

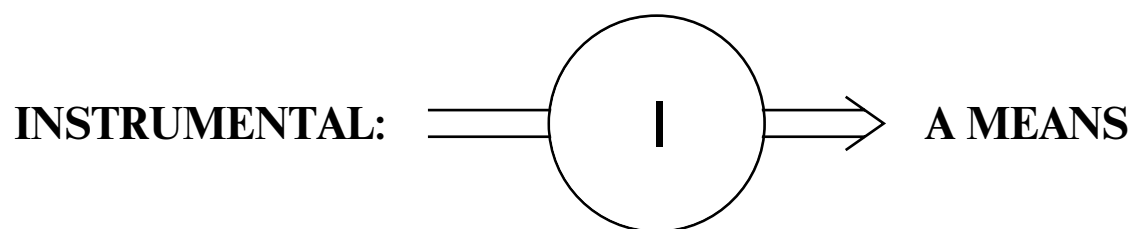
INSTRUMENTAL FORMS

	Various Pronouns				Adjectives		Nouns			
	‘all, every’	‘this, that’	‘our’	‘my’	HARD	SOFT	HARD	SOFT	OTHERS	OTHERS
N	vším	tím	naším	mým	dobrým	prvním	městem	mořem	náměstím	rajčetem
A	vším	tím	naším	mým	dobrým	prvním	studentem	mužem	hrdinou	soudcem
M	vším	tím	naším	mým	dobrým	prvním	románem	pokojem		
F	vší	tou	naší	mou	dobrou	první	knihou	židlí/kolejí	věcí	
					plural					
N	všemi	těmi	našimi	mými	dobrými	prvními	městy	moři	náměstími	rajčaty
A	všemi	těmi	našimi	mými	dobrými	prvními	studenty	muži	hrdiny	soudci
M	všemi	těmi	našimi	mými	dobrými	prvními	romány	pokoji		
F	všemi	těmi	našimi	mými	dobrými	prvními	knihami	židlemi	kolejemi	věcmi

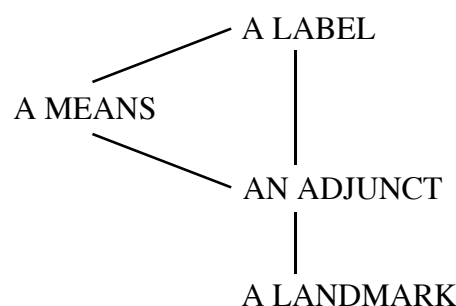
Interpersonal Pronouns			
‘who’	‘what’		
kým	čím		
Personal Pronouns			
‘I’	‘you’ (sg)	‘we’	‘you’ (pl)
mnou	tebou	námi	vámi
‘he/she/it’		‘they’	
jím (nīm)	jimi (nimi)		
jím (nīm)	jimi (nimi)		
jím (nīm)	jimi (nimi)		
jí (ní)	jimi (nimi)		

Numerals	'one'	'two'	'three'	'four'	'five'
N	jedním	dvěma	třemi	čtyřmi	pěti
A	jedním				
M	jedním				
F	jednou				

KEY:
 N neuter
 A animate masculine
 M inanimate masculine
 F feminine



The instrumental network:



PROLOGUE

The instrumental is a complex case, but the idea behind it is fairly simple. You can think of it as an accessory for something else. The instrumental is a peripheral attachment. The peripheral accessory named by the instrumental can be associated either with an activity or with another item. When an item in the instrumental case is associated with an activity, we have INSTRUMENTAL: A MEANS, and the instrumental item is a conduit for the activity. When an item in the instrumental case is attached to another item, it serves as an address for that item; this can be done by tagging it in some way, in which case we have INSTRUMENTAL: A LABEL, by identifying something to which it is joined, in which case we have INSTRUMENTAL: AN ADJUNCT (here we use the Czech preposition *s* ‘with’), or by locating it in reference to a landmark, in which case we have INSTRUMENTAL: A LANDMARK (used with the prepositions *před* ‘in front of’, *za* ‘behind’, *nad* ‘over’, *pod* ‘under’, and *mezi* ‘between’).

Your first task when confronted with an item in the instrumental case will be to figure out which part of the network it is using. If any of the prepositions (*s*, *před*, *za*, *nad*, *pod*, *mezi*) are present, you can put this task behind you, since you will have INSTRUMENTAL: AN ADJUNCT with the preposition *s*, and INSTRUMENTAL: A LANDMARK with the remaining prepositions. If not, you will need to think about whether the instrumental is being used to augment the description of an activity (INSTRUMENTAL: A MEANS) or the description of a thing (INSTRUMENTAL: A LABEL). The explanations and examples below should help you get used to looking for this difference.

INSTRUMENTAL: A MEANS 1 — A map of the mental leaps involved

Though INSTRUMENTAL: A MEANS always designates a conduit for action, there is an intricate web of specific uses, and it is worth mapping them out ahead of time before diving right into them. INSTRUMENTAL: A MEANS can be divided into two smaller groups: one takes the concept of a path as its point of departure (sections 2-7), and the other focuses on the

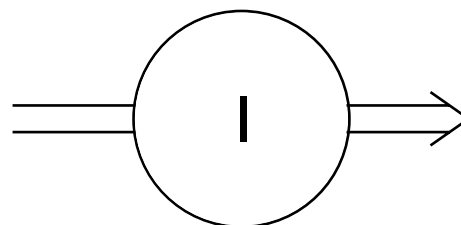
An overview of the instrumental case.

The instrumental case marks an item associated with an activity or another item.

agents of actions (section 8). The following diagram might help you think about how the ideas in the first group (the “path” group) are organized:

path >
 facilitator/instrument/cause >
 item under control >
 item appreciated positively/negatively

A path, because it facilitates movement, can also be conceived of as a facilitator for action, an instrument, or a means (think of our English expression *a way to do things*, where we also understand means and instruments in terms of a path by using the word *way*). The presence of a means to do something (or just a path to follow) can also inspire an action, and thus be understood as a cause (think, for example, of the cliché answer for why one should climb Mount Everest: “Because it is there”—the implication is that the presence of the tallest mountain causes people to climb it). The fact that instruments are objects under our control motivates the mental leap from instrument to item under control. Finally, an item under control can be variously appreciated, and as a result we use the instrumental with certain verbs meaning ‘enjoy’ and ‘despise’. The next six sections will take you through all these mental leaps, with enough examples and explanations to ensure a safe landing for every jump.



A force (arrow) passes through
 INSTRUMENTAL: A MEANS
 (circle labeled I)

Overview
 of conduit
 meanings of
 INSTRUMENTAL:
 A MEANS.

INSTRUMENTAL: A MEANS 2—Paths through space

When an instrumental item is associated with a verb, its purpose is to tell us something about the means by which the verbal activity takes place. It can be thought of as a channel for realizing the activity of the verb. The instrumental item thus serves as a conduit for the flow of energy named by the verb. This can involve simply passing through a space or following a path, as in these two sentences:

- (1) **Jugoslávskou ulicí** odjíždí šest prázdných policejních antonů.
 [Yugoslavia Street-INST ride-off six-NOM empty police vans-GEN.]
 Six empty police vans ride off **down Yugoslavia Street**.



- (2) Jedou **živou odpolední Prahou**.
 [Ride **lively afternoon Prague-INST**.]
 They ride **through Prague, which is lively in the afternoon**.



Sound can also move through a space, as we see in this example:

- (3) Za pár minut zavřískalo **sálem** novorozeně mužského pohlaví.
 [In pair-ACC minutes-GEN screamed **hall-INST** newborn-NOM male sex-GEN.]
 In a couple of minutes the scream of a newborn of the male sex rang out **through the hall**.



INSTRUMENTAL:
 A MEANS as a
 conduit for
 an activity.

INSTRUMENTAL:
 A MEANS as
 a path (conduit)
 through space.

If there are obstacles that one has to make one's way through, they can also appear as INSTRUMENTAL: A MEANS to indicate a path, as we see with the crowd in this example:

- F**
M
- (4) Proplétám se **davem** a slyším kolem sebe hlavně italštinu, španělštinu a řečtinu.
[Weave self-ACC **crowd-INST** and hear around self-GEN primarily Italian-ACC, Spanish-ACC and Greek-ACC.]
I weave through **the crowd** and around me I hear primarily Italian, Spanish, and Greek.

Obstacles can also stand in one's visual path, as we see in this sentence:

- F**
M
- (5) Ležel v trávě a pozoroval **přivřenými víčky** hnědozelený svět stébel, kamínků, písku.
[Lay in grass-LOC and observed **half-shut eyelids-INST** brown-green world-ACC stalks-GEN, pebbles-GEN, sand-GEN.]
He lay in the grass and observed **through half-shut eyelids** the brown and green world of stalks, pebbles, and sand.

A path can have various trajectories, including ones that go off to the side, as with *napříč* 'athwart, transversely' or as in this sentence:

- F**
M
- (6) Dědeček Kvida od vlekl **stranou**.
[Grandfather-NOM Guido-ACC dragged-off **side-INST**.]
The grandfather dragged Guido off **to one side**.

And while one is on a path, various things can happen, just as in English we can say that someone did something on their way somewhere. Note the parallel between Czech and English in this example:

- F**
M
- (7) Dítě se **cestou** rozplakalo.
[Child-NOM self-ACC **way-INST** burst-out-crying.]
The child burst out crying **on the way**.

A path can lead through an opening, as in the folk verse *Kočka leze dírou, pes oknem* [Cat-NOM crawls **hole-INST**, dog-NOM **window-INST**] 'The cat crawls **through the hole** and the dog **through the window**'. As the next two sentences show, sound can also travel through a window, and merely looking through an opening is treated in the same way as actually travelling through it:

- F**
M
- (8) Uslyšel podivné neznámé hřmění, které se do bytu snášelo **oknem** odkudsi z temné oblohy.
[Heard strange unfamiliar rumbling-ACC, which-NOM self-ACC to house-GEN carried **window-INST** from-somewhere from dark sky-GEN.]
He heard a strange unfamiliar rumbling coming in **through the window** from somewhere in the dark sky.

INSTRUMENTAL: A
MEANS as an
abstract path.

- (9) Tvrdila, že ji **tím sklem** pozorují stovky očí.
[Claimed, that her-ACC **that glass-INST** watch hundreds-NOM eyes-GEN.]
She claimed that hundreds of eyes were watching her **through the glass**.



A path can of course be conceived of abstractly, giving us examples like this one:

- (10) Peking se nemíní vydat **cestou** hegemonismu a politiky z pozice síly.
[Beijing-NOM self-ACC not-intends take-off **way-INST** hegemonism-GEN and
politics-GEN from position-GEN strength-GEN.]
Beijing has no intention of going **down the path** of hegemonism and power poli-
tics.



In both English and Czech we think of life as a journey along a path; this makes it possible for us to talk of *the path of life* and *life's obstacles*. Because life is a path, a Czech can substitute *life* for *path* to get:

- (11) Tvůj otec odjel do Evropy, kde žil **životem** bohatého mladého muže.
[Your father-NOM left to Europe-GEN, where lived **life-INST** rich young man-
GEN.]
Your father went to Europe, where he lived **the life** of a rich young man.



In this example, life is the path along which living is realized. Living goes down the path of life.

INSTRUMENTAL: A MEANS 3—Paths through time and discontinuous paths

INSTRUMENTAL:
A MEANS as a path
through time.

Throughout this book we have seen that speakers of Czech (and English) understand time as a kind of metaphorical space. This metaphorical analogy applies to INSTRUMENTAL: A MEANS as well, and here we see that just as stretches of space can serve as paths for movement, stretches of time can serve as paths for activity.

- (12) **Dnem** navrácení majetku vypršelo právo na úhradu škody.
[**Day-INST** returning-GEN property-GEN expired right to compensation-ACC dam-
age-GEN.]
The right to receive compensation for damage expired **on the day** the property was
returned.
- (13) **Poslední dobou** trpěla některými dýchacími obtížemi a nevylučovala zcela možnost,
že má rakovinu plic.
[**Latest period-INST** suffered several breathing difficulties-INST and not-excluded
entirely possibility-ACC, that has cancer-ACC lungs-GEN.]
Lately she has suffered several incidents of difficult breathing and has not been
ruling out the possibility that she has lung cancer.





- (14) Rolf očekával povolávací rozkaz **každým dnem**.
[Rolf-NOM expected draft order-ACC **every day-INST**.]
Rolf was expecting his draft order to come **any day**.



- (15) **Úderem** této hodiny oba rodiče provokativně šeptají.
[**Stroke-INST** that hour-GEN both parents-NOM provocatively whisper.]
At the stroke of the hour both parents whisper provocatively.

Time expressions like *časem* [time-INST] ‘with time, after a time’, *dnem i nocí* [day-INST and night-INST] ‘day and night’ verge on being adverbs:



- (16) Ale **časem** se biskupovi začalo po Španělsku tak stýskat, že sám poprosil krále o uvolnění z funkce.
[But **time-INST** self-ACC bishop-DAT began along Spain-LOC so miss, that self-NOM asked king-ACC for release-ACC from function-GEN.]
But **in time** the bishop became so homesick for Spain that he himself asked the king to release him from his post.

Expanses of both time and space can appear in the plural, creating locations for objects and events:



- (17) Až doma jsem zjistil, že nová pračka je **místy** rezavá a příliš hlučná.
[Only at-home AUX realized, that new washing-machine-NOM is **places-INST** rusty-NOM and too noisy-NOM.]
I didn’t realized until I got home that the new washing machine was rusty **in places** and too noisy.



