

CONFERENCES AND MEETINGS

Papers on Slovene Topics

Fifth Balkan and South Slavic Conference, Indiana University, Bloomington, IN, March 6-8, 1986.

Wayles Browne (Cornell University), "Parameters in Clitic Placement: Serbo-Croatian and Slovenian."

Slovene and Serbo-Croatian both place clitics in *second position* in their clause, after some "first" element α . Subordinating conjunctions and relative/interrogative ("Wh") words obligatorily count as α . A clause's clitics group together in fixed sequence. Clitics on an infinitive usually "climb" to join the main clause. The languages otherwise disagree. In SC, α must be within the relevant clause; a subordinate clause, coordinate clause, or quotation doesn't "count". In Sln α can be in another clause, and all these items can count. (Cf. German; subordinate clauses = α for second-position verb placement: *Während ich arbeitete, schlief sie.*) In SC α must physically appear: in Sln it can be deleted, particularly when α = *ali* 'yes-no question'. SC frequently places clitics after a Wh-word separated from its phrase; Sln leaves the Wh-containing phrase together. Sln verb-phrase reduction is quite unlike SC: when contextually-given parts of VP are deleted, often 1-2 clitics remain behind and take the stress the VP would have had. Thus Sln clitic rules apply to rather deep, well-integrated syntactic structure. SC clitic-placement looks at a surface level of structure where clauses are well demarcated. Cf. also D.C. Bennett, *Slavonic and East European Review* 64.1 (1986).

Henry R. Cooper, Jr. (Indiana University), "The Structure of Prežihov Voranc's 'Samorastniki'."

Despite the fact that Lovro Kuhar-Prežihov Voranc was a writer identified with a Communist Weltanschauung, in his short story "Samorastniki" he used liberally images from Christian scriptures, and particularly the Five Sorrowful Mysteries of the Holy Rosary. The story can be understood as an elaboration of these mysteries in the Christ-like figure of Meta, who suffers a variety of tortures in order to triumph over the bourgeois world of late nineteenth-century Carinthia. Moreover, the often-noted framing of the story may derive from, or at least bears a resemblance to, a similar device in the Gospel of John. The paper concludes that Prežih's heroine is in fact an inverse Christ: though not a revolutionary *per se*, she and her offspring embody revolutionary ideals Prežih hoped to see triumph in the twentieth century the way Christianity flourished in the first centuries.

Herbert Galton (The University of Kansas), "The Verbal Aspect in the Stage Instructions of Slavko Grum's *Dogodek v mestu Gogi*."

On the basis of his theory of the Slavic verbal aspect set forth in *The Main Functions of the Slavic Verbal Aspect* (Skopje, 1986), where aspect is treated not as a binary

privative opposition with the perfective aspect allegedly the marked and the imperfective the unmarked term of the opposition, but as a logically contradictory one, the author proceeds to an interpretation of the verbal forms used in stage observations to illustrate his theory. The invariant function of the perfective aspect is the arrangement of an event within its own temporal sequence on the time axis, whereas the imperfective aspect views an event in isolation from it and is, therefore, more suitable for dwelling on an event, especially, for instance, if this is a state continuing unchanged for some "time" (the actual duration is irrelevant). Events succeeding each other, each with a changed "content", are given in the perfective aspect; since in stage observations we are not dealing with events actualized in the present (of speaking, etc.), a Slovene author (or a Serbo-Croatian or Czecho-Slovak author, but only these) is free from other considerations to use the verbal aspect best suited to the presentation of the event itself, regardless of any speech situation. Mostly, the present tense is used, instructing the actor (or reader) on the arrangement of the action to be taken in the temporal pattern. It is, therefore, not the "completed action", the usual text-book criterion, which matters, nor the alleged mark of "complexivity" about which the imperfective aspect is supposed to say nothing, but the essence of the temporal dimension, along which all events are ordered, which comes to the fore in the use of the aspect in stage observations, where other considerations are maximally excluded. These tenets of the author are exemplified in a number of concrete examples which also allow a more detailed classification of meanings rendered by the two aspects. As in other respects, Slovene has here, too, preserved the original application of the two aspects in their pure form.

Helga Glušič (University of Ljubljana), "The Poetry and Prose of Edvard Kocbek."

One of the most interesting and exciting personalities of Slovene literature in the twentieth century, the poet, short-story writer, philosopher and politician Edvard Kocbek (1904-1981) was, during the entire postwar period, the subject of outstanding criticism and enthusiasm. Throughout his lifetime, political activity was one of his main interests and it was connected with his literary creativity as well. But Edvard Kocbek was, above all, a poet: his first collection of poetry, *Zemlja* (1934), represented a fresh new stream of Slovene poetry of the time; the undecorated form of his poems is searching for the essential (even spiritual) meaning of expression in the poetry of peasant life and work and of nature; this is true also of his later philosophical lyrics, *Groza* (1963) and *Poročilo* (1969). Both his memoirs and short stories are based on his philosophical principles (of Christian existentialism) which are reflected in the narrative topic of World War II and the national destiny of the period. Kocbek's memoirs, *Tovarišija* (1949) and *Slovensko poslanstvo* (1964)—later included in *Listina* (1967)—link together documentary prose and poetical personal declarations. Four short stories in the collection *Strah in pogum* (1951) represent a distinctive type of philosophical prose, emphasized by the symbols of an ethical message.

