

# SESSIONS

## WEDNESDAY 16.00–17.40

POETRY I (ROOM 22, 4.00–5.40)

CHAIR: ERIK S. RORABACK

**Jiří Flajšar (Palacký University, Olomouc, CZ), “Issues of Form in Contemporary American Poetry”**

From the Walt Whitman to the present, American poets have steered a changeable course between form-based and content-based poetics. Poetic form is more than an extension of content (as Robert Creeley would have it) or a revelation of content (as Denise Levertov would argue later). My paper aims to analyze the work of several contemporary American poets within a larger consideration of the role poetic form plays today. Specifically I will discuss sample representative poems (included in the handout) by major younger contemporary American poets Anne Carson, Annie Finch, Campbell McGrath, and Vikram Seth.

**Svatava Heinlová (University of West Bohemia, Pilsen, CZ), “R. D. Laing and His Need for Communication in ‘Do You Love Me?’”**

In his collection of verses and conversations ‘Do You Love Me?’ R. D. Laing (1927-1989), this renowned psychoanalyst and poet of Scottish origin, explores, without sentimentality, all nuances of loving and being loved.

The presentation, with a musical-visual element and selection of poems presented both in the original and in the presenter’s own translation, will try to interpret Laing’s understanding of the feelings of an individual in the present-day non-communicative society from the position of a scientist and at the same time a human being puzzled by his own role in the world.

**Zenó Vernyik (University of Szeged, Hungary), “Decomposing in the mouth of New York’: Spatial New York City in E. E. Cummings’ *Tulips & Chimneys*”**

My presentation deals with the role of the city, primarily NYC, in E. E. Cummings’ first volume of poetry, *Tulips & Chimneys*. Applying – among others – Foucault’s concept of heterotopia, Eliade’s theorization about sacred vs. profane space, Christopher Bollas’ notion of architectural unconscious and Lewis Mumford’s writings on the city, I will show how Cummings’ texts (re)structure urban space through a productive collage of text(ure)s, leading to the appearance of another, virtual or subjective spatiality. Paying close attention to this process of (re)inscription, I will map the New York City of *Tulips & Chimneys*.

FILM I (ROOM 32, 4.00–5.40)

CHAIR: ZSÓFIA ANNA TÓTH

**Tomáš Pospíšil (Masaryk University, Brno), “Epistemological Uncertainty in David Cronenberg”**

The article will examine the various instances of epistemological uncertainty in the work of the acclaimed Canadian director Cronenberg. I will argue that epistemological uncertainty

represents one of the most persistent characteristics of Cronenberg's work. A focus on four central features – Videodrome, Naked Lunch, eXistenZ and Spider – will yield insights into how elements of uncertainty function within the context of each film narrative and how Cronenberg's use of uncertainty develops over time.

**Lívia Szélpál (Central European University, Budapest, Hungary), "Images of the Modern American City. An Unconventional History"**

I intend to carry out an interdisciplinary investigation of the visual representation of the modern American city through the examples of the following films: *The Crucible* (dir. Nicholas Hytner, 1996), *Streetcar Named Desire* (dir. Elia Kazan, 1951), *Cat on a Hot Tin Roof* (dir. Richard Brooks, 1958), *Who's Afraid of Virginia Woolf?* (dir. Mike Nichols, 1966) and *Citizen Kane* (dir. Orson Welles, 1941). My goal is to go beyond the temporal representation of the modern American city by analyzing the image-text relations and read images as historiographic metafiction. W.J.T. Mitchell's picture theory and Hayden White's theoretical works give a conceptual framework for my analysis. The main question of my investigation is the new understanding of historical imagination in the form of unconventional histories.

**Zoltán Dragon (University of Szeged, Hungary), "Adaptation as Intermedial Dialogue, or Tennessee Williams Goes to Hollywood"**

When one is to talk about film adaptation, the easiest way is to compare the story in the book and the one in the film, and then contrast the two works on the basis of the differences. However, this method is based on the highly problematic notion of "fidelity": whether one artistic achievement in a given medium can be the same, or largely the same, in another medium, and thus whether the "message" is violated or not. While focusing on such questions, this method cannot tackle issues relating to medial difference, which is quite pivotal concerning the transition from literature to film. The so-called "fidelity critical" approach to adaptation becomes the most problematic when the topic of "literature and film" concerns the adaptation of drama as a literary genre to film (an essentially narrative medium). Tennessee Williams and his works become relevant at this point: he worked both as a scriptwriter and also as a playwright, achieving success in both realms. The presentation aims to look at his strategies in bridging what might be called the "medial break" between two (or more) media in a productive way for the contemporary theoretical arena in adaptation studies.

CULTURAL STUDIES OF NORTH AMERICA I (ROOM 33, 4.00–5.40)

CHAIR: PAWEŁ LAIDLER

**Rafał Wordliczek (Jagiellonian University, Cracow, Poland), "Jewish Emigration from Eastern Europe to the USA at the Beginning of the 20th Century"**

The text contains basic information about the beginning of the emigration of Polish and Russian Jews to the USA over 100 years and first relations between Americans and Jews there. The most important problem refers to the reasons of Jewish exodus, especially political persecution of the Russian Tsar's administration. It shows how Jewish life looked like in the Russian Empire, political treatment by Russian clerks, antisemitic politics by minister Ignatiew, emphasizing pogroms as an example of typical reactions of Russian society to the Jews. These were the reasons of Jewish exile across the Atlantic Ocean. Furthermore, the route of the refugees and conditions of their travelling are presented (Netter's report), the description of the arrival to the new land, accommodation and searching for a new job. The article presents the places where newcomers settled down and

the aid from the old Jewish organizations for them. To sum up, the article introduces the relations between American society and the new Jewish habitants, their contacts with old Jewish immigrants, that came from Germany, and the chance of assimilation in the new world.

**Radka Sedláčková (Tomáš Baťa University, Zlín, CZ), "Chicago: still a melting pot?"**

In my paper I deal with the issue of two different ideologies towards ethnic groups in North American cities on the example of Chicago. These ideologies are multiculturalism which is more common within ethnic groups of immigrants arriving in the USA from the 1950s onwards and ideology of a melting pot which is more apparent within especially European immigrants arriving up until World War I. In my paper I compare the two ideologies and try to define how they are applied among numerous groups of different ethnic origins throughout the city of Chicago and also try to come up with future tendencies.

**Štěpánka Korytová-Magstadt (Charles University, Pilsen, CZ), "They wished to combine the spirit of Bohemia and America: Czech Women's Clubs in Chicago, 1890-1914 - the Liberal "Progressive" Type"**

This essay focuses on the establishment and an evolution of the Czech middle-class women's organizations in Chicago from 1890 to 1940. It also follows the umbilical cord connecting the motherland and the daughters in the New World, the cord that was never severed, especially not with the old generation of women-founders of these organizations. To understand the milieu the Czech women left, the ideas they held, and the associations they created in the United States, a brief overview of their homeland in the latter half of the nineteenth century is necessary.