- (18) Anarchisté a skiní se **chvillemi** navzájem častovali nadávkami.
[Anarchists-NOM and skinheads-NOM self-ACC **moments-INST** mutually entertained insults-INST.]
The anarchists and the skinheads **at times** entertained each other with insults.

INSTRUMENTAL: A MEANS 4—Path > facilitator/instrument/cause

Let’s go back again to that idea of a path. In an abstract sense, a path is something that facilitates movement; the existence of a way to go makes it possible for you to go. We can get more mileage out of the concept of facilitation by doing some substitutions. Instead of looking only at movement, we can expand our view to include any activity named by a verb. And instead of looking only at paths as facilitators, we can look at anything that makes activity possible. By taking the original concept of *path for movement* and extending it to *facilitator for activity* we open up a wide horizon of ideas. All other uses of INSTRUMENTAL: A MEANS take advantage of this horizon, empowering the instrumental case to signify a wide variety of instruments and agents of actions. The use of the word *cesta* ‘way’ in the following example demonstrates that the connection between a ‘way’ as a path and a ‘way’ as a means to do something is just as strong in Czech as it is in English:

Plural paths —
INSTRUMENTAL:
A MEANS in places
and at times.

INSTRUMENTAL: A
MEANS as a
facilitator,
instrument, or
means.

INSTRUMENTAL:
A MEANS with
physical
instruments.

- (19) Nejsem lingvista, ale naučil jsem se v různé dokonalosti šesti jazykům, nepočítaje latinu, **tvrdou cestou**—žil jsem v těch respektivních zemích.

[Am-not linguist-NOM, but learned AUX self-ACC in various perfection-LOC six languages-DAT, not-counting latin-ACC, **hard way-INST**—lived AUX in those respective countries-LOC.]

I'm not a linguist, but I have learned to varying degrees of proficiency six languages, not counting Latin, **the hard way**—I lived in the respective countries.



We will start with instruments facilitating action. Examples of concrete physical instruments are fairly common:

- (20) Stovky radikálů zaútočily na policejní jednotky **dlažebními kostkami, tyčemi i zápalnými láhvemi**; policisté odpovídali **slzným plynem, vodními děly a obušky**.
[Hundreds-NOM radicals-GEN attacked on police units-ACC **paving stones-INST, clubs-INST**, and **incendiary bottles-INST**; police-NOM answered **tear gas-INST, water cannons-INST** and **nightsticks-INST**.]

Hundreds of radicals attacked the police units **with paving stones, clubs, and Molotov cocktails**; the police answered **with tear gas, water cannons, and nightsticks**.



- (21) Babička si skleničku obalila **papírovým ubrouskem**.

[Grandmother-NOM self-DAT glass-ACC wrapped **paper napkin-INST**.]

Grandmother wrapped the glass up **with a paper napkin**.



INSTRUMENTAL:
A MEANS with
metaphorical
instruments.

These next three examples are fairly typical metaphorical extensions of the idea of a physical instrument:

- (22) Tři roky jezdí do ciziny vydělávat **striptýzem**.

[Three years-ACC rides to foreign-lands-GEN earn **striptease-INST**.]

For three years she has been going abroad to make money **by doing striptease**.



- (23) Celé vystoupení vyvrcholilo **dvěma hity** z nejslavnějšího Santanova alba.

[Whole performance-NOM culminated **two hits-INST** from most-famous Santana's album-GEN.]

The whole performance culminated **in two hits** from Santana's most famous album.



- (24) **Špatnou komunikací** mezi ministerstvy vysvětluje prezident, proč česká pomoc obětem tureckého zemětřesení dorazila tak pozdě.

[**Poor communication-INST** between ministries-INST explains president-NOM, why Czech help-NOM victims-DAT Turkish earthquake-GEN arrived so late.]

The president explains why Czech help for Turkish earthquake victims arrived so late **by citing poor communication** among the ministries.



Now let's try something a bit more challenging:

- F**
M
- (25) Praha se hemží **vyprávěnými i kreslenými vtipy** o Dáše Havlové.
[Prague-NOM self-ACC swarms **told-INST** and **drawn jokes-INST** about Dáša Havlová-LOC.]
Prague is swarming **with jokes** and **cartoons** about Dáša Havlová.

- F**
M
- (26) Dneska se to tady hemží **cvokama**. (CCz)
[Today self-ACC that-NOM here swarms **weirdos-INST**.]
This place is swarming **with weirdos** today.

In these sentences, Prague is swarming because it is filled with jokes and cartoons, and this place is swarming because of the abundance of weirdos. The jokes, cartoons and weirdos produce the action that is perceived as swarming, so we can also understand these sentences as meaning that Prague is swarming *by means of* jokes and cartoons or this place is swarming *by means of* weirdos. This use of the instrumental is very much parallel to English *with* in phrases like the air was buzzing *with bees*, the yard was crawling *with ants*, the sky was glittering *with stars*.

The instrument used can be very close to home, including a part of one's own person, like the mind and the heart:

- F**
M
- (27) Odpustit **rozumem** není vždy totéž jako odpustit **srdcem**.
[Forgive **mind-INST** is-not always same-NOM like forgive **heart-INST**.]
Forgiving **with the mind** is not always the same as forgiving **with the heart**.

Sensations of smell and taste are produced by means of various aromatic substances, and it is common for the source of a smell or taste to appear as an item marked INSTRUMENTAL: A MEANS in conjunction with verbs like *vonět* 'smell (nice)', *být cítit* 'have a smell', *páchnout* 'smell bad', *smrdět* 'stink', and *chutnat* 'taste'. Here are some examples:

- F**
M
- (28) Dřevo židle praštělo a silně vonělo **pryskyřicí**.
[Wood-NOM chair-GEN cracked and strongly smelled **resin-INST**.]
The wood of the chair cracked and smelled strongly **of resin**.

- F**
M
- (29) Pravej mužskej je vždycky drobet přivožralej, trošku je nasydlej a kapánek smrdí **močůvkou**. (CCz)
[Real male-NOM is always bit drunk-NOM, a-little is sick-with-cold-NOM and trifle stinks **sewer-water-INST**.]
A real man is always a trifle drunk, has a bit of a cold, and stinks a little **like sewer-water**.

Since instruments are used to bring about effects, an instrument can also be conceived of as a cause for something. For example, in English, if we say *Addiction was the instrument of her destruction*, we mean that addiction caused her destruction. This logical extension applies to the Czech INSTRUMENTAL: A MEANS as well, as we see in this example:

- (30) **Hanbou** jsem chtěla utéct.
 [Shame-INST AUX wanted run-away.]
 I wanted to run away **for shame/Shame made** me want to run away.



INSTRUMENTAL: A MEANS 5—Actions facilitated by instruments

Expressions using INSTRUMENTAL: A MEANS of the type ‘produce an action by means of X’ are quite common. Here is an example:

- (31) “Zatracení chlapi,” řekla Beth **napjatým, zlobným hlasem**.
 [“Blasted men-NOM,” said Beth-NOM tense, angry voice-INST.]
 “Blasted men,” Beth said **in a tense, angry voice**.



Often the instrumental item represents something necessary to the performance of the action. The following combinations are standard fare:

Expressions of moving an item associated with INSTRUMENTAL: A MEANS

‘throw a javelin ’ <i>házet oštěpem</i>	‘shake one’s legs ’ <i>klátit nohama</i>	‘whack with a newspaper ’ <i>mrštit novinami</i>
‘move one’s hands ’ <i>hýbat rukama</i>	‘throw a stone ’ <i>hodit kamenem</i>	‘shake one’s head ’ <i>třást hlavou</i>
‘wring one’s hands ’ <i>lomit rukama</i>	‘slam a door ’ <i>bouchat dveřmi</i>	‘flap one’s wings ’ <i>třepat křídly</i>
‘blink one’s eyes ’ <i>mrkat očima</i>	‘shrug one’s shoulders ’ <i>krčit ramený</i>	‘wag one’s tail ’ <i>vrtět ocasem</i>
‘turn a doorknob ’ <i>točit klikou</i>	‘nod one’s head ’ <i>kynout/po-kývat hlavou</i>	‘search with one’s eyes ’ <i>pátrat očima</i>
‘put the shot (track & field)’ <i>vrhat koulí</i>	‘wave one’s hand ’ <i>mávat rukou</i>	

These collocations, many of which involve body parts, function to some extent as fixed phrases in Czech. Here are a few of them presented in context:

- (32) **Očima** bedlivě pátral po obloze.
 [Eyes-INST carefully searched along sky-LOC.]
 He searched the sky carefully **with his eyes**.
- (33) Chlapec ještě pokýval **hlavou**, ale vzápětí už **jím** otřásl výbuch osvobozujícího pláče.
 [Boy-NOM still nodded **head-INST**, but suddenly already **him-INST** shook explosion-NOM liberating weeping-GEN.]
 The boy was still nodding **his head** when suddenly an explosion of liberating weeping convulsed **him**.



INSTRUMENTAL:
 A MEANS can
 express the item
 necessary for an
 action.

The use of INSTRUMENTAL: A MEANS to mark an item necessary to the performance of an action is not limited to the standard combinations listed above; it can be used creatively in the description of all kinds of actions, as we see in this sentence:

- F**
M
- (34) Chlapec si zkušeně olízl ukazováček, aby mohl snáze listovat **stránkami**.
[Boy-NOM self-DAT expertly licked index-finger-ACC, so-that-AUX could more-easily turn **pages-INST**.]
The boy licked his index finger expertly, so that he could turn **the pages** more easily.

It is possible for a whole person to be subjected to this kind of movement, expressed in a subjectless sentence like *Petrem škublo* ‘**Petr** shuddered’ (although note that when a body part is involved, it is instrumental and the person is marked DATIVE: AN EXPERIENCER, as in *škublo mu rukou* ‘His **arm** twitched’).

- F**
M
- (35) Ippolit, který při závěru přednášky usnul na pohovce, najednou procitl, škul **sebou**, usedl, rozhlédl se a zbledl.
[Ippolit-NOM, who-NOM at conclusion-LOC lecture-GEN fell-asleep on couch-LOC, suddenly woke-up, shuddered **self-INST**, sat-up, looked-around self-ACC and paled.]
Ippolit, who had fallen asleep on the couch at the conclusion of the lecture, suddenly woke up, shuddered, sat up, looked around, and went pale.

Vehicles are the necessary instruments of transportation just as languages are the necessary instruments of human communication, and both situations can motivate the use of INSTRUMENTAL: A MEANS, as these two examples demonstrate:

- F**
M
- (36) Letěli do Karlových Varů, jezdili **parníkem** na Slapy.
[Flew to Karlovy Vary-GEN, rode **steamboat-INST** to Slapy-ACC.]
They flew to Karlovy Vary and rode **a steamboat** to Slapy.

- F**
M
- (37) Nevím, zda kniha byla psána dánsky nebo **eskymáckou grónštinou**.
[Not-know, whether book-NOM was written-NOM in-Danish or **Eskimo Greenlandish-INST**.]
I don’t know whether the book was written in Danish or **in Eskimo Greenlandish**.

INSTRUMENTAL: A MEANS 6—Questions, comparisons, adverbs

Note that in many of the examples of INSTRUMENTAL: A MEANS in the sections above, it is possible to apply the question *How? In what way?* The instrument describes how the action takes place, enabling us to ask about it, even when we don’t know what it is. Here’s a simple, fairly straightforward example, a question you can expect to hear frequently; you can think of it as meaning ‘**By what means** can I help you?’:

- (38) **Čím** vám mohu pomoci?
 [What-INST you-DAT can help?]
 How can I help you?



Čím [What-INST] is not restricted to this fixed expression and can be used more creatively, as in this example:

- (39) **Čím** se společnost vnitřně řídí?
 [What-INST self-ACC society-NOM internally directs?]
 How does society direct itself internally?



Questions and answers usually share similar constructions, so it stands to reason that the answer to **Čím**? [What-INST] ‘How?’ will also involve INSTRUMENTAL: A MEANS, even when it does not specify an item we would recognize as an instrument. **Tím** [That-INST] ‘By that means’ can serve as an all-purpose filler here, followed by a *že* clause containing an action or item that answers the question of how something is done. In this example, commentary on the narrator’s laziness is used as the means for responding to an inquiry:

- (40) Na můj dotaz to komentoval **tím**, že jsem liknavý v přístupu ke vzniku finanční policie.
 [On my inquiry-ACC that-ACC commented that-INST, that am sluggish-NOM in approach-LOC to development-DAT financial police-GEN.]
 In response to my inquiry he commented (by saying) that I am sluggish in my approach to developing a financial policing system.



The use of **tím** ‘by that means’ to introduce any event as a means for accomplishing something opens the gate for a huge range of actions and behaviors to serve as the means for doing things. Something can be said by using a shout, a whine, whisper, as in the first example below; and more nebulous forms of action can also be referenced, as we see in the second example:

- (41) **Polohlasem** si předčítal jakýsi anglický text.
 [Half-whisper-INST self-DAT recited some English text-ACC.]
 He was reciting some English text to himself in a half-whisper.
- (42) Dal ti snad toto své přání **nějakou formou** najevo?
 [Gave you-DAT perhaps that own wish-ACC some form-INST clear?]
 Perhaps he made his wishes clear to you in some way?



Adverbs
 expressing
 INSTRUMENTAL:
 A MEANS.

