumějí" [are rustling] fuses with it, because "šumějí vody" [waters

[12] This example has a different meter from the preceding ones: so far, our examples included only iambic pentameters.

are burbling] is a common combination, into a rather close semantic unit; in the original version, the two cited words were separated by the word "lesy" which, though itself not uncommon next to the verb "šuměti," was in this case perceived as an intrusion disturbing the automatic semantic fusion of the conventional phrase "voda šumí" [the water is burbling]. In the original text, the semantic structure is as follows:



whereas in the modified text the structuring is different:



Again, we find a confirmation of the relatedness of the prosodic line and word order on the one hand to meaning on the other.

As a last example, let us again cite a line by Toman:

Duch země zpívá: úzkost, víra, bolest [The spirit of the land is singing: anxiety, faith, pain]
v jediný chorál slily se — — — — — — — [into a single chorale merged]

If we place the word "víra" at the end of the line, we read:

Duch země zpívá: úzkost, bolest, víra

Here again, there is no change in the syntax, since the transposition concerns coordinate nouns. Nevertheless, there arises a change in the prosodic line in the sense that instead of a series of evenly strong expiratory peaks made up by the stresses of all the words in the sequence there comes about in the second half of the line a rise in the intensity of expiration with the peak on the word "víra." From the standpoint of meaning, the words "úzkost" [anxiety] and "bolest" [pain], almost synonymous in this context, are very closely linked; in the original text they were separated by the word "víra" [faith] which has the opposite emotional coloring and does not fuse with them semantically, nor of course phonetically; in the modified text these two almost synonymous words have come to be immediately adjacent and the word "víra" has been displaced to the end of the sequence. The consequence is that the word "víra" no longer holds up the fusion of the expressions "úzkost" and "bolest," but on the contrary, by its emotional separateness constitutes both a semantic and a phonetic culmination; there arises a gradation of meaning and of expiratory intensity.

Let us conclude our study. It was devoted to the investigation of the prosodic line of verse, not, however, a phonetic investigation but a structural one, with the purpose of determining the connection between the prosodic line and the other components of the poem. We have found that of all these components word order is most closely linked to the prosodic line, the connection being so close that even the slightest modification of word order entails a change in the prosodic line. This formulation, of course, is not to imply a unilateral causal connection in which the structure of the word order is necessarily primary; in a concrete poetic structure it may well happen that it is precisely the need for a certain prosodic line which determines the word order. By way of the word order, the prosodic line establishes connection with all other components of the work of poetry, especially with its syntax, rhythm, and meaning. By foregrounding [aktualisace] of these connections the prosodic line acquires structural functions in the design of the work of poetry; the phonetic elements by means of which it is manifested acoustically (the expiratory intensity and its concomitant features, namely the intonation and transition between syllables) in the work of poetry become more than the mere accidental communicative devices which they are in communicative speech—they, too, become part of the indivisible unity of poetic structure.

(Originally in French, *Travaux du Cercle Linguistique de Prague*, vol. I, 1929)

Jan Mukařovský, *K. Čapek's Prose as Lyrical Melody and as Dialogue*

(From: Sl.Sl. 5.1–12 [1939])

[first paragraph omitted.]

The title of our study seems to indicate a limitation of the material; it is therefore necessary to mention that in taking our departure from the *phonetic* aspects of Čapek's prose this does not mean, considering the close interrelatedness of *all* the components of any verbal response, that the phonetic aspects are the final goal of our analysis; and finally, though giving our primary attention to Čapek's *prose,* we will be unable, in view of the close interrelatedness of all of Čapek's poetic creation, to avoid his lyrical, and especially his dramatical, works. His epic prose is of course the very core of Čapek's work, as is clear from the fact that it is the carrier of the poet's personal development. Its thematic, and especially stylistic, modifiability from the first works to the last is greater than that of his drama: his style changes almost from book to book, whereas in the drama, at least from *R. U. R.* to *Matka* [The Mother] his dialogue technique remains about the same. The developmental changeability of Čapek's prose thus is extremely great: even a casual comparison of his first book, *Krakonošova zahrada* [Krakonoš's Garden], with his next to last, *První parta* [The First Rescue Party], shows clearly that almost everything has changed: the style, the subject matter, the attitude to reality—in the former, a brittle prose lyric, in the latter a style leaning on conversational speech; in the former, cavaliers, rich roués, beautiful women, in the latter miners dirty with coal dust; in the former, an underestimation of everyday reality and a turning away from it, in the latter, an attentive penetration into its recesses. In spite of all this, even these extreme milestones are connected by something other than the mere name of the author: it is the identity of a certain basic structural principle. And thus two basic questions arise in connection with Čapek's work: 1. what is this basic principle uniting Čapek's works in spite of their developmental differentiation; 2. what caused this developmental differentiation. We shall attempt to answer both of these questions by an analysis of the phonetic aspects, not because we think that this is the only place where Čapek's poetic personality manifests itself, but because it is the most accessible starting point for an analysis.

The most distinctive, and also the most permanent, mark of the phonetic side of Čapek's prose is its melodiousness, in other words, the *dominant status of intonation;* beginning with the first book and ending with the last,

Čapek's prose is carried along and organized by intonation not only in terms of its phonetic aspect but, as will be shown subsequently, in regard to its meaning aspect as well; this is equally true of Čapek's dramatic dialogue.

It seems that intonation was for Čapek's subjective awareness of language the most important organizing factor of the verbal response, that component of language for the nuances of which he had the finest perceptive capacity. In the short story *Elegie* [Elegy] in the collection *Boží muka* [The Passion of Our Lord] he describes the orator's subjective impression of his own speech as follows: "At times he would listen to his own voice; it seemed to him to be thick and run together, heavy in its cadences and unnatural in its accents; and he would listen to it bitterly and with dislike." In *Historie dirigenta Kaliny* [The Story of Kalina, the Conductor], one of his *Povídky z druhé kapsy* [Stories from My Other Pocket], Čapek tells the story of a musician who uses the intonation of an unknown language to guess at the content of the verbal response: "Listen, that wasn't love talk, a musician would know that; lovers' speech has an entirely different cadence and does not sound so closed in, love talk is a deep cello, but this was a high base, played in a kind of presto rubato, in a single position, as if this man had been repeating the same thing over and over again. It almost frightened me." Although both of these quotes are from short stories and are the statements, or thoughts, of fictitious personages, they have documentary value as far as the author's own perceptive capacity and his attitude to the sound of language are concerned.

The fact that intonation was the dominant feature of Čapek's verbal responses is, however, attested for us above all by the author's own texts in their graphic aspect: Čapek's treatment of punctuation very often departs from established conventions; we sometimes find subordinate clauses without the preceding comma [mandatory in Czech orthography.], in those places where the intonational pause due to the comma might break up the continuity of the intonational line in an undesirable location; at other times again, we find commas where the convention does not require them, and where they serve, in the given case, to characterize the intonational line; we can also observe Čapek's liking for a punctuation mark that is otherwise quite rare, namely the semicolon, the probable reason being that the semicolon, although it serves to end a sentence as well as a period, does not separate it intonationally as radically from the following sentence.