**Don Sparling (Masaryk University, Brno), "Tinkering with Thanksgiving: The Canadian Approach"**

As in so many things, when it comes to Thanksgiving, Canada finds itself situated somewhere between Great Britain and the United States. Whereas the British Thanksgiving is a grand, occasional, formal occasion of state, and the American Thanksgiving an intimate annual lovefest of the American family, the Canadian Thanksgiving is both an official state holiday and a social occasion, but one that lacks any deep emotional associations or undertones. This paper will look at the genesis of the Canadian Thanksgiving and attempt to explain its particular character.

LANGUAGE AND ITS ROLES (ROOM 34, 4.00-5.40)

CHAIR: MAGDALENA PALUSZKIEWICZ-MISIACZEK

**Jitka Vlčková (Masaryk University, Brno), "Cultural Identity and Communication"**

Every person is in search for a place in which they are accepted by other people and recognized in the way they wish to be. They need to know that there is a place offered to them by others to share, i.e. that they "belong". This is easier if one lives among people who share the same language, customs and country. In a multicultural country, this is the case of the majority. When communicating, members of local minorities and new immigrants often subconsciously signal their 'exclusion'. This paper is going to examine several texts which demonstrate the identity problem in communicators who are not members of the powerful majority.

**Iheanacho George Chidiebere (African Heritage Network, Nigeria), "The politics of Standards in English language"**

The purpose of this paper is dual in nature: to explore the politics of standards in English language and to analyse the role of literature in developing national standards. Significantly, the role of English language as a medium of international / national communication and expression cannot be overemphasised and literature appreciates this unique role. National Englishes have developed from national consciousness, cultural experiment/considerations, as well as demands to assert independence and national identity thereby creating linguistic reality and expansions. Obviously, the use of the super Englishes – British, American, Canadian and the developing national Englishes – Nigerian, Chinese, Caribbean and Czech Englishes, have become point of crisis and conflict for language scholars and users. The present state of English is characterised with lots of inconsistency and a total absence of uniformity in most of the standards. How can we deal with the various Englishes [standards] and restore the uniformity as well as recognise the inputs of globalisation process and national tendencies? This paper will precisely look at this discourse and will also answer questions on literature.

**Göran Wolf (Technical University, Dresden, Germany), "Grammarians Assess the English Language"**

In 1972 Jürg Rusch portrayed 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> century views of a Golden Age of the English language, and tried to integrate these subjective judgements into their linguistic as well as historical background. Using examples from the Old English to the Early Modern English period, I adopt Rusch's approach. My study depicts metalinguistic remarks from prefaces of selected grammars in which the grammarians comment on the English language. In my presentation I attempt to relate these judgements to frequently discussed issues in current linguistics – namely standard language and standardisation, spoken and written English.

**Karel Kučera (Silesian University, Opava, CZ), "Language Stratification and the Representations of Consciousness Inside and Outside of Language"**

Phonology, morphology, syntax, lexicology and lexicography are the core of traditional linguistic studies. Semantics and pragmatics throw more light on the more subtle linguistic and collateral facts, but their biggest achievement so far is the more or less impressive systematic organization of the metalanguage they have created over the years rather than anything else.

Modern linguistics unmistakably demonstrates that to come to a better understanding of what language is, much more than studying language alone has to be involved. However, despite all the interdisciplinary approaches, we have yielded only few really convincing and relevant results.

That is why an increasing number of scholars would now admit that linguistics is faced with the most serious crisis ever. We, linguists, can no longer believe in some kind of a provident guiding hand operating despite our ignorance and behind the blind faith in the almighty mathematical and logical apparatuses. The proposed paper intends to present a more comprehensive approach to language and to highlight some of the most crucial phenomena that modern linguistics and philology either naively underestimate or consciously overlook and ignore.

METHODOLOGY I (ROOM 37, 4.00–5.40)

CHAIR: RANDALL SADLER

**Lucie Betáková (University of South Bohemia, České Budějovice, CZ), “Health Education in English language classes – a nightmare or a challenge?”**

Health education seems to have become a buzzword in Czech education since it was proclaimed one of the priorities of the European Union in the field of education and accepted by the Czech Ministry of education. Subsequently health education appeared as a new subject at the basic school level and our faculty is planning to open a new study programme for future teachers. We were asked to summarize what English teachers can do to promote health education in schools through English. This will be the topic of my presentation. I will have a look at English textbooks- whether they deal with health education and I also asked my students –future teachers of English-what they think they could do to raise their students’ awareness about health and related issues.

**Debora Zemenová (Masaryk University, Brno), “Does Money Govern Learning?”**

The aim of this presentation is to compare and contrast two English teacher preparation courses run at the Arts Faculty of Masaryk University in Brno (Czech Republic), the English Language Teaching Methodology Course (an optional course in MA studies for those who want to obtain qualifications to teach in the Czech state school system) and the CELTA Course (a course which is offered within the life-long education scheme, is monitored by the University of Cambridge, UK and leads to an internationally recognized qualification for English teachers in the commercial sphere). The presentation will focus on similarities and differences in syllabuses, course participants and outcomes of the two courses.

**Kateřina Dvořáková (University of South Bohemia, České Budějovice, CZ), “Some aspects of teaching a foreign language at lower primary level at Waldorf schools”**

One of the many distinctive aspects of the Waldorf educational system is that foreign language instruction begins in Class One. On one hand, there is a significant overlap between the recent development in the methodology of foreign language teaching and the Waldorf approach. On the other hand, there are numerous differences, such as the importance of artistic expression, acquisition through rhythm or absence of textbooks. This paper will focus on the principles and features specific to the Waldorf methodology of teaching languages to young learners.

**Teodor Hrehovčík (University of Prešov, Slovakia), “What do we teach: applied linguistics or language teaching methodology”**

In recent years we have witnessed a considerable disunity in using the term *applied linguistics* for designating academic courses at universities or teacher training institutions. The designation is often used for the programmes intended to provide teacher trainees with necessary knowledge and skills for their future work as language classroom teachers. There are, however, courses more academically oriented also using the same label. This contribution discusses how the term is perceived nowadays and makes an argument for its distinction from other related terms.

NINETEENTH-CENTURY LITERATURE I (ROOM 5, 4.00–5.40)

CHAIR: MICHAEL KAYLOR

**Michal Peprník (Palacký University, Olomouc, CZ), “Cooper’s Indians: typology and function”**

Critics often complain that Cooper divided the Indians into good ones and bad ones, either without any obvious reason, or with an ulterior reason. The truth is that few critics have bothered to read more than the five volumes of *Leatherstocking Tales*, and consequently

miss the greater variety of Indians characters that Cooper created. Although we can hardly expect from Cooper psychological probes of the kind Hawthorne or Melville made, because he was following a different tradition of romance, Cooper's representation of the Indian deserves closer examination.