The use of the instrumental to describe how an action is performed has become so conventional that for some words the instrumental case form is considered an adverb of manner; here are some examples:

Instrumental Forms that Serve as Adverbs

‘by chance, by coincidence, happens to’ <i>náhodou</i> [chance-INST]	‘once’ <i>jednou</i> [one-INST]	‘much (more)’ <i>mnohem</i> [much-INST]
‘in that case, consequently’ <i>tím pádem</i> [that case-INST]	‘all at once’ <i>rázem</i> [blow-INST]	‘by rights, justly’ <i>právem</i> [right-INST]
‘in that way, thus’ <i>tím způsobem</i> [that way-INST]	‘around’ <i>kolem</i> [circle-INST]	‘as a gift, for free’ <i>darem</i> [gift-INST]
‘nearly, almost’ <i>málem</i> [little-INST]	‘by means of a detour’ <i>oklikou</i> [detour-INST]	‘on the whole, altogether’ <i>celkem</i> [whole-INST]
‘by birth, native’ <i>rodem</i> [birth-INST]	‘for the most part, primarily’ <i>většinou</i> [majority-INST]	
‘by origin’ <i>původem</i> [origin-INST]	‘at a walking pace’ <i>krokem</i> [step-INST]	

- F**
M
- (43) Víš, že ti ta barva **náhodou** sluší?
[Know, that you-DAT that color-NOM **chance-INST** suits?]
Did you know that that color **happens** to look good on you?
- F**
M
- (44) Poznáte u nás Čecha na ulici podle oblečení? **Většinou** ano, podle špatných bot.
[Recognize by us-GEN Czech-ACC on street-LOC according-to clothes-GEN? **Ma-**
majority-INST yes, according-to bad shoes-GEN.]
Can you recognize a Czech by his clothes on our streets? **For the most part**, yes, by
his bad shoes.
- F**
M
- (45) Tatínek byl **rodem** z Vodňan, maminka z Vysočiny.
[Dad-NOM was **birth-INST** from Vodňany-GEN, mom-NOM from Vysočina-GEN.]
Dad was **a native** of Vodňany, mom was from Vysočina.

Despite the fact that these words are all listed as adverbs in dictionaries, some of them can often be found in combination with modifying adjectives, such as *čirou náhodou* ‘**by sheer coincidence**’ and *velkou oklikou* ‘**by means of a big detour**’. The presence of adjectives indicates that the connection between these adverbs and the instrumental case forms of their corresponding nouns is still alive and productive, as these examples prove:

- F**
M
- (46) Rozhodla se zjistit, zda **čirou náhodou** nebyly v New Yorku ve stejné době a nepotkaly se někde.
[Decided self-ACC find-out, whether **sheer coincidence-INST** not-were in New York-LOC in same time-LOC and not-met self-ACC somewhere.]
She decided to find out whether **by sheer coincidence** they had not been in New York at the same time and met somewhere.

- (47) Každý bojí přiblížit se k jezeru, **velkou oklikou** je lidé obcházejí.
[Every-NOM fears approach self-ACC to lake-DAT, **big detour-INST** it-ACC
people-NOM go-around.]
Everybody is afraid to go near the lake, people take a **big detour around** it.



A common idiom used as an adverb also makes use of INSTRUMENTAL: A MEANS: *vzhůru nohama* [up **legs-INST**] ‘upside-down’, literally ‘up **by means of the legs**’.

- (48) Až přijedu, obrátíme město vzhůru **nohama**.
[When come, turn city-ACC up **legs-INST**.]
When I come, we’ll turn the city upside-down.



The adverb *křížem krážem* ‘**criss-cross; this way and that way**’ is likewise a product of the instrumental case: the first segment, *křížem*, is the instrumental form of *kříž* ‘cross’, but the second is a pseudo-instrumental form—there is no word **kráž* in Czech at all (just like English, which doesn’t otherwise have the word *criss*). The adverbs *najednou* and *pojednou*, both of which mean ‘suddenly, all at once’, as well as *namátkou* ‘at random’ and *rovnou* ‘directly’ are also inspired by the instrumental case; but Czech has no **najedna*, **pojedna*, **namátka*, or **rovna*.

- (49) Myslivec chodí **křížem krážem**, ale žádného zajíce nevidí.
[Hunter-NOM walks **cross-INST criss-INST**, but no rabbit-ACC not-sees.]
The hunter walks about **criss-cross**, but he doesn’t see a rabbit.



Prepositions
expressing
INSTRUMENTAL:
A MEANS.

A number of prepositions are similarly built from instrumental forms, as cited in the following table. Note that *kolem* is both an adverb and a preposition, since one can say both *Šla kolem* ‘She was walking **around/by**’ and *Přišla kolem osmé* ‘She came at **around** eight o’clock’.

Instrumental Forms that Serve as Prepositions

‘during’ <i>během</i> [run-INST] + GEN	‘at the beginning of’ <i>počátkem</i> [beginning-INST] + GEN	‘due to’ <i>vinou</i> [guilt-INST] + GEN
‘in the form of’ <i>formou</i> [form-INST] + GEN	‘with the help of, by means of’ <i>pomocí</i> [help-INST] + GEN	‘due to’ <i>vlivem</i> [influence-INST] + GEN
‘around’ <i>kolem</i> [circle-INST] + GEN	‘by means of, through’ <i>prostřednictvím</i> [intermediary-INST] + GEN	‘in view of’ <i>vzhledem k</i> [view-INST to] + DAT
‘at the end of’ <i>koncem</i> [end-INST] + GEN	‘in the direction of’ <i>směrem k</i> [direction-INST to] + DAT	‘at the beginning of’ <i>začátkem</i> [beginning-INST] + GEN
‘as a result of, because of’ <i>následkem</i> [result-INST] + GEN		‘as a result of’ <i>zásluhou</i> [merit-INST] + GEN

In all instances there is a strong and dynamic relationship between these prepositions and the corresponding instrumental case forms, and it would be impossible to overlook the contribution of the instrumental to their meanings, as we see in these examples:

- F**
M
- (50) **Následkem** nízkých sklízni, zaviněných **vlivem** počasí, hrozí zvýšení ceny chleba.
[**Result-INST** low harvests-GEN, caused-GEN **influence-INST** weather-GEN, threatens rise-NOM price-GEN bread-GEN.]
Because of the small harvest, caused **by** the weather, there is a threat of a rise in the price of bread.

- F**
M
- (51) Předtím se osoby se stejným křestným jménem rozlišovaly **pomocí** tzv. nedědičných příjmení (Václav, řečený Vácha).
[Earlier self-ACC persons-NOM with same given name-INST differentiated **help-INST** so-called uninherited surnames-GEN (Václav-NOM, called-NOM Vácha-NOM).]
Earlier persons with the same given name were differentiated **by means of** so-called uninherited surnames (Václav, called Vácha).

- F**
M
- (52) Šéf křesťanských demokratů prý svoji stranu nyní vede **prostřednictvím** mobilních telefonů.
[Head-NOM Christian democrats-GEN supposedly own party-ACC now leads **intermediary-INST** mobile telephones-GEN.]
Supposedly the head of the Christian Democrats is now leading his party **by means of** mobile telephones.

There are two idiomatic constructions that depend on the pairing of items marked INSTRUMENTAL: A MEANS to identify the manner in which things are done: *čím... tím...* [**what-INST... that-INST...**] ‘the (more)... the (more)...’ and *dílem... dílem...* [**part-INST... part-INST...**] ‘partly... partly...’ *Čím... tím...* is always used with comparative forms and creates sentences equivalent to English phrases like *The more the merrier*, *The bigger the better*. *Dílem... dílem...* is used to describe things with a mixed nature or uneven quality. The following two examples illustrate these two idiomatic constructions:

- F**
M
- (53) **Čím** víc o tom přemýšlel, **tím** naléhavěji se mu vracela stejná otázka.
[**What-INST** more about that-LOC thought, **that-INST** more-insistently self-ACC him-DAT returned same question-NOM.]
The more he thought about it, **the** more insistently the same question kept coming back to him.

- F**
M
- (54) Povaha Kristových výroků je směs, která pochází **dílem** z tohoto světa, **dílem** ze světa onoho.
[Nature-NOM Christ’s pronouncements-GEN is mixture-NOM, which-NOM originates **part-INST** from this world-GEN, **part-INST** from world other-GEN.]
The nature of Christ’s pronouncements is a mixture which comes **partly** from this world, and **partly** from beyond this world.

Words
associated with
INSTRUMENTAL:
A MEANS
express control,
manipulation,
and emotional
reactions.

INSTRUMENTAL: A MEANS 7—Control, manipulation, enjoyment, and suffering

An instrument is an item that an agent controls and manipulates, so it should be no surprise that words indicating control and manipulation are often associated with INSTRUMENTAL: A MEANS. This includes various types of management (be they thrifty or wasteful), replacements, and various kinds of filling, both concrete and metaphorical (indicating interest or even obsession with something). Although the logical connection of these words to the meaning of the instrumental case is clear, their grammatical connection to INSTRUMENTAL: A MEANS is not exclusive. Most of these words can be used with a different case, or with the preposition *s* ‘with’ + INSTRUMENTAL: AN ADJUNCT, as indicated in the table. By the way, *vládnout* can also be associated with DATIVE: A COMPETITOR, but its meaning is somewhat different. One can say *vládnout někomu* ‘govern someone’ with the dative; but with the instrumental, the item is almost always inanimate, yielding *vládnout něčím* ‘use something masterfully’.

Words Indicating Control and Manipulation

‘be sure of’ <i>být si jist(ý)</i> (also GEN)	‘(be) filled’ <i>na-plnit (se)</i> (also GEN)	‘save’ <i>šetřit</i>
‘have at one’s disposal’ <i>disponovat</i>	‘eat one’s fill of’ <i>nasytit/nasycovat se</i> (also GEN)	‘use masterfully’ <i>vládnout</i>
‘manage’ <i>hospodařit</i> (also <i>s</i>)	‘trade in’ <i>obchodovat</i> (also <i>s</i>)	‘replace (something) with’ <i>zaměnit/zaměňovat (co)</i> (also <i>za</i> + ACC)
‘waste’ <i>marnit</i> (also ACC)	‘be occupied, concerned with’ <i>obírat se</i> (also <i>s</i>)	‘be occupied, busy with’ <i>zaměstnávat se; zaměstnaný</i>
‘waste’ <i>mrhat</i> (also ACC)	‘provide oneself with’ <i>opatřit se</i>	‘be concerned, obsessed with; get filled with’ <i>zanést/zanášet se</i>
‘stuff oneself with’ <i>nacpat/nacpávat se</i> (CCz) (also GEN)	‘full’ <i>pln(ý); naplněn(ý)</i> (also GEN)	‘supply (someone or oneself) with’ <i>zásobit/zásobovat (koho or se)</i>
‘replace (something) with’ <i>nahradit/nahrazovat (co)</i>	‘waste’ <i>plýtvat</i>	‘absorbed in’ <i>zaujatý</i>
	‘obsessed by’ <i>posedlý</i>	

Here are some examples of how these words are used with INSTRUMENTAL: A MEANS:

- (55) Výrobce určitě disponuje **všemi nezbytnými výpočty** a nejspíš i **příslušným počítačovým systémem**.

[Manufacturer-NOM surely has-at-disposal **all necessary calculations-INST** and probably also **appropriate computer system-INST**.]

Surely the manufacturer has **all of the necessary calculations** at his disposal, and probably **an appropriate computer system** as well.



- F**
M
- (56) Nechceme plýtvat **penězi** na experimenty.
[Not-want waste **money-INST** on experiments-ACC.]
We don't want to waste **money** on experiments.
- F**
M
- (57) Dědeček po babiččině odjezdu naplnil lednici **uzenými jazyky, telecími játry a vepřovými kotletami**.
[Grandfather-NOM after grandmother's departure-LOC filled refrigerator-ACC **smoked tongue-INST, calf's liver-INST** and **pork cutlets-INST**.]
After grandmother left, grandfather filled the refrigerator **with smoked tongue, calf's liver, and pork cutlets**.

Being involved in something can be a cause for joy or woe, and a number of Czech words with these meanings are associated with INSTRUMENTAL: A MEANS. Like the control and manipulation words above, some of these words can be alternatively used with *s* 'with' + INSTRUMENTAL: AN ADJUNCT, and some use other cases and/or preposition + case combinations, as indicated below. The words that mean 'be interested in' are a transitional type, for they overlap with both lists.

Words Indicating Enjoyment and Suffering

'touched (emotionally) by' <i>dojat(ý)</i>	'become ill with' <i>onemocnět</i>	'be proud of' <i>pyšnit se</i>
'flaunt' <i>holedbat se</i> (LCz)	'scorn' <i>opovrhout/opovrhovat</i>	'enjoy, distract oneself with' <i>rozptýlit/rozptylovat se</i>
'glory in, boast of' <i>honosit se</i>	'have a good time with' <i>po-bavit se</i>	'become ill with' <i>rozstnat se</i> (also <i>s</i> ; <i>na</i> + ACC)
'boast of' <i>chlubit se</i> (also <i>s</i>)	'despise' <i>pohrdat</i>	'satisfied with' <i>spokojen(ý)</i> (also <i>s</i>)
'brag of' <i>chvástat se</i>	'afflicted, handicapped with' <i>postižen(ý)</i>	'suffer' <i>trpět</i> (also <i>s</i>)
'delight in' <i>kochat se</i> (also <i>v</i> + LOC)	'enjoy' <i>po-těšit se</i> (also DAT; <i>z</i> + GEN; <i>na</i> + ACC)	'boast of' <i>vychloubat se</i>
'become ill with' <i>ochořet</i>	'be bursting (with emotion)' <i>překypovat</i>	'be interested in' <i>zabývat se</i> (also <i>s</i>)
'be charmed by' <i>okouzlit/okouzlovat se</i>		

- F**
M
- (58) Matka překypovala **dobrou náladou**, citovala hojně z divadelních her.
[Mother-NOM bursted **good mood-INST**, recited much from theatrical plays-GEN.]
My mother was bursting **with good feelings**, reciting many lines from theatrical plays.