Even more characteristic than his use of semicolons is the manner in which Čapek uses the dash, especially at the end of sentence units. Čapek very frequently uses a dash where the spelling convention requires a period;

for evidence, we can look into any of his books; for instance, the short story *Otcové* [The Fathers] (from *Trapné povídky* [Embarrassing Stories]): "The small little casket moves higher and pulls the black crowd after itself; a small little casket, a small little death in white clothes and with a broken candle; here is where she used to walk hand in hand with her father—;" "The silence extends torturously, heavily, oppressively—;" "The young priest is beginning to swing the censer; the chains give a light rattle, the smoke is rising and trembling—." In all of these examples, of course, the reason for the dash appears to be a certain semantic indefiniteness of the conclusion of the sentence; the dash serves to indicate the impulse of emotion or thought, not expressed in words, which follows the sentence. There are, however, also cases in which the dash expresses, when the sentence meaning is properly self-contained, a sudden change in the direction of thought from one sentence to the next: "He already had a certain plan and a detailed guess; but now all of this is sort of falling apart by itself—A new alternative for action is rapidly taking shape"; "The more usual something is, the more easily it can happen. Some facts usually appear together, not because of some necessary causality, but sort of accidentally, out of sheer habit and unwittingly—In one word, it does not depend on us" (*Boží muka* [The Passion of Our Lord], *Lída* [a girl's name.]. Elsewhere, finally, the dash is used for purely intonational reasons, to let the sentence terminate without a steep cadence: "Power can only decide about things; in this is its force and obviousness—The only self-evident judgement is a command" (*Boží muka, Hora* [The Mountain]). The dash is in general used frequently by Čapek; it occurs frequently in the middle of his sentences, for the most varied stylistic purposes, but always with an intonational function: "And Jevíšek felt pain, enthusiasm, horror—love and hurt, pleasure, tears and a passionate courage" (*Boží muka, Hora*); "He sat down and talked—not one word to touch the fact that something had happened, that he had been looking for her, that there was something to explain" (*Trapné povídky* [Embarrassing Stories], *Helena* [Helen]). Even more frequent than in narration or exposition is Čapek's use of the dash in his dialogues, both in his novels and short stories, and in his dramas. It serves to indicate a pause in the conversation, a hesitation in excited or shy speech (Galén [Dr. Galen] in *Bílá nemoc* [The White Sickness]), the search for a suitable or considerate expression, a sudden silence, a sudden turn of the mind, failure to answer or a mere change in the direction of thought, a hesitation of the voice, an informal conversational tone.

Let us give some examples from the drama *Matka* [The Mother]: "I don't know; but I wouldn't want to try it a second time—wow! A ghastly

feeling!" "But Ma, haven't I explained this to you so many times—I didn't want you to worry;" "I was like a father to these other children—so wise and responsible—And then all of a sudden, bang, off you go to the equator to die there of yellow fever;" "You could have been at home and treated people—or help bring children into the world—." Very frequent in the dramatic dialogue is the use of the dash in cases where a sentence begun by one person is continued by another. Such a shift in the sentence may be motivated in the most varied ways; sometimes it becomes a complex and sophisticated game. Thus in the preface to the drama *R. U. R.*

Helen: I have come—
Domin: —to take a look at our factory production of people. Like all our visitors. Please, go right ahead.
Helen: I thought it was forbidden—
Domin: —to enter the factory, but of course. Except that everybody comes here with somebody's recommendation, Miss Glory.
Helen: And you show everybody around?
Domin: Only certain things. The manufacture of artificial human beings, miss, is a factory secret.
Helen: If only you knew how—
Domin: —immensely interested you are in this. Old Europe talks of nothing else.
Helen: Why don't you let me finish?
Domin: Forgive me, please. Were you going to say something else?
Helen: I just wanted to ask—
Domin: —whether just this once I couldn't show you around the factory, after all. But of course, Miss Glory.
Helen: How did you known that that's what I was going to ask?
Domin: They all ask the same.

The cutting into an unfinished sentence is here motivated by the very common nature of the questions; at the same time, it also serves to give a hint of Domin's superiority, his somewhat charlatanlike eloquence, etc. Completely different is the semantic function of the cutting in in the following dialogue from the second act of *R. U. R.*

Fabry: You did well, Miss Helen. The robots can't reproduce. The robots will die out. Twenty years from now—
Hallemeier: —not one of the scoundrels will be left.
Dr. Gall: But humanity will remain. Twenty years from now the world will be man's, even if it's only a few savages on a small island—
Fabry: —it'll be a beginning. And as long as there is a beginning somewhere, it'll be all right. In a thousand years, they'll catch up with us and then they'll get ahead of us—
Domin: and they'll achieve in reality what we have only been stammering about in our minds.

The sentence is here taken over by the other person not in order "to cut him off," but in order to divide the lyrical part, in the manner of a litany, among persons of different pitch ranges and colors of the voice. The dash grapheme [grafický znak] here appears as the carrier of pure intonation, without special semantic or characterizing function.

We have discussed in some detail one of the punctuation marks used by Čapek, the dash, in order to show how intonation is the dominant phonetic feature of Čapek's prose, but also to show the nature of this intonation. The very circumstance that Čapek has a special preference for the semicolon and the dash, punctuation marks which, by comparison with the period, moderate the intonational cadence when placed at the end of a complex intonational unit, is evidence of the fact that *Čapek's intonation tends towards a soft undulation without abrupt boundary markers.* The examples of cutting in on unfinished speech in dialogue showed that this tendency also reflects itself in the semantic structure as a desire to remove, or at least soften up, the sharp boundaries between the statements of the various persons: a dialogue so structured tends to function, both phonetically and semantically, as a single uninterrupted phonetic and semantic band, as changing as multicolored bunting. We shall speak later of the consequences of this for the structure of Čapek's dramatic text; here we only wish to point to the weakening of the boundary marks as a significant feature of Čapek's intonation. This quality would be confirmed by a more detailed analysis for which there is no space here; we will content ourselves with some indications only. We must first be reminded of another circumstance which comes to the fore particularly conspicuously in the prose of Čapek's last period beginning with the trilogy *Hordubal—Povětroň* [The Meteorite]—*Obyčejný život* [An Ordinary Life], namely the frequent omission in the transition from the poet's own text to direct speech of the colon and quotation marks, for instance: "The other day, however, Standa ran over to town and straight to the bookstore. Do you by any chance have a textbook in Swedish? No, they didn't have it; and so Standa was at a loss as to what he could do for Mr. Hansen." (*První parta* [The First Rescue Party], II); "Some woman standing next to (Standa) is shaking the grate and yelling, let me in there, let me in there, I got a husband in there!" (ibid.). This circumstance likewise attests the weakened borders between intonational segments. Another kind of proof can be found by tentatively rearranging the word order in sentences that lend themselves to it, that is, in sentences where the rearrangement would not lead to a distortion of the normal word order. Thus, in the first act of the drama *Matka* [The Mother] we find the sentence: "Nu, pravda, ale má-li někdo pět

dětí, nemusí proto ještě být špatným vojákem, miláčku." [Well, that's true, but just because somebody has five children, that doesn't make him a bad soldier]. If we changed the word order to read: "Nu, pravda, ale má-li někdo pět dětí, proto ještě nemusí být špatným vojákem," the word order of the passage would be no less normal, but a sharp intonational break would be introduced at the border of the two clauses, because after the word děti [children] carrying the final cadence of the first clause would follow the words proto ještě [therefore yet; corresponding to "just because" in the free translation above] which are less strongly stressed than nemusí [need not; corresponds to part of "doesn't make him" in the free translation], and thus the intonational distinctiveness of the preceding cadence would be reinforced. The sentence: "Byl by ses vrátil ke mně a k dětem . . . a odešel z armády" [You would have come back to me and the children . . . and left the army], though interrupted by a series of dots (that is, a pause in the pronunciation), yet has not lost its intonational continuity. Were we to repeat in it, however, the auxiliary verb byl bys [you would have] with the second participle as well, to read: "Byl by ses vrátil ke mně a k dětem . . . a byl bys odešel z armády," the meaning would not be changed, but the second clause would be intonationally much more independent from the first than is the case in Čapek's own version.

The intonation of Čapek's prose and dialogue is thus flowing. This characteristic alone does not yet, however, make it into the formative artistic device which it undoubtedly is for Čapek: the uninterrupted undulation of Čapek's intonation in and of itself could simply be an individual characteristic of his style, based on the predominance of the melodic properties of the voice over the dynamic (since dynamic intensity as manifested by strong stresses keeps breaking up the intonational line). How then does Čapek's intonation become a formative device?

