

### AN INTRODUCTION: THE SHORT STORY, NOVEL AND PERIODICAL PRESS IN THE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURIES

Over the last three decades, literary studies have plotted the erosion of the barriers between „intrinsic“ and „extrinsic“ approaches. Cultural semiotics, cultural anthropology, the sociology of literary communication, literary field analysis, mass communications theory, literary culture studies, discourse analysis, new historicism, the history of books and reading, cultural history and cultural studies – all of these disciplines, methodological and terminological projects and theoretical positions nowadays help literary historiography (both from inside and outside our field) to self-sufficiently and beneficially permit questions which have conventionally been relegated to the sphere of literary sociology or cultural history, so that it does not attempt to see literary works as merely a sequence of alternating artistic forms or a series of unique works with their associated values, but also as the system of social practices associated with their creation, promotion, distribution, evaluation and utilization, their cultural, educational, economic, legal, political and ideological contexts and the scope and dynamics of literary notions current in various spheres of culturally and functionally differentiated literary communication.

This collection, which basically deals with the areas of contact between specific series of literary and non-literary phenomena (i.e. between prose text and such media as newspapers, magazines, journals as well as other periodical publications), has been created with this situation in mind. The collection is from a symposium entitled *The short story, novel and periodical press in the 19th and 20th centuries*, arranged 13th – 14th October, 2004, by the Department for Research into Literary Culture at the ASCR Institute of Czech Literature. It includes most of the papers presented at this symposium and submitted for publication, as well as several papers which had also originally been prepared for the symposium.

The aim of the meeting and the collection was to go beyond the range of literary material associated with just two media – books and literary journals – and thus to form a stable basis for thought on literature. We wanted to focus on the status, functions and phenomena of literature in the „non-literary“ press, outside the boundaries of narrowly literary and specifically arts-rela-

ted communication, from the standpoint of the two literary forms of key importance to periodical publications of this type, i.e. we were interested in the short story and the novel in the daily, social, political, adult educational and entertainment press, and in newspapers, journals, almanacs and magazines of the most varied type and cultural level, published in the Czech lands. We were aware of the far-reaching changes in relations between literature and periodical publications from the 19th century National Revival to the end of the 20th century, changes which had jointly been brought about by the diversification and specialization of modern Czech literature, the progressive social stratification of the periodical press in association with the development of modern mass communications and the changing status of literature and art within the culture of the era as a whole. This historical dimension also emerged as one of the problematic presuppositions of the symposium.

Periodical publications, particularly those which played a minor role or no role at all in the development of Czech literature, have undoubtedly concealed unknown, little known or as yet unprocessed literary material which – if taken into account – can cast more light on assumed ideas about Czech literary communication in the past. Nonetheless, questions of more than just a fact-finding nature are raised over literature published in periodicals. How is such literature to be examined? What should we take into consideration if we are to deal with it? How and to what extent is the method of publication reflected in the actual literary text and the way it is actualized and received? Does periodical publication „add“ anything specific to a literary text?

It is not the aim of the papers gathered in this collection to give a definitive answer to these questions, but to be aware of them and to set out various approaches to them, and to put in context the individual testimonies of literary historians on the subject of the title.

**Petr Poslední**

## **THE FUNCTION OF PERIODICAL PUBLICATIONS IN LITERARY COMMUNICATION**

Previous works on the status of periodicals in the literary process as a rule have had a bipolar single-subject focus. Researchers mainly concentrated on the differences between the structure of texts coming under the category either of literature or of journalism, examining the extent to which both systems influenced each other and the extent to which „factographic“, „unambiguous“ and „binding“ elements on the one hand, or „fictive“, „ambiguous“ and „independent“ elements on the other hand were transferred from one sphere to the other. The same approach was applied to the examination of periodical pro-

duction and its reception and it was even projected into statistical research into cost developments and readership reception of a certain periodical.

Nowadays it is clear that a model based solely on a genetic conception of the literary process does not correspond to the true nature of the media. Means of communication are not mere instruments in our hands, but themselves have us in their power and develop from passive objects to active subjects, establishing a virtual „world within a world“.

In this situation the paper offers a possible basis for further research involving a change in perspective – in the focus on specific entities creating newspapers and magazines and entering the public space in accordance with their function in the institutional role of editors or publishers. The publication of a poem in newspapers or the reading of a story in a magazine effectively means that the author or perceiver partly relinquish their responsibility in favour of a greater whole, and agree with a certain conception of the image of the modern world that is offered. They do so thanks in particular to repeated activities (a serialized novel, ongoing contributions to a column, systematic reading of certain pages), which share in the unity of a social microworld. However, against this stabilizing activity within the institution, an opposite destabilizing tendency is at work; against the „centripetal“ forces there are „centrifugal“ forces. The specific entities perform in various roles and exchange initial positions. The writer may act as a critic, and the reader as the author of the literary piece.

This contradictory activity reflects the very basis of the periodical, sharing in the „force field“ around it and creating a public space as a semiotic and pragmatic category. Only within the „force field“ is there a definition of places near and far, known and unknown, central and peripheral, only within this field is literary life organized and evaluated: 1) a community is formed with specific roles, 2) a „cult“ of literature is developed, 3) standards and authoritative values are put forward, 4) book market mechanisms and boundaries emerge, 5) the critical self-awareness of the literary public develops.

**Pavel Janáček**

### **FICTION IN THE PERIODICAL PRESS: THE SPECIFIC SITUATION OF PUBLIC RELEASE**

After the introductory notes on the role of periodicals in 19th and 20th century literary life, this paper turns its attention to theoretical aspects of the relationship between fiction and periodical publications. It raises the question of whether and how the literary process is enhanced when a text is printed in a publication of a particular kind – in this case, in a periodical publication. It attempts to provide an answer by systematizing the stimuli that go into the cre-

ation and reception of a literary work from the given objective and technical facts surrounding a printed serial, from its specific semiotic nature, from social practices involving its treatment and from its temporality.

The conceptual basis for this paper is the idea of the „*act of public release*“, which was defined by Miroslav Červenka on the basis of Prague School semiotics and literary communication theory. In his very first paper on the subject (*Textologie a semiotika* [Textology and Semiotics], 1971), Červenka indicated the need to provide a typology of acts of public release by means of „an analysis of various modes of existence of literature from a consistently sociological standpoint“. In a subsequent paper *K semiotice samizdatu* (On the Semiotics of Samizdat Literature, 1985), in the spirit of the aforementioned proposition he focused on two specific types of publishing – the book and samizdat (the printed and the typewritten book). In connection with these works, the current paper wishes to extend the range of publication types described to include the periodical publication type.

The paper basically identifies four sources of fundamental differences between book and periodical publication:

1) *The heterogeneity and complexity factor*. The printing of a periodical publication involves a collective communication, comprising (in addition to its illustrative and graphic elements) texts belonging to various discourses – political, scientific, literary and so forth. This collective communication is a higher unit than an individual contribution, its authorship is typically collective; an individual contribution is in one way or another subordinate at the stage of creation and reception to its context (e.g. the meanings generated by this context are applicable). The upshot of this situation is amongst other things a) the partialization of fiction, which the periodical press relates to individual ideological, political and cultural positions, b) the depersonification of the author of the work of fiction, c) the creation of thematic, semantic and stylistic associations between individual pieces (e.g. the subjects of crime reports and of detective novel serializations).

2) *The material limitations factor*, deriving from the format of the periodical, the schedule and layout of special features and so forth. A fiction text in a periodical publication always has to come into close contact not only with its journalistic and illustrative context, but also with its predefined material limits (particularly with regard to its size). Clearly, a book publication also has its various technical and economic limitations, but it does not have the same tendency as a periodical publication, i.e. towards made-to-measure writing (adaptation).