- (59) Pan Hlavatý, důchodce a astmatik, se rád nechával okouzlit **chlapcovou zdvořilostí**.
[Mr. Hlavatý-NOM, pensioner-NOM and asthmatic-NOM, self-ACC glad-NOM
allowed charm **boy's politeness-INST**.]

Mr. Hlavatý, a pensioner and an asthmatic, liked to let himself be charmed by **the boy's politeness**.

- (60) **Poruchami** spánku trpí stále víc lidí.
[**Defects-INST** sleep-GEN suffer constantly more-NOM people-GEN.]
More and more people suffer **from trouble** sleeping.

INSTRUMENTAL: A MEANS 8—The passive agent

The examples we have seen of the *conduit* meaning of INSTRUMENTAL: A MEANS are based on this model: a nominative subject + a verb (or adjective) + an instrumental *conduit* + whatever else is in the sentence. INSTRUMENTAL: A MEANS participates in another construction, which looks like this: a nominative subject + (verb *být*—this item may be missing) + passive participle + instrumental *passive agent* + whatever else is in the sentence. Czech passive participles are words like: *u-dělán/u-dělaný* ‘done’, *sledován/sledovaný* ‘followed’, *prominut(ý)* ‘forgiven’, *začat(ý)* ‘begun’, *od-souzen(ý)* ‘convicted’, *vy-pit(ý)* ‘drunk up’, *u-pečen(ý)* ‘baked’. Passive participles tell about something being done to an item, by someone or something else, and that someone or something else is the passive agent. Given what we already know about the instrumental case, it is no surprise that Czechs use it to mark the passive agent, since it is the someone or something by means of which an action takes place.

Often there is an obvious correlation between passive participles and active verb forms. For example, it is possible to say *Jak české, tak slovenské velvyslanectví spoluorganizovala kongres* [How Czech-NOM, thus Slovak embassy-NOM coorganized congress-ACC] ‘Both the Czech and Slovak embassies coorganized the congress’. Stated this way, we use an active verb, *spoluorganizovala* ‘coorganized’, and the agent is expressed as a nominative subject, *Jak české, tak slovenské velvyslanectví* ‘Both the Czech and Slovak embassies’. This might be a normal sentence to find in the context of a discussion of the activities of the embassies, however, in an article describing the congress, we find the following sentence, which uses *byl* ‘was’ + the passive participle *spoluorganizován* ‘coorganized’, and marks the agent as INSTRUMENTAL: A MEANS:

- (61) Kongres byl spoluorganizován jak **českým**, tak **slovenským velvyslanectvím**.
[Congress-NOM was coorganized-NOM how **Czech-INST**, thus **Slovak embassy-INST**.]

The congress was coorganized by both **the Czech** and **the Slovak embassies**.

Similarly, while one could say *Pedagogický úspěch rozradostnil učitelku* [Pedagogical success-NOM delighted teacher-ACC] ‘Pedagogical success delighted the teacher’, in a sentence like the following one where the focus is already on the teacher, it is more normal to use a passive participle and instrumental agent. Notice that in this example the verb *být* ‘be’ is absent:

INSTRUMENTAL:
A MEANS used
to mark a
passive agent.

Comparison
of passive
and active.



- F**
M
- (62) “Jakpak že ne!” smála se učitelka, rozradostněná **svým pedagogickým úspěchem**.
[“How that not!” laughed self-ACC teacher-NOM, delighted-NOM **own pedagogical success-INST**.]
“Why not!” laughed the teacher, delighted **by her own pedagogical success**.

In the next sentence once again the passive participle and instrumental agent are used to maintain focus on the topic of discussion, which is the statues, rather than the sculptors who executed the enlargements:

- F**
M
- (63) Sochy Dvořáka a Masaryka od již zemřelých autorů existovaly v menším měřítku a byly dodatečně zvětšovány **jinými sochaři**.
[Statues-NOM Dvořák-GEN and Masaryk-GEN from already deceased artists-GEN existed in smaller scale-LOC and were subsequently enlarged-NOM **other sculptors-INST**.]
Statues of Dvořák and Masaryk rendered by already deceased artists existed on a smaller scale and were subsequently enlarged **by other sculptors**.

In English heavy use of passive forms is stigmatized as a characteristic of legal or bureaucratic prose, and the same is true for Czech. The following two examples give you a taste for how these forms are used in administrative contexts in Czech:

- F**
M
- (64) Smlouva z roku 1927, která zamezovala dvojí občanství, byla vypovězena **všemi stranami** před několika lety.
[Treaty-NOM from year-GEN 1927, which-NOM restricted dual citizenship-ACC, was repudiated-NOM **all parties-INST** before few years-INST.]
The 1927 treaty which restricted dual citizenship was repudiated **by all parties** a few years ago.

- F**
M
- (65) Návrhy podané **parlamentem, vládou nebo prezidentem** Ústavní soud předřazuje, aby byly rychle vyřízeny.
[Proposals submitted-ACC **parliament-INST, government-INST or president-INST** Constitutional Court-NOM prioritizes, so-that-AUX were quickly handled-NOM.]
The Constitutional Court prioritizes proposals submitted by the parliament, the government, or the president, so that they can be handled quickly.

Note that in the last example above, the passive participle is not nominative, it is accusative, and the item it refers to (the proposals) is actually the direct object of the sentence. In fact, a passive participle accompanied by an instrumental agent can appear in any role in a sentence. In the following sentence the participle is marked GENITIVE: A WHOLE; you can think of it as deriving from a passive sentence like *Tabu byla vyhlášena **babičkou*** [Taboos-NOM were declared-NOM **grandmother-INST**] ‘The taboos were declared **by Grandmother**’ and related to the active version *Babička vyhlásila tabu* [Grandmother-NOM declared taboos-ACC] ‘Grandmother declared the taboos’:

- (66) Postupně se ale okruh **babičkou** vyhlášených tabu stále více rozšiřoval.
[Gradually self-ACC however range-NOM **grandmother-INST** declared taboos-GEN continuously more expanded.]
However the range of taboos declared **by Grandmother** was gradually and continuously expanding.



There are a few ways in which the *conduit* and *passive agent* type of instrumental overlap. For one thing, it is fairly common for adjectives to be used to express being in a certain state, and this is something that they share with past passive participles (which are, after all, adjectives derived from verbs). Take an example like:

- (67) Dnešní večer bude pozoruhodný **akustickým vystoupením** kapely Hudba Praha.
[Today's evening-NOM will-be remarkable-NOM **acoustic performance-INST** band-GEN Music-NOM Prague-NOM.]
This evening will be remarkable **due to the acoustic performance** of the Prague Music band.



Is the evening using the band's performance as a tool to make itself remarkable, or is the performance the agent that brings about this remarkable state? It probably doesn't matter. For another thing, sometimes even when you have a passive verb form, an instrumental item can identify either an instrument or an agent, and sometimes you can't tell for sure. Take a look at this example:

- (68) Je nežádoucí, aby z české politiky byli **novým volebním systémem** vyloučeni unionisté a lidovci.
[Is not-desirable-NOM, so-that-AUX from Czech politics-GEN were **new electoral system-INST** excluded-NOM unionists-NOM and populists-NOM.]
It is not desirable that unionists and populists be excluded from Czech politics **by the new electoral system**.



Is the new electoral system an agent that is actually working to exclude certain people, or are others using the new system as an instrument to produce this exclusion, or is exclusion just happening, and the new system is the means by which it is occurring? Once again, it doesn't really matter; this sentence can be used to make any of those assertions. One of the beauties of language is that there is room for ambiguity and overlap.

There are some rare constructions in Czech that contain no subjects, and one of them uses INSTRUMENTAL: A MEANS to identify a raw force that brings about an event. With the "raw force" use of the instrumental case, you get sentences based on the model of "something happened **by means of X**", where X is the instrumental item, but there is no actual agent in sight. The effect is rather similar to the ambiguous examples just above, where we see a blurring of the distinction between the conduit and passive agent uses of INSTRUMENTAL: A MEANS, and is also similar to the "swarming" use discussed in section 4. However, unlike the passive agent use, "raw force" uses active (not passive) verb forms that are always neuter singular, the "default mode" for verbs that have no subject. "Raw force" is typically used to describe agentless events that are best understood as involuntary sensations, as demonstrated by these examples:



- (69) Roztřásl ho **zimou**.
[Shook him-ACC **cold-INST**.]
He was shaken by the cold.

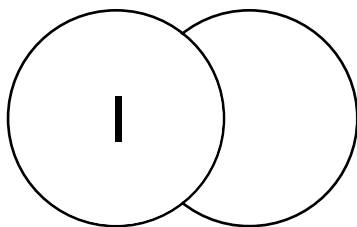


- (70) Polilo ho **horkem**.
[Poured him-ACC **heat-INST**.]
A sensation of heat poured over him.



- (71) Hned mě zamrazilo **novou hrůzou**.
[Instantly me-ACC froze **new horror-INST**.]
I was instantly paralyzed **by a new horror**.

INSTRUMENTAL: A LABEL 1 — Being, becoming, seeming



INSTRUMENTAL: A LABEL (circle labeled I)
is juxtaposed with another item (other circle)

INSTRUMENTAL: A MEANS is devoted to empowering Czechs to express how an item can cause or facilitate the action of a verb. The remaining uses of the instrumental, INSTRUMENTAL: A LABEL, INSTRUMENTAL: AN ADJUNCT, and INSTRUMENTAL: A LANDMARK, relate the instrumental item not to a verb, but to another item. The type of relationship, however, remains the same. The instrumental is something peripheral in relation to

something else: an accessory, a companion, or a backgrounded landmark.

Although a label can be permanent, it doesn't have to be, and is often associated with a certain period of time for which it is valid. A label tells you how to categorize something, what set of things it belongs to. Very often INSTRUMENTAL: A LABEL is used with verbs like *být* 'be' or *stát/stávat se* 'become' to describe labels with varying degrees of impermanence. The world of politics is a good place to look for unstable nomenclatures, as the next few examples attest. The first example below is the title of an editorial by a person who had once admired Václav Klaus, but then wrote an article telling why he changed his mind. In the second and third examples the items marked with the instrumental are titles associated with political posts, transitory labels by definition:



- (72) Proč nejsem **ctitelem** Václava Klause.
[Why not-am **admirer-INST** Václav Klaus-GEN.]
Why I am not **an admirer** of Václav Klaus.



- (73) Kdo byl **premiérem**, který předal Havlovi prezidenstský úřad?
[Who-NOM was **prime-minister-INST**, who-NOM handed-over Havel-DAT presidential office-ACC?]
Who was **the prime minister** that handed over to Havel the office of the president?

Relation of
INSTRUMENTAL:
A MEANS to the
other uses of the
instrumental.

INSTRUMENTAL: A
LABEL with non-
permanent
labels.

- (74) **Novou kanadskou velvyslankyní** v České republice se stane Margaret Huberová.
[**New Canadian ambassador-INST** in Czech Republic-LOC self-ACC become Margaret Huber-NOM.]
Margaret Huber will become **the new Canadian ambassador** to the Czech Republic.



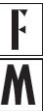
In the examples above, INSTRUMENTAL: A LABEL is limited in its application over time. A label may also be limited in its application to a specific context. The following sentence is taken from an article on suicide, and the claims it makes about Monday and May apply only to that context, although within that context they may be permanent:

- (75) **Kritickým dnem** je pro sebevrahy pondělí a **nejčernějším měsícem** květen.
[**Critical day-INST** is for suicide-victims-ACC Monday-NOM and **darkest month-INST** May-NOM.]
Monday is **a critical day** for suicide victims and May is **the darkest month**.



This next example shows both a contextual limitation of INSTRUMENTAL: A LABEL, where English is official only for aviation, as well as a conventional usage in the phrase *být otázkou života a smrti* [be **question-INST** life-GEN and death-GEN] ‘be **a question** of life and death’.

- (76) Angličtina je **oficiální řečí** v aviatice, kde dokonalé porozumění je **otázkou** života a smrti.
[English-NOM is **official language-INST** in aviation-LOC, where perfect understanding-NOM is **question-INST** life-GEN and death-GEN.]
English is **the official language** in aviation, where perfect understanding is **a question** of life and death.



All kinds of items can be labeled as reasons or causes for something being the way it is, and this kind of categorization is conventionalized when the words *důvodem* [**reason-INST**] ‘**reason**’ and *příčinou* [**cause-INST**] ‘**cause**’ are used with the verb *být*, as illustrated in this example:

- (77) **Příčinou** zdravotních potíží novinářů jsou trvalý stres, nepravidelná strava, sedavý způsob zaměstnání.
[**Cause-INST** health problems-GEN journalists-GEN are constant stress-NOM, irregular food-NOM, sedentary means-NOM employment-GEN.]
The causes of journalists’ health problems are constant stress, irregular eating habits, and a sedentary work style.



