

and dialects where it is not; the extent of preservation of the dual differs considerably between dialects by word-type. Such an overview is particularly helpful in establishing in which geographic regions the dual is being retained or lost. In terms of presentation, some alternative maps within the body of the chapter would have been very helpful, and the use of color shading would have clarified the situation.

Overall, this is an excellent contribution to the study of the Slovene dual, both in CSS and especially in Slovene dialects. Jakop takes the view that, despite predictions by numerous linguists (Tesnière among them) that the dual would sooner or later disappear and be replaced by the plural, it would appear (according to Jakop) that the dual, although weakened, remains intact and will not disappear as rapidly as predicted, if at all.

Given this work's origins as a dissertation, it is hardly surprising that the book is laden with linguistic data and analysis that are not always easy to follow. The work could benefit from the rearrangement and color coding of map illustrations to facilitate clearer understanding. There are one or two minor typographic issues: for example, *Carinthia* is misspelled on a map (139) and inconsistent use of the hyphen in the term *word-type* (passim).

To conclude, although it is a fundamental feature of Slovene, the dual has not in the past received the linguistic attention and research it perhaps deserves. *The Dual in Slovene Dialects* goes a considerable way toward addressing this through detailed linguistic analysis and presentation of SLA maps. The theoretical background and historical presentation of Part I are highly readable and informative, as are the conclusions of chapter 9. Tjaša Jakop's work is clearly a major contribution to Slovene dialectology.

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Pavel Lužan and Goran Schmidt, ed. *On the Airwaves: An Anthology of Contemporary Slovene Radio Plays* (= *Litterae slovenicae* 108–109) Ljubljana: Slovene Writers' Association, 2006. 462 pp., ISBN: 961-6547-10-0.

The Slovene radio play has existed for nearly eighty years, the original Slovene radio play for almost sixty years. The anthology at hand gathers radio play texts of the last forty years. I have never heard a single Slovene radio play, not even a translation or adaptation of one in German. Therefore I can only assess the pieces from my personal experience as an author and a freelance director that has staged productions for the Austrian Broadcasting Company (ORF) for over twenty years.

The fact alone that such a book even exists is really quite remarkable. In Austria, the literary radio play has been on the wane for years, as the fifty-percent reduction of author royalties and the constant cutbacks in production budgets show.

This conveniently formatted anthology of almost 500 pages makes an extremely unified impression in spite of the great variety of textual forms. The authors' biographies that precede the radio plays do not really have to list all books and pieces. At the same time, the brief descriptions of the radio plays are both stimulating and informative.

Because I have deep suspicions about the story line and psychology—"steps" are likewise fully superfluous in order to produce space—the two-dimensional examples of the 1970s naturally speak to my interests: "The Day of Mister X," by Pavel Lužan, who works with the acoustic space of the studio, and "The Day in the Life of Dennis Ivanovitch," by Vladimir Kocjančič, who incorporates the microphone into the dialogical drama—the search for a sound space.

Also interesting are the varied mixtures of genres, although the predominant television genre, the criminal thriller, should not also come to dominate radio. What are missing for me, however, are the radio plays rich in word play, which take the language at its word, where language becomes obvious as sound. Is this due to the supposed untranslatable quality of the musicality of language? And why is it that of twenty pieces only one is by a woman?

In any case, what is interesting about the authors' biographies is the great variety of occupations that the Slovene writers practice within the literary field, including theater, film and television, editing, journalism, and university teaching. In Austria, it is impossible for one to practice several occupations without damaging one's reputation as an author. To have a connection with theater, for example, would be extremely helpful for creating dialog because the radio play, no matter what new forms it takes, is for me principally a dramatic form.

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