3) *The continuation factor*. One issue of a periodical publication is meant to prepare for the next issue. The entirety of a periodical publication does not merely comprise previous issues; it also entails openness to their future continuation. This involves an „entirety in motion“ and „without end“. It is basically not available all at once at the same time. It always shows itself to us in the form

it has in the current issue. The upshot of this factor for a work of fiction varies depending on whether it is a short prose piece (a short story) printed entirely within a single issue, or a longer piece of prose (a novel) which is serialized. The morphological effects on a longer prose work are well-known from the morphology of the feuilleton novel (e.g. its subject plan tends to be organized in such a way that its characters appear regularly throughout the story, so the reader does not „lose track of them“). Consecutive printing and the individual reading steps involved also provide the audience with a special relationship towards the fictional world (i.e. the reader „lives with the characters in the novel“).

4) *The time factor*. A periodical publication is bound up with both cyclical and historical time. Each issue of a periodical publication comes under a single specific date, along with its thematic, emotional and intellectual horizon. This factor raises the „topicality“ of the subject, which the situation of periodical publication requires of a work of fiction (hence the „Christmas story“ genre). Both of the calendars referred to (seasonal, church, civil, cultural holidays and unique historical occurrences) associate the periodical with the reader's everyday life. In this respect, the periodical publication evidently has a tendency towards associating fiction amongst other things with the phenomena of everyday life.

**Lenka Kusáková**

## **GESAMTÜBERSICHT DER BELLETRISTIK IN DEN TSCHECHISCHSPRACHIGEN ZEITSCHRIFTEN DER 30er UND 40er JAHRE DES 19en JAHRHUNDERTS**

Der Beitrag stellt die allgemeine Situation der Belletristik in den tschechischsprachigen Periodika der 30er und 40er Jahre des 19en Jahrhunderts vor. Sie wird dabei mit dem Zustand der Zeitschriftenbelletristik des vorhergehenden Zeitraumes 1786–1830 verglichen.

Einleitend wird festgestellt, dass die Zeitschriftenbelletristik der 30er und 40er Jahre von einer bedeutsamen Zunahme der tschechischsprachigen Periodika nach 1830 (etwa 40 Titel) und von deren immer tieferen vertikalen (die Periodika werden auf die gebildeteren mittleren Bevölkerungsschichten absichtlich orientiert, die bis jetzt die deutsche Kultur vorgezogen hatten) und horizontalen (spezielle humoristische, satiristische Zeitschriften, populäre Bildungsmagazine, christlich- und volkserziehende Zeitschriften, Zeitschriften für patriotische Veranstaltungen usw.) Differenzierung beeinflusst wird.

Die Abkehr von der klassizistischen Ästhetik und der sich neu durchsetzende Romantismus nach 1830 ermöglichten den Eintritt der belletristischen Prosa in die ambitiösen, künstlerisch orientierten Zeitschriften, in denen bis etwa 1830 nur Poesie publiziert wurde.

Eine Änderung ist auch im Bereich der Prosagattungen zu verzeichnen. Die Fortsetzungsnovelle wird nach 1830 zu wichtigster Gattung der belletristischen Zeitschriften. Anstelle der moralisch sentimentalen Erzählungen, die für die 20er Jahre typisch waren, werden immer mehr Novellen mit einem aktuellen (patriotischen oder sozialkritischen) Thema veröffentlicht. Auch die kleinere, den übrigbleibenden Raum des Periodikums ergänzende Prosa ändert sich in dieser Zeit: anstelle der für die Epoche 1786–1830 typischen didaktischen Gattungen (Fabel, Parabel, Idylle, Exemplum usw.), der ethiologischen Sage und der historischen Anekdote werden folkloristische Sagen und Märchen, und halb belletristische Skizzen (Bilder) gepflegt und präferiert.

Nach 1830 wird in der tschechischen Literatur das ursprüngliche Schaffen zunehmend akzentuiert. In den Zeitschriften werden immer mehr originelle belletristische Arbeiten abgedruckt (Prokop Chocholoušek, Karel Hynek Mácha, Jan Jindřich Marek, Božena Němcová, František Jaromír Rubeš, Karel Sabina, Josef Kajetán Tyl u. a.); obwohl die Übersetzungen noch überwiegen. Es ist aber ein Wandel in der Auswahl von Vorlagen zu bemerken: statt der deutschsprachigen, meist trivialen Belletristik, die vor 1830 in der Periodika dominiert hatte, wird die kultivierte Unterhaltungsprosa von slavischen (vorwiegend russischen, ukrainischen und polnischen) und westeuropäischen (englischen und französischen) Ursprung ausgewählt. Der deutschen Produktion wird ungünstiger sprachlicher und geistlicher Einfluss auf die tschechische Literatur ausgesetzt (K. B. Štorch u. a.).

Abschließend wird darauf aufmerksam gemacht, dass das Konzept der einzelnen tschechischsprachigen Periodika der 30er und 40er Jahre von der patriotischen Ideologie stark beeinflusst wird und dass sich diese Einwirkung auch in der Belletristik bemerkbar macht, besonders in der Forderung des höheren Niveaus der Arbeiten (obwohl es am entsprechenden Leserpublikum mangelte), in den Bemühungen um eine Begrenzung der Generations- oder Kunststilstreitigkeiten, in der Themenwahl der Novellen und in ihrer erziehenden Zielrichtung, oder in der Betonung auf die richtige sprachliche Form der belletristischen Arbeiten.

*Übersetzt von Lenka Kusáková*

**Klára Kopřivová:**

**FICTION IN ČESKÁ VČELA 1835–1846**

*Česká včela* (Czech Bee), the leading literary journal of the National Revival, was created in 1834 from the previous *Rozličnosti* (Variety), which was a supplement to *Pražské noviny* (Prague News). It was aimed at the urban reader and in addition to poems, interesting ethnographic and natural history items and

articles on cultural events, literature and theatre, it provided considerable space for prose fiction, particularly in the section entitled *Zábavné čtení* (Entertaining Reading), later *Povídky* (Stories).

This paper particularly follows the changes in the editorship of *Česká včela*, which were reflected in the quality of contributions. František Ladislav Čelakovský (Editor-in-Chief from 1834 to 1835), wanted to offer readers more challenging and higher quality prose, which led him to publish non-German translations, particularly from the Slavonic languages. He was followed by Jan Nepomuk Štěpánek, who reverted to undemanding, artistically and linguistically uninteresting entertainment fiction. After his death, František Klučák and Karel Boleslav Štorch became editors of *Česká včela*. The columns of the journal opened up to various authors and the higher royalties for original works (in comparison with translations) indicate the emphasis of these editors on fresh Czech output. In 1846, Karel Havlíček took over as editor for two years. Under his direction, the stories column was not the only salient feature of the journal. Humorous and satirical articles also gained a significant share, as did the *Domácí záležitosti* (Home Affairs) feature, covering everyday subjects and social issues.

Amongst other things, the importance of *Česká včela* rests on its publication of contemporary non-German and Slavonic stories; in the mid-1840s it also provided space for younger Czech authors and the latest literary genres. The journal provides a good representation of the situation regarding journal literature in the 1830s and 1840s. The relatively long period during which it was published enables us to examine the fundamental role played by the editor and his strategic policy in creating the journal, as well as the various reactions of subscribers. In these, the paper perceives the success or failure of the editorial strategy in meeting the latest requirements of the developing Czech (urban) reading public.