Note also that INSTRUMENTAL: A LABEL can be used even in the absence of a verb, as in this newspaper headline for an editorial suggesting a candidate for the presidency:



- (78) Jakub Trojan **prezidentem** České republiky.
[Jakub Trojan-NOM **president-INST** Czech Republic-GEN.]
Jakub Trojan **for president** of the Czech Republic.

A definition is a type of delimitation, the statement of the appropriate application of a label, and the use of INSTRUMENTAL: A LABEL is frequent in sentences that present definitions:



- (79) Údery NATO byly **promyšlenou a úspěšnou akcí**.
[Strikes-NOM NATO-GEN were **thought-through-INST** and **successful action-INST**.]
The NATO strikes were a well-**thought through** and **successful action**.



- (80) Člověk je zřejmě od přírody **tvorem chamtivým**, který chce stále víc.
[Man-NOM is obviously from nature-GEN **creature avaricious-INST**, who-NOM wants still more-ACC.]
Man is obviously by nature **an avaricious creature** who always wants more.

There are many words that serve more or less as synonyms of *být* 'be' and *stát/stávat se* 'become' and share this construction of NOMINATIVE: A NAME + verb + INSTRUMENTAL: A LABEL, and all roughly mean 'X is a Y', where X is a specific item, and Y is the category used to label it. Here are some of these words:

INSTRUMENTAL:
A LABEL with
words meaning
'be', 'become'.

Expressions of Being and Becoming Associated with INSTRUMENTAL: A LABEL

'feel like' <i>cítit se</i> (also <i>jako</i>)	'be called' <i>slout</i> (LCz)	'show self to be' <i>ukázat/ukazovat se</i> (also <i>jako</i>)
'act like' <i>dělat se</i>	'pretend to be' <i>stávat se</i>	'seem to be' <i>zdát se</i>
'be born as' <i>narodit se</i> (also <i>jako</i>)	'pretend to be' <i>tvářit se</i> (also <i>jako</i>)	'die as' <i>zemřít</i> (also <i>jako</i>)
'appear to be' <i>pro-jevit se</i>	'study to become' <i>vy-učit se</i> (also <i>jako</i>)	'remain' <i>zůstat/zůstávat</i>

Here are a few examples of these verbs with INSTRUMENTAL: A LABEL:



- (81) Byl to Čech, ale cítil se **Američanem**.
[Was that-NOM Czech-NOM, but felt self-ACC **American-INST**.]
He was a Czech, but he felt he was **an American**.



- (82) V mládí jsem se učil **hrobařem**, jezdit s hlínou, jezdit s trakařem, kopat hroby byl můj ideál.
[In youth-LOC AUX self-ACC studied **grave-digger-INST**, drive with dirt-INST, drive with wheelbarrow-INST, dig graves-ACC was my ideal-NOM.]
When I was young I studied **to be a gravedigger**, driving a wheelbarrow around with dirt and digging graves was my ideal.

- (83) Vyprávěla jsi mi, že jsi měla známost s policejním detektivem a že zůstal **tvým přítelem**.

[Told AUX me-DAT, that AUX had acquaintance-ACC with police detective-INST and that **remained your friend-INST**.]

You told me that you made the acquaintance of a police detective and that he has remained **your friend**.



The two verbs *ukázat/ukazovat se* 'show self (to be)' and *zdát se* 'seem (to be)' don't just stand in for *být* 'be', but instead seem to require that *být* appear in combination with them, as in this example:

- (84) Gordon se jí zdál být **ideálním partnerem**.

[Gordon-NOM self-ACC her-DAT seemed be **ideal partner-INST**.]

Gordon seemed to her to be **the ideal partner**.



INSTRUMENTAL: A LABEL used to mean 'is like'.

When a label is applied metaphorically, INSTRUMENTAL: A LABEL has the power to invoke a comparison, stating that 'X is like a Y', in cases where we know that X cannot literally be a Y. Of course we know that mother is not literally a picture, nor is Zeman literally a locomotive, but we can use INSTRUMENTAL: A LABEL to make the comparisons present in the following two sentences:

- (85) V tu chvíli se maminka, která jinak byla **obrazem** tiché pokory, přímo rozběšnila.

[In that time-ACC self-ACC mother-NOM, who-NOM otherwise was **image-INST** quiet submission-GEN, downright got-enraged.]

At that moment mother, who was otherwise **the image** of quiet submission, became downright enraged.



- (86) Zeman je **lokomotivou**, která táhne vlak ČSSD.

[Zeman-NOM is **locomotive-INST**, which-NOM pulls train-ACC ČSSD.]

Zeman is **the locomotive** which pulls the ČSSD train.



INSTRUMENTAL: A LABEL can be applied in the absence of *být* 'be' or any other triggering word. Note its use in the following two examples, where it has a meaning similar to English 'like' or 'as':

- (87) Slzy mi tekly **proudem** a cítila jsem se hluboce nešťastná.

[Tears-NOM me-DAT flowed **stream-INST** and felt AUX self-ACC deeply unhappy-NOM.]

My tears flowed **like a stream** and I felt deeply unhappy.



- (88) Jirko, kamaráde, kdo ti stál **modelem**? Nějakej vzpěrač nebo boxer těžký váhy? (CCz)

[Jirka-VOC, friend-VOC, who-NOM you-DAT stood **model-INST**? Some weightlifter-NOM or boxer-NOM heavy weight-GEN?]

Jirka, my friend, who **modeled** for you? A weightlifter or a heavyweight boxer?



It is also common for verbs with meanings like ‘appoint’, ‘choose’, ‘make’ to apply the INSTRUMENTAL: A LABEL to the items marked as their accusative direct objects. Here is a table and a few examples to show you how this works:

INSTRUMENTAL:
A LABEL with
words meaning
‘apply a label’.

Words Meaning ‘Apply a Label’ Associated with INSTRUMENTAL: A LABEL

‘make’ <i>u-činit</i>	‘proclaim (to be)’ <i>prohlásit/prohlašovat</i>	‘choose as’ <i>vybrat/vybírat</i> (also <i>jako</i>)
‘name’ <i>jmenovat</i>	‘ordain’ <i>vy-světit</i> (also <i>na</i> + ACC)	‘declare’ <i>vyhlásit/vyhlašovat</i>
‘have someone who is’ <i>mít</i>	‘make’ <i>u-dělat</i>	‘elect’ <i>z-volit</i> (also <i>za</i> + ACC)
‘nominate’ <i>nominovat</i> (also <i>jako</i>)	‘appoint’ <i>ustanovit</i> (also <i>jako</i>)	
‘confirm’ <i>po-tvrdit</i>	‘recognize as’ <i>uznat/uznávat</i> (also <i>jako</i>)	

F
M

- (89) Jeho osobní statečnost, morální autorita, filozofické zaměření a porozumění pro problémy společnosti i jednotlivce jej činí **jedinečným kandidátem**.

[His personal courage-NOM, moral authority-NOM, philosophical attitude-NOM and understanding-NOM for problems-ACC society-GEN and individual-GEN him-ACC make **unique candidate-INST**.]

His personal courage, moral authority, philosophical attitude and understanding for the problems of society and the individual make him **a unique candidate**.

F
M

- (90) Čerchovské hvozdy byly vyhlášeny **národní přírodní rezervací**.

[Čerchov forests-NOM were declared-NOM **national nature reserve-INST**.]

The Čerchov forests were declared **a national nature reserve**.

F
M

- (91) Ve čtyřech letech čtrnáctý tibetský dalajlama byl oficiálně prohlášen **vůdcem** tibetského národa.

[In four years-LOC fourteenth Tibetan Dalailama-NOM was officially proclaimed-NOM **leader-INST** Tibetan nation-GEN.]

At the age of four the fourteenth Tibetan Dalailama was officially proclaimed **the leader** of the Tibetan nation.

INSTRUMENTAL:
AN ADJUNCT
with *s* ‘with’.

s +
INSTRUMENTAL:
AN ADJUNCT with
companions.

s +
INSTRUMENTAL:
AN ADJUNCT with
interpersonal
relationships.

INSTRUMENTAL: AN ADJUNCT 1—Companions

It is no accident that the two relationships expressed in English by the word *with* can both be translated using the instrumental case in Czech. *Honza řezal maso nožem* [Honza-NOM cut meat-ACC **knife-INST**] ‘Honza cut bread **with a knife**’ is of course an example of INSTRUMENTAL: A MEANS, whereas *Honza mluvil s učitelem* [Honza-NOM talked with **teacher-INST**] ‘Honza was talking with **the teacher**’ is an example of INSTRUMENTAL: AN ADJUNCT. In Czech the use of the preposition *s* ‘with’ is generally reserved for INSTRUMENTAL: AN ADJUNCT to introduce an accomplice, companion, or other peripheral adjunct to an item of more central importance.

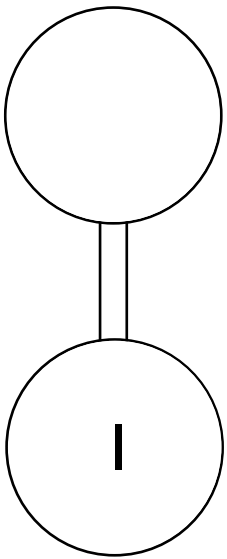
Just about any activity a person engages in can become a joint project when there is someone else to share it with, as we see in this example:

- (92) Nechtěl bys s **většími dětmi** recitovat pěkné básničky?
[Not-wanted AUX with **bigger children-INST** recite nice poems-ACC?
Wouldn’t you like to recite some nice poems with **the bigger children**?

Many activities that are part of interpersonal relationships require a partner to engage *with*. All of the words below can use *s* ‘with’ to name such a partner:

Expressions of Engagement Associated with INSTRUMENTAL: AN ADJUNCT

‘talk with’ <i>bavit se s</i>	‘consult; consultation with’ <i>konzultovat; konzultace s</i>	‘argue with’ <i>po-hádat se s</i>
‘fight with’ <i>bojovat; boj s</i>	‘cooperate with; cooperation with’ <i>kooperovat s; kooperace s</i>	‘have a conversation with’ <i>po-hovořit; rozhovor s</i>
‘make an agreement with’ <i>dohodnout/dohadovat se s; dohoda s</i>	‘harmonize with; harmony with’ <i>ladit s; soulad s</i>	‘exchange kisses with’ <i>políbit/líbat se s</i>
‘make an agreement with’ <i>domluvit se s; domluva s</i>	‘make love with’ <i>milovat se s</i>	‘consult with’ <i>po-radit se s</i>
‘border on’ <i>hraničit s</i>	‘get married to’ <i>o-ženit se s</i>	‘converse with’ <i>povídat si s</i>
‘deal/negotiate with’ <i>jednat s</i>	‘enter into an arrangement with’ <i>paktovat se; pakt s</i>	‘talk with’ <i>pro-mluvit s</i>
‘conflict with’ <i>konflikt s</i>	‘share with’ <i>podělit se s</i>	‘argue; argument with’ <i>přít se; pře s</i>



INSTRUMENTAL: AN
ADJUNCT (circle
labeled I) is an
adjunct of another
item (other circle)



Expressions of Engagement Associated with INSTRUMENTAL: AN ADJUNCT (continued)

‘share with’ <i>rozdělit/rozdělovat se s</i>	‘vie with’ <i>soupeřit s</i>	‘wedding with’ <i>svatba s</i>
‘part ways; parting with’ <i>rozejít/rozcházet se; rozchod s</i>	‘be neighbors with’ <i>sousedit s</i>	‘sympathize with’ <i>sympatizovat s</i>
‘say goodbye to, part with’ <i>roz-loučit se s</i>	‘compete with’ <i>soutěžit s</i>	‘wrangle with’ <i>tahat se s</i>
‘come together with’ <i>sblížit/sbližovat se s</i>	‘join, connect with’ <i>spojit/spojovat se s; spojení s</i>	‘dance with’ <i>tančit; tanec s</i>
‘meet with; meeting’ <i>sejít se s; schůze</i>	‘join forces with’ <i>spolčit/spolčovat se s</i>	‘make war with’ <i>válčit; válka s</i>
‘meet with; relationship with’ <i>setkat/setkávat/stýkat se s; styk s</i>	‘collaborate with’ <i>spolupracovat; spolupráce s</i>	‘get along with’ <i>vycházet s</i>
‘become acquainted with’ <i>seznámit/seznamovat se s</i>	‘make friends; friendship with’ <i>spřátelit se; přátelství s</i>	‘settle accounts with’ <i>vyrovnat/vyrovňovat se s</i>
‘make a treaty with’ <i>smluvit/smlouvat se s; smlouva s</i>	‘collide with; meeting’ <i>srazit/srážet se s; sraz</i>	‘wrestle; competition with’ <i>zápasit; zápas s</i>
‘get along with’ <i>snášet se s</i>	‘compare, reconcile with’ <i>srovnat/srovnávat (se) s</i>	‘identify with; identical to’ <i>ztotožnit/ztotožňovat s; totožný s</i>
‘agree; agreement with’ <i>souhlasit; souhlas s</i>	‘clash with’ <i>střtnout/střetat se s; střet s</i>	‘stay with’ <i>zůstat/zůstávat s</i>

The following examples illustrate the use of INSTRUMENTAL: AN ADJUNCT with these words:



- (93) Matka i otec se **mnou** zase mluví.
[Mother-NOM and father-NOM with **me-INST** again talk.]
My mother and father are talking with **me** again.