Indians appear in all five volumes of the Leatherstocking tales, in the Littlepage trilogy, in the novels *The Wept of Wish-ton-Wish*, *The Wyandotté*, and in *The Oak Openings*. It is no coincidence that these novels are also artistically and thematically most accomplished. Those that fail, such as *The Redskins*, or *The Chainbearer* from the Littlepage trilogy, do so because the Indians do not participate in the plot long enough. And it is only their arrival, like in *The Redskins*, that sets spurs to Cooper's imagination and the plot begins to take pace and ideas assume life.

The paper offers a new classification of his Indian characters and analyzes their function, especially in view of Leslie Fiedler's denial of the referential function of ethnic characters in white American literature.

### **Kamila Vránková (University of South Bohemia, České Budějovice, CZ), "Variations and Transformations of the 'Lenore' Motif in Several European Ballads"**

The paper attempts to discuss various versions of the 'spectre's bride' theme in both popular and literary ballads of several European nations. Referring to particular texts (English, German, Danish, Czech, Polish, Russian...), it will try to show that there are not only remarkable similarities in the employment of the supernatural, but also considerable differences, reflected in the evocation of the sublime. In this respect, the paper will deal with the significance of space as a metaphorical response to inner fears, wishes, feelings of loss and guilt; and it will also consider the variability of the endings, ranging from the climax of supernatural anxiety to the 'return to reality' pattern.

### **Martin Procházka (Charles University, Prague), "The "Neutral Ground" of History: Tully-Veolan in *Waverley* as a Zone of Contact"**

Arguing against Lukács's view that the representation of social conflict in Scott's novels is the source of aesthetic value and the main criterion of aesthetic judgement and against Iser's statement that Scott's historical fiction poses an alternative to conventional fiction and historiography, since it presupposes the sharing of linguistic practices and everyday manners between the past and the present, the paper analyzes the representation of Tully-Veolan in *Waverley*, which has a key function in the novel as a zone of contact between different cultures. In Tully-Veolan, history is figured as a "neutral ground", seemingly allowing both the accumulation of facts and their imaginative transformation. However, as a degraded picturesque space, in which the aesthetic of the picturesque (represented for instance by William Gilpin's three *Essays* or by Uvedale Price's *Essay on the Picturesque*, which Scott knew and alluded to) is inverted and contested, Tully-Veolan problematizes the position of an *impartial observer* required both by many theoreticians of the picturesque and by most historians and philosophers of history. The place is important in aesthetic as well as in historic terms, since it accentuates the heterogeneous nature of the picturesque and the importance of fortuitous, "transversal" (Deleuze), links between disjointed signs of contesting cultures (English, Lowland Scottish and Gaelic) for the formation of historical awareness and consciousness.

### **Matthew Sweney (Palacký University, Olomouc, CZ), "Bram Stoker's *Dracula*, called 'Moravian Village'"**

I would like to call attention to the impressive narrative style of Bram Stoker's *Dracula*, a fragmented narrative by many different narrators, in many different narrative forms. The style invites comparisons with post-modern fragmented texts, for the texts themselves don't

really tell the story of the book. Nothing happens in this book; instead you have a passel of narrators talking around the events. It resembles nothing so much as a Moravian village. I will support that statement with quotations from the book and with other documentary evidence.

## THURSDAY 9.30–11.10

FILM II (ROOM 22, 9.30–11.00)

CHAIR: TOMÁŠ POSPÍŠIL

**Erik S. Roraback (Charles University, Jerome College, and FAMU, Prague; Vermont College, USA), “Cinematic Movement within Orson Welles’s *Mr. Arkadin/Confidential Report* (1955)”**

This paper will elucidate aspects of Orson Welles’s film *Mr. Arkadin/Confidential Report* (1955) especially in regard to questions of how the viewer is to negotiate the images of the film in a non-hegemonic and non-appropriative way. In this way the talk will tap into notions of cinematic space and of the possibility of forging a new conception of space that would not be one based on control and domination. To the best of my knowledge these ideas were first broached by Leo Bersani and Ulysse Dutoit in their jointly authored book *Arts of Impoverishment: Beckett, Rothko, Resnais* (1993) and it is a problematic that I am attempting to build upon and extend by using the concept of ‘un-power’ that first appears in French writing of the late 1970s and early 1980s (Jean-Luc Nancy, Philippe Lacoue-Labarthe and Maurice Blanchot employ the term).

**Zsófia Anna Tóth (University of Szeged, Hungary), “(Im)morality of the New Woman in the Early 20th Century”**

In my paper, I intend to examine the image of the New Woman. This female figure was a new, uncommon, exceptional and unusual phenomenon in the early 20th century. My aim is to present her in her entirety with all her controversies and to make an attempt to explain how she could emerge, what were the reasons, the causes of her existence. My intention is to analyse this female figure with the help of a film entitled *Thoroughly Modern Millie* (1967). This excellent film “introduces us into the mysteries” of the New Woman with great skill and amusing irony.

**Patricia Ráčková (University of Hradec Králové, CZ), “Dangerous Liaisons of Film and Literature”**

The classic work of epistolary genre, Choderlos de Laclos’ *Les Liaisons Dangereuses* (1782), became inspiration for two film adaptations made in late 1980s – *Dangerous Liaisons* by Stephen Frears (1988) and *Valmont* by Milos Forman (1989). The two film versions differ considerably as to the degree to which they are true to the form and spirit of their literary model. The present paper compares and contrasts two aspects of the text and their reflection in the films: first it concentrates on the subtle psychologism of the epistolary form and how it is grasped differently by the two directors, and then it focuses on the phenomenon of libertinism, which is crucial for the spirit of the novel.

CONVERSATION ANALYSIS (ROOM 32, 9.30–11.20)

CHAIR: JAN CHOVANEC

**Ludmila Urbanová (Masaryk University, Brno), "English Conversation: Authentic and Fictional"**

In authentic English conversation discourse strategies are primarily directed towards establishing social contact and common ground for the potential exchange of views. The topics which are frequently discussed support mutuality which does not require much strain from the interlocutors, leading to a rather relaxed, casual way of communication.

In English fictional dialogues the communication is stylized; it is primarily planned to bear witness of the speaker's status, his/her relationship to other participants in discourse, showing the inner world of the protagonists. The topics are primarily selected by the author to the identity and psychology of the characters involved in the story.

The author's aim is to draw a tentative comparison between authentic and fictional discourse on the basis of existing similarities and differences.

**Milan Ferencík (University of Prešov, Slovakia), "Organization of Repair in Talk-in-Interaction and Politeness"**

Joint construction of intersubjective meaning as a major goal of conversational interaction presupposes the existence of a mechanism which would attend potential trouble spots. Being such a mechanism, conversational repair involves a wide range of phenomena. The paper discusses trajectories of several types of esp. other-initiated repair as employed at different stages of radio phone-in programmes to address various aspects of interactional activity. The paper further claims that execution of repair interfaces politeness aspects of interaction since it may pose a challenge to interactants' individual faces.

