

Hinc Šewc: Jakub Bart-Ćišinski and the development of the modern Upper Sorbian literary language

One of the central problems confronting the Sorbian national renaissance in the 19th Century was the creation of a uniform Upper Sorbian literary language to replace the two Church language variants, which had existed up until then. The creation of a common literary language for Upper and Lower Sorbs was no longer possible at this time as a result of the existing linguistic differences and the separate historical development of both ethnic communities. The central role in the process of the creation and establishment of the modern Upper Sorbian literary language was played by the Upper Sorbs, Jan Arnošt Smoler, Michał Hórník und Křesćan Bohuwěr Pful. New impetus also came however from the poet, Jakub Bart-Ćišinski (1856–1909), who was above all in favour of a “pure Sorbian” form of the literary language, which reflected the everyday language. However, in his own writing he often used elements of elevated style. He expounded his views on this question in 1877/8 in his programmatic essay “Hłosy ze Serbow do Serbow” (Voices from Sorbs to Sorbs). Ćišinski regarded language as the decisive supporting element in the maintenance of a Sorbian identity. With his poetic works he created the basis for the Upper Sorbian literary language.

Roland Marti: “Wot Lubina do Blótow”? Jakub Bart-Ćišinski, the Sorbs in Lower Lusatia and Lower Sorbian literature

Jakub Bart-Ćišinski is considered to be the classical representative of “Sorbian literature”. This implies that he has the same function for the Upper and the Lower Sorbs. Since Bart-Ćišinski wrote exclusively in Upper Sorbian it is only legitimate to raise the question whether he is indeed *the* representative of “Sorbian literature” as a whole.

The article analyses Bart-Ćišinski’s attitude towards the Sorbs as a whole and finds that he indeed stresses the unity of the Sorbian people, i.e. the Lower and the Upper Sorbs. This unity is also stressed with regard to Sorbian literature. A closer analysis reveals, however, that the main (sometimes almost exclusive) emphasis is placed upon Upper Sorbian literature. The perusal of different sources (poetry, journalistic publications, letters) allows for the conclusion that Bart-Ćišinski’s attitude to Lower Sorbian literature was highly critical. Furthermore, it seems that he did not pay enough attention to the differences between Lower and Upper Sorbian literature. A case apart is his relationship with the equally classic Lower Sorbian poet, Mato Kósyk, who was active at about the same time. There seems to have been a certain rivalry prompting Bart-Ćišinski to downplay Kósyk’s role in Sorbian literature.

Dietrich Scholze-Šolta: Jakub Bart-Ćišinski and the theatre of the Young Sorbian movement

From 1875 an oppositional trend developed amongst Sorbian students, which has gone down in cultural history under the name of the “Young Sorbs”. Their leading representatives were Arnošt Muka, a student of philology in Leipzig, and Jakub Bart-Ćišinski, a student of Catholic theology in Prague. Together they convened the first *Schadžowanka*, which remains today the traditional annual meeting for students and the young intelli-

gentsia in Lusatia. Theatre soon assumed a central place at these meetings of young Sorbs, as it promoted language and identity.

As there was a lack of original Sorbian plays at the beginning, the student Jakub Bart acted between 1878 and 1881 both as an author and translator of dramatic works. His great historical drama, *Na Hrodžišću*, (On the Castle Ramparts, 1879/80) was followed by adaptations and translations of one German and two Czech comedies for student and village amateur productions. In this way, the later classical writer again filled a gap in the genre structure of Sorbian literature, as he had already done with his short novel, *Narodowc a wotrodženc* (Patriot and Renegade, 1879). The young Čišinski became the first dramatist of his people and in this way stimulated the creation of a national repertoire in its own right.

Ludwig Elle: Ideology and the Domowina in the GDR

This article investigates how an ideological orientation, determined by Marxism-Leninism and the notion of the class struggle, got the upper hand in the Domowina, which functioned as a satellite organisation of the SED in the GDR, and how opposing views were denounced and attacked. In addition, the creation of a view of Sorbian history, which accorded with the ideology of the SED, is described. A highly problematic area right up to the political change of direction in 1989 was the relationship of the Domowina to the Churches and to the Sorbian clergy. This was dominated by the notion of separateness, although there were attempts in the 1950s and the 1980s at establishing a closer and more cooperative relationship. A continual ideological strain on the relationship between the Domowina and sections of its Sorbian religious members was its support for the “Jugendweihe” (a secular form of confirmation), in which participants were required to take a vow to the GDR state, to the leading role of the SED and to a socialist (atheist) ideology. Perestroika in the Soviet Union and developments in Poland and Hungary in the 1980s left their mark on the Sorbs and the Domowina. This article sums up the discussions, which ensued reflecting the particular Sorbian point of view of the situation and how the leadership of the Domowina reacted to them.