- (94) Obchody prezentují kolekce tak, aby obleky ladily s **košilemi, kravatami i dalšími doplňky** včetně bot.
[Stores-NOM present collections-ACC thus, so-that-AUX suits-NOM harmonized with **shirts-INST, ties-INST, and other accessories-INST** including shoes-GEN.]
The stores present their collections making sure that the suits go with **the shirts, ties, and other accessories**, including shoes.



- (95) Kostní dřěň dárce nebyla s **příjemcovou** zcela totožná.
[Bone marrow-NOM donor-GEN was-not with **recipient's-INST** entirely identical-NOM.]
The donor's bone marrow was not entirely identical to **the recipient's**.



- (96) Paradigma spojené s **minulým režimem** je nenávratně pryč.
[Paradigm-NOM joined-NOM with **former regime-INST** is irrevocably gone.]
The paradigm associated with **the former regime** is gone for good.

Several complex prepositions are motivated by the idea of engagement and are combined with *s* + INSTRUMENTAL: AN ADJUNCT, as evidenced in this table and the following example:

Complex Prepositions Associated with INSTRUMENTAL: AN ADJUNCT

‘in conflict with’ <i>v rozporu s</i>	‘in harmony with’ <i>v souladu s</i>	‘in connection with’ <i>ve spojení s</i>
‘in agreement with’ <i>v souhlase s</i>	‘in connection with’ <i>v souvislosti s</i>	‘in comparison with’ <i>ve srovnání s</i>

- (97) V souvislosti s **posledním skandálem** Jirásková uvedla, že byla ujištěna, že je všechno v pořádku.
[In connection-LOC with **latest scandal-INST** Jirásková-NOM stated, that was assured-NOM, that is everything-NOM in order-LOC.]
In connection with **the latest scandal** Jirásková stated that she had been assured that everything was okay.



Czech is not entirely fastidious about distinguishing between the meaning of accompaniment associated with *s* + INSTRUMENTAL: AN ADJUNCT and the conduit meaning of the prepositionless INSTRUMENTAL: A MEANS. As a result, there is strong overlap between these two uses of the instrumental case, evidenced by the extension of the preposition *s* to contexts that include INSTRUMENTAL: A MEANS. This tendency to “overuse” *s* is particularly strong in CCz, where *s* can sometimes be inserted even when the instrumental case marks an instrument, as in *Přijeli jsme s autem* (CCz) [Came AUX with **car-INST**] ‘We came **by car**’ (compare this with the LCz version *Přijeli jsme autem*).

In section 8 of INSTRUMENTAL: A MEANS, we noted a number of verbs indicating control/manipulation and enjoyment/suffering which often appear both with INSTRUMENTAL: A MEANS and with *s* + INSTRUMENTAL: AN ADJUNCT. These verbs are a further indication of the overlaps between these two meanings of the instrumental case. The following table gathers these verbs together:

Overlap Between INSTRUMENTAL: A MEANS and INSTRUMENTAL: AN ADJUNCT

‘manage’ <i>hospodařit s</i>	‘be occupied, concerned with’ <i>obírat se s</i>	‘suffer with’ <i>trpět s</i>
‘boast of’ <i>chlubit se s</i>	‘become ill with’ <i>rozstonat se s</i>	‘be interested in’ <i>zabývat se s</i>
‘trade in’ <i>obchodovat; obchod s</i>		

The adjective *spokojený* ‘satisfied’ can likewise be used either in conjunction with INSTRUMENTAL: A MEANS OR with *s* + INSTRUMENTAL: AN ADJUNCT.

INSTRUMENTAL: AN ADJUNCT 2—Idioms and other uses

The use of the preposition *s* ‘with’ is not limited to human companions; it can be used with objects, abstractions, and attributes, much as *with* is used in English. Here are some examples:

s +
INSTRUMENTAL:
AN ADJUNCT
with objects,
abstractions,
and attributes.

- F**
M
- (98) Víza budou udělována na delší dobu a s **možností** více vstupů do země.
[Visas-NOM will-be issued-NOM for longer period-ACC and with **possibility-INST** more entries-GEN to country-GEN.]
Visas will be issued for a longer period and with **the possibility** of multiple entries into the country.

- F**
M
- (99) Bylo to druhý rok, kdy jachta kotvila v přístavu na Sibíři, na území s **nekonečnými** a **pustými lesními porosty** tajgy.
[Was that-NOM second year-NOM, when yacht-NOM anchored in harbor-LOC at Siberia-LOC, at territory-LOC with **endless-INST** and **empty forest growths-INST** taiga-GEN.]
It was the second year that the yacht was anchored at harbor in Siberia, in a territory with **endless** and **empty forests** of the taiga.

The phrase *mít něco společného s* [have something-ACC common-GEN with] is fairly frequent and transparently patterned after the same idea as its English equivalent ‘have something in common with, something to do with’; here is an example of how it is used:

- F**
M
- (100) S **tou firmou** už nemám nic společného.
[With **that company-INST** already not-have nothing-ACC common-GEN.]
I don’t have anything to do with **that company** anymore.

The preposition *s* + INSTRUMENTAL: AN ADJUNCT is an essential component of a number of idiomatic expressions in Czech, and fortunately most of these idioms have close parallels in English. The idiom *Co je s tebou/vámi/ní...?* [What-NOM is with **you-INST/you-INST/her-INST...?**] ‘What’s with **you/her...?**’ has the same structure as its English equivalent and is extremely common. Just as in English we talk about doing something with an item in Czech we can use INSTRUMENTAL: AN ADJUNCT in phrases like *u-dělat něco s něčím* [do something-ACC with **something-INST**] ‘do something with **something**’ and *dát/dávat si s něčím práci* [give self-DAT with **something-INST** work-ACC] ‘take pains with **something**’. English *with* is parallel to Czech *s* when we talk about taking and having things with us, but in Czech the person is always expressed by the reflexive instrumental pronoun *sebou*, as in *vzít něco s sebou* [take something-ACC with **self-INST**] ‘take something with **oneself**’, and *mít něco s sebou* [have something-ACC with **self-INST**] ‘have something with **oneself**’. Starting, hesitating, and reckoning can all be done *with* something, as in the Czech expressions *začít/začínat s něčím* [start with **something-INST**] ‘start with **something**’, *zaváhat s něčím* [hesitate with **something-INST**] ‘hesitate with **something**’, *počítat s něčím*

Idiomatic
uses of *s* +
INSTRUMENTAL:
AN ADJUNCT that
parallel English.

[reckon with **something-INST**] ‘reckon with **something**/count on **something**’. The construction *vypadat (dobře/špatně) s + INSTRUMENTAL: AN ADJUNCT* is approximately equivalent to English *look (good/bad) with* in the sense of giving a prognosis or a progress report; for example, one might say *S naším výletem do Rakouska to vypadá špatně, nemáme na to* [With **our trip-INST** to Austria-GEN it-NOM looks bad, not-have for it-ACC] ‘Things are looking bad with **our trip** to Austria, we can’t afford it’. Even some more complex idiomatic constructions show that Czech and English follow transparently similar patterns, for example *obrátit se s prosbou/žádostí na někoho* [turn self-ACC with **request/demand-INST** to someone-ACC] ‘turn to someone with a **request/demand**’, *házet si s míčem* [throw self-DAT with **ball-INST**] ‘play (by throwing) with a **ball**’, *jít k lékaři s* [go to doctor-DAT with] ‘go to a doctor with (an ailment marked INSTRUMENTAL: AN ADJUNCT)’, and *ležet v nemocnici s* [lie in hospital-LOC with] ‘be in the hospital with (a disease marked INSTRUMENTAL: AN ADJUNCT)’. Just as in English we can say that a person does things with various emotions, in Czech we can use expressions like *s chutí* [with **taste-INST**] ‘with **gusto**’, *s radostí* [with **pleasure-INST**] ‘with **pleasure**’, and *s odvahou* [with **courage-INST**] ‘with **courage** (also used to encourage people, like *Go for it!*)’.

- (101) Tak co s **tebou** dneska je?
 [So what-NOM with **you-INST** today is?]
 So what’s with **you** today?



Idiomatic
uses of *s +*
INSTRUMENTAL:
AN ADJUNCT
with no
English
parallels.

A few idiomatic uses of Czech *s + INSTRUMENTAL: AN ADJUNCT* lack obvious parallels with English. For example, the construction *zacházet s* can mean ‘treat’ when the instrumental item is a person who is being treated well or badly, or it can mean ‘use masterfully’ when the instrumental item is an inanimate object which the subject has a special talent for using. If someone is holding something and you want to take it out of their hands, the phrase *S dovolením!* [With **permission-INST!**] ‘**May I?/Please, allow me!**’ is a polite way to state your request. When talking about the day on which a future event is expected to take place, it is possible to use *s +* a day of the week marked INSTRUMENTAL: AN ADJUNCT, with a meaning very similar to English *come*, as in *S pondělkem vyrazíme na pláž* [With **Monday-INST** take-off for beach-ACC] ‘Come **Monday** we’ll take off for the beach’. If someone is exaggerating, Czechs will say that the person is speaking (using a verb like *mluvit* or *říkat*) *s nadsázkou* [with **exaggeration-INST**].

- (102) S **nadsázkou** se říká, že po zkušebních letcích patří žurnalistika k nejvíce rizikovým povoláním.
 [With **exaggeration-INST** self-ACC says, that after test pilots-LOC belongs journalism-NOM to most risky professions-DAT.]
 It is said with some **exaggeration** that journalism is one of the most risky professions after test pilots.



The farewell greeting *spánembohem* ‘goodbye’ is built from the phrase *s Pánem Bohem* [with **Lord God-INST**], meaning ‘(May you go) **with the Lord God**’.

A peculiar construction teams the instrumental up with the dative case to describe something that happens to two people who are thought of as a couple. One member of the pair is

either the speaker ('I') or the hearer ('you') and is referred to as plural (even though this person is obviously singular) using the dative pronouns *nám* or *vám*. The other member of the pair (usually a spouse or significant other) appears as *s* + INSTRUMENTAL: AN ADJUNCT. Thus one could ask *Jak se vám se ženou daří?* [How self-ACC you-DAT with **wife-INST** thrives?] 'How are you and **your wife** doing?', and in response you might hear something like:

Use of *s* + INSTRUMENTAL: AN ADJUNCT for the second member of a pair.



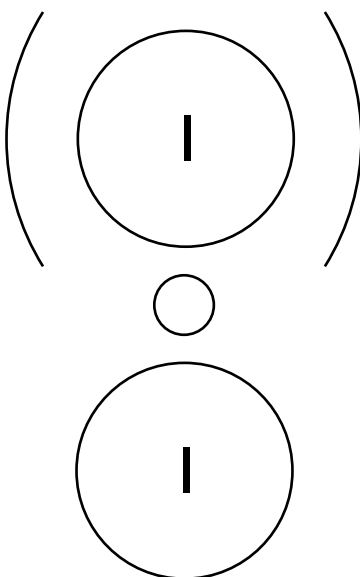
- (103) *Nám to zatím se ženou klape.* (CCz)
[Us-DAT that-NOM now with **wife-INST** work-well.]
Right now things are going well for **my wife** and I.

This use of the instrumental to indicate the second person of a couple is also possible when the speaker is the first person of the couple and is also the subject of the sentence, provided that the subject pronoun is not used. In this construction, the verb appears in the *my* 'we' form, as we see with the verb *Jdeme* 'go' in this example:



- (104) *Jdeme se s manželem podívat k Nuselskému mostu.*
[Go self-ACC with **husband-INST** look to Nusel Bridge-DAT.]
My husband and I are going to the Nusel Bridge to take a look.

INSTRUMENTAL: A LANDMARK 1 — *před* 'in front of, before, ago'



Five Czech prepositions are used with the INSTRUMENTAL: A LANDMARK to describe the peripheral location of one item in alignment with another item or items. Two of these prepositions view this alignment in a horizontal plane: *před* 'in front of' and *za* 'behind'. Two more are exactly parallel to these, but view the alignment in a vertical plane: *nad* 'above' and *pod* 'below'. The fifth preposition, *mezi* 'between, among' uses two or more items to establish the alignment independent of any geographic orientation.

In terms of physical location, *před* 'in front of, before' + INSTRUMENTAL: A LANDMARK identifies an item that serves as a peripheral landmark for another item. In these examples, people are located in front of a church and a mirror, respectively:

Overview of INSTRUMENTAL: A LANDMARK.

před + INSTRUMENTAL: A LANDMARK 'in front of, before' in the domain of space.



INSTRUMENTAL: A LANDMARK (circle or circles labeled I) is in a proximate relationship to another item (small circle)

- (105) *Před kostelem svaté Ludmily posedává unavená mládež s transparentem "Nenásilná demonstrace".*
[In-front-of **church-INST** Saint Ludmila-GEN sits weary youth-NOM with banner-INST "Non-violent demonstration-NOM".]
In front of **the church** of Saint Ludmila sit weary young people with a banner saying "Non-violent demonstration".

- (106) Když doma před **zrcadlem** cvičívá, dítě trénuje s ní.

[When at-home in-front-of **mirror-INST** practices, child-NOM trains with her-INST.]

When she practices at home in front of **the mirror**, her child trains with her.



Human beings that serve as landmarks are often understood as witnesses to whatever event is placed before them, so Czechs will say things like *Nebudeme se hádat před dětmi* [Will-not argue self-ACC in-front-of **children-INST**] ‘We aren’t going to argue in front of **the children**’. Here’s another example:

- (107) Před **nimi** živá skutečná zvířata skákala, plazila se a létala tak blízko, že cítili jejich pach a viděli každý jejich chlup.