**Blanka Hemelíková**

#### **PALEČEK BETWEEN DICKENS AND SAPHIR (ON THE THEMES OF THE FIRST CZECH HUMOUR MAGAZINE)**

The article concerns the first Czech humour magazine *Paleček* (The Small Thumb). It describes comic fiction featured in the magazine, its genres and subjects, and attempts to reveal its connections with the European literary context. It has been argued that *Paleček* gave great impetus to the growth of Czech comic fiction.

*Paleček* was founded in 1841. It was published by Jan Spurný and ran to 1847. The magazine gave the opportunity to three popular writers, František Jaromír Rubeš, František Hajniš and Václav Filípek, who made their names in the 1830s. They became the editors. Most of the articles were staff writ-

ten. Rubeš supplied the magazine with prose, especially humorous short stories („humoresky“) and poetry („deklamovánky“), Hajniš with prose and comic journalism and Filípek with essays and comic journalism. The primary goal of the magazine was to educate less sophisticated readers of the rising Czech middle-class, to entertain them in the „Biedermeier“ way.

The contributors developed all suitable genres of the period. The dominating forms were short stories and sketches. *Paleček* also introduced the so-called „besední čtení“ (humorous lectures), which was a new genre, intended for the occasions of social events and balls. The fiction was accompanied by comic journalism, short forms of witty aforisms or anecdotes in regular columns, e.g. „Kukátko“ („The Binoculars“). Humorous stories were systematically written by F. J. Rubeš. They were set in Prague or small towns and their heroes were members of middle-class (craftsmen, small merchants and clerks, private teachers). Rubeš employed Sternian narrator and often used letter-form. He excelled in plays on words, especially puns, a style then new in the Czech prose. Sketches („črty“) profiled city's inhabitants, low-class or even proletarian figures. The influence of the sketches by Charles Dickens could be seen in Rubeš's realistic pictures of everyday life. The most interesting form was moralizing tale related to a comic drawing, concerning the latest fashions of dress etc.

Subjects of the magazine fiction were pure Czech. Humour dealt with social and literary issues. Most often it attacked the imperfections in the prevailing manners and customs of the middle-class, especially gallantry and indolence. Further on *Paleček* thematized the false patriotism. It also revealed the lack of „idealism“ of everyday man. Literary satire focused on what was regarded as the eccentricities of the Sentimentalism and on the clumsy patriotic production. The comic journalism reflected especially the Enlightenment overestimation of reason, sciences and new mechanical inventions of the day.

*Paleček* preferred the original Czech stuff. However, there are several explicit references to the foreign counterparts, namely to the work of Vienna author Moritz Gottlieb Saphir and his satirical magazine „Der Humorist“, edited from 1837. In spite of thematic, genre and style coincidences it can be argued that *Paleček* transformed this influence in a specific way. Whereas Saphir mocked the so-called „Biedermeier idyll“, Czech magazine misplaced this concern with the amusement of human follies. Its contributors positively evaluated and rendered the „idyll“ as a demonstration of national consciousness.

In the early 1840s the magazine gained an immense popularity, its circulation reached 4000 copies. Later it attracted an unfavourable attention of literary community, its humour was charged as „vulgar“, or even „beer-soaked“ by Karel Havlíček. *Paleček* was not able to make advance in tune with time and was eventually closed.

*Translated by Blanka Hemelíková*



Věra Brožová

THE SHORT STORY IN A PEDAGOGICAL JOURNAL FROM THE LATTER HALF OF THE 19TH CENTURY (BASED ON *ŠTĚPNICE*, A CHILDREN'S SUPPLEMENT TO THE JOURNAL *ŠKOLA A ŽIVOT*)

This paper focuses on the status of the short story in a periodical supporting the upbringing and education of children and youth in the latter half of the 19th century. On the basis of *Štěpnice* (Fruit Orchard), a fiction supplement to the educational journal for teachers *Škola a život* (School and Life), it attempts to examine its genre stratification, the subjects that it preferentially deals with, and the importance assumed by the short story in the context of other fiction output. As this journal is analyzed, a phenomenon that is common in children's literature production almost throughout the 19th century comes to the fore: the pedagogic and educational function of printed prose is held superior to the aesthetic function. This persistent trait is bolstered by the fact that the journal came out over a period of 35 years (1855–1889) and its editors from the mid-1860s onwards were for the most part rather conservative educationalists, largely under the influence of official Herbartism and working at institutes where young teachers were trained.

In the first years following the establishment of the journal by the humanistically inclined priest František Josef Řezáč, short story output was very much in the background. The educational, pedagogical and aesthetic function in *Štěpnice* is supposed to be mediated to readers of a young school age – in accordance with the aesthetic-educational trend of the day – through a broad range of folklore genres, and the educational aspect is covered by a travelogue sketch, an ethnographic „scene“, and for older age categories a simplified specialist treatise. On the fringes of the short story, there are genres not uncommonly seen in older pedagogical literature, particularly a modified form of an exemplum and a discourse. This is associated with the method of visual instruction, which the journal supported. For example, the travel topos, frequently used in the discourse genre (e.g. a parent or instructor figure takes an educational walk with their young charge, observing the surroundings), offers the inclusion of specific analogies between nature and society, cause and effect of a certain type of behaviour and so forth as the subject is being developed. Hence like the exemplum, this genre moulds certain educational situations.

The short story genre in *Štěpnice* gained greatly in strength with the change of editors at the end of the 1860s, at a time when several other educational-entertainment literary journals for children were regularly publishing adventure fiction. Even at that time, however, *Štěpnice* was still carrying on from the sentimental short story which developed the themes of the regenerative power of education, love for the homeland, altruism and obedience. Due to its

length, this type of prose required serialization and division over several journal issues. The boundaries for individual instalments fully conform to the normal rules for an adventure story – after the tension climaxes, the text comes to an end and continues in the following issue. What was very unusual at that time was the announcement of a best educational story competition (amongst others, Sofie Podlipská was judged).

Later changes in the fiction published were brought about by the preferences of individual *Štěpnice* editors and represent a regression in the journal's previous policy. With the arrival of the historian and classical philologist Jan Lepař, Director of the Prague Pedagogical Institute, short forms with a moralistic content were again seen in the journal, particularly involving German Classicizing „pedagogical philanthropism“. The editorship of Josef Melichar, Director of the Prague Institute for the Education of Women Teachers, was famous for its loyalist celebratory pro-dynasty stories of a rather low aesthetic standard, which in the context of the period, represented a certain type of the exemplum or morality genre. On the other hand, atypical fables by women writers were strongly allegorical and poetic, although they served a similar educational goal.

The *Škola a život* journal and its fiction supplement *Štěpnice* folded as another children's journal emerged, *Malý čtenář* (Little Reader), whose editor, František Serafínský Procházka, succeeded in inducing a number of respected authors from the realist stream of Czech literature to write for children. Realism then dominated the field of educational children's literature for a long period of time.

**Aleš Haman**

#### **SEVERAL COMMENTS ON SHORT-STORY FICTION IN NÁRODNÍ LISTY IN NERUDA'S DAY**

Short-story fiction appeared in the *Národní listy* daily thanks to the editorship of Jan Neruda and Vítězslav Hálek. The original feuilleton column penned by Neruda started to promote short-story fiction forms (e.g. feuilleton stories by František Herites) both original and in translation. In 1874 these included stories by the American writer Thomas Bailey Aldrich, a year later a translation of Jules Verne and in 1876 translations of French authors (e.g. works by Alexandre Dumas). Later translations included naturalist authors (e.g. Emile Zola) and names such as Guy de Maupassant, Nathaniel Hawthorne, Edgar Allan Poe, Leo Tolstoy and Fyodor Dostoevsky.

