

Foreword.

The name of **Stanislav J. Kavka** is inseparably connected with the Department of English and American Studies of the Faculty of Arts of the University of Ostrava in Ostrava. Although he was born in Polička (21 September 1946) and studied in Olomouc (1964–1969), it is Northern Moravia with which he has teamed up in order to pursue his professional career in the field of English (and also Spanish) philology. With the exception of short periods when he was employed at State Language School in Ostrava and later at a private LAROS School of Languages as the Director of Studies he also stayed for quite a few years at foreign universities (e.g. in Germany, Sweden or in the United States), where he worked as a lecturer of the Czech, Russian and Spanish languages and kept on conducting his linguistic research. But the truth is that he has spent more than four decades mainly in Ostrava as a respected scholar, teacher, and organizer.

During that time, Kavka defended his PhDr. doctoral dissertation (in 1974) and PhD. doctoral dissertation (1978), followed by his Candidate of Sciences doctorate in 1980. In 1986 he was awarded his Associate Professorship (again in 2002) and, finally, in 2004 he was awarded his Full Professorship in Linguistics and the English language. In the meantime, Professor Kavka also served, among others, as Head of the Department, Head of Ostrava Branch of the Circle of Modern Philologists, Director of the Institute of English, and recently also as Chair of the Doctoral Program Committee.

Alongside his organizational obligations, Professor Kavka has conducted linguistic research of great depth and scope. His keen interest in questions of contrastive semantics resulted in the publication of *Semantic Determinations within the Noun Phrase in Modern English and Spanish* (1980). In the subsequent investigation, he contributed to the area of idiom study and authored *A Book on Idiomatology* (2003). Some of the topics covered by the latest publications are *Compounds and Compounding* (2006, with P. Štekauer) and the extensive article entitled *Compounding and Idiomatology* published in the volume “The Oxford Handbook of Compounding” (2009). Kavka’s everlasting affection for diachronic linguistics resulted in the production of an incredible university textbook, *Past and Present of the English Language* (2007). Besides scholarly monographs, presenting syntheses of Kavka’s major research outputs, he has published numerous articles and treatises, in which he deals, for instance, with a wide range of phonological, morphological, sociolinguistic, and psycholinguistic problems.

As a university teacher, Professor Kavka has never failed to take care of his students. He has taught all the major linguistic disciplines, and for most of them he has prepared specially designed teaching materials, either in English or in Czech. Besides the above mentioned *Past and Present of the English Language* (2007), we cannot omit *An Advanced Course in English Phonemics* (1976), *The English Verb: A Functional Approach* (1995), *English Linguistics for Novices: An Introductory Course* (2003), and also his primers published abroad: for example, *An Outline of Modern Czech Grammar* (1987 in Uppsala, Sweden) or *Modern English Phonemics* (2009 in Łódź, Poland).

It is apparent that Professor Kavka has always been willing to cooperate with foreign scholars and institutions. As a pedagogue and researcher of international reputation, he has participated in many international projects, especially in collaboration with Slovakia and Poland. What is more, in these countries he has helped to establish bachelor and master study programs in the English language and literature, namely in Žilina (Slovakia) and Racibórz (Poland). Presently, he is engaged in a project with his colleagues-Anglicists from Department of British and American Studies of the University of Pavol Jozef Šafárik in Košice.

For over more than forty years, Professor Stanislav J. Kavka has continued to make his own systematic and unique contribution to the field of English linguistics. Some of the outcomes of his work have been presented in the form of scholarly monographs and textbooks. However, most of his original research, presented and discussed at conferences, is scattered across a number of various journals and other publications, both national and international. As many of his important articles and studies are accessible only with difficulties, the present collection of Kavka's selected studies is, without a shade of doubt, a very welcome opportunity to appreciate the core of his production in one representative volume.

Entre parenthesis, let us add that Kavka is not only a scientist imprisoned in silence of library and study-room walls. He himself regrets that he gave up the idea of being bent on becoming a hobby musician, as he once played the violin (in a symphony orchestra) and the trombone (in a jazz band). At least, he says, he is happy now to be able to understand music performances and enjoy them with a bit of criticism. Besides, he loves walking tours, although now, due to his progressing age, he has to relieve of truly mountaineering expeditions. In any case, let him wish happy relaxing days at his mountain chalet.

Miroslav Černý

Technical notes.

The few following lines are meant to provide readers of the present volume with answers to questions which must spontaneously flash in their minds from the very beginning.

First, not everything that the author wrote and published can be squeezed in this book. Hence a selection had to be carried out, on objective grounds, in order to show his main interests and progress in his thoughts and ideas during the long decades of his professional career. For obvious reasons, too extended studies and voluminous text-books are presented as abridged versions and / or specimens, in good hope that these will be felicitous representatives of the respective works in bulk.