**Renata Povolná (Masaryk University, Brno), "Some discourse items as response elicitors in English face-to-face and telephone conversation"**

Based on the comparison of six texts taken from the London-Lund Corpus (three with face-to-face and three with telephone conversations), the author endeavours to contribute to the study of some interactive discourse items as response elicitors. All the items, namely question tags such as isn't it, the clausal forms you know and you see, are studied with regard to what they prompt from the current hearer: 1) a verbal response, i.e. the shift of the speaker; 2) a backchannel signal, e.g. in the form of hm, mm, yeah, which does not imply any shift of the speaker; or 3) no verbal reaction at all. It seems that the use of non-verbal reactions on their own, such as head-nods and facial gestures, on the part of the current hearer can often represent sufficient support for the current speaker to go on talking, owing above all to the face-to-face contact between all participants.

**Nikolay Pitetskiy (University of South Bohemia, České Budějovice, CZ), "The Notion of the Communicative Field"**

A communicative field emerges around an act of communication as a result of simultaneous work of various cognitive processes and is described by the following parameters:

(a) type of communicative situation and discourse (everyday conversations or mass communication, dialog or monolog, informal or conventional discourse, argument, debate or psychotherapy session etc.).

(b) type of cognitive information and knowledge structures used in communication.

Therefore, a communicative field is defined by such characteristics as tendency of communicative act towards dialog or monolog, stylistic, social and cultural characteristics of discourse as well as specific types of knowledge used to create a communicative text.

**Robert Vorel (University of West Bohemia, Pilsen, CZ), "Suprasegmental Units in Modern English and Other Languages"**

Suprasegmental units divided into uni- versus polylateral (prosodic and phonemic). Levels of language and the role of suprasegmental features within. Practical aspects of the stress, tone, intonation, pitch, accent, etc. gained through the teaching of English. Possible use of knowledge of other languages to demonstrate the phenomena in a more evident and comprehensive way. Implementation of theoretical aspects of the problem in class education, as well as self-teaching.

GRAMMAR (ROOM 33, 9.30-11.20)

CHAIR: MARTIN ADAM

**Markéta Malá (Charles University, Prague), "Semantic roles of adverbial participial clauses"**

The range of semantic roles expressed by adverbial participial clauses is linked both to the degree of their integration into the superordinate clause and to their form. Focussing on adjuncts, four types of participial clauses (with/without an overt subject, with/without a subordinator) will be examined with respect to their position on a scale of 'informativeness' for semantic relations. The 'more informative' the semantic role of the adjunct is, the stronger its syntactic ties to the superordinate clause are. The conjunctions introducing subjectless participial clauses differ from those introducing absolutes in the way they contribute to the semantic and syntactic ties.

**Pavína Šimová (University of South Bohemia, České Budějovice, CZ), "The Transition between Restrictive and Non-restrictive Adjectival Relative Clauses"**

The subject of my paper will be to show how adjectival relative clauses can behave in the real usage with regard to the formal and semantic features defined in linguistic literature. The centre of the research will be adjectival relative clauses (relative clauses henceforth), as it is within such relative clauses that the distinction between restrictive and non-restrictive is made. We will see whether the formal features are considered by native speakers as obligatory, or as facultative. However, the main purpose of this paper will be to examine whether it is possible for a relative clause to be unequivocally interpreted as either restrictive or non-restrictive.

In other words, my aim will be to examine if relative clauses always distinguish between the two major types of relative clauses, or if there is a transitory stage between these two types. The distinction between restrictive and non-restrictive may not be artificial, as some grammarians argue, however, we will see that "restrictive" and "non-restrictive" are not terms of the same semantic equivalence. It is of logical consequence that the area of research lies in the domain of relative clauses restrictive in form - without commas and with the full range of relative pronouns. All relative clauses non-restrictive in form supply additional information, while not all relative clauses restrictive in form define their antecedents.

**Sigbjørn L. Berge (Agder University, Norway), "The grammatical nature of the English modal auxiliaries: a hypothesis"**

The English modals are grammatically defective in several ways, and the descriptive facts are well established. Still it seems that the explanatory question 'why?' is very much an open issue (if a topic at all). I intend to address this question and develop a hypothesis about the nature of the modals that will bring together under the same explanatory concept the well-known facts about gaps in the inflectional paradigm of the English modals. The core of the

proposal is that the English modals are inherently non-indicative verb forms in their lexicon representation (as opposed to their cognates in the Scandinavian languages).

**Marcela Malá (Technical University, Liberec, CZ), “Syntactic and semantic similarities and differences between nominal relative clauses and wh-interrogative clauses”**

The paper focuses on the comparison of the treatment of nominal relative clauses and subordinate wh-interrogative clauses in A Comprehensive Grammar of the English Language, Longman Grammar of Spoken and Written English and The Cambridge Grammar of the English Language. Especially The Cambridge Grammar of the English Language – the third and latest in the series of big grammars – sheds some more light on problems in distinguishing nominal relative clauses from subordinate wh-interrogative clauses by analysing the former as clear noun phrases and the latter as clauses.

**Vladislav Smolka (University of South Bohemia, České Budějovice, CZ), “Non-extraposed subject clauses”**

While for noun-phrase subjects the canonical position in the sentence is initial, clausal and semi-clausal subjects are usually extraposed. With some of the subtypes the non-extraposition is so rare that the thematic status of the subject clause alone cannot account for it. The paper examines a range of other factors that have to apply for the non-extraposed variant to be chosen.

E-LEARNING (ROOM 34, 9.30–11.40)

CHAIR: JIŘÍ RAMBOUSEK

**Melinda Dooly (Universitat Autònoma de Barcelona, Spain) and Randall Sadler (University of Illinois, Urbana-Campaign, USA), “Computers as toolkits: language e-learning through international collaboration”**

The idea of collaboration, especially international collaboration, is a powerful means of teaching a language through genuine language use. In this presentation, the authors will provide a general review of a collaborative e-learning project carried out between a Spanish and an American university. The project was based on the belief that the use of virtual partners through internet should be seen as a “constructivist toolkit” for educators, thus propogating student-centred learning; particularly computer supported collaborative learning (CSCL). The presentation will discuss issues and unexpected outcomes stemming from students’ collaborative work as well as some general observations about virtual collaborative projects.

**Jarmila Fictumová (Masaryk University, Brno), “E-Learning for Translators and Interpreters”**

The aim of the paper is to present the Open Source Learning Management System “Moodle” (Modular Object-Oriented Dynamic Learning Environment), which involves students in active learning while teachers serve as facilitators who can supply students with facts and information to process and develop on their own.

The presentation is based on courses taught at the Department of English and American studies at the Faculty of Arts, Masaryk University in Brno. Information from the Consortium for Training Translation Teachers’ (CTTT) course and the project description that was prepared as part of its Certificate program will be reflected in the talk. The presentation will summarize the main features of the LMS. In conclusion, the future of distance learning and on-line testing will be considered.