For original prose production Neruda also succeeded in gaining the collaboration of Julius Zeyer (with his short story *Opálová miska* – The Opal Dish)

but it was not until the early 1880s that fiction output in newspaper feuilletons developed appreciably, when Neruda managed to induce the aforementioned František Herites to make regular contributions. Like Zeyer, the nature of his work espoused the aesthetics and poetics of the Parnassists. Others included Zikmund Winter, Svatopluk Čech, Sofie Podlipská and younger authors such as Pavel Albieri, while later the work of Ignát Herrmann won recognition in *Národní listy*. In contrast to the soberly objective ‘sketches’ of the Máj school, these new authors enriched their texts not only with the fantastic and exotic (Zeyer), but also with sentimental, lyricizing elements (Herites and Čech) intended to produce an effect on the reader.

The nature of feuilleton fiction in the daily was basically influenced by consideration for the reader, so preference was given to short stories with thrilling or extreme plots taking place in a socially or geographically interesting setting and presenting distinctive or exceptional characters.

**Dagmar Mocná**

**BETWEEN NÁRODNÍ LISTY AND LUMÍR**

**(ON THE GENESIS OF POVÍDKY MALOSTRANSKÉ)**

This paper performs a reconstruction of the genesis of *Povídky malostranské* (Tales of the Little Quarter), examining in particular the phenomenon of how a specific periodical was selected for the initial publication of individual issues of the future book collection. It finds that during the process of the initial publication of *Povídky malostranské* by Jan Neruda, a key role was played by two very different types of periodicals: on the one hand, newspapers (specifically, *Národní listy*), basically serving purposes other than the presentation of fiction, and on the other hand, literary journals (specifically *Lumír*), representing the traditional domain of literature.

The paper attempts to clarify the possible reasons why Neruda in specific cases preferred one periodical over another and it attempts to reconstruct how the context of any given periodical had an effect both on the initial reception of particular stories, and on their actual form.

In the case of tales published initially in *Národní listy*, the paper shows how on the basis of the feuilleton style, Neruda built up a narrative of a new kind, based on the fragmentariness of communication and on its semantic ambivalence. By applying this narrative concept, Neruda was well ahead of his time and became a precursor of modern and postmodern prose. However, he thus made himself rather remote from the ordinary reader, for whom some of his short stories (particularly *Figurky* [Figurines]) were quite incomprehensible. However, *Svatováclavská mše* (St Wenceslas’ Mass) and *U tří lilíí* (The Three Li-

lies) demonstrate that Neruda was also able to conform to the reputable aesthetic standards of the literature of the day and yet to remain his own man. However, this line of lyrical introspective and expressive prose, close to the neoromantic orientation of Sládek's *Lumír* (the second key periodical in which *Povídky malostranské* were created) remained an undeveloped option in Neruda's work, supplanted by the intimate lyricism to which the author returned shortly after writing *Povídky malostranské*.

The paper concludes that the oscillation between publication in a newspaper and a literary journal with Parnassist leanings corresponds from the stylistic standpoint with the oscillation between the traditional form of literature and its non-traditional form, deriving from contact with journalistic genres. The creation process for *Povídky malostranské* thus also provides material for an examination of the boundaries between literary fiction and the specific text operations which make up such fiction.

**Tereza Riedlbauchová**

**WOMAN AS MODEL AND WOMAN AS PROBLEM**

**(THE IMAGE OF WOMEN IN CONVENTIONAL AND LITERARY SHORT STORIES IN *KALENDÁŘ PANÍ A DÍVEK ČESKÝCH* 1894–1897)**

This paper sees almanacs as publications of a problematic nature, beset with the question of whether or not they are to be classified as periodicals. As they only come out once a year, they do not include serialized prose, but on the other hand their cyclical nature does allow them to be seen as periodicals. *Kalendář paní a dívek českých* (Almanac of Czech Women and Girls) emerges in the context of the Czech women's movement, with which it is associated both in terms of its content and personnel. It initially came out in 1888, edited first by Teréza Nováková, then Gabriela Preissová and from 1912 by Růžena Jesenská. The literary section of *Kalendář* normally only included short stories, poems and advice written by women. Contributions by men do appear rarely in *Kalendář* in the case of some texts of an informative nature (profiles of famous people, reportage etc). However, male artists are presented in the extensive *Kalendář* arts supplement, as are male musicians, since the almanac normally included music scores. *Kalendář* addressed specific walks of life, particularly women from poorer, middle class and educated backgrounds, who were housewives and who read in their spare time. The overriding image of a woman in *Kalendář* is that of a model housewife and mother, bringing harmony into the family, as well as the female patriot devoted to charity and ethnography. From the literary section there emerges an educated woman who realizes herself as a teacher or an artist.

Short stories published in *Kalendář paní a dívek českých* from 1894 to 1897 are similar both in their structure and their subjects. The narrative is most frequently in the objective third person and the conduct of the heroines, ideal emancipated women, is meant to instruct readers. The plots are set in the present and urban settings predominate over rural settings. The typical protagonist is a woman who does not want to marry, to avoid falling under the thumb of some man, a woman who leaves a man who beats her or a woman who does not marry a German because he holds the Czech nation in contempt. Men play a mostly negative role in the stories and only in exceptional cases as secondary figures do they appear in a positive light, particularly when they take on attributes credited to women or if they recognize female emancipation. The central topic of the stories is either that of convincing men of the benefits of emancipation or work as the substance of a woman's life. Work is to ensure that a woman has some content to her life and that she will be able to stand on her own two feet if she is left on her own. Most of the stories end schematically with a wedding and only rarely do they end in death. Men are usually converted successfully into supporters of emancipation so that nothing stands in the way of a happy marriage. In stories with a rural setting, emancipation is not the central subject and preservation of religious traditions proves to be the more pressing issue.

The works of Teréza Nováková constitute an exception within the short story output of *Kalendář* from 1894 to 1897. During this period she published three village tales: *Drobová polévka* (Offal Soup), *S nůšící* (With a Basket), *Zrána před svatbou* (Morning of the Wedding), which make up the introductory section of a later prose collection *Úlomky žuly* (Fragments of Granite). Nováková's stories do not work with the straightforward outline of a woman's fate. Rather, they spotlight an individual dealing with issues and coming to terms with her fate in her own way. These fortunes exemplify the social problems of the time and place (region or village) in which they take place. *Drobová polévka* is a set of ethnographic images in which a number of issues are resolved within a narrow framework and the work ultimately comes over as an indictment of impaired family relationships. *S nůšící* can be read as a parable of life's journey (in parallel with the fact that the protagonist, an old woman, carries things for people to and from the town for a consideration), on which numerous obstacles are to be overcome. Although the old woman is rarely rewarded for her courage, we see her fate as consummated. *Zrána před svatbou* records the preparations for a wedding again through a girl's eyes. Each of the characters is vividly portrayed in the way he or she enters into relationships with the other characters. The works by Teréza Nováková in *Kalendář paní a dívek českých* are outstanding both in their quality and their narrative effect.