[In-front-of **them-INST** live real animals-NOM jumped, crawled self-ACC and flew so close, that smelled their scent-ACC and saw every their hair-ACC.]

Real live animals jumped, crawled, and flew so close in front of **them** that they could smell their scent and see every hair on their bodies.



před +
INSTRUMENTAL:
A LANDMARK
‘before, ago’ in
the domain
of time.

In the domain of time, *před* means ‘before’ when referring to events, as in *před odjezdem* [before **departure-INST**] ‘before **leaving**’, or ‘ago’ when referring to periods of time, as in *před rokem* [before **year-INST**] ‘**a year** ago’, or in the fixed phrase *před tím, než* [before **that-INST**, than] ‘before’, as illustrated in these two examples, where the landing of a plane serves as a temporal landmark for a crash, and a week is a period of time prior to which some boasting took place:

- (108) Trosky Airbusu A320 ční z mělké vody u pobřeží Bahrajnu, kam se letoun společnosti Gulf Air zřítil krátce před **přistáním** při letu z Káhiry.

[Wreckage-NOM Airbus-GEN A320 projects from shallow water-GEN by coast-GEN Bahrain-GEN, where self-ACC plane-NOM company-GEN Gulf Air-NOM crashed shortly before **landing-INST** during flight-LOC from Cairo-GEN.]

The wreckage of an Airbus A320 sticks out of the shallow water off the coast of Bahrain, where the Gulf Air plane crashed shortly before **landing** on a flight from Cairo.



- (109) Ještě před **týdnem** se rybáři chlubil, jak vyzráli na pytláky.

[Still before **week-INST** self-ACC fishermen-NOM boasted, how duped on poachers-ACC.]

Just **a week** ago the fishermen were boasting about how they had gotten the better of the poachers.



The idiomatic construction *mít něco před sebou* [have something-ACC before **self-INST**] ‘have something before **oneself**/have yet to deal with something’ describes a future event (often an upcoming challenge) by conflating the domains of space and time. Here the subject stands on an imaginary time line facing the future and sees something that is coming up. Alternatively, the instrumental item can be the event itself, and the meaning is very similar, as in *mít před svatbou* [have before **wedding-INST**] which might be translated as ‘have **a wedding** coming up’. Here are examples of how these constructions are used:

- F**
M
- (110) Mám před **sebou** stěhování do nového bytu, moc se na to těším, ale současně se obávám všech komplikací s tím spojených.
[Have before **self-INST** moving-ACC to new apartment-GEN, much self-ACC on that-ACC look-forward, but at-the-same-time self-ACC fear all complications-GEN with that-INST connected-GEN.]
I have the move into the new apartment **coming up**, I'm really looking forward to it, but at the same time I'm afraid of all the complications connected with it.

- F**
M
- (111) Mají před **svatbou**, ale chovají se, jakoby spolu byli alespoň dvacet let.
[Have before **wedding-INST**, but behave self-ACC, as-if together were at-least twenty-ACC years-GEN.]
Their **wedding** is coming up, but they behave as if they had been together at least twenty years.

Preferences invoke an imaginary space where some items are placed before others and the Czech word *přednost* 'preference' is even built from the preposition *před*. The positioning of items in this metaphorical space is evident in the construction *dát/dávat někomu/něčemu přednost před někým/něčím* [give someone/something-DAT preference-ACC before **someone/something-INST**] 'prefer someone/something over **someone/something**'. Here is an example of how this construction is used:

The use of *před* + INSTRUMENTAL: A LANDMARK in metaphorical uses.

- F**
M
- (112) Svět dal přednost stabilitě před **ochranou** občanů v totalitních režimech.
[World-NOM gave preference-ACC stability-DAT before **protection-INST** citizens-GEN in totalitarian regimes-LOC.]
The world preferred stability over **the protection** of citizens in totalitarian regimes.

In the metaphorical space of confrontation, *před* is often used to describe what a person does *in the face of* a given challenge. Here are some common phrases involving *před*: *utéci/utíkat před nepřítelem* [flee before **enemy-INST**] 'flee from **an enemy**', *chránit/schovat se před zimou* [protect/hide self-ACC before **cold-INST**] 'protect oneself from/get out of **the cold**', *mít před někým strach* [have before **someone-INST** fear-ACC] 'be afraid of **someone**', *ostýchat se před někým* [be-shy self-ACC before **someone-INST**] 'be shy of **someone**', *mít před někým respekt* [have before **someone-INST** respect] 'respect **someone**', *stydět se sám před sebou* [shame self-ACC self-NOM before **self-INST**] 'be ashamed of **oneself**', *stát v úžasu před něčím* [stand in amazement-LOC before **something-INST**] 'be amazed **at something**'.

- F**
M
- (113) Na moje doporučení, že by se měly schovat před **zimou** do auta, odpověděly: "Přežily jsme vězení, přežijeme všechno..." a smály se.
[On my recommendation-ACC, that AUX self-ACC had hide before **cold-INST** to car-GEN, answered: "Lived-through AUX prison-ACC, live-through everything-ACC..." and laughed self-ACC.]
In response to my recommendation that they go in the car to get out of **the cold**, they answered: "We lived through prison, we can live through everything..." and laughed.

- (114) Všichni stojí v úžasu před **rychlostí**, s jakou Vladimir Putin zdánlivě nezadržitelně míří směrem vzhůru.

[Everyone-NOM stands in amazement-LOC before **speed-INST**, with which-INST Vladimir Putin-NOM apparently unstoppably aims direction-INST upward.]

Everyone is amazed **at the speed** with which Vladimir Putin is apparently unstoppably aiming upward.



- (115) Zároveň se vytrácí i “přivírání očí” před **nevěrou**.

[At-same-time self-ACC disappears also “shutting-NOM eyes-GEN” before **adultery-INST**.]

At the same time the tendency to “shut one’s eyes” in the face of **adultery** is also disappearing.



INSTRUMENTAL: A LANDMARK 2—*za* ‘beyond, behind’

Za + INSTRUMENTAL: A LANDMARK indicates a spatial alignment that is the opposite of *před*. The landmark is an item that is between us and another item which is ‘behind’ or ‘beyond’ it. Here are a couple of examples of *za* used to locate items in space.

- (116) Při přistání letoun zachytil křídlem o přistávací plochu a po několika kotrmelcích skončil jako obří ohnivá koule v kukuřičném poli za **letišťem**.

[During landing-LOC plane-NOM knocked wing-INST against landing surface-ACC and after several somersaults-LOC ended like giant fiery ball-NOM in corn field-LOC behind **airport-INST**.]

During landing the plane knocked its wing against the airstrip and after several somersaults ended up as a giant ball of fire in a corn field behind **the airport**.



- (117) Pracoval venku za **domem**, a když jsem ho chtěla zavolat k obědu, už tam nebyl.

[Worked outside behind **house-INST**, but when AUX him-ACC wanted call to lunch-DAT, already there not-was.]

He was working outside behind **the house**, but when I wanted to call him to lunch, he wasn’t there anymore.



The meanings of some words in combination with *za* + INSTRUMENTAL: A LANDMARK have become somewhat specialized. For example, when the landmark in question is a city, this phrase will describe the outskirts or environs, as in *za Prahou* [behind **Prague-INST**] ‘outside of **Prague**’. Note also that *za rohem* [behind **corner-INST**] means ‘around **the corner**’. Here are examples of each type of usage:

- (118) Stopoval jsem za **Sušicí**, nikdo mě nebral, tak jsem si lehl do trávy a pozoroval mraky.

[Hitchhiked AUX behind **Sušice-INST**, noone-NOM me-ACC not-took, so AUX self-DAT lay to grass-GEN and watched clouds-ACC.]

I was hitchhiking outside of **Sušice** and nobody picked me up, so I lay down in the grass and watched the clouds.



za +
INSTRUMENTAL:
A LANDMARK
‘beyond,
behind’.



- (119) “Čao!” řekla na rozloučenou a zmizela za **rohem**.
 [“Bye!” said for parting-ACC and disappeared behind **corner-INST**.]
 “Bye!” she said at parting and disappeared behind **the corner**.

The notion that *za* identifies a barrier between us and another item is capitalized on in the Czech idiomatic construction *mít něco za **lubem*** [have something-ACC behind **strip-of-wood-INST**] ‘have something up **one’s sleeve**/be up to no good (literally: ‘have something behind a **piece of wood**’)’.



- (120) Tvářil se trochu potměšile, s výrazem člověka, který má něco za **lubem**.
 [Made-face self-ACC a-bit deceitfully, with expression-INST person-GEN, who-NOM has something-ACC behind **strip-of-wood-INST**.]
 He made a rather deceitful face, with the expression of a person who is up to no good.

There are three spatial uses of *za* that are especially worth noting because they serve not only to describe where a person is, but also what they are doing. One is *za **volantem*** [behind **wheel-INST**] ‘behind **the wheel** of a car (acting as the driver)’, another is *za **stolem*** [behind **table-INST**] ‘at **the table** (while working on something or eating a meal)’. In the case of the third expression, *za **školou*** [behind **school-INST**] ‘playing hookey’, the location is actually irrelevant—the person may be anywhere (except in school, of course).



- (121) Seděla za **volantem** nablýskaného auta z dovozu, značkové kalhoty a svetřík obepínaly její udržovanou postavu.
 [Sat behind **wheel-INST** polished car-GEN from import-GEN, designer pants-NOM and sweater-NOM enclosed her well-maintained figure-ACC.]
 She sat behind **the wheel** of a polished imported car, designer pants and a sweater enclosed her well-maintained figure.



- (122) Seděl za **otlučeným stolem** a něco si prohlížel se skloněnou hlavou.
 [Sat behind **bent-up table-INST** and something-ACC self-DAT examined with inclined head-INST.]
 He was sitting at a **bent-up table** and looking at something with his head inclined.



- (123) Matka se až na třídních schůzkách dozvěděla, že jsem čtrnáct dní byl za **školou**.
 [Mother-NOM self-ACC only at class meetings-LOC found-out, that AUX fourteen-ACC days-GEN was behind **school-INST**.]
 It wasn’t until she went to meet my teachers that my mother found out that I had been playing hookey for fourteen days.

Just as we use ‘behind’ with the word ‘follow’, so do Czechs associate *za* + INSTRUMENTAL: A LANDMARK with following and going to. The following examples demonstrate this use in physical movement through space, in sequential action along the dimension of time, and in the domain of adventures, respectively:

za +
 INSTRUMENTAL:
 A LANDMARK
 ‘going after’.

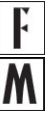
- (124) V těsném závěsu za **ním** následoval vyhublý pes.
 [In close hanging-LOC behind **him-INST** followed emaciated dog-NOM.]
 Close behind **him** followed an emaciated dog.



- (125) Kouřili cigaretu za **cigaretou**.
 [Smoked cigarette-ACC after **cigarette-INST**.]
 They smoked cigarette after **cigarette**.



- (126) Turisté zas vytáhli zpod sedadel vaky a láhve a odešli za **novými dobrodružstvími**.
 [Tourists-NOM again pulled-out from-beneath seats-GEN baguettes-ACC and bottles-ACC and left after **new adventures-INST**.]
 The tourists got their baguettes and bottles out from under the seats again and left in pursuit of **new adventures**.



za +
 INSTRUMENTAL:
 A LANDMARK
 in the domain
 of time.

Za is the antonym of *před* not only in the domain of space, but also in the domain of time. Whereas *mít něco před sebou* [have something-ACC before **self-INST**] ‘have something before **oneself**/have yet to deal with something’ describes a future event that has to be faced, *mít něco za sebou* [have something-ACC behind **self-INST**] ‘have something behind **oneself**/be done with something’ describes a past event that one has survived. Here is an example for good measure:

- (127) Když už dívka reprezentuje USA, má za sebou nejméně deset podobných soutěží doma.
 [If already girl-NOM represents USA-ACC, has behind self at-least ten-ACC similar contests-GEN at-home.]
 If a girl is representing the USA, she has at least ten similar contests behind her at home.



Since we often think of causes as being hidden, they can also be expressed with this preposition. In the following example, the narrator is looking for whatever it is that has brought about political success, the reason hiding behind the obvious result:

- (128) Co stojí za **jeho fenomenálním politickým úspěchem**?
 [What-NOM stands behind **his phenomenal political success-INST**?]
 What is behind **his phenomenal political success**?



INSTRUMENTAL: A LANDMARK 3—*nad* ‘above, over’

nad +
 INSTRUMENTAL:
 A LANDMARK
 ‘above’.

In the vertical plane, *nad* locates an item ‘above, over’ another item. The use of this preposition in the domain of space is just what we would expect:

- (129) Budí mě helikoptéra, která krouží nad **středem** Prahy.
 [Wakes me-ACC helicopter-NOM, which-NOM circles above **center-INST** Prague-GEN.]
 I am awakened by a helicopter circling over **the center** of Prague.



- F**
M
- (130) Lampička nad **jeho hlavou** ozáří zarámovanou fotografii na stěně.
[Lamp-NOM above **his head-INST** illuminates framed photograph-ACC on wall-LOC.]
The lamp above **his head** illuminates the framed photograph on the wall.

Cities are frequently built on waterways, and a number of Czech cities are named using the construction X(city)-NOM nad Y(river)-INST, for example *Ústí nad Labem*, literally ‘Ústí above **the Elbe**’, and *Jablonec nad Jizerou*, literally ‘Jablonec above **the Jizera**’.