Second, the use of letter types, characters and fonts (large, bold, italics, etc.) mostly follows the original wording, although spacing between paragraphs is often diminished due to economical reasons. This concerns not only the text proper but also (foot-)notes and lists of reference sources. In so doing the reader will learn, besides others, about varying requirements and instructions of editorial boards and publishing houses, as these were never consistent enough. Simultaneously, sticking to the original, basically unchanged technical style of contributions will hopefully add to the “historical flavour” of the whole of the present volume.

Third, the studies first publicized in 1970s and 1980s had to be retyped from the hard copies (journals, monographs), simply because at those times no computer files existed. However much laborious and time-consuming the work was, the result is now certainly better, from the aesthetic view at least, than any possible alternative scans.

Acknowledgements.

My warm thanks go to all those who contributed, physically as well as through ideas and suggestions, to the final appearance of the present book. Among others, it was Dr. Miroslav Černý, associate professor and my learned colleague at Ostrava University, who backed my modest intention to prepare a kind of anthology compiled out of some of my contributions. Also my undergraduates attending the seminar in semantics during the 2012/13 summer semester gave me a hand in retyping many old articles once published in journals; they deserve my sincere gratitude. And finally, I am obliged to Dr. Daniel Vogel, Head of the Institute of Neophilology in Racibórz Vocational School, who took care of the red tape concerning the launching of the present book.

The Author.

PRACTICAL PHONETICS AND GRAMMAR

The present chapter of the volume is believed to highlight the author's everlasting conviction in functional approach to language analysis, from the beginnings of his professional career through his mature teaching experience. Readers of to-day may find his earlier "didactic" articles rather unimportant and taken for granted. However, they were meant to supplement Professor Firbas' contributions in the area of orthography, namely the issues then less familiar to learners and therefore often discussed. Also didactic approaches to learning foreign languages were then various, even diversified, and it is here that the author's belief in logic comprehension of 'langue' has always been furthered by him. His conviction in the functional approach spans over tens of years: suffice it to notice his articles in, for instance, PFO 69, 1980, and in Universitas Ostraviensis 2006, both copied in the chapter here. It may be worthy of mention, too, that he insisted in keeping the didactic step of 'realizing' of what was just being trained also in classes of Czech and Spanish delivered in overseas universities (Sweden, USA, and elsewhere). Specimens of his *Modern Czech Grammar* published in Uppsala (besides other teaching materials written in Swedish) is attached to this chapter. Other textbooks are illustrated in respective sections of this volume, according to their main areas of concern. And the last note: In the author's recent favourite terminology, his ideas pronounced in publications illustrated in this chapter follow and observe IDIOMATICITY in the broader sense of the notion.

K problému rozdělování slov na konci řádku v angličtině.

Existují některé problémy, kterým v učebnicích není věnováno vůbec žádné místo, jelikož se předpokládá, že jde o záležitosti okrajové. Proto nenajdeme odpověď na otázku, jak rozdělit anglické slovo na konci řádku. Přitom se pečlivý žák nemůže smířit s tím, aby pravý okraj stránky byl, řečeno decentně, nepravidelný. Není divu, že se pak řídí pravidly užívanými v češtině a aplikuje je na jazyk anglický. Skutečně je v mnoha případech výsledek žákova počínání správný, což je dáno zákonitostmi rázu fonetického, jak vysvětlíme dále. S jistými rozpaky se však může dívat na případ typu *spea-king*, neboť cítí, že by mělo být rozděleno *spea-king*. Tu je třeba, aby učitel znal dostatečnou odpověď na otázku. Je jistě správné doporučit, aby se žáci pokud možno dělení slov vyhýbali, ovšem nelze dost dobře souhlasit s názorem (kupodivu velmi běžným i u učitelů), že v anglickém pravopise není v tomto směru vůbec pravidel. Opravdu nelze dělit libovolně: pravidla, jichž je nutno se přidržovat, vysvětlíme. Zatím můžeme alespoň konstatovat, že dělení slov je prováděno vlastně s ohledem na čtenáře. Webster's New American Dictionary říká výstižně: "*Correct division enables the reader's eye to pass from line to line with a minimum of inconvenience and the least possible diversion of attention from the meaning. Bad division imposes upon the reader a burden of study... Bad division makes bumps in the road.*"