**Václav Maidl**

## **SHORT STORIES IN GERMAN JOURNALS FROM THE ŠUMAVA REGION**

This paper deals with short prose pieces published in German periodicals in the Šumava and Pošumaví region. It includes the weekly *Der Bote aus dem Böhmerwald*, published 1863–1867 in Klatovy and the monthlies *Der Böhmerwald* (1899–1907, Prachatice), *Die Waldheimat* (1924–1933, České Budějovice) and *Mein Böhmerwald* (1933–1935, Prachatice; 1939–1944, Vienna). Literary contributions published in *Der Bote aus dem Böhmerwald* can be considered to be a dying echo of the literature written in the spirit of pre-1848 aesthetics. Texts published particularly in *Der Böhmerwald* and *Mein Böhmerwald* nonetheless clearly espouse „homeland art“ (Heimatkunst). *Die Waldheimat* has more of a „regional studies“ orientation and fiction (though not poetry) appears only in exceptional cases.

These monthlies also share a typical author's background – recruited primarily from among teachers, regional press editors and in some cases from countrymen and sympathisers active outside the actual Šumava region. While *Der Bote aus dem Böhmerwald* politically represents a provincial patriotic standpoint, a clear anti-Czech tendency can be detected in *Der Böhmerwald* and *Mein Böhmerwald* (less so in *Die Waldheimat*). The revived *Mein Böhmerwald*, published in Vienna then proclaimed its espousal of National Socialism.

The short prose pieces in these periodicals are typical of the ordinary standard output of the period, from which they do not deviate either in form or in ideas.

**Josef Peřina**

## **FICTION IN PERIODICALS OF CZECH MINORITY IN NORTHERN BOHEMIA AT THE TURN OF THE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURIES**

The shape and character of Czech regional journalism in Northern Bohemia and the pieces of fiction published in the regional journals at the turn of the 19th and 20th centuries were to a great extent determined by the national and social conditions of the time. The Czech minority, dispersed among the compact majority community of Bohemian Germans, who controlled education, culture and social life as well as a large number of regional magazines, lived in a state of inequality under conditions of constantly growing assimilative pressures. Due to the fact that the majority of Czechs were manual workers in coal mines and factories, regional journalism was focused mainly on working-class, social-democratic and anarchistic periodicals, of which there appeared a considerable number (*Svornost* [Concord], *Severočeský dělník* [Workman from Northern Bo-

hemia], *Bojovník* [Combatant], *Hlas Lidu* [Voice of People], *Omladina* [Young Generation] etc). Most of them contained belletristic sections, whose contents reflected the literary culture of their readers: mostly small prosaic pieces of the schematic, almanac type with a distinctly black-and-white social, anticlerical and antimilitaristic orientation. Their authors were chiefly working-class autodidacts like H. V. Polabský, V. Hladký, Tomáš Kaška, Věkoslav Haber and others. An important contribution towards the elevation of the literary culture of the working-class readership was made by the introduction of short stories which rose above the pathetic sentimentality and tendentious agitation of the type of short stories mentioned above, and which were on an incomparably higher artistic level. Among these were short stories by Marie Majerová,

Josef Svatopluk Machar, Josef Uher, Jaroslav Hašek, Antonín Macek, Fráňa Šrámek and other well-known Czech authors. The characters in these short stories, unlike those depicted by the working-class authors, were not conceived as black-and-white types; their characterization is more multifarious, and the authors attempt to reveal in more depth the background of the complex problems of the economic, social and moral crisis which permeated contemporary society as a whole. A typical feature of the prose published in the North Bohemian periodicals at the time is the conspicuous absence of nationalistic intolerance.

In the belletristic sections of these magazines, there also appeared short pieces by foreign authors. Next to short stories which adhere to the framework of the socially oriented sentimental schema of tendentious almanac reading (L. Michel, Octave Mirbeau, Boguslaw Lepskij and others) there also appeared minor prose by renowned representatives of world literature such as Björnsterne Björnson, Alexander Lange Kielland, Lev Nikolaevich Tolstoj, Victor Hugo, Maxim Gorki, Anton Pavlovich Chekhov, Fyodor Mikhailovich Dostoevsky, Emil Zola and other eminent writers. The pieces were not chosen randomly: the choice was dictated by rigid criteria. They were micro-stories inspired by the every-day life of ordinary people experiencing the crisis of the time – impressions accentuating the inherent moral integrity and dignity of man as the bearer of a free will.

More demanding Czech and foreign prose was accessible to the working-class readers because they were familiar with both the scope and topics, of which they had an intimate knowledge gained by reading trivial working-class fiction. Here they were given reading of a qualitatively higher type, which invited them to search for answers to questions relating to notions of moral integrity and individual responsibility; in addition, it was reading of an immeasurably higher artistic quality. The introduction of this type of prose to the pages of the Northern Bohemian workers' magazines helped to raise the level of literary cultivation among the reading public.

*Translated by Josef Peřina*

**Michal Topor**

**THE POLITICAL PERIODICAL AND PROSE (PROSE IN THE CZECH ANARCHIST PRESS IN THE LATE 19<sup>TH</sup> CENTURY)**

This paper outlines the function of prose in Czech political periodicals, which together at the end of the 19th century share in the discourse that can be defined as „anarchist“ (as it is defined in the work of Václav Tomek, particularly in his book *Český anarchismus a jeho publicistika 1880–1925* [Czech Anarchism and its Journalism 1880–1925]).

The first part of the paper examines the role of printed prose works in the creation of a specific working-class identity, as well as the basic style and value reversal being played out throughout with this motif: movements between schematization, whether critical or utopian, and intimization.

The subsequent section focuses on manifestations of this strategy, which seems to be peculiar to items printed in anarchist periodicals – where prose writing comes close to evidential work which is meant to exhort, to evoke a sense of repression and to report on the poverty and misery in the world. Prose as a traditional form of narration is to be found on the pages of such a political periodical immediately adjacent to reportage from an unjust world. It is evidently not the immediate aim of the authors to imprint individualizing characteristics upon their texts. This also involves a common feature of prose works in anarchist journals: anonymity, use of pseudonyms and codes – which is not just due to conspiratorial requirements but also the fact that individual aesthetic values are not all that essential in this kind of discourse.

The third part of the paper deals with manifestations of an educational or exhortational approach in anarchist prose output. A common trait in anarchist prose works is that they tend towards the instructive exemplum, meant to induce both a negative response (rejection of certain models of behaviour) but also a positive stance (agreement with certain models). Such instructive prose output from the pages of a political periodical usually relies on the traditional genre of didaxis and dialogue. The plot takes second place to the briefing on current issues.

The fourth part of the paper again spotlights the relationship between language (style), symbol and sphere of politics, this time within a specific genre, namely prose poetry. Using the specific example of prose published in the journal *Volný duch* (Free Spirit), this chapter refers to the associations within a single discourse that is able to mix politically engagé writing with texts inspired by symbolist style, developing at that time in *Moderní revue*, or to allow the two to coexist.

The final part outlines the occasional traces of satire in prose published in anarchist-leaning periodicals in the 1890s and the first years of the twentieth century.



Petr Šámal

## FICTION, THE COMMUNIST WOMEN'S PRESS AND PROBLEMS OF CONTINUITY (EXEMPLIFIED BY ROZSEVAČKA [THE SOWER])

This paper presents a probe into the history of the Communist women's press. It primarily focuses on the magazine *Rozsevačka* (The Sower), distinguishing three phases in its existence (1926–1929, 1930–1933 and 1952–1954), characterized by various clearly defined editorial policies. It also focuses on the type of fiction which the magazine presented and the association between this editorial strategy and the Communist cultural policy of the time.