We imagine graphs and scales as having a vertical dimension, so if one item is more or better than another, it will be higher on the scale. Excellence and victory depend on exceeding a norm, on reaching a higher point on a scale, and this concept has found its expression in the Czech use of *nad* + INST with words like *vynikat* ‘excel’, *z-vítězit* ‘conquer, be victorious’, and *vítězství* ‘victory’. Here is an example:

- F**
M
- (131) V prvním finálovém utkání Východní konference NBA zvítězilo Chicago nad **Orlandem**.
[In first finals match-LOC Eastern conference-GEN NBA was-victorious Chicago-NOM over **Orlando-INST**.]
Chicago was victorious over **Orlando** in the first match of the finals of the NBA Eastern conference.

As with English ‘over’, *nad* identifies a vantage point that has certain implications. It is a location from which one can experience certain emotions, as well as the emotional distance that gives us space to think about things, motivating phrases like *radovat se nad* ‘rejoice over’, *lítost nad* ‘regret concerning’, *zamyslet se nad* ‘meditate on’. A position ‘above’ an item facilitates manipulation and control. Control over an item can be wielded by legal or governmental authority, as in the following example:

- F**
M
- (132) Co přináší televizním moderátorům pocit moci nad **politikem**?
[What-NOM brings television moderators-DAT feeling-ACC power-GEN over **politician-INST**?]
What gives television moderators a feeling of power over **a politician**?

INSTRUMENTAL: A LANDMARK 4—*pod* ‘under, below’

Opposing *nad* in the vertical plane is *pod* ‘under, below’. Once again we will look first at examples of how this preposition indicates physical locations:

- F**
M
- (133) Policejní autobusy a antony se řadí rovnou pod **našimi okny**.
[Police buses-NOM and vans-NOM self-ACC line-up right under **our windows-INST**.]
Police buses and vans line up right under **our windows**.

nad +
INSTRUMENTAL:
A LANDMARK in
the domain of
emotions and
thoughts.

nad +
INSTRUMENTAL:
A LANDMARK
can express
control ‘over’.

pod +
INSTRUMENTAL:
A LANDMARK
‘under’.

pod +
INSTRUMENTAL:
A LANDMARK
can express
subordination,
protection, and
both covert and
overt identities.

- (134) V koruně nejbližší jabloně se pod **narůžovělými květy** už zřetelně rýsovala příští letní jablka.

[In crown-LOC nearest apple-tree-GEN self-ACC under **rosy blossoms-INST** already clearly foreshadowed next summer apples-NOM.]

The next crop of summer apples was already clearly foreshadowed beneath **the rosy blossoms** in the crown of the nearest apple tree.



The metaphorical space of numbers and statistics motivates using *pod* to indicate amounts that are lower than others, as in this example:

- (135) Růst hrubého domácího produktu České republiky je pod **průměrem** kandidátských zemí Evropské Unie.

[Growth-NOM gross domestic product-GEN Czech Republic-GEN is below **average-INST** candidate countries-GEN European Union-GEN.]

The growth of the gross domestic product of the Czech Republic is below **average** for countries that are candidates for the European Union.



Just as *nad* gave us the perspective of control ‘over’, *pod* can conversely describe being ‘under’ control:

- (136) Všechny operace se prováděly pod **kontrolou** České spořitelny.

[All operations-NOM self-ACC carried-out under **control-INST** Czech Savings-Bank-GEN.]

All operations were carried out under **the control** of the Czech Savings Bank.



- (137) Čtyřicet minut se budou noví kandidáti na řidičský průkaz potit pod **dohledem** zkušebního komisaře u praktického testu jízdy.

[Forty-ACC minutes-GEN self-ACC will new candidates-NOM for driver’s license-ACC sweat under **supervision-INST** testing officer-GEN at practical test-GEN ride-GEN.]

New candidates for driver’s licenses will have to sweat for forty minutes under **the supervision** of the testing officer at their road tests.



Restrictions, threats, and punishments are understood of as being imposed from on high; they are the conditions under which we are forced act, and the use of *pod* + INST is well motivated to describe such situations, as these three sentences demonstrate:

- (138) Se zbraní a pod **pohrůžkou** násilí donutil zatím neznámý pachatel pokladník, aby mu vydala peníze.

[With weapon-INST and under **threat-INST** violence-GEN forced still unknown criminal-NOM teller-ACC, so-that-AUX him-DAT issued money-ACC.]

With a weapon and under **threat** of violence an unknown criminal forced a teller to issue him money.



- F**
M
- (139) Léčba drogově závislého může být úspěšná pouze pod **podmínkou**, přizná-li si on sám, že léčení potřebuje.
[Treatment-NOM by-drugs dependent-GEN can be successful-NOM only under **condition-INST**, admits-if self-DAT he-NOM self-NOM, that treating-ACC needs.]
The treatment of a person dependent on drugs can be successful only under **the condition** that the person himself admits that he needs to be treated.

- F**
M
- (140) Vstup na trávníky v areálu zahrady je zakázán pod **pokutou** dvou set korun.
[Entrance-NOM on lawns-ACC in complex-LOC garden-GEN is prohibited-NOM under **fine-INST** two hundred crowns-GEN.]
Entrance to the lawns in the garden complex is prohibited **and carries a fine** of two hundred crowns.

Strikingly similar to English is the stock phrase *řízení auta pod vlivem alkoholu* [driving-NOM car-GEN under **influence-INST** alcohol-GEN] ‘driving a car under **the influence** of alcohol’, which is equally disastrous in both cultures. Czech also shares with English the concept *under pressure*, as we see in this example:

- F**
M
- (141) Producenti jsou pod stále **větším tlakem** konkurence a musejí spojit své síly, aby obstáli.
[Producers-NOM are under constantly **greater pressure-INST** competition-GEN and must join own forces-ACC, so-that-AUX survive.]
The producers are under ever **increasing pressure** due to competition and they must join forces in order to survive.

Since a name or title typically goes on top of something, *pod* can indicate the name given to companies, products, and people, as in these examples:

- F**
M
- (142) Fúzí obou bank vznikne nový subjekt, který bude působit pod **obchodním jménem** Bank Austria Creditanstalt jako univerzální banka.
[Fusion-INST both banks-GEN appears new entity-NOM, which-NOM will function under **commercial name-INST** Bank Austria Creditanstalt as universal bank-NOM.]
Due to the fusion of both banks, a new entity will appear which will function under **the commercial name** of Bank Austria Creditanstalt as a universal bank.

- F**
M
- (143) Jedním z obchodních triků je změnit obal zastaralého výrobku a uvést ho s bombastickou reklamou na trh pod **novým jménem**.
[One-INST from commercial tricks-GEN is change packaging-ACC outmoded product-GEN and introduce it-ACC with bombastic advertising-INST to market-ACC under **new name-INST**.]
One trick of commerce is to change the packaging of an outmoded product and introduce it to the market under **a new name** with bombastic advertising.



- (144) Populární dívčí skupinu Spice Girls opustila jedna ze zpěvaček vystupující pod **pseudonymem** Ginger Spice.

[Popular female group-ACC Spice Girls left one-NOM from singers-GEN performing-NOM under **pseudonym-INST** Ginger Spice.]

One of the singers, who performed under **the pseudonym** of Ginger Spice, has left the popular female group, the Spice Girls.

INSTRUMENTAL: A LANDMARK 5—*mezi* ‘between, among’

The preposition *mezi* ‘between, among’ is used in spatial and metaphorical domains in ways very similar to its English counterparts. Here are a few examples:

- (145) Kvůli opravě trati nebudou jezdit vlaky mezi **Masarykovým nádražím** a **Dejvicemi**.

[Due-to repair-DAT rails-GEN not-will ride trains-NOM between **Masaryk station-INST** and **Dejvice-INST**.]

Due to repairs on the rails, there will not be any trains running between **Masaryk station** and **Dejvice**.

- (146) Bloudil jsem mezi **šedivými paneláky**, marně jsem hledal, v kterém domě vlastně bydlí.

[Wandered AUX among **gray pre-fab-buildings-INST**, in-vain AUX searched, in which building-LOC actually lives.]

I wandered among **the gray pre-fab apartment houses**, searching in vain for the one she lived in.

Like all the other prepositions associated with INSTRUMENTAL: A LANDMARK, *mezi* can be used in metaphorical domains. In the following two sentences economic competition is understood as a battle taking place between producers, and alienation is understood as a fungus growing between two people, thus the domains of money and emotion are understood as metaphorical spaces where items can be placed:

- (147) Tvrdý boj se rozpoutal mezi **největšími světovými producenty** tvrdého alkoholu.

[Tough battle-NOM self-ACC broke-out among **biggest world producers-INST** hard alcohol-GEN.]

A tough battle has broken out among **the world’s biggest producers** of hard liquor.

- (148) Odcizení mezi **mnou** a **matkou** roste jako muchomůrka po vydatném dešti.

[Alienation-NOM between **me-INST** and **mother-INST** grows like toadstool-NOM after substantial rain-LOC.]

The alienation between **me** and **my mother** is growing like a toadstool after a substantial rain.

Difference implies some separation between two or more items, a concept used by the phrase *rozdíl mezi* ‘difference between’:

mezi +
INSTRUMENTAL:
A LANDMARK
‘between,
among’.





- (149) Jaký je rozdíl mezi **informací** a **pravdou**?
 [What-NOM is difference-NOM between **information-INST** and **truth-INST**?]
 What is the difference between **information** and **truth**?

When we move to the metaphorical space of time, *mezi* + INST can be used to describe the sequencing of a time or event relative to two other temporal landmarks. Here a morning meeting is scheduled to begin between two times:



- (150) Ranní porada začíná mezi **devátou** a **půl desátou** dopoledne.
 [Morning meeting-NOM starts between **ninth-INST** and **half tenth-INST** morning.]
 The morning meeting starts between **nine** and **nine-thirty**.

Mezi + INST participates in its share of idiomatic expressions. Ones you are likely to encounter include *mezi dveřmi* [between **door-INST**] ‘in **the doorway**’, *zůstane to mezi námi* [remains that-NOM between **us-INST**] ‘let’s keep this to **ourselves**’, *mezi čtyřma očima* [between **four eyes-INST**] ‘between **the two of them/us** (a private conversation)’, *prohodit mezi řečí* [toss between **speech-INST**] ‘mention in **passing**’, *mezi jiným* [between **other-INST**] ‘among **other things**’, *číst mezi řádky* [read between **lines-INST**] ‘read between **the lines**’, and *procedit mezi zuby* [strain between **teeth-INST**] ‘say through clenched **teeth** (in anger)’.

INSTRUMENTAL: A LANDMARK 6—Adverbs

A number of adverbs are built from the prepositions associated with INSTRUMENTAL: A LANDMARK, and all of them are obviously motivated by the meanings of the instrumental that we have just reviewed. Most of these adverbs are derived from prepositional phrases, and most of them describe relationships in the domain of time.

Adverbs built from prepositions associated with INSTRUMENTAL: A LANDMARK

<i>mezitím</i>	[between- that-INST]	‘in the meantime, meanwhile’
<i>předem</i>	[before-INST]	‘ahead of time, in advance’
<i>především</i>	[before- all-INST]	‘above all, primarily’
<i>předtím</i>	[before- that-INST]	‘beforehand’
<i>zatím</i>	[behind- that-INST]	‘in the meantime, for the time being, at present’
<i>zatímco</i>	[behind- that-INST-what-NOM]	‘while’

Here are some sentences to demonstrate how these adverbs behave in context:



- (151) **Předem** děkuji za kladné vyřízení mé žádosti.
 [**Before-INST** thank for positive settlement-ACC my request-GEN.]
 I thank you **in advance** for a positive settlement of my request.

(152) Parlament si nepřízeň vysloužil především proto, že poslanci se podle občanů starají hlavně o své zájmy.

[Parliament-NOM self-DAT disfavor-ACC earned before-**all-INST** because, that delegates-NOM self-ACC according-to citizens-GEN care mainly about own interests-ACC.]

Parliament has earned its disfavor **primarily** because the citizens feel that the delegates care mainly about their own interests.



(153) Objem obchodů na burze se **zatím** nedá odhadnout.

[Volume-NOM trade-GEN at stock-exchange-LOC self-ACC behind-**that-INST** not-gives estimate.]

The volume of trade at the stock exchange cannot be estimated **at present**.



EPILOGUE

The meaning of the word *instrumental* is transparent to us, and it's a good name for this case because Czechs use it not only for instruments, but for a variety of items instrumental to whatever a sentence describes: a path for motion, a way to do something, a time to do it, the agent or cause of an event, the category something falls in, a companion or opponent, a landmark for locating something. This survey of the instrumental case has also given us a peek into the conceptual world of Czech. It is a world where vehicles are the instruments of transportation and languages are the instruments of speech, a world where we walk a fine line between wielding control of our surroundings and falling prey to their ability to give us delight or suffering, a world where appearances can behave the same as what actually exists, a world where we can stand on a timeline and consider the things we've been through and the things we still have to look forward to, a world where power is up and submission is down. It is also a world where we can engage with others in a great variety of activities, be they harmonious or not. Overall, the instrumental case is a coherent whole, a well-functioning unit with a logic of its own, and part of the greater case system of Czech. Hopefully this chapter and this book will offer you a way to navigate this system, giving you the landmarks you need to further explore it on your own and become a confident, masterful user of case.