It may not be out of place here to mention the genesis of Čapek's prose. In the preface to *Krakonošova zahrada* [Krakonoš's Garden], Karel and Josef Čapek reveal the literary influences to which they were subject in their beginnings. And amazingly enough, among the Czech authors whom they mention as their models, there isn't one prose writer; the three names given by them are all of them lyrical poets: [Karel] Hlaváček [1874–1898, a decadent poet], [S. K.] Neumann [1875–, a socialist poet], and [Viktor] Dyk [1877–1931, a nationalist poet]. Let us further remember that the young Čapek during the [First World] War translated modern French poetry, and that these translations by a prose writer have become, by the lyric poet's own admission, the source of [Vítězslav] Nezval's [1920–, a modern poet] melodious verse (see the preface to the 2nd ed. of *Fran-*

couzská poesie [French Poetry], Prague, 1936); Čapek here discovered the new melody of Czech verse based on the utilization of normal word order. And let us finally not forget that the first dramatic work by the brothers Čapek is written in verse and, in addition to the dramatic portions, also contains a beautiful lyrical passage . . . based on intonational parallelism:

[one paragraph of verse omitted.]

If we summarize all of the facts mentioned, the genesis of Čapek's epic and dramatic intonation is clear: both have their origin in lyric poetry. Where K. Čapek, as was shown above, influenced the development of Czech lyrical poetry, and exerted his influence precisely in his capacity as prose writer, by depriving lyric poetry of the petrified tradition of word order inversions driven to extremes by the school of [Jaroslav] Vrchlický [1853–1912, leading member of the Lumír Group], among epic writers he was, on the contrary, a disciple of lyric poetry. The artistic utilization of intonation in his writings therefore has to be looked for in that direction.

It is well known that the artistic utilization of intonation in lyric poetry is done mainly in two ways: by the method of repetition, and by the method of contrast; we find both in Čapek's epic prose, as well as in his dramatic dialogue.

Repetition consists in the recurrent use of a certain intonational unit, for instance of a question or exclamation:

> My God, is Lída really just the nth case among many? And not something unique and beautiful? And not a wonder of life? And *if I'm right,* what good, what good indeed, are her "unknown motives," her suffering, her striving for decision? (*Boží muka, Lída*)
>
> Will I never get rid of this? Why can't I get Lída's misfortune out of my head? Why am I so concerned with fate, anyhow? How did this mania come upon me? (ibid.)
>
> You beautiful? Why beautiful? Is hair beautiful when it only oppresses you? Are eyes beautiful when you close them? Are lips beautiful, when you only bite down on them until it hurts? What is beauty, what's the point in being beautiful? (*R. U. R.,* act III)
>
> I'm sorry for science! Sorry for technology! for Domin! for myself! for all of us! It is our fault, ours! For the sake of our grandeur, for someone's profits, for progress, for I don't know what splendid things, we have killed humanity! Why don't you just burst with grandeur! Not even Genghis Khan has built himself such a tremendous mausoleum of human bones! (*R. U. R.,* act II)

We may also deal with the repetition of an intonational motif carried

and strengthened by the recurrence of a word, grammatical form (for instance, the imperative), particle (for instance, the negation):

> If one stood up there above the quarries, one would see the entire village as if in the palm of one's hand; one would see the child running home, sobbing and crying; one would see the tiny figure of a man rush out and speed across the village with the excited haste of an ant. (*Boží muka, Hora*)
>
> Dear God, enlighten Domin and all those who have lost their way; destroy their work and help people to return to their worry and work; keep the human race from perdition; don't allow them to be harmed in soul and body; rid us from the robots and protect Miss Helen, amen. (*R. U. R.*, act I)
>
> Oh Helen, Robot Helen, never will your body come to life, never will you be a lover, never a mother; these perfect hands will never play with a newborn babe, never will you see your beauty in the beauty of your child—(*R. U. R.*, act I)

An intonational scheme once created may, however, in the consciousness (or rather, subconscious) of the poet become fixed as a permanent formula which may occur in mutually very distant places of his work; such a formula becomes a permanent part of the poet's inventory of formative devices. Thus, we find in the short story *Hora* (*Boží muka*), at the beginning of one of the chapters, the sentence "Sadder than the night is the break of dawn." It contains an inverted word order: the sentence starts with the predicative complement. Since this is the beginning of a new section of the text, there is no reason for the inversion by virtue of the preceding context, and the sentence construction therefore functions as an intonational unit called forth simply by the artistic intent, as a melodious motif, as it were. And we find that same melodious motif, again at the beginning, but this time at the beginning of the story as a whole, in *Historie beze slov* [Story Without Words] (*Boží muka*): "Deep are the woods at night, like a bottomless sea . . ."

Similarly, the entire intonational unit cited once before, namely:

> If one stood up there above the quarries, one would see the entire village as if in the palm of one's hand; one would see the child running home, sobbing and crying; one would see the tiny figure of a man rush out and speed across the village with the excited haste of an ant (*Boží muka, Hora*),

recurs in the further context of the story, in a place at a distance from the first, without any connection with the first passage, once again in this form:

> Jevíšek turned his skyblue, myopic gaze at his guests; he saw Pilbauer motionless and engrossed in thought, his eyes lowered as if he were remembering something; he saw Slavík consuming himself with the grief

of reproach and self-torture; he saw the commissioner, bending worn out and tired with the sadness and weakness of a sick child (ibid.).

In both of these cases, the repetition of the word "saw" ("would see") introduced a certain recurrent intonational schema; the dual occurrence of this unit is, however, not in any way connected, the second passage is in no way designed to remind the reader of the first.

We deal with something else in the following case, taken again from the story *Hora*. We find the following passage there:

"There are that many of you?" said the voice with supreme bitterness. "What a shame! What'll I do now? God, oh God, what'll I do?"

Jevíšek stiffened with painful embarrassment.

"Jesus Christ," the voice lamented, "what'll I do now? They've surrounded the mountain. . . Christ Jesus!"

A bright whiteness filled Jevíšek's heart. "Sir," he began tremulously.

"What'll I do now," the voice shook in the fog. "I'm lost! Lost! Lost! Oh God, how is it possible!"

"I'll help you, Sir," exclaimed Jevíšek hastily.

"You want to betray me," moaned the voice. "Our Father who art in heaven, hallowed be thy name, thy kingdom come, thy will be done. . . thy will be done. . . Let me escape! Please God, let me escape!"

The words of the trapped criminal here alternate with mentions of Jevíšek or with his replies. The part of the criminal is in this carried by a constantly repeated intonational motif with two peaks: "There are that many of you?"—"What'll I do?"—"Jesus Christ!"—"What'll I do now?"—"They've surrounded the mountain"—"Christ Jesus!"—"What'll I do now?"—"Let me escape!"—"Let me escape!" As can be seem, the intonational motif is carried by various groupings, some of which recur more than once, especially the groupings "What'll I do (now)?" and "Let me escape!" Well, these very word groups recur in the story in *another* place as well, shortly after the cited passage, so that their first occurrence is still fresh in the memory of the reader. But they are no longer spoken by the criminal, they are now thoughts in the "inner" monologue of the tired police commissioner, who imagines himself a little schoolboy in class before a severe teacher: "Christ, Lord, where can I hide? What'll I do? Let me escape! Oh God, let me escape!" We are here dealing with a direct allusion to the preceding scene, an allusion, the purpose of which is compositional: the intonational motif is here utilized over a larger section of text as part of the compositional blueprint. It is something along the lines of a Wagnerian leitmotiv, expressing the analogy of the new situation to the previous one. At this point, we could enter into a discussion of repetition in general, not only of intonations but of words, and especially of subject

matter, as a permanent and unusually frequent compositional device in Čapek's prose and drama; let us be content with a single example as an indication. We will again find it in the short story *Hora* which we have just dealt with: both at the beginning and at the end of this short story there occurs the motif of a corpse crushed by a fall and lying with the face to the ground; in the first case, it is the body of the murder victim lying under a rocky ledge near the village, in the second case the body of the murderer below a rock somewhere in the woods; the action of the story took place between these two situations: the murderer was discovered and punished himself; the repeated motif by its recurrence serves to underline even more the change in the situation that occurred during the narration.