The first Czech working-class magazine for women *Ženský list* (Women's Journal) started up in 1892 and was subsequently renamed *Komunistka* (Communist Woman) following the establishment of the Czechoslovak Communist Party. It was first run by Marie Majerová (1922–1925), who was later followed by Helena Malířová. Both editors ran the magazine in line with the programme of the Proletkult political-educational organization. *Komunistka* addressed women who sympathized with the Communist movement and the main task of the magazine was basically that of education. It serialized novels, particularly by recognized authors who advocated revolutionary socialism (e.g. Upton Sinclair and Jack London). The lack of interest among women readers and the competition from the newly emerging women's entertainment magazines (e.g. *Hvězda* [Star]) led to the reform of the Communist press in the mid-1920s. *Komunistka* was again renamed *Rozsevačka* in 1926. The Communist Party leadership believed that the magazine should address politically undecided female readers and win them over to the Communist movement. However, Malířová maintained the previous consciousness-raising educational policy and her selection of fiction homed in on works which she considered to be of value as well as accessible to the reader (she adapted Victor Hugo's novel *Ninety-Three* for the magazine). Her own novel *Od moře k moři* (From Ocean to Ocean), which came out in 1928, was also of this type.

After seven writers came out against the „Bolshevization“ of the Czechoslovak Communist Party in 1929, Malířová was recalled from editorship of *Rozsevačky* and replaced by the working-class correspondent Josefa Jabůrková, who transformed the literary profile of the magazine. Her policy tied in with the programme of „proletarian literature“, which was promoted in the Czechoslovakia of the early 1930s by Bedřich Václavěk in particular, which in turn tied in with the Soviet programme of the Russian Association of Proletarian Writers (RAPP). Taking the example of the novel by G. Z. Petr *Přerванá pouta* [Severed Bonds] (the author was a working-class correspondent publishing under a pseudonym) and the novel by Ida Ostravská (a pseudonym of Josefa Jabůrková) *Dítě lásky* (Love Child), a similarity in themes and subject-matter is evi-

dent between this published fiction and women's popular reading-matter of the period. In comparison with the previous period, an instrumental approach was promoted more in the 1930s towards literature, which was primarily perceived to be a means to win over new recruits.

The third phase in the existence of the magazine starts with its revival in 1952. In the early days of the Communist regime, the magazine was aimed at women whom the political system saw as the elite (i.e. Communist party members). It serialized two Soviet novels (V. Permjak: *Stáda na cestách* [Herds on the Tracks]; J. Permjak: *Než zazněly sirény* [Before the Sirens Sounded]), whose stylistic similarity to popular reading-matter harked back to the proletarian literature of the 1930s. The lack of interest in the magazine demonstrated by its early demise in 1954 illustrates the utopian nature of the „Socialist construction“ cultural model. It became evident that even under the new conditions the intellectual life of the social group considered to be the female elite of the era was not restricted to political activities or work-related issues.

The final part of the paper points out the association between the „Socialist construction“ literary culture and the proletarian literature programme of the early 1930s. The main argument given for this is the fact that an extreme brand of the instrumental approach to literature was promoted in the late 1940s and early 1950s, which had much in common with the earlier RAPP programme. The connections between the two periods are also shown by a similarly negative approach to the artistic avant-garde, popular literature and the promotion of working-class cadres in literature (see the Workers into Literature campaign).

**Jitka Bednářová**

### **JOSEF FLORIAN'S PERIODICALS AS MODERN-DAY „ALMANAC LITERATURE“**

This paper attempts to interpret the policy behind the ideas, aesthetics and translations in the periodical anthologies *Nova et Vetera* (1912–1922) and *Archy* (1926–1944, 1945–1948), arranged and published by Josef Florian from Stará Říše, the founder of the *Dobré dílo* publishing house. Florian adopted a highly critical attitude towards the official Czech culture of the First Republic and endeavoured through his own activities to disassociate himself from it with what was virtually an anarchistic gesture. Nor did he stint on criticism with regard to literary journals and reviews, often seeing in them nothing but a ragbag of text fragments without any far-reaching aesthetic plan. Florian expressed an alternative, clearly provocative approach, for example with his lists of authors – with recommended authors on one page and on the next page those who were only fit for the „flames“ or the „second-hand bookshop“ –

which he published at the back of his periodicals. But above all, this alternative approach was expressed in the very form that he gave to his periodicals.

The author advances the theory that *Nova et Vetera* and particularly *Archy* are based on the model of the traditional almanac. This is borne out by the broad range of genres (from hymn and prayer to recipes and horoscopes) as well as the selection of authors – famous writers, historians, philosophers and scientists (including Georg Trakl, Rainer Maria Rilke, Franz Kafka, Léon Bloy, Jules Barbey d'Aureville, Joseph de Maistre, Gabriel Marcel, Maurice Blondel and Albert Einstein), from writers belonging to a specific community to those who were almost or entirely unknown, such as certain local chroniclers. Florian's idea of translation also adhered to the almanac principle. His periodicals may well include texts which have been classically translated 'word for word', but we also find free paraphrases and Florian's contributions inspired by foreign authors. Clearly, this almanac has been compiled by means which are in no way traditional, but actually very modern: the arranger does not attempt to accommodate public taste but seeks out sophistication, avant-garde texts, procedures and compositions from both literary and non-literary sources, as he considers that texts of a non-literary nature can thus be given a literary, aesthetic quality, while literary texts take on a more 'concrete' life.

However, it seems that Florian's original intention was not sufficiently evident to the interwar Czech public and that the publisher did not manage to broadly win over either the more or the less 'cultivated' reader. *Archy*, in particular, artistically simpler than *Nova et Vetera* and firmly established in the ecclesiastical year, remains a specific platform for *Dobré dílo*, sought by a limited group of loyal enthusiastic Josef Florian readers.

**Erik Gilk**

**NA PRAHU NEZNÁMA [ON THE BRINK OF THE UNKNOWN]  
(POLÁČEK'S SATIRICAL „ROMANETTO“ IN THE CONTEXT  
OF FEUILLETON-STYLE NOVELS OF THE PERIOD)**

This paper analytically compares three genre-related texts published within the same year. The debut novel by Karel Čapek *Továrna na Absolutno* (published in English as *The Absolute at Large*; serialized in *Lidové noviny*, September 1921 – April 1922; published as a book in 1922) and the novel by the untimely deceased satirist Jiří Haussmann *Velkovýroba ctnosti* (*The Mass Production of Virtue*) (1922) are frequently compared. By contrast, Karel Poláček's *Na prahu neznáma* (*On the Brink of the Unknown*), subtitled „a satirical romanetto“ (serialized in *Lidové noviny*, August – October 1922; published as a book in 1925, together with another story *Kouzelná šunka* [*The Magic Ham*]), is prac-

tically unknown and has not hitherto been the subject of any literary historical research.

In addition to sharing its year of birth with the above novels, Poláček's story also shares its satirical-critical view of the society of its day, as well as its classification under the utopian genre. It is the different make-up of the satire and utopia in all three works and their subsequent consideration by critics of the time which are the subject of the ensuing passage of the paper. In Poláček's case, the author also expresses the belief that the story may be a parody on H. G. Wells's *In the Days of the Comet*, published in 1906 and translated into Czech just four years later.

Čapek's and to some extent Haussmann's novel were berated by the critics for their considerable compositional disunity, the excessive laxity of individual chapters and the absence of a central plot and chief protagonist, as both authors were more concerned with the broadest possible satirical portrayal of the society of their day, to which the form of their work was subordinated. The same applied to Poláček, although a later book edition of his story was received positively by the critics, who were more perceptive of the nature of its humour.