**Klára Szabó, Andrea Orosz, and Maria Bakti (University of Szeged, Hungary), "Teaching cross-curricular"**

The aim of our **presentation** is to look at the opportunities for cross curricular teaching offered by the three multimedia cds our team has developed.

The work has been supported by the Világ-Nyelv Programme of the Tempus Public Foundation.

The cd-roms cover the following topics:

- \* A Field Trip to the Peak District (Dr. Szabó Klára)
- \* The Wandering and the Conquest of the Hungarians (Orosz Andrea)
- \* The Southern Great Plain of Hungary (Bakti Mária)

The cd-roms include various tasks covering a variety of topics, which could be used both in the subject lessons and in the ELT classroom.

**Tamara Váňová (Masaryk University, Brno), "English Online"**

The presentation focuses on the preliminary interpretation of the first data obtained from two experimental pilot courses. Both courses were offered in the autumn term of the academic year 2004/2005 by the English department of PdF MU. One of them is a completely online English course enrolled by some 500 students from the whole university, while the other is E-Tutorial fo E-Tutors, designed to introduce e-methodology into the curriculum and provide students with the basic knowledge of the role and skills of the online tutor.

**Stanislava Kasikova (Czech Technical University, Prague), "Designing English Language Courses in Class Server"**

This presentation is aimed to report on the experience with designing electronic English learning-teaching materials in Microsoft's learning management system - Class Server. The online course created currently contains vocabulary quizzes, tests, grammar chapters, including material presentation and self-evaluated exercises, listening exercises, and a glossary of professional vocabulary.

Each element in each course section can be used either separately, or in combination with conventional printed aids, as appropriate in a specific learning/teaching situation. The course is being further developed while experimentally testing its completed components in both compulsory and elective university courses.

POSTCOLONIAL AND ETHNIC LITERATURES (ROOM 5, 9.30-11.10)

CHAIR: RÉKA MÓNKA CRISTIAN

**Ralph Slayton (Silesian University, Opava, CZ), "Time and Mother-Child Relationships in J.M. Coetzee's *As a Woman Grows Older*"**

Two themes that are central in Coetzee's work come together in this superb short story by the Nobel Prize winning South African writer whose work we must regard as post-colonial albeit his later work refers to empire in subtler ways than did some of the early work and removes it from the setting of his homeland. Almost every conceivable way of regarding time is used in some way to reflect on the relation between mother (the already familiar Elizabeth Costello) and son and daughter at what is to be their last getting together and on the pain of growing old.

**Martina Nosková (Masaryk University, Brno), ““Sex and the Umma”: Religion and sex in Mohja Kahf’s columns”**

Almost invisible during most of the 20th century, Arab-American literature has experienced rapid growth in the past two decades. Though it is necessary to point out that most of Arab-Americans are not Muslims, Mohja Kahf openly states being a Muslim Arab-American writer. In her column section “Sex and the Umma” of the progressive webpages Muslimwakeup.com she draws a different picture of religion and sex than one would expect from a religious writer. This paper examines the way in which personal identity as well as alternative collective history are created via writing. That Kahf’s subversion of established concepts is more than effective has been proved by recent hacking into the webpages by an orthodox Islamic brigade.

**Iva Polak (University of Zagreb, Croatia), “Postcolonial Imagination and Postcolonial Theory: Indigenous Canadian and Australian Literature Fighting for (Postcolonial) Space”**

The paper will focus on the shifting and problematic term of “postcolonial literature” when applied to indigenous writing in Canada and Australia though this debate can be expanded to any indigenous writing in the world. Discussion will offer a whole range of versatile definitions of postcoloniality and postcolonial theory from the publication of *The Empire Writes Back* (1989) onwards relying on the works by authors such as B. Ashcroft, G. Griffith, H. Tiffin, V. Mishra, B. Hodge, G. Spivak, S. Selmon, L. Hutcheon, A. Loomba, etc., as well as the reactions coming from indigenous writers such as Thomas King, Lee Maracle, Marie Battiste in Canada, and Mudrooroo, Ian Anderson, Michael Dodson in Australia. By juxtaposing versatile and sometimes clashing views about the very meaning of the term “postcolonial(ity)”, the paper will try to explain why postcolonial may be an excellent term to use to describe Canadian and/or Australian literature, and why it can (and usually does) cause misunderstandings when it is appropriated for describing indigenous writing.

**Christopher E. Koy (University of West Bohemia, Pilsen, CZ), “Mules and Mulattos in Selected Works of Charles Waddell Chesnutt and Zora Neale Hurston”**

The term “mulatto,” meaning the offspring of one black parent and one white parent, is a racist term etymologically derived from the Spanish word “mulatto” meaning a young mule. The mule, a sterile offspring of a mare and a male donkey, is an important symbol in early African American literature and folklore. Anthropologists collected African American tales with mules, and both Charles Waddell Chesnutt (1858-1932) and Zora Neale Hurston (1891-1960) employ the mule in diverse ways in their literary works to represent the subjugation of blacks.

## **THURSDAY 11.20–13.00**

LITERATURE AND IDENTITY (ROOM 22, 11.40AM–1.00PM)

CHAIR: MILADA FRANKOVÁ

**Réka Mónika Cristian (University of Szeged, Hungary), “Borderlands: Postcolonial Identities and Contemporary American Literature”**

The presentation aims to read a brief selection of contemporary American texts from canonized collections within the frame of postcolonial interpretive strategy. These readings aim to answer the ways and these already canonized texts work within mainstream American literature. A secondary aim is to show how do these texts work as ground(s) for

reading them as postcolonial texts within the current crossroads discipline of American Studies. Some of the texts under scrutiny include: Aurora Levins Morales, David Henry Hwang, Maxine Hong Kingston and Bharati Mukhejee.

**Lidia Kyzlinková (Masaryk University, Brno), "Rendell/Vine: Terrorising Women through Englishness and Ethnicity"**

Ruth Rendell / Barbara Vine's texts tend to explore the status and situation of a number of contemporary British women, young and old, of English and non-English origin. The paper largely concentrates on *Simisola* (1994) and *The Rottweiler* (2003), which deal with politically motivated femininity, and question commonsensical approaches, in particular towards ethnic characters. Although both novels make the social background core of the plot and depict male characters as representations of social terror and emotional exploitation in connection with dependent female figures, each of the narratives handles the issues in an entirely different way. While in *Simisola* the author, defining women as archetypal victims of male sexual oppression, illuminates masculinity through colonial, imperialist and post-colonial attitudes towards English and ethnic female 'barbarians', in *The Rottweiler*, some female characters use highly informed and skillfully targeted methods in their struggle against discrimination based on gender or race.