We have discussed the repetition of intonational motifs as a formative device in Čapek's style; we now turn to the second, opposite, device, namely the *contrast* arising from the direct, and intentional, confrontation of various sharply different intonational schemas. Let us give an example:

> "It seemed to him highly poetic that Lída had run away: he was in a kind of extasis; he was pleased beyond measure and not even aware of the fact that he was alone and quiet for the whole night." (*Boží muka, Lída*)

At the borders of the main clauses of this short text there is a gradual alternation of colon, semicolon, the conjunction "and" [in the original, the equivalent of "not even aware" is literally "he was not even aware," i.e., a coordinate main clause.]; to each of these transitions there corresponds in the pronunciation a different intonational cadence; this variety, placing the various types of cadences into mutual contrast, is here artistically intentional. Similarly, in the next example we find several intonational units in contrast with each other:

> Nothing in this picture is hidden any more: The large body with its face in the bloody mud, the crazy spread of the limbs as if it wanted to jump up again—jump up now, after all this, and wipe the dirt off the forehead! Oh, what a sight! two hands there regretfully sticking from the hideous crushed matter, full of mud, oh God, and yet so human, those hands! Nothing in this picture—(*Boží muka, Hora*)

First the falling intonation up to the colon, repeated once more in the passage before the following comma; then an intonational gradation beginning with the conjunction "as if" up to the second "jump up"; then a monotonous intonation divided into several segments, enclosed by the dual repetition of the word "hands," which is first given as an introductory intonational peak, then as a concluding cadence; finally, a repetition of the initial words of the paragraph, but without the verb—intonationally, the effect of an incomplete sentence intonation.

The artistic intent is in both cases clearly directed towards heaping the most varied intonational units into the shortest span of text. It may of course also occur that the grouping of different intonations is repeated several times, which gives rise to a regular pattern, something like an intonational stanza; this device is used particularly in Čapek's dramatic dialogue and monologue. Thus for instance:

Helen: I've been afraid of the robots.
Domin: Why?
Helen: They might come to hate us, or something.
Alquist: They do. (*R. U. R.*, act II)

Here an intonational unit comes about independently of the persons uttering the various replies, a unit tying all of the replies together: a longer intonational segment twice alternates with a shorter one. An example from a dramatic monologue:

Christ Lord God, take care of my boy. Mary, Mother of charity, have mercy on me and protect my children. Christ Jesus, give my boy back to me. Mary, Mother of God, pray for my children. Christ on the cross, have mercy on my children. (*Matka* [The Mother], act II)

Here, there is a regular alternation of the intonation of the vocative with that of the exclamatory sentence; the alternation of these two intonation patterns produces, by deliberate artistic intent, the impression of a litany, the traces of which we can find in Čapek quite frequently, the litany being the classical model of an intonational blueprint based on contrast.

As a last example of the artistic utilization of intonation by Čapek, let us mention the use of the "language of the birds," that is, the intonational schemas of bird song superimposed upon words, in the play *Loupežník* [The Robber]:

1st Bird: No toto, no toto, jejej! [Now then, now then, well, well!] To je, to je, to je, co? [That is, that is, what?]
2nd Bird: Čilý kluk, čilý, čilý, vid'? [A nimble boy, nimble, nimble, isn't he?] Čilý jako mník, vid'? vid'? vid'? [Like a jackrabbit, isn't he? isn't he? isn't he?]
3rd Bird: kluku, kluku, kluku! [Boy, boy, boy!]
1st Bird: Co to? Co to? [What's this? What's this?] Mimi, chodí ti po bytu, po bytu cizí pán! [Mimi, a strange gentleman is walking around in your apartment, in your apartment!]
3rd Bird: Kuku! Kuku! [Coocoo! Coocoo!]
Mimi: Co tam dělá? [What is he doing there?]
2nd Bird: Vidí byt, byt, byt! [He's seeing the apartment, the apartment, the apartment!]
4th Bird: Pátrá, pátrá. [He's searching, he's searching.]
Mimi: Ach, ptáčkové, co mám s ním dělat? [Gosh, birds, what shall I do with him?]

2nd Bird: Nic, nic, nic. Líbí se ti, vid'? [Nothing, nothing, nothing. You like him, don't you?]
4th Bird: Párek. [A couple.]
1st Bird: Neradím. [I don't advise it.] Toho ne, toho ne, i toto. [Not that, not that, not that either.] Ani za nic. [Not for anything.]
Mimi (lifts her head and whistles to the birds): Fiu fiu fiuí—[Whee, whee, wheeoo—]
1st Bird: Tu já, tu, tu, tu? [Here me, here, here, here?] Vidíš? Vidíš? [Do you see? Do you see?]
2nd Bird: Díky, díky, díky! [Thanks, thanks, thanks!]
4th Bird: —brý ráno! ['morning!]
Mimi: Vrána. Špatné znamení. Co to znamená? [A crow. A bad sign. What does it mean?]
3rd Bird (retreating): Muka, muka, muka. . . muka, muka, muka, muka. . . [Torture, torture, torture. . . torture, torture, torture, torture. . .]
Mimi: Už dost! [Enough now!]

This example shows us a whole series of different intonations and timbres: the human voice, the whistling of the birds transposed into words [by creating onomatopoeic sequences from ordinary Czech morphemes], human whistling, the [onomatopoeic] cawing of the crow, all these form a harmony which is at the very border of dramatic dialogue and lyric poetry.

The analysis which we have undertaken has served to verify the intonational foundation of Čapek's style, a foundation which, as we shall see more closely henceforth, continues unchanged from Čapek's beginnings as a writer to the end of his career. Nevertheless, even a cursory glance at Čapek's prose shows that beginning with *Továrna na absolutno* [The Absolute at Large] and *Krakatit*, but especially with *Povídky z jedné kapsy* [Tales from One of My Pockets] and *Povídky z druhé kapsy* [Tales from My Other Pocket], there penetrates into Čapek's prose another element which from one book to the next gradually changes its shape, until it finally restructures it into the very special form of Čapek's last books. It is usually attributed to the influence of conversational speech—the question is, however, what is to be understood by the term. A certain lexical and phraseological, perhaps also syntactic, coloring? That too, of course; but the real sense of the process undergone by Čapek's prose style is not shown clearly until his last work: it is the ever increasing penetration of dialogue into his prose. There is no doubt that Čapek by his fundamental activity and talent was an epic writer; just as the lyrical poetry which he cultivated concomitantly with his epic beginnings, however, had its permanent influence on his prose, so the dialogue which the mature

Čapek as a dramatist mastered supremely was the leavening in the development of his prose style. Before we attempt to define this influence more closely, however, let us for a moment turn our attention to the dialogue of Čapek's dramas itself.

In treating the intonation in Čapek's style, we have not avoided his dramatic language, because the discovery of the dominance of intonation is equally valid for the dialogue prose of his dramas as for the monologue of his prose writings. At this point, we would merely like to give additional emphasis to the importance of intonation in Čapek's dialogue. Let us start with an anecdotal memory told by the poet himself; it concerns the rehearsals before the first performance of *Loupežník* [The Robber]. The concluding lines of the play read as follows:

> Corporal: And what was it that made you want to kill this robber?
> Fanka: I really don't know. Perhaps it's because I'm not young any more and I started feeling sorry for my lost youth.

Fanka's line, however, did not appeal to the actress playing the part, Mrs. Hübner; she could not, as Čapek tells it, achieve a final cadence which would, as it were, put a period after the whole play. And poet and actress together tried something else; the final result was to insert into Fanka's last lines a question by the corporal consisting of the pronominal phrase "for what." The corrected version reads:

> Fanka: I really don't know. Perhaps it's because I'm not young any more and I started feeling sorry—
> Corporal: For what?
> Fanka: For my lost youth.