The conclusion of the paper focuses on Čapek's subtitle „feuilleton-novel“ and all the associations that ensue, as *Továrna na Absolutno* is considered to be a direct model representation of the feuilleton-novel and its lax composition is normally justified by its initial serialized publication, whereby each chapter corresponded to a single serialized instalment. However, a comparison between *Velkovýroba ctnosti*, which only came out in book form and was never serialized, and Poláček's story, which did come out as a serial, but in which individual chapters did not correspond to instalments, demonstrates that this need not be the case. The influence of serialized publication prior to book publication on the composition of the text is not straightforward. Whereas Karel Čapek took the printing of the serialized novel very responsibly and provided the editors each week with one chapter, despite the indicated difficulties with completion of the text, Poláček's approach to the horizontal structure of the text was much freer and he did not allow himself to be too tightly bound by the serialization.

**Marie Vintrová**

**FAMILY CHRONICLE FROM THE CITY OUTSKIRTS  
(GENRE INNOVATION IN THE WOMEN'S WEEKLY WITH THE WIDEST  
CIRCULATION IN THE FIRST REPUBLIC)**

Literary thematization of the city outskirts follows on in Czech culture from the urbanization process, as a result of which Prague opened up at the end of the 19th century to a special kind of transitional interspace between the vil-

lage and the conurbation. These outskirts became such an important broadly cultural, civilizational and social phenomenon that they were reflected by such prominent authors as Karel Čapek. This paper dealing with the topos of the city outskirts includes within the indicated Czech literary context the humorous novel by Karel Andres *Kariéra matky Lízalky* (The Career of Mother Lízalka), published in 1935 in the mass-circulation women's magazine *Hvězda československých paní a dívek* (Star of Czechoslovak Women and Girls).

The reception of this topos within the sphere of popular literature, presented to hundreds of thousands of readers by leisure magazines, was belated in comparison with the higher strata and took place with specific emphasis upon the careful familiarization of the public at large with this problematic subject. Andres's novel is an outstanding example of this transfer of a subject to popular culture, as it was the first of the *Hvězda* novels in which the outskirts topos played a central role. References to the outskirts in previous *Hvězda* novels often invoked a negative, naturalistic idea of the suburbs as a breeding-ground for riffraff, drunkards and debauchees (e.g. as they were in the novels of Maryna Radoměrská and Josef Roden).

In contrast, Andres's novel exorcised the myths and taboos from the outskirts and so 'humanized' them, making use of the popular humorous family chronicle genre, the model for which had previously been established by Ignát Herrmann in his serials on Mr Kondelík and his family. In *Kariéra matky Lízalky*, the outskirts lost their negative associations and were presented as a space for ordinary life, more similar to the village than the city, inducing a close to confidential sense of togetherness and community among people. To a great extent this was assisted by the use of colloquial language in dialogues, adding local colour to the narrative.

The inclusion of colloquial speech within the literary language was unusual in fiction published by *Hvězda* and readers perceived it as a provocative offence against good taste. This is borne out by the accompanying editorial coverage on Andres's novel and the discussion between readers and the editors on the legitimacy of such linguistic elements, as well as the question of whether or not such narrative taste might harm the public's ability to spell and thus diminish the nation's educational standards.

**Michal Jareš**

**SERIALIZED SATIRE: THREE DIFFERENT TIMES,  
THREE DIFFERENT FORMS**

This paper recalls three serialized satirical novels that came out at different political stages in the life of Czechoslovakia. The first, *Tarzan mezi Tusarovci* (Tar-

zan among the Tusarites), was published 1921 in the satirical magazine *Srša-tec* (Madcap). The second, *Zápisky z pohraničí říše římské po válkách germánských* (Notes from the Borderland of the Roman Empire after the German Wars), was published by the social weekly *Květen* (May) in 1946. The third is a political satire *Trpaslíci mají přednost* (Dwarves have Priority) in the humorous weekly *Dikobraz* (Porcupine) 1977–1978.

All three novels are so imbued with the social and political events of the day that nowadays they can only be understood with difficulty. As regards the authors, although each work came out under a single pseudonym, more than one writer could have taken part in their creation. In each case, the texts are based on an initial idea that is developed in a haphazard and chaotic fashion; the lax composition allows for unexpected twists in the plot. These novels were evidently meant for instant consumption by readers and they had no ambition to be read in the future.

*Tarzan mezi Tusarovci* (printed under the pseudonym E. R. Barberousse) reflected the great popularity of the series of Tarzan novels by Edgar Rice Burroughs, which had been published in Czech translation since the early 1920s. The narrative is compositionally uneven and due to the numerous twists and turns in the plot and the ongoing padding out of the story-line it can be presumed that more than one author worked on the text (particularly on the latter half). This parody of a Tarzan adventure story merges into a satirical critique of the party system in the 1920s and a grotesque representation of the cultural and political events of the day (e.g. the Workers' Olympics of 1921).

The second novel – *Zápisky z pohraničí říše římské po válkách germánských* – was signed by an unknown Ondřej Malý (evidently again a pseudonym). It particularly satirizes the postwar „gold-digging“ in the evacuated Sudetenland (one of the protagonists bears the significant name Aurus Kop [kopat = dig, trans. note]). The novel is in the style of an allegory which can easily be „decoded“. The subject of profiteering and gold-digging was rather common in Czech culture during the postwar years, but this is one of the few longer prose pieces that reflect the situation at the time with irony, wit and detachment, though the central topic of black marketeering (illegal trade in food and other goods) is developed at too sluggish a pace.

The last of these novels is an example of pro-Communist political satire from the normalization period (the 1970s and 1980s). This is a work by one J. V. Robeš (probably a pseudonym of *Dikobraz* Editor-in-Chief Jindřich Bešta), *Trpaslíci mají přednost*. It denounced the circle of dissidents around Charta 77 (represented here as Apel 77) and the non-conformist artists around Plastic People of the Universe (called Psychedelic or Plastic Boys in the novel). A long, drawn-out narrative with unwieldy compositional leaps and uninventive wit filled out the pages of *Dikobraz* with weekly regularity for over a year.

To judge from the three selected examples, the serialized satirical novel appears to be something of a non-viable form within Czech culture. While comic novels or parodies written for serialized publication (e.g. Hašek's *Švejk* and Brdečka's *Limonádový Joe* [Lemonade Joe]) are published and popular even after the passage of many years, serialized satire on current social and political affairs has an incomparably shorter life-span.

**Alena Scheinostová**

**THE IMPORTANCE OF MAGAZINES IN ROMA LITERATURE  
(ROMANO LIL BULLETIN, 1970–1973)**

The *Romano lil Bulletin*, the first Roma periodical published in former Czechoslovakia, came out from 1970 to 1973 as the bulletin of the political and cultural association Svaz Cikánů-Romů (SCR – Association of Roma Gypsies), which was active within the Czechoslovak National Front in the brief post-August period when the state assimilation policy was relaxed. It was the first ever Roma publication platform and the Romani texts that appeared beside Czech texts in it established Romani as a language of written communication.

A total of fourteen issues of the magazine came out during the SCR's three years of existence. Individual issues of the bulletin provided a summary of Roma political, social and cultural activities, including fulfilment of employment duties, school attendance, dance, music and football. They also focused on Roma history and celebrities, provided information on Roma communities throughout the world, quoted special-subject information from the non-Roma press and so forth. Literature in the usual sense of the word assumed something of a secondary role in *Romano lilu* (the publication of fairy tales in the New Year's Eve issue is typical) and texts whose fictional nature is open to question from the standpoint of the majority culture are also considered to be part of literature.