1. Domníváme se, že při stanovení kritérií pro dělení slov je rozhodující jednak hledisko fonetické, jednak morfologické, a v této souvislosti je nutné zmínit se o problému hranic slabiky, respektive morfému. Předpokládá to ovšem, že shodně s většinou badatelů existenci slabiky vůbec všeobecně přijímáme, ať už je vysvětlení její podstaty podáváno jakkoliv. I o určení hranice slabiky byly vedeny spory: problém totiž nastává hlavně tehdy, máme-li v sekvenci dva nebo více konsonantů, popřípadě dva nebo více vokálů. Proto se za

hranici slabiky považovalo buď místo tzv. akustického minima (Passy) nebo místo přechodu od imploze k explozi (Saussure), místo nejslabší aspirace (Storm, Sievers), či tzv. rytmická pauza, totiž místo minimální mluvní energie (Groot). Je jasné, že jednotlivá hlediska jsou až příliš jednostranná a že je třeba uvažovat všechna najednou. V podstatě se však vždy dá říci, že hranice slabiky je minimum mezi dvěma maximy, ať již půjde o expirační tlak (hledisko artikulační) či tzv. sonoritu, zvučnost příslušné hlásky (hledisko akustické). V aplikaci na hláskový systém angličtiny dostáváme jako nejsonornější všechny vokály a jako nejméně sonorní obecně konsonanty. Zatímco stupně sonornosti v rámci vokálů není třeba v našem případě rozlišovat, v rámci konsonantů bude vhodné vytvořit následující hierarchické roviny (sonorita vzrůstá ve směru šipky):

1. orální okluzívy -----> ostatní konsonanty,
2. konsonanty vyjma likvid a nazál -----> likvidy a nazály,
3. nazály -----> likvidy.

Důvodem pro takové uspořádání nám je právě funkce jednotlivých hlásek ve slabice (tedy nikoliv pouze jejich rozdělení podle artikulačních a akustických vlastností). Znamená to, že anglické vokály jako vždy sonorní vytvářejí jádro slabiky; jsou-li pak dva vokály od sebe odděleny konsonantem, spadá mezislabičné rozhraní vždy před tento konsonant, tzn. že mezislabičné rozhraní leží v místě nejužší striktury. Toto „minimum“ (nejužší striktura) uvádí prakticky slabiku následující. Tak je správné, nacházíme-li následující případy dělení slov:

2. communi-cate, philo-sophers, beau-tiful, apolo-getically, aggra-vate, re-member, extrava-gance, encyclo-paedia, journa-lism, Metho-dists, Ray-mond, pheno-menon, compli-cated, uni-forms, fre-quently, appre-hensions, be-came, pro-duction, ridicu-lously, re-mains, stu-dent, situa-tion, conversa-tion, mea-sure, litera-ture.

Snad není třeba přípiš zdůrazňovat, že se řídíme výslovností a nikoliv pravopisem: proto např. *ph* uvažujeme jako jeden konsonant, totiž [f], a dělíme následující slovo takto: *peri-pher-al*. Stejně tak může být hranice slabiky mezi *r* + následujícím konsonantem, jestliže toto *r* náleží předchozí slabice (tedy se nevyslovuje): *per-cussion*, *inter-fere*, *wor-shippers*, *univer-sity*, *mar-vellous*, *sur-prise*, *per-spective*, *oppor-tunity*, *shar-pened*, *ther-mometer*, *or-chard*, *dar-ling*, *per-haps*. Konečně pak ve všech ostatních případech, kdy ve výslovnosti je daný sled „vokál + konsonant + vokál“, ať už je pravopis předchozího vokálu jakýkoliv, např. *neigh-bour*.

3. Setkání dvou (vyslovených) konsonantů nemusí působit při dělení slov potíže. Z hlediska fonetického můžeme tvrdit, že hranice slabik spadá mezi dané dva konsonanty, a velmi často je toto hledisko při dělení slov na místě: *hus-band*, *prob-lems*, *des-pised*, *dis-pute*, *res-ponsibility*, *com-pulsively*, *satis-faction*, *con-torted*, *can-vas*, *his-toric*, *sym-pathy*, *in-terested*, *sen-sible*, *con-cerning*, *win-dows*, *con-fusing*, *contem-porary*, *Kath-leen* (*th*>[0]), *mos-quito*, *Edin-burgh*, *inten-tion*, *infec-tion*, *produc-tion*, *pic-ture*, *Chris-tian*, *ques-tion*, *ges-tures*. Také i *arran-ges*, *bran-ches* atd., které se koncovkou [iz] stávají dvoj- a víceslabičnými (srovnej i 5.3).

3.1. Tam, kde se stýkají dva stejné souhláskové grafémy vyslovované ovšem jako jeden konsonant, bývají zpravidla od sebe oddělovány, např. *mar-riage*, *pos-sesion*, *confes-sion*, *gal-leries*, *as-sume*, *recom-mended*, *stag-gering*, *im-mediatly*, *spar-rowed*, *ap-pointment*, *sum-mon*, *hap-pen*, *mes-sage*, *cot-tage*, *sud-denness*. Rovněž i *Mat-thew*, kde *tth* je vlastně geminované *th*, a *des-cending*, kde *sc* je neanglickým digrafem pro vyslovované [s].