And the final cadence was found. The corporal's question allowed Fanka to make the key words independent, to close off the play with them as if with a clamp; there was actually no need to change the wording, it was enough to change the intonation. We are here unwittingly reminded of the drama *Matka* where the ending of the play again depends simply on the imperative intonation of the last word: "Go!" The anecdote which we cited is typical of Čapek, the dramatist, not only for its own sake, but also because in conversation he would give it as an example of the phonetic aspect of the language of the drama; it is clear what component of language concerned him most. To what extent the dramatic dialogue was an intonational unit to him is also attested by the subject matter of an article which he promised to write for *Slovo a slovesnost* and which he no longer could get around to do: he had in mind a kind of comparison between the drama and the opera, he thought that the dramatist's text already was geared towards the different pitch ranges of the various voices;

this, in his opinion, to a large extent serves to determine the distribution of the characters in the blueprint of the play, and the place of each in the dialogue. If this was his view of the dramatic dialogue, it is understandable how he was able to construct so brilliantly scenes of mass dialogue with many participants, such as for instance the first and second act of *R. U. R.*, the scenes of horror before and during the revolt of the robots, in which all the people living in the Rossum factory participated.

It is said about Čapek's dialogue, and the author himself says it, that it is "natural." "Naturalness," however, is a multivalued * quality. There is no question but that the naturalistically intended dialogue in *Maryše* by the Brothers Mrštík [Alois, 1861–1925; Vilém, 1863–1912] also has its own, and very expressive, "naturalness." Nevertheless, how different isn't it from Čapek's dialogue! If we look at the dialogue in *Maryše* more carefully, the reason for this difference becomes apparent, since the dialogue of this play is not built upon intonation, like Čapek's, but on the effects of the color of the voice, its timbre. Let us, for instance, consider this passage:

> Lízal (poisonously): Well—and you wouldn't want six, would you? (Starts laughing) Maryša and four thousand. (He laughs) You're not stupid! . . . (Becomes serious) If it were a woman that has to be covered with gold before anyone wants her! . . . But Maryša? [original in Haná dialect, translator.]

The great number of stage directions is conspicuous, seemingly referring to the actor's gestures and expressions, but in reality relating to the rapid shifting of vocal timbre required by the dramatist of the actor: "poisonous" speech, speech mixed with laughter, serious speech, rapidly alternate with each other, just as in Čapek there sometimes is an alternation of different kinds of intonation (for examples, see above).

The most characteristic feature of the "naturalness" of Čapek's dialogue is the easy-going transition from reply to reply, from question to answer, from objection to its elimination. The juncture [šev] at which the consecutive utterances of the various persons meet is indeed the most sensitive spot in Čapek's dialogue. We have given evidence above of the frequency with which Čapek toys with the cutting in of one person into the unfinished sentence of another. For this sort of thing, of course, the abrupt transitions from one timbre to another such as we find in the Mrštík brothers would impair, rather than increase, the fluency. Čapek's dialogue requires an actor who does not attempt to set off the character too much: an actor who exaggerates his part emotionally or otherwise, who exaggerates the

* Cf. *Almanach Kmene*, Spring 1934, p. 25 ff.

self of the person whose part he plays, makes it difficult for his fellow actors to take their cues smoothly and breaks up the intonational unity of the dialogue. Čapek's dialogue wants to flow with musical smoothness; broken into pieces, it becomes lifeless. The "naturalness" of Čapek's style is thus not merely the result of a fine ear for the intonational nuances of everyday conversation, but also of a very deliberate artistic effort and of technical adroitness. The same can be said about Čapek's prose which was influenced by the epic dialogue.

What gives Čapek's epic prose its dialogue character? In the beginning, as we have said, it is indicated by simply approaching epic style to conversational speech, the speech of everyday contact which we are most often used to hearing in the form of conversation, as is shown by the term chosen to denote it. At first, only the actual conversations of the characters are close to conversational speech (*Továrna na absolutno* [The Absolute at Large]); later, the style of conversational speech is used to tell the plot itself, put into the mouth of one of the characters as an oral report addressed to the other characters (*Povídky z druhé kapsy* [Stories from my Other Pocket]). In Čapek's travel descriptions we find a conversation of the poet with the reader; the reader here is a silent partner in the conversation, who is constantly being told that his opinion of the matter is important; to him are addressed the minute humorous distortions of reality, on his emotional participation are calculated the lyrical passages; here we can really begin to speak of an interpenetration of prose with dialogue. The most advanced crystallization of this type of prose based on dialogue does not, however, occur until some of Čapek's novels of the latest period, especially *Hordubal* and *Poslední parta* [The Last Rescue Party]. In *Hordubal,* a good part of the plot is presented as the subvocal inner monologue of the participating character, as his imagined conversation with himself, or at times with others; in *První parta* then, the entire narration with all that it contains, be it the narrative passages or the dialogues or thoughts of the characters, is projected into the author's inner monologue. In each word we perceive the author, not as an objective narrator, but as one conversing with himself, using his own voice or the voices of the characters of his novel. There actually is here an uninterrupted dialogue, speech constantly addressed to someone, a conversation in which the poet and the reader are the partners as much as the characters and things told about. He has here put into artistic practice the idea which he has presented in *Povětroň* [The Meteorite]: "Isn't it strange, though: who knows how sure it is that this life (of the hero of the novel) was just imagination; and just looking at it now, I would say that it was *my own* life. It's me.

It's me, the sea and the man, that kiss breathed from the dark shadow of a mouth belongs to me; that man sat under the lighthouse at Hoe because I sat under the lighthouse at Hoe, and if he lived on Barbados or Barbuda, well, thank God, praise the Lord, I finally got there, too. All this is me; I'm not thinking up anything, I'm just expressing what I am and what I have within me. And if I wrote about Hecuba, or a Babylonian hussy, it would be me; I would be the old woman wailing and rending the wrinkled bags of her breasts, I would be the woman crushed by the lust in the hairy hands of the Assyrian man with the oily beard. Yes, both man, woman and child." That's why Čapek in this last period of his development perceives human personality as a multitude: "Each of us is we, each is a crowd stretching beyond the range of sight." (*Obyčejný život* [An Ordinary Life], XXXIV) If "each of us is we," then of course all of the inner life of man is a constant inner dialogue moving from partner to partner until it winds up fixed within the range of a single self. These are thus the epistemological foundations of the definitive dialoguization of Čapek's prose; what, then, are the linguistic consequences of this attitude? Let the evidence speak for itself:

> What a deal, good God, what a deal; five years of science high school and then finished; your aunt who has been giving you your miserable keep goes off and dies, and now go ahead, boy, and support yourself. You can take your descriptive geometry now, boy, and your logarithms, and whatnot, and keep them; who cares if you were all done in from fear and hard studying and your teachers still weren't satisfied; a poor boy such as yourself, Půlpán, should appreciate the education he's getting, they'd say, and try to get somewhere in life — — — Just go ahead and try, and then your aunt off and dies and that's it for trying descriptive geometry. They shouldn't let poor boys study. Here you sit now with your geometry and your French irregular verbs and can peel the calluses of your hands.

This is the introductory passage of *První parta:* clearly direct speech uttered by some person as yet unknown to us and addressed to himself; the second person who at times is addressed directly (*your* aunt. . . goes off and dies; here *you* sit now) is the speaker himself. Was this speech ever uttered aloud, however? Of course not; it is not even cited in quotation marks, since it is a part of the narration itself, part of the exposition of the novel in which we are made familiar with the past biography of the hero. Who then is making this speech? It's actually the author himself, or rather, the character speaking for the author. And we go one step further: we hear the teacher speak to the sloppy student (a poor boy such as yourself, Půlpán. . .); who is speaking these words now? The hero of the novel, to himself. And he does it again for the author who

wants to inform us of the way the hero's studies went. There is thus no lack of complexity; in the case of the teacher's words we are dealing, figuratively speaking, with direct speech of the third degree: the teacher—the hero—the author. We find something similar in the beginning of Chapter II of the novel *Hordubal:*

> Who is it, who goes there on the other side of the valley? He sees him, a gentleman in boots, perhaps a mechanic or somebody, carrying a little black suitcase and walking up the hill—if he weren't so far off, I'd put my hands to my mouth and holler at him: Bless the Lord, Sir, what time is it? Two in the afternoon, little cowherd; if I weren't so far off, I'd call over to you and ask you whose cows you're herding, and you might show me: that one with the bald spot, that speckled one, that one with the star on her forehead, that red one, that young heifer, they all belong to Hordubal's pasture.