Viktor Velek: Historical recordings of the Sorbian language and music from the years 1907–1938 (Part II)

The second article in this series on the history of radio programmes with Sorbian themes provides in the first instance small additions to the first article (Part I appeared in *Lětopis* 1/2007) and then an index in chronological order of the broadcasts from 1930. First of all the activities of non-German radio stations are listed, of which none had as large a range as the two German-language stations. In this context there was firstly the matter of the oratorio, “Serbski kwas” (Sorbian Wedding), which caused a strong disagreement between the journalist, Jan Skala, and the composer, Bjarnat Krawc-Schneider. The basis of the argument concerned the question as to whether it was justified to allow a programme about the Lusatian Sorbs to be broadcast only in the German language. The broadcast “Egg-rolling and Easter Riding in Lusatia”, which had already been broadcast in part in Sorbian, then demonstrates that this discussion influenced later programmes. In the interests of objectivity articles in the German press, as well as statements by the broadcaster, Kurt Arnold Findeisen, were also taken into ac-

count. Findeisen was accused by Skala of a lack of understanding of the whole question, while Krawc indirectly denied him the right to allow singing in Sorbian or the use of the Sorbian language in German radio programmes.

Viktor Zakar/Alexander Drescher: The Sorbian language in the German literature of Lusatia

There is evidence of language contact in Lusatia between the Sorbian and German languages since the 6th Century. As a result a dialect form of German developed, New Lusatian, which remains today an essential part of everyday life for the inhabitants of Lusatia. A typical feature of New Lusatian is that it incorporates Sorbian elements into what was originally a German language structure, and it is also possible, using a linguistic perspective, to draw conclusions about the way in which Germans and Sorbs have lived together in Lusatia. The main interest here is to investigate how far and for what purposes German-language literature makes use of the Sorbian language, thereby playing a part in the continuation and development of New Lusatian. The following works act as examples and are examined to determine their specific respective connections with the vocabulary of Sorbian: *Krabat* by Otfried Preußler, *Die Schwarze Mühle* by Jurij Brězan, *Der Laden*, volume 1, by Erwin Strittmatter and the volume of poems *Selbstredend selbzweit selbdritt* by Róža Domašcyna. While Brězan to a large extent avoids Sorbian elements in his account of the Krabat myth, using it as a parable of the history of the German workers' movement, Preußler makes active use of Sorbian words in order to paint a romantic-exotic backdrop against which the actual plot of the novel develops. *Der Laden* is also rich in elements from Sorbian and New Lusatian, which represent a world, which has almost disappeared, and bear witness to the desire of the modern-rational world to be reconciled with its archaic-passionate roots. Finally, Domašcyna distances herself from traditional Sorbian in her lyric poetry and consciously breaks the frequently rigid and unnecessarily complicated grammatical rules, which tend to hinder rather than promote the organic development of the Sorbian language – and therefore ultimately its survival.

Božena Itoya: Reconciling the principles of the art of lexicography as assessment criteria for the most recent dictionaries of Upper Sorbian (*Prawopisny słownik hornjoserbskeje rěče* and *Němsko-hornjoserbski słownik nowyje leksiki*)

The article demonstrates how far the concepts and categories from Polish metalexical manuals are suitable for an examination and evaluation of the most recent standard Upper Sorbian dictionaries. Firstly, the usual evaluation criteria used there for lexicographical description are presented. In doing this, it is analysed which ones are suitable for use with Upper Sorbian lexicography and which are not. To provide a practical example the two newest dictionaries, the *Prawopisny słownik hornjoserbskeje rěče* and the *Němsko-hornjoserbski słownik nowyje leksiki* are evaluated on the basis of the criteria, which have been selected as suitable. In the following sections reasons are given for the choice of dictionaries, their previous metalexical description is summarised again and analysed according to how far they accord with the rules of the art of lexicography in their macro- and microstructure. In doing this the dictionaries in question are compared with the older works on which they are respectively based: with

the 4th edition of the orthographical dictionary of P. Völkel (1981) and the two-volume German-Upper Sorbian dictionary of 1989/1991.

Walter Wenzel: References to forest beekeeping in Sorbian place and personal names

Beekeeping, which played a substantial role in the economic life of the Old Slavs, is reflected linguistically in a number of place and personal names. In Lusatia these are the place names *Barzig*, *Denkwitz* and *Schwepnitz*. In the area to the west of Lusatia, in the Old Sorbian language area, only *Zuckelhausen* is discussed here, which up to now was never connected with beekeeping. *Zauckerode*, which was not been previously explained clearly from a semantic point of view, could also be included here. The Lusatian surnames, *Roj*, together with its derivations *Patok* and *Patoka*, also refer to forest beekeeping. The attached map illustrates their spread geographically into Lower Lusatia, which also records the place names, *Roitz*, l.so. *Rajc*, Old l.so. **Rojici* ‘settlement of the people of Roj’. Together with the rare surname, *Dědic*, the article also mentions the much more common *Župan*, which is however only very loosely connected with the topic.