**Slávka Tomaščíková (University of Prešov, Slovakia), "Topic: Sitcom within British Studies"**

Television is empowered to play a central role in conveying social aspects of public sphere into private one. Messages of television dominate people's lives on day-to-day basis; they shape their concepts of reality, create meaning and opinion and transform experience into knowledge. Social class system appears to be a frequently occurring issue in British television situation comedies. Sitcom is about decorum, i.e. what is appropriate or fitting, in other words, social norms and manners that are also class-based. Characters, very often stereotyped ones, by their efforts to move upwards breach this decorum by behaving inappropriately, which causes that the audiences, laugh. For students of British Studies the discourse of British sitcom delivers many examples of characters and their ideas that portray certain social types, social categories and social order.

LANGUAGE OF WRITTEN DOCUMENTS (ROOM 32, 11.40AM-1.00PM)

CHAIR: KAREL KUČERA

**Olga Dontcheva-Navrátilová (Masaryk University, Brno), "Supplementive Clauses in Resolutions"**

The paper studies the form and function of supplementive adverbial clauses in written formal institutional discourse, taking the example of UNESCO documents. The analysis concentrates on the realization type, position and semantic role of supplementive clauses. The findings evidence that UNESCO resolutions are characterized by a high frequency of occurrence of homosemantic series of subjectless supplementive adverbial clauses in medial position. The functional interpretation of the quantitative findings accounts for the textual role of supplementive clauses and for the contextual tasks they perform in referring to the situational context of diplomatic discourse.

**Danica Malekova (University of Žilina, Slovakia), "Terminology in the Context of Law Writing"**

The main concern of the paper is with terminology as an active style-making lexical means. For analysis, it uses the English *Data Protection Law* and its Slovak counterpart called *Zákon o*

*ochrane údajov*. We will try to understand the concept of *term* dynamically, or 'in the making'. It will be maintained that *term* finds its realization on the level of phrase, while appreciating that one of its most determinant features is the integration into a certain system. What will be of greatest interest to us in the comparative light is how specific the meaning linked with a term is, especially from the vantage point of structuring certain concepts into terms, compare: *predpokladaný okruh užívateľov* : *the recipients or classes of recipients to whom they are or may be disclosed*. We would probably agree that the Slovak expression could be classified as a term, however, this is not so straightforward with its English counterpart. Still, the integration by means of structural paradigms, compare: *okruh dotknutých osôb* : *the category or categories of data subjects to which they relate*, might push us closer towards viewing such phrases as part of terminology, especially if they represent such clearly stylistically marked constructions.

**Jan Chovanec (Masaryk University, Brno), "Cohesive Patterns in Printed News Discourse"**

The presentation deals with patterns of cohesion in hard news items. Focusing on the issue of chaining, it analyses cohesive chains and strings in a sample article from the point of view of cohesive harmony analysis. The character of cohesive links in a news article is explained with reference to the structural make-up of a news story and the processes of encoding and decoding. The aim of the talk is to raise awareness of some strategies of textual construction of a genre with which most readers are intuitively quite familiar, while pointing out the special character of cohesive patterns in comparison to ordinary narrative texts.

**THURSDAY 14.30–16.10**

MODERN BRITISH FICTION (ROOM 5, 2.30–4.30)

CHAIR: PAVLÍNA HÁCOVÁ

**Éva Zsizsmann (University of Szeged, Hungary), "Place and Memory in B.S. Johnson's *The Unfortunates*"**

B.S. Johnson has long been doomed to a marginal position in the academic world, his work being considered secondary to the post-structuralist and postmodern project.

The aim of this presentation is to address the issue of place and memory in B.S. Johnson's novel *The Unfortunates* (1969).

First I will focus on the relationship between spatiality (including space as a social construct) and individuality. Secondly I will deal with the workings of memory as thematized in the novel, and show how the impulse to reflect a random chaos in the text is offset by the constraint of the mind to create order.

Finally I will highlight Johnson's notion of anthological authenticity and its anchoring in perceptual reality, arguing that the narrative represents itself as a paradigm of reality and the denial of that paradigm by evoking its textual presence on the surface of the page.

**Ema Jelínková (Palacký University, Olomouc, CZ), "Muriel Spark's Concept of Evil in *Symposium* and *Not to Disturb*"**

Muriel Spark's fiction is remarkable for the subtle, intricate insertion of the author's moral preoccupation. However, Spark's later novels not only revisit and rewrite many of her favourite subjects and concepts – such as the role of evil in the contemporary, seemingly godless world – but two of them come very close to contradicting some of Spark's earlier and most basic findings. My paper is to concentrate on establishing a consistent view of the

notion of evil in *Symposium* and *Not to Disturb*: evil becomes conspicuous by Spark's silence about it and by her precarious treatment of what is considered good.

**Petr Dvořák (University of South Bohemia, České Budějovice, CZ), "The Magic of Names in the Novels and Short Stories by Graham Greene"**

"There is a magic quality in names – to change the name is to change the character." The quotation taken from the novel *Comedians* by Graham Greene reveals the topic of my paper. Graham Greene developed a unique system of working with names of his characters on the morphological, semantic and phonetic level. The paper focuses on these three levels, examines the frequency of using particular names in the novels and short stories by Graham Greene and demonstrates how the characters are determined by their names chosen by the author on the basis of his literary and life experience.

**Beáta Bilíková (University of Prešov, Slovakia), "In a trap of narrative: S. Rushdie's novel *Fury*"**

Among the most influential fiction writers of the past two decades an important position doubtlessly belongs to Salman Rushdie. This novelist has won success examining cross-cultural contexts of post-modern condition both in the East and in the west.

Even though his fictions invariably ponder on serious philosophical questions, as a rule Rushdie manages to maintain the appropriate level of imaginative lightness, refreshing soft irony and intelligent humor to compensate for the burden of analytical thought.

However, as numerous reviews suggest Rushdie's latest novel *Fury* does not seem to possess the qualities of his previous works.

The presented paper examines the selected compositional elements and narrative techniques of the novel *Fury* and compares them with the relevant elements and approaches from the earlier Rushdie's novel *The Moor's Last Sigh*. It attempts to identify the assumed shift in narrative structure and explain the consequences of that shift.

**Milada Franková (Masaryk University, Brno), "The Novelist, Theory and Reading"**

The enthusiasm for critical theory that has predominated in literary studies for the last quarter of a century has not been shared by many novelists who, probably rightfully, feel robbed of a great deal of attention that has thus been diverted to theorising. This paper will discuss the myth of theory as undermined in novels by David Lodge, A.S. Byatt and Malcolm Bradbury and recently exploded by Valentine Cunningham in his forward-looking study *Reading After Theory*.

SEMANTICS (ROOM 22, 2.30–3.50)

CHAIR: JARMILA CÍHOVÁ

**Jana Vokáčová (University of West Bohemia, Pilsen, CZ), "A Comparative View of English, Czech, French and German Idioms"**

Idioms represent an area of language full of figurativeness and reflect the way people perceive the world. It is not easy to define what an idiom is; there exist numerous points of view and furthermore, there exists an enormous number of idioms. This paper concentrates on a comparison of idioms in four different languages – English, Czech, French and German. It is not possible to cover all existing idioms in this paper and therefore it was decided to

concentrate on areas of idioms defined by the subject matter or the lexical field, the joining feature being the topic.