What we find here is a conversation between two persons, but one without quotation marks to set off one utterance from another: the one who speaks here is really but a single person, Hordubal, who is walking along the slope and at the same time also looking at himself with the eyes of the little cowherd tending his cows on the opposite slope. He is merely guessing at what the cowherd might be saying, and he himself, with his subvocal dialogue with himself, is but a product of the consciousness of the author who is here *narrating* Hordubal's return from America to his native village.

This is how Čapek's prose finally changed when it absorbed the dialogue into itself. This is not to say, however, that this new increase in richness and complication in any way masked its original intonational character. On the contrary, it increased the possibilities of the alternation of different intonational units. For confirmation, it is enough to inspect the last example: interrogative, declarative, exclamatory intonations are rapidly alternating in many variations.

Is a conclusion necessary? It is perhaps enough to say that if Czech postwar prose constitutes an effort towards the definitive creation of the Czech prose sentence which is to be both phonetically harmonious and have semantic reach (cf. J. Durych, *O slohu latinském a o slohu českém* [Latin Style and Czech Style], Sl.Sl. 1.112 ff. [1935]), then Čapek's stylistic creativeness is an important factor in this effort. The mixing of lyric and dramatic style and the infusion of the mixture into epic prose has created, in addition to permanent poetic values, also an important developmental step towards the definitive mastery of thought by language. At the end of this path broken by Čapek and his poetic contemporaries there should loom, if further developments are favorable, the definitive shape of the Czech sentence not only in artistic writing, but in scientific and philosophic as well; for a perfect, both flexible and firm, scientific style has never yet been created without poetic predecessors and models.

APPENDIX

A CRITICAL BIBLIOGRAPHY OF PRAGUE SCHOOL WRITINGS ON ESTHETICS, LITERARY STRUCTURE, AND STYLE

I. Books

Linguistic Circle of Prague, Bohuslav Havránek and Miloš Weingart, eds., *Spisovná čeština a jazyková kultura* [Standard Czech and the Cultivation of Good Language], Prague, 1932. Abbrev.: SČJK

A cycle of lectures by members of the Linguistic Circle of Prague giving objective standards for "good" language in terms of function and structure, designed to counteract arbitrary normative purism. Content: Vilém Mathesius, O požadavku stability ve spisovném jazyce [The Requirement of Stability for a Standard Language], pp. 14–31; Bohuslav Havránek, Úkoly spisovného jazyka a jeho kultura [The Purposes of a Standard Language and its Cultivation], pp. 32–84; Roman Jakobson, O dnešním brusičství českém [Czech Purism Today], pp. 85–122; Jan Mukařovský, Jazyk spisovný a jazyk básnický [Standard Language and Poetic Language], pp. 123–156; Miloš Weingart, Zvuková kultura českého jazyka [Czech Orthoepy], pp. 157–244; Obecné zásady pro kulturu jazyka [General Principles for the Cultivation of Good Language], pp. 245–258.

Jan Mukařovský, *Estetická funkce, norma a hodnota jako sociální fakty* [Esthetic Function, Norm, and Value as Social Facts], Prague, 1936. 3 and 85 pp.

A concise presentation of Mukařovský's general theory of esthetics.

Bohuslav Havránek and Jan Mukařovský, eds., *Čtení o jazyce a poesii* [Readings on Language and Poetry], Prague, 1942. Abbr.: ČJP

A collection of essays and monographs on problems of style, standard language, and literature. Content: Vilém Mathesius, Řeč a sloh [Speech and Style], pp. 11–102; František Trávníček, O jazykové správnosti [Correctness in Language], pp. 103–228; Josef Vachek, Psaný jazyk a pravopis [Written Language and Orthography], pp. 229–306; Felix Vodička, Literární historie. Její problémy a úkoly [Literary History: Its Problems and Objectives], pp. 307–400; Jiří Veltruský, Drama jako básnické dílo [The Drama as a Work of Poetry], pp. 401–502.

Bohuslav Havránek, J. Mukařovský, F. Vodička, *O básnickém jazyce* [On Poetic Language], Prague, 1947. 51 pp.

Five popular radio lectures on the language of literature.

Jan Mukařovský, Kapitoly z české poetiky [Chapters from Czech Poetics], 3 vols., Prague, 2nd ed., 1948. Abbrev.: KČP

A collection of essays, analytic articles and monographs on poetic language and literary structure. Vol. I, Obecné věci básnictví [General Matters of Poetry], contains his writings on basic theory and methodology, vols. II and III deal with specific problems of Czech literature and poetry. Content of vol. I: Strukturalismus v estetice a ve vědě o literatuře [Structuralism in Esthetics and in the Science of Literature], pp. 13–28; K pojmosloví československé teorie umění [The Terminology and Concepts of Czechoslovak Theory of Art], pp. 29–40; Estetika jazyka [The Esthetics of Language], pp. 41–77; O jazyce básnickém [On Poetic Language], pp. 78–128; Dvě studie o dialogu [Two Studies on the Dialogue], pp. 129–156; Dvě studie o básnickém pojmenování [Two Studies on Poetic Naming], pp. 157–169; Intonace jako činitel básnického rytmu [Intonation as a Factor in Poetic Rhythm], pp. 170–185; Souvislost fonické linie se slovosledem v českých verších [The Relation between Word Order and Prosodic Line in Czech Verse], pp. 186–205; Varianty a stylistika [Variants and Stylistics], pp. 206–210; O recitačním umění [The Art of Recitation], pp. 211–221; Poznámky k sociologii básnického jazyka [Notes on the Sociology of Poetic Language], pp. 222–234; Zúčtování a výhledy [Summing Up and Outlook], pp. 235–244; Tradice Tvaru [The Tradition of Form], pp. 245–252; Mezi poesií a výtvarnictvím [Poetry and the Fine Arts], pp. 253–274; Básnické dílo jako soubor hodnot [The Work of Poetry as a Set of Values], pp. 275–280; K otázce tak zvané orientace [The Question of So-Called Orientation], pp. 281–287; Josef Král a dnešní stav české metriky a prosodie [Josef Král and the Present State of Czech Metrics and Prosody], pp. 288–302; Dvě studie o Šaldovi [Two Studies on Šalda], pp. 303–336; Arne Novák, literární historik a kritik [Arne Novák, Literary Historian and Critic], pp. 337–343; K českému překladu Šklovského Teorie prózy [On the Czech Translation of Shklovskii's Theory of Prose], pp. 344–348.

II. Articles in Slovo a Slovesnost, 1936–1955

(Reviews, as well as publications scattered in other journals, have been disregarded)

Básnický dnešek a K. H. Mácha [Today's Poetry and K. H. Mácha], 2. 65–78 (1936).

A collection of essays by various Czech writers and poets in honor of the romantic poet Mácha.

P. Bogatyrev, *Znaky divadelní* [Signs of the Theater], 4.138–49 (1938).

The art of the theater considered as a system of signs.

E. F. Burián, *Příspěvek k problému jevištní mluvy* [A Contribution to the Problem of Stage Language], 5.24–32 (1939).

A discussion of the stress, intonation, and quantity factors in stage delivery, by a Czech avant-garde theatrical director.

Ladislav Cejp, *Jazyková stránka povelu* [The Linguistic Aspect of Commands], 5.78–83 (1939).

A phonological analysis of the language of Czech military commands. The relationship of phonological features to factors of situation and frequency of use.

Ladislav Cejp, *Poznámky o místě zkratek v jazyce* [Notes on the Place of Abbreviations in Language], 6.37–42 (1940).

The phonemic and morphemic characteristics of abbreviations used in Czech, the interrelation of their graphemic and phonemic shapes.

Pavel Eisner, *O věcech nepřeložitelných* [On Untranslatable Passages], 4.230–8 (1936).

On problems of literary translation: metaphor, phraseology, puns, emotional feeling tone, local and social color transmitted by dialect differences, etc.