*Romano lil* drew on fiction from two types of sources. The first were texts by non-Roma writers that dealt with Roma (including extracts from *Cikáni* [The Gypsies] by Karel Hýnek Mácha). The second, key source was the original output of Roma authors, nowadays described as the first Roma literary generation, including the *Romano lilu* Editor-in-Chief Andrej Pešta, the versatile František Demeter, the poet and popular singer/songwriter Vojta Fabián and the talented story-teller Andrej Gini, while the prose-writer (and later poet) Tera Fabiánová won considerable recognition. Her domain was that of feuilletons and short stories from everyday life, focusing particularly on the problems of Roma women (e.g. see the story *Zor nane savoro* on domestic violence).

Of course, an exhortative, morally and culturally revitalizing tone is not only to be heard in the prose works of Tera Fabiánová. It is also characteristic of a whole series of published texts. The leading author of this educational trend is former teacher Miroslav Dědič. Another type of prose work is the memoir narrative (e.g. of pre-war Slovakia), which also took on the role of an ethnological study. Not least, *Romano l'il* also provided examples of Roma folk literature and authors' fairy tales.

After the ban on *Romano l'ilu* and the dissolution of its editorial board, the development of Roma literature was arrested. However, Roma authors' creativity found an outlet in those music groups that were still tolerated or it was broadcast on the radio in Czech translation. After 1989 new authors carried on to a large extent uninterruptedly from the work of their predecessors.

In the words of Petr Víšek, *Romano l'il* formed a „favourable climate“ in Czech society for the acceptance of Roma on the public scene“ and it „showed the individual face“ of this previously „unintelligible and incomprehensible group of people“, or in other words it projected a different, more flattering face of „gypsies“ before the eyes of the majority.

**Antonín K. K. Kudláč**

**„THE MYSTERIOUS, SCARY, INTREPID, PICTURESQUE AND COMIC...“  
(AN ATTEMPT TO RESURRECT RODOKAPS AT THE END  
OF THE 20<sup>TH</sup> CENTURY)**

The idea of reviving *Rodokaps* as a pulp novel series (pulp magazine), carrying on from *Romány do kapsy* from the 1930s and 1940s, was hatched in January 1990, its authors being writer Jaroslav Velinský and editor Ivan Doležal, who also formed the core of the first editorial board. Throughout its existence, the series was brought out by publisher Ivo Železný. The reborn *Rodokaps* came out between 1990 and 2000, its frequency changing from that of a monthly in the first place, to a fortnightly and then to a weekly. Over these ten years, a total of 331 numbered instalments came out. The formal format of the „new“ *Rodokaps* used most of the characteristic features of its First Republic predecessor, from which it basically only differed in details.

The core readership was primarily made up of Wild West, camping and hiking enthusiasts and those who loved various mysteries, both past and present, all catered for by the contents of *Rodokaps*. Special journalistic columns brought news reports and items of interest from the world of camping and hiking, articles on the history of the settlement of North America, articles on „great mysteries“ or collections of camping songs.

From the outset, the genre structure of *Rodokaps* (whose individual instal-



ments, in addition to the title novel, contained shorter texts, often serialized) included a broader range of types of popular literature (westerns, classic adventure stories and detective stories, not so much science fiction and only occasionally fantasy). Separate „series within series“ („libraries“) were devoted to individual genres and supplemented by later reeditions of previously published novels remaining from returned copies. However, readership interest soon made the focus narrow down almost exclusively to the western.

Adaptations of older titles from the First Republic *Romány do kapsy* and translations of foreign, primarily German and American output, were fairly quickly bolstered by original, contemporary domestic output. Czech authors who published here, mostly under English pseudonyms, included some prominent figures from popular fiction (e.g. Jaroslav Velinský and Josef Pecinovský), as well as occasional „guests“ from other literary strata (e.g. Jan Křesadlo).

A comparison of the two selected western novels from the „old“ and the „new“ *Rodokaps* (Ch. Ballew: *Hrdina z Palodura* [Hero from Paloduro], 1940 and Joe Townway: *Město supů* [Vulture Town], 1994) indicates some development, which was by no means particularly dramatic, in this otherwise very traditional and indeed traditionalist genre, particularly at the level of narrative dynamic and, logically enough, in the language. Inclusion of the two-part „western space opera“ by Jiří W. Procházka (George P. Walker) *Hvězdní honáci* (Star Drivers) and *Návrat hvězdných honáků* (Return of the Star Drivers, 1998) can be considered to be a unique experiment, as postmodern-style texts of this kind were quite out of character.

During the 1990s, the authors of *Rodokaps*, with its genre focus corresponding approximately to that of *Romány do kapsy* in the 1937-1941 period, were attempting to transplant a traditional model for presenting popular literature into a situation characterized by extensive cultural and social change. However, this model was evidently no longer viable and the series eventually came to an end due to dwindling interest on the part of the public.

### **Marcel Arbeit**

#### **ABRIDGED AND ADAPTED: DETECTIVE AND CRIMINAL SHORT STORIES FROM AMERICAN SOURCES IN CZECH PERIODICALS AFTER 1945**

The article shows the ways in which Czech publishers, editors and translators adapted detective and criminal stories from American genre magazines for Czech periodicals. It was quite common that a twelve-page story was abridged down to one page, as is illustrated in the example of *The Good Neighbor Policy*, a 1971 story by Donald Olson, originally published in *Alfred Hitchcock's Myster-*

ry Magazine. In all three Czech versions of the story, names of characters were changed or at least misspelled, the Czech translators abandoned all humorous sections, and in one case, despite the drastic abridgment, a translator added two paragraphs containing a new ending, contradictory to the original one.

While *Alfred Hitchcock's Mystery Magazine* (or its German mutation *Alfred Hitchcock Kriminalmagazin*) was the main source of detective stories for Czech publishers of magazines and newspapers in the years 1963–1992, some periodicals also printed short fiction from *Ellery Queen's Mystery Magazine* (the first story from this magazine was translated into Czech as early as in 1947) and, sporadically, from other American genre magazines like *Manhunt* and *Mike Shayne's Mystery Magazine* as well. Most of the Czech editions of the stories were pirated, and very often the source text was not the original English version, but its translation into German, Italian, Spanish, Polish or Russian. Some publishers even preferred the non-English versions, as most European magazines published the stories in an abridged form.

As translating such stories used to be a very profitable business in socialist Czechoslovakia, many of the best Czech translators of fiction were involved in their adaptation and abridgment (e.g. František Jungwirth, Jaroslav Kořán and Tomáš Korbař). The attempts at publishing the stories complete and unabridged, for instance in the series *Laborers of Fear* prepared by Jungwirth for the national trade union newspaper *Práce* (Work) in 1981, or in the popular digest-type fortnightly *100+1 zahraniční zajímavost* (100+1 Points of Interest from Abroad), were rare. More often, translators used the German magazines (*Bunte* or *Quick*) as their sources, or even translated from mediocre second-hand pirated translations in Polish or Russian magazines. In such cases, they often even misspelled the names of the authors, if they did not omit them completely, invented non-existing writers, or even attributed stories to the wrong writers or to the characters of the stories.

Due to the original American sources, some publishers gave Alfred Hitchcock and Ellery Queen as the authors of the stories, which was confusing especially in the latter case, as „Ellery Queen“ is a pen name turned into a collective pseudonym. In several cases, the Czech or German adaptors posed as authors.

The detective and criminal stories from *AHMM* and *EQMM* appeared in Czech periodicals even during the tough „normalization“ era after the Warsaw Pact invasion into Czechoslovakia. At that time they were presented as the criticism of „evil“ capitalism.

*Translated by Marcel Arbeit*