**Naděžda Kudrnáčová (Masaryk University, Brno), "On the Semantics of English Verbs of Locomotion"**

The paper offers a semantico-syntactic analysis of a selected group of English verbs of locomotion, namely those that represent a borderline category between manner of motion verbs and path verbs. The analysis shows that in the verbs under investigation (a) directionality of motion does not have an additional status, (b) the sparsity of information about the manner of motion is conceptually related to the obligatory presence of a directional goal of motion and (c) the semantic templates of the verbs represent hierarchically ordered structures.

**Tatyana Solomonik-Pankrasova (Vilnius University, Lithuania), "Semantics of Old English *feorh*: from pagan to Christian tradition"**

The paper deals with the semantics of Old English *feorh*. Etymologically *feorh* is allied with the Indo-European stem *\*perk-* defining vegetation. In Anglo-Saxon tradition life was inseparable from vegetable kingdom; *feorh* was both substantialised and materialised, it was perceived as an isolated substance inside human being and might define human being himself. The introduction of Christianity resulted in various changes in the semantic structure of *feorh*. Hence, in Christian tradition *feorh* acquired a new shade of meaning, i.e. "soul" and is similar to Latin *anima* in its sense.

We shall make an attempt to investigate the mechanism of language change being reflected in the semantics of Old English *feorh*.

METHODOLOGY II (ROOM 32, 2.30–3.50)

CHAIR: MELINDA DOOLY

**Světlana Hanušová and Petr Najvar (Masaryk University, Brno), "Do early birds really catch the worm?"**

In June 2004, the research team Hanušová – Najvar carried out the first phase of the EVYL research project, the aim of which is to contribute to the discussion about effectiveness of teaching languages to young learners.

The entrance exam results of 579 prospective students of the PdF MU English department were confronted with their answers regarding the age in which they started learning English.

To review the possibilities of replacing the language test at entrance exams by the TSP test (general knowledge test), the researchers also looked at correlation between the prospective students results in these two tests.

**Mária Spišiaková and Dana Benčíková (Matej Bel University, Banská Bystrica, Slovakia), "Place of culture in ESP"**

At the Faculty of Economics, which prepares people for managerial positions, cross-cultural communication plays an important role in foreign language programs. This aim has been embodied in a newly-established interdisciplinary subject covering areas such as introductions and first contacts, hospitality and socializing, time perception, negotiations, signing contracts and others.

The main goal of the course is not only to teach students the cultural background of the target countries, but also give them the possibility to build up a general overview, to perceive the differences among cultures without bias, be aware of them and respect them.

In achieving this goal the teachers use various methodological approaches with main focus on developing speaking and writing skills.

**Hana Smíšková (Masaryk University, Brno), "Masaryk University Internationalization Project (teaching English to non-academic staff)"**

The aim of this paper is to present the educational project of Internationalization, organized by the Department of English and American Studies at the Faculty of Arts, Masaryk University in Brno. The project was launched in September 2003, providing compulsory English language courses for non-academic staff at Masaryk University.

In relation to the specific features of the target learner group, several rather problematic areas will be explored, with the focus on key methodological aspects, such as the issues of student autonomy, previous learning experience, learning expectations and responses to materials and teaching methods.

The presentation is based on the author's own personal teaching experience, as well as on the feedback provided by other teachers and administrative staff involved in the project.

CULTURAL STUDIES OF NORTH AMERICA II (ROOM 33, 2.30–4.10)

CHAIR: RAFAŁ WORDLICZEK

**Paweł Laidler (Jagiellonian University, Cracow, Poland), "The Significant Role of the Supreme Court in the United States and Canada: A Comparative Study"**

Both the Supreme Court of Canada and Supreme Court of the United States play a vital role in shaping the social, political, and economical relations in the two countries. Their genesis comes from the English legal system, in which, however, the highest level of the judiciary is constructed in a quite different way. On one hand there are many similarities between the two Courts, like i.e. the number of judges, the position in the federal judicial system, and being the court of last resort. On the other hand, although having similar position in the American and Canadian political systems, there are also a few visible differences, that occurred due to various legal foundations and different constitutional history.

The aim of the paper is to prove the significant role of the Supreme Court in the United States and Canada, showing how the courts gained their power throughout history, becoming one of most, if not the most, important institutions in their countries. I would like to compare the two tribunals by reviewing important cases decided by them, and by trying to find any common points in their current policies.

**Łukasz Wordliczek (Jagiellonian University, Cracow, Poland), "Direct Patronage: Pork Barrel Legislation and Private Bills"**

The rule of representation is unquestionably one of the foundations of legitimate government. That rule concerns – generally speaking – the way representative performs his/her duties. According to theory, model of a free mandate dominates in contemporary political systems. If the representative's constituents cannot remove him/her from office during service, does it mean the representative may perform duties as he/she wishes? Obviously he does not. The main limitation is to have the next elections in prospect. So, the representatives are made to represent their constituents and because of the power they have they often do this. That is the essence of direct patronage. Besides such important, and, at the same time, relatively not controversial activities as intervening with federal agencies on behalf of constituents there are more complicated methods of representation. Pork barrel legislation and private bills mentioned in the title are among them. The former, when used to describe a bill, implies that the legislation is loaded with special projects for members of Congress to distribute to their constituents back home at the cost of the federal taxpayer. The

letter is more controversial one. Generally speaking, private bills are used for the relief of private parties, granting pensions, removing political disabilities. It is easy to guess that potentially private legislation may be used as a tool in promoting extremely selfish (egoistic) interests and corruption. Indeed, sometimes it happens. Furthermore, using private bills rises many constitutional disputes, since it quite often implies delegation of congressional power to executive and concerns performing judicial-like activities in legislature's hands. The analysis shows that direct patronage should be seen as a part of representation rule in legitimate government with its inherent advantages and disadvantages.

**Steven Schwartzhoff (Palacký University, Olomouc, CZ), "Buy One for the Gipper: Commemorative Acts, Merchandise and the Creation of Collective Memory"**

The state funeral of Ronald Reagan brought with it a flood of commemorative memorabilia as well as personal tributes in print and the electronic media. This paper will examine what can be concluded about the act of public mourning at the beginning of the twenty-first century. How is the act of commemoration transformed by modern information technology? What role has the state funeral played in the formation of American national identity and how has this invented tradition changed with technological development?