Josef Filipec, *Rozbor odborného stylu a jeho vnitřní diferenciace* [An Analysis of the Style of Technical Writing and Speech and Its Internal Differentiation], 16.37–52 (1955).

A detailed analysis of the structural characteristics of the style of technical writing and speech.

Karel Hausenblas, *K základním pojmům jazykové stylistiky* [On the Basic Concepts of Linguistic Stylistics], 16.1–15 (1955).

A development of Bohuslav Havránek's ideas on style and the functional differentiation of language, with emphasis on the problem of style-forming factors.

Jul. Heidenreich, *O tvaru motivu* [The Form of Motifs], 9.68–96 (1943).

A detailed attempt to arrive at structural units of content in literature; the relationship of these units to the context and to each other.

G. Heidenreichová, *Staročeský "Tkadleček" a poměr jeho stylu k německé skladbě "Ackermann aus Böhmen"* [The Old Czech Tkadleček and

the Relationship of its Style to that of the German Work Ackermann aus Böhmen], 3.87–98 (1937).

A detailed analysis of the form and content structure of the two works, showing that both are original in terms of the medieval definition of originality.

Jindřich Honzl, *Herecká postava* [The Figure of the Actor], 5.145–50 (1939).

The actor as one of the signs in the sign system of the theater.

Jindřich Honzl, *Pohyb divadelního znaku* [The Movement of the Sign of the Theater], 6.177–88 (1940).

Staging and directing as modes of signaling.

Jindřich Honzl, *Hierarchie divadelních prostředků* [The Hierarchy of the Devices of the Theater], 9.187–93 (1943).

A comparison between the hierarchic structure of the drama of antiquity and that of its modern mode of performance.

Karel Horálek, *Rozbor verše a staročeský přízvuk* [The Analysis of Verse and Old Czech Accentuation], 8.57–80 (1942).

A detailed analysis of Old Czech verse leading to a statement of the place of fixed stress in Old Czech.

Karel Horálek, *K theorii českého jambu* [On the Theory of the Czech Iamb], 8.130–5 (1942).

The predominantly ascending prosodic line of the Czech iamb is contrasted with the predominantly descending prosody of colloquial Czech.

Karel Horálek, *O překládání veršů* [On Translating Verse], 14.49–62 (1953).

Problems of poetic translation from Russian to Czech, in terms of the structural differences between the two languages and their literary traditions.

Roman Jakobson, *Poznámky k dílu Erbenovu. I. O mythu* [Notes on Erben's Work. I. Myth], 1.152–64 (1935).

Discussion of the form and content of the poetry of K. J. Erben, a mid-19th century romantic, and comparison to K. H. Mácha, an earlier romantic.

Roman Jakobson, *Úvahy o básnictví doby husitské* [Thoughts on the Poetry of the Hussite Period], 2.1–21 (1935).

A detailed analysis of the content and meter of Czech poetry of the 15th century, showing its artistic excellence and roots in the Slavic past.

Roman Jakobson, *Socha v symbolice Puškinově* [The Statue in Pushkin's Symbolism], 3.2–24 (1937).

Parallels between Pushkin's poetry and the fine arts.

Milan Jelínek, *Odborný styl* [The Style of Technical Writing], 16.25–37 (1955).

An analysis of the linguistic devices used to achieve the precision required in technical style.

Vojtěch Jirát, *Obrozenské překlady Mozartova Dona Juana* [Translations of Mozart's Don Juan during the Czech National Renascence]: 1. Překlad Macháčkův [Macháček's Translation], 4.73–90 (1938), 2. Překlad Štěpánkův [Štěpánek's Translation], 4.202–22 (1938).

A detailed analysis of the translation techniques and styles of the Czech national renascence, as illustrated by the above works, especially their handling of problems of rhythm and content. A detailed comparison of the two translations.

J. M. Kořínek, *O jazykovém stylu* [Style in Language], 7.28–37 (1941).

Style discussed from the standpoint of the purpose of the utterance.

Oldřich Králík, *Rozbor tekstových změn v Olbrachtově Žaláři nejtemnějším* [An Analysis of the Textual Changes in Olbracht's Žalář nejtemnější], 3.199–211 (1937).

A detailed analysis of Ivan Olbracht's textual revisions in his novel Žalář nejtemnější [The Darkest Gaol] through four consecutive editions, showing the stylistic consistency of these changes leading to greater epic cohesiveness.

Oldřich Králík, *Příspěvek ke studiu Vančurova stylu* [A Contribution to the Study of Vančura's Style], 5.65–78 (1939).

A stylistic comparison between the two editions of Vladislav Vančura's novel Poslední soud [The Last Judgement] (1st ed. 1929, 2nd ed. 1935), showing his development towards increased concreteness and simplicity, as evidenced by many samples from the texts.

Oldřich Králík, *Funkce odstavce v Nerudových povídkách* [The Function of the Paragraph in Neruda's Short Stories], 9.181–7 (1943).

A discussion of the internal structure and external functioning of the paragraph as a structural unit in Jan Neruda's short stories.

Oldřich Králík, *F. X. Šalda a M. Zdziechowski* [F. X. Šalda and M. Zdziechowski], 10.208–23 (1948).

A study of the influence of Zdziechowski on Šalda. (Written under the German occupation.)

Oldřich Králík, *Jazykové změny v Olbrachtově Bratru Žakovi* [Changes in the Language of Olbracht's Bratr Žak], 14.102–15 (1953).

A detailed analysis of the differences in the wording of the several editions of Ivan Olbracht's short story Bratr Žak [Frère Jacques] between 1909 and 1951.

Václav Křístek, *O některých rozsahových novotách K. M. Čapka-Choda* [Some Lexical New Formations by K. M. Čapek-Chod], 12.160–6 (1950).

A study of the grammatical structure of the lexical innovations in the work of a Czech naturalist novelist.

Věra Lišková, *Ke komposici a k povaze díla Karoliny Světlé* [The Composition and Nature of the Work of Karolina Světlá], 6.77–90 (1940).

Analysis of the work of a Czech rural novelist.

Věra Lišková, *O některých problémech nového románu* [Some problems of the New Novel], 7.73–87 (1941).

An analysis of two novels by Milada Součková, presented as a representative of a new novelistic trend in Czech literature.

Vilém Mathesius, *O tak zvaném aktuálním členění věty* [The So-Called Information-Bearing Structure of the Sentence], 5.171–4 (1939).

The organization of information-bearing elements in the sentence and its relation to the grammatical structure.

Vilém Mathesius, *Rozpor mezi aktuálním členěním souvětí a jeho organickou stavbou* [The Conflict between the Information-Bearing Structure of the Compound Sentence and its Grammatical Structure], 7.37-40 (1941).

The difference between the organization of information-bearing elements and the grammatical structure as an essential factor of style.

Vilém Mathesius, *Základní funkce pořádku slov v češtině* [The Basic Function of Word Order in Czech], 7.169–80 (1942).

Word order as a basic feature of style in Czech.

Vilém Mathesius, *Cesta k jasnému výkladovému slohu v češtině* [The Road to a Clear Expository Style in Czech], 7.197–202 (1942).

The proper relationship between content and formal structure is a prerequisite for clear style, as shown by restyling some samples of Czech expository writing.

Vilém Mathesius, *Větné základy epického slohu v Zeyerově Kronice o sv. Brandanu* [The Syntactic Foundations of Zeyer's Style in his Kronika o sv. Brandanu], 8.80–8 (1942).

A statistical analysis of the sentence structure of Julius Zeyer's Kronika o sv. Brandanu [The Chronicle of St. Brandanus]. His typical style is shown to be due to a personalized manipulation of Czech word order.

Vilém Mathesius, *Jazykozpytné poznámky k řečnické výstavbě souvislého výkladu* [Linguistic Remarks on the Rhetorical Structure of Coherent Exposition], 9.114–29 (1943).

Rhetoric is a mode of utilization of linguistic devices, as shown by a detailed analysis of sample sermons and radio lectures.

Vilém Mathesius, *Srozumitelnost a účinnost mluveného slova v rozhlase* [The Intelligibility and Effectiveness of the Spoken Word in Radio], 9.138–45 (1943).