Marija Mitrović (University of Belgrade), "Folklore Inheritance and the Revival of Yugoslav Poetry at the Beginning of this Century."

Slovene poets at the beginning of this century were the first to achieve creative contact with oral tradition. Dragotin Kette and Ivan Cankar conceived folk creativity as the tradition which recognizes most profoundly the essence of nation; Župančič and

Murn conceived folk creativity as a possibility of bringing about the objectiveness of certain personal experiences. In some poems (even though they are rare), by using folk sayings and imitating countryman's speech, parts of spells and proverbs, Murn has created a poem that does not describe or tell anything, but "only" creates an impression and opens up a range of possibilities for associations. In Croatia, aesthetically important poetry appeared in the kajkavian and čakavian dialects (Matoš, Domjanić, Galović) and reached its climax in Krleža's *Balade Petrice Kerempuha*, which certainly illustrates that Croatian literature at that time was not dominated by Vuk's classical model of folk poetry, but rather by a popular one, overlapping with mythology, often very didactical, but always very naturalistic. Writing poems in his own modern rhythm and sound, Miloš Crnjanski criticized the early modern generation (Dučić, Rakić) for "replacing the folk dress with a literary tail-coat" and looked upon Branko Radičević, a classic folk poet deeply connected with Vuk Karadžić, as his own spiritual father. The modern trend in Serbian literature after World War II (Vasko Popa, above all) was created by decomposing the folk tradition. Popa's poetry technique is similar to the one that has been described for Murn.

Tom M.S. Priestly (University of Alberta), "A Sound-Change in Progress: Generational, Spatial and Lexical Diffusion in the Sele dialect of Carinthian Slovene." (Also read as "Ein sich eben vollziehender Lautwandel: räumliche und lexikalische Diffusion in Wechsel der Generationen (am Beispiel des slowenischen Dialektes von Zell Pfarre / Sele Fara)" at the University of Klagenfurt, 7 April 1986.)

The sound-change /w, j/ → /h/, which is now taking place in the village of Sele, is analyzed in depth with respect to three variables: age of informant; place of birth / residence of informant; and lexical item. An interplay is demonstrated between generational and geographical diffusion: e.g., in general: among older speakers, /h/-forms are more frequent in Šajda and Borovnica districts; among younger speakers, /h/-forms are more frequent in Cerkev district. As well as chronological and spatial spread, lexical diffusion is also apparent; the importance of word-frequency is supposed. Analysis of phonetic factors demonstrates that this is an example of dissimilative phonological change.

David F. Stermole (Toronto), "Some Rapid Grammatical Changes in Carinthian Slovenian."

Preliminary results of fieldwork on grammatical change in the Slovene dialects (idiolects) of the Podjuna villages of Globasnica and Dob are presented. Inter-generational differences are shown to exist within each village in the use of locative and instrumental singular case endings for various nominal declensions. Intra-generational variation within each village from one individual to the next is also demonstrated. Fluctuation within the speech of particular individuals is noted as well. Corresponding generations in the two villages also show differences in usage. The analysis shows, even given the considerable variation in the speech of this limited number of informants, that a trend toward the neutralization of the case-ending distinction between the instrumental and the dative/locative is evident across generations in both villages. Different declensions and sub-systems appear to have differing rates of change toward the neutralization. This neutralization also seems to be having some impact on the endings used in the plural.

Future Conference

18th National Convention, American Association for the Advancement of Slavic Studies, Hyatt Regency Hotel, New Orleans, LA, November 20-23, 1986.

Preliminarily scheduled:

LANGUAGE MAINTENANCE IN LINGUISTICALLY HETEROGENEOUS STATES: A COMPARATIVE PERSPECTIVE

Participants: Toussaint Hočevar (University of New Orleans), Aleš Lokar (University of Urbino), Jean Martucci (Conseil de la Langue Française, Québec), Robert Minnich (University of Bergen), Timothy Pogačar (Bowling Green State University), Dimitrij Rupel (University of Ljubljana).

RELATED LANGUAGES IN CONTACT: SLOVENE AND SERBO-CROATIAN IN CONTACT AND CONTRAST

Participants: Radmila Gorup (Columbia University), Jadranka Gvozdanović (University of Amsterdam), Rado Lencek (Columbia University), Lew Micklesen (University of Washington), Olga Nedeljković (University of Illinois at Chicago).

SLOVENE MIGRATION TO AMERICA: PAST ACHIEVEMENTS AND DIRECTIONS FOR FUTURE RESEARCH

Participants: Katica Cukjati (University of Buenos Aires), Erik Kovačič (Library of Congress), Matjaž Klemenčič (University of Maribor), Bogdan Novak (University of Toledo), Rudolph Susel (Slovene Heritage Foundation), Joseph Velikonja (University of Washington).