The phonological and orthoepic features of radio announcing and speech over the radio.

Vilém Mathesius, *Poznámky o překládání cizího blankversu a o českém verši jambickém vůbec* [Remarks on the Translation of Foreign Blank Verse, and on Czech Iambic Verse in General], 9.1–13 (1943).

Close, open, and semi-open transition in Czech iambic verse, in both original verse and translations. Comparison of translations to various original verse styles.

Jan Mukařovský, *Protichůdci. Několik poznámek o vztahu Erbenova básnického díla k Máchovu* [Different Directions. Some Remarks on the Relationship of Erben's Poetic Work to Mácha's], 2.33–43 (1936).

Showing the relationship of the work of K. J. Erben, a Czech romantic, to that of K. H. Mácha, an earlier romantic, in the form of a critique of Antonín Grund, *Karel Jaromír Erben*, Prague, 1935.

Jan Mukařovský, *Sémantický rozbor básnického díla: Nezvalův "Absolutní hrobař"* [Semantic Analysis of a Work of Poetry: Nezval's Absolutní hrobař], 4.1–15 (1938).

An analysis of Vítězslav Nezval's surrealist poetry in the collection Absolutní hrobař [The Absolute Gravedigger], showing the differences between the poet's surrealist period and his previous poetist period. Based on detailed sampling.

Jan Mukařovský, *Próza K. Čapka jako lyrická melodie a dialog* [K. Čapek's Prose as Lyrical Melody and Dialogue], 5.1–12 (1939).

A detailed structural analysis showing intonation as the dominant feature of Karel Čapek's prose style.

Jan Mukařovský, *Významová výstavba a kompoziční osnova epiky Karla Čapka* [The Semantic Structure and Composition of Karel Čapek's Epic Writing], 5.113–131 (1939).

Repetition as a basic element in Čapek's thematic composition, transition between semantic spheres (e. g., literal and figurative) basic in his utilization of meanings.

Jan Mukařovský, *Estetika jazyka* [The Esthetics of Language], 6.1–27 (1940); KČP 41–77.

A thoroughgoing discussion of esthetic function, esthetic norm, and esthetic value, as applied to verbal art.

Jan Mukařovský, *O jazyce básnickém* [Poetic Language], 6.113–145 (1940); KČP 78–128.

A detailed discussion of poetic language viewed as a functional dialect, and as the material of the poet. Its modifiability, differentiation into genres, perfectibility. Phonemic, morphemic, and semantic structural factors.

Jan Mukařovský, *Mezi poesií a výtvarnictvím* [Poetry and the Fine Arts], 7.1–16 (1941); KČP 253–74.

The relationship of various forms of verbal and non-verbal art to each other.

Jan Mukařovský, *Kam směřuje dnešní theorie umění?* [The Direction of Contemporary Theory of Art], 11.49–59 (1949).

The perspectives of Czech literary structuralism in view of the necessary Marxist orientation.

Vítězslav Nezval, *Mateřská řeč jako nástroj básníkův* [The Mother Tongue —the Tool of the Poet], 4.28–41 (1938).

Essay by a Czech poet attempting to follow the Prague School approach to the interpretation of poetic language.

Arne Novák, *Český sloh kritický let sedmdesátých a osmdesátých* [The Style of Czech Critical Writing in the Seventies and Eighties], 2.145–56 (1936).

Essay by a well-known Czech literary critic.

Mirko Novák, *Durdíkova estetika* [Durdík's Esthetics], 3.130–9 (1937).

A study of the philosophic background of the Czech esthetician Durdík, considered a predecessor of the Prague School esthetic theorists.

Mirko Novák, *Osvícenství v české a slovenské estetice* [The Enlightenment in Czech and Slovak Esthetics], 6.43–9 (1940).

Classical influences on the esthetic views of Czech and Slovak authors and national leaders of the first half of the 19th century.

František Novotný, *O překládání z filosofického jazyka Platonova* [Translating Plato's Philosophic Language], 1.140–51 (1935).

Discussion of the language of Greek philosophers, especially Plato's, and of the problems of translating terminology into Czech.

Eugen Pauliny, *O funkčnom rozvrstvení spisovného jazyka* [The Functional Stratification of the Standard Language], 16.17–24 (1955).

A further development of Vilém Mathesius' and Bohuslav Havránek's ideas on functional dialects and styles.

Vladimír Procházka, *Poznámky k překladatelské technice* [Notes on Translating Technique], 8.1–20 (1942).

Literary translation as a problem in matching the esthetic value of the original by reconstructing its stylistic structure. The technique proposed is illustrated in detail from the author's translation work.

Lad. Rieger, *K sémantickému rozboru filosofických tekstů* [The Semantic Analysis of Philosophic Texts], 7.180–91 (1942).

Philosophic texts are multi-valued in the sense of admitting of

more than one interpretation, but the interpretation is related to the situation of the interpreter.

Leopold Silberstein, *Česká terminologie filosofická* [Czech Philosophic Terminology], 2.83–98 (1936).

A detailed discussion of the formation of Czech technical terms in philosophy, and of their stylistic and semantic suitability.

Vladimír Skalička, *Problémy stylu* [Problems of Style], 7.191-7 (1942).

The function of synonymy in stylistic differentiation.

Antonín Sychra, *Lidová píseň s hlediska semiologického* [The Folk Song from the Standpoint of Semiology], 11.7–23 (1948).

Analysis of the musical and verbal style of folk songs, showing the relationship of text to melody, and pointing to the problem of the functional status of song variants.

Fr. Trávníček, *K jazyku Vančurových Obrazů z dějin národa českého* [The Language of Vančura's Obrazy z dějin národa českého], 6.145–153 (1940).

A lexical study of Vladislav Vančura's Obrazy z dějin národa českého [Scenes from the History of the Czech Nation].

B. Trnka, *K otázce stylu* [On the Question of Style], 7.61–72 (1941).

A critique of Vossler's, Bally's, and other views on style. Style is conceived as the structural organization of the utterance, as governed by the intent of the speaker or writer.

Úvodem [By Way of Introduction], 1.1–7 (1935).

Editorial stating the purposes of the journal, including very prominently the study of problems of the standard language and of the cultivation of good language. Signed by B. Havránek, R. Jakobson, V. Mathesius, J. Mukařovský, and B. Trnka.

Jiří Veltruský, *Člověk a předmět v divadle* [Man and Object in the Theater], 6.153–9 (1940).

Actor, props, scenery, as signs in the sign system of the theater. Their functions and interrelationships.

Jiří Veltruský, *Dramatický text jako součást divadla* [The Dramatic Text as a Component of the Theater], 7.132–44 (1941).

The drama as a poetic structure, its manifestation through the

theater by integration into a larger signaling structure. Relationship of the text to the other signaling elements, primarily the actor.

Felix Vodička, *Literární historické studium ohlasu literárních děl* [The Literary Historical Study of the Echo of Literary Works], 7.113–32 (1941).

The literary work from the standpoint of its reception by the public at different periods—author and public as sender and receiver of an esthetic signal.

Felix Vodička, *Jungmannova úloha v českém obrození* [Jungmann's Rôle in the Czech National Renascence], 10.129–35 (1948).

A study of Josef Jungmann's influence on his period.

Felix Vodička, *Šalda básník* [Šalda as a Poet], 10.193–201 (1948).

A study of F. X. Šalda's poetry in relation to his literary criticism.

Zdeněk Vančura, *Počátek a konec baroka* [The Beginning and End of the Baroque Period], 9.169–81 (1943).

An attempt to delimit a literary period by structural criteria.

Frank Wollman, *Věda o slovesnosti. Její vývoj a poměr k sousedním vědám* [The Science of Literature, its Development and Relation to Other Sciences], 1.193–202 (1935).

Development of the structuralist approach to literature, its predecessors, especially Russian formalism.

Frank Wollman, *Puškinova cesta k baladické dramatice* [Pushkin's Path to Dramatic Balladry], 3.24–46 (1937).