**Kenneth Froehling (Brno University of Technology and Masaryk University, Brno), "Asterisk on honesty: the tragedy of Roger Maris"**

My presentation intends to describe the ordeal and, to a great extent, the tragedy of one of the great homerun hitters of his time, Roger Maris. In 1961, as a member of the New York Yankees – then the best team in baseball – Roger Maris hit 61 homeruns in a single season and broke the legendary Babe Ruth's mark of 60. Instead of being celebrated for such a feat, Maris was criticized immensely by many that season and in years since. To add insult to injury, the then-commissioner of Major League Baseball put an asterisk (\*) next to his record as if he was a usurper or worse in the sport he loved. The irony was that Maris was a plain-speaking, shy man – the type of hero Americans love. Instead, in the words of one writer, "Maris might have been the first underdog in the history of America who didn't capture the hearts of the nation." My paper intends to point out why, especially in light of recent events that players who broke Maris' record in 1998 and in seasons since, *cheated* by taking steroids or using illegal bats – but will likely *not* have any asterisks placed on their tainted records!

RENAISSANCE LITERATURE (ROOM 34, 2.30–4.20)

CHAIR: MARTIN PROCHÁZKA

**Jadvyga Krūminienė (Vilnius University, Lithuania), "John Donne's sermons: paradox as a fundamental structural device"**

In his writings both secular and devotional, John Donne often employed paradox, which is regarded as his great achievement. There is a tendency to consider him one of the first major English authors in discovering the possibilities of paradox as a fundamental structural device. The paradoxical quality of his writing is in accordance both with Christian theology and his poetical gifts. The poet-preacher imposes on the reader/listener an intellectual thrust in order to achieve a sudden loss of mental sight but only to have it revived. As a result, the meaning is not lost but gained as more intense and valued on the Metaphysical level. Donne's sermons reveal the appropriateness of the paradoxical structure for the theopoetic and homiletic function. He invents highly individual paradoxes while wrestling with the unavoidable paradoxes of human history. Donne's bold paradoxes encourage the pursuit of perfection in the hope of salvation, thus serving as a dramatic embodiment of highest spiritual aspirations.

**Lucie Johnová (Charles University, Prague), "Dark Tones and Corrupt Relationships in *Measure for Measure*"**

*Measure for Measure* and *All's Well That Ends Well* are usually labelled as "problem comedies" or "dark comedies". Their world is far from idyllic, the shadow of death is more pervasive than in other Shakespeare's comedies. Ready wit, eloquence, crossdressing, benevolent deity and magic of the romantic comedies and romances are not enough to overcome all the obstacles and to bring the comedy to an appropriate happy-ending. Grave problems remain unresolved, reconciliation of lovers and families is more full of tension than joyful. While in *All's Well* there is at least a possibility of "they lived happily ever after", in *Measure for Measure* the conclusion remains dark despite the final "reconciliation".

**Pavel Drábek (Masaryk University, Brno), "'There's Magicke in the web of it': the occult dimension of Shakespeare's *Othello*"**

The heritage of Cinthio's moralistic and superstitious novella which served Shakespeare as the main source for his *Othello*, has mostly been neglected. Yet, there is a line of thought winding through the entire play, accompanying Othello's fate and serving as a counterpoint to the "high" tragedy of the story. This line of thought is one of popular superstition and is arguably one of the crucial causes of the catastrophe.

**Lucie Podroužková (Masaryk University, Brno), "Shakespeare's New Clothes"**

How does Shakespeare challenge, inspire or inhibit contemporary playwrights? This talk will attempt to examine the nature of the dramatic polemic through several insights into the variety of plays in English based on the works of "the Master". It will trace the dominant motifs and approaches and will observe which Shakespearean plays, characters and conflicts occur most frequently in them. We will also discuss how the status of Shakespeare as a historical person and a canonized author enters the debate and how these re-workings relate to and differ from earlier adaptations of Shakespeare's dramas.

TRANSLATION (ROOM 37, 2.30–4.00)

CHAIR: RENATA KAMENICKÁ

**Linda Jayne Turner (Charles University, Prague), "Translator Training in Britain and Germany"**

To what extent is it possible to train translators for their profession and how can this best be done? This paper will look at different types of translation courses in Britain and Germany, and aspects often covered: linguistic and cultural competence, specialised subjects, computer and research skills, translation tools and translation studies. The pros and cons of undergraduate/postgraduate courses will also be discussed. With a view to market requirements for professional in-house and, in particular, freelance translators, areas often not covered in depth in translation courses will also be examined: networking, customer acquisition, dealing with clients, pricing and translator associations.

**Simona Mazáčová (Masaryk University, Brno), "Two Book Titles: Translation as Interpretation"**

The title of a novel is often a focal point at which several layers of meaning and different possible interpretations of the text intersect. In such cases, the translation decision can strongly influence the way in which the target language reader will approach and understand the text. The translator may decide to bring into focus one of the interpretations or look for such (functional) equivalent in the target language which would, similarly as the original title, open up space for more interpretations. This paper will examine two examples

of such titles – and translation decisions – by looking at two contemporary novels, J. M Coetzee's *Disgrace* and Hanif Kureishi's *Intimacy*.

**Magdalena Paluszkiewicz-Misiaczek (Jagiellonian University, Cracow, Poland),  
“Strategies and Methods in Dealing with Culture Specific Expressions on the Basis of  
Translations of Administrative and Institutional Terms”**

In my presentation I would like to present critical analysis evaluating English equivalents of selected names designating Polish government bodies, political institutions as well as administrative division system. Such analysis would be based on brief examination of the features of a given Polish concept and its American or British counterpart and presentation of a variety of possible strategies, methods and directives which can be implemented in order to deal with the problems of cultural equivalence, gain and loss as well as untranslatability.

**Vladimír Biloveský (Matej Bel University, Banská Bystrica, Slovakia), “Translation of  
non-literary texts containing literary elements”**

The outcome of the translation process should be a translation reflecting the source text not only from the aspect of content, but also from linguistic and stylistic aspects. Therefore to do such a translation the translator has to make a deep analysis of the source text to identify its typical features and consequently to find adequate means of conveying these elements into the translation.

The proposed paper will deal with the topical problems of translation, focusing on the translation of non-literary texts containing literary elements. Since the 1970s we have observed texts (e.g. *Myth and Meaning* - Claude Lévi-Strauss (1979), *A Brief History of Time* - Stephen W. Hawking(1988), *Interpretation and Overinterpretation* - Umberto Eco (1992), *The Last Three Minutes* - Paul Davies (1994), *How Brains Think* William H. Calvin (1996), 2000; *In Search of Stones* (1995) and *The Road Less Travelled* Scotta Pecka (1997), *The Universe in a Nutshell* 2001), *The Origin and Fate of the Universe* (2002) - Stephen W. Hawking) which mediate the results of the latest scientific research in a “new” more attractive and interesting way. It means that in such texts there is a strong presence of the author's personality, which brings more subjectivity and expressiveness. The author's subjective sense impressions and experience are also a part of these texts and therefore a recipient of these type of texts is enriched by much scientific information and also by an aesthetic experience.

The readership of such texts is primarily the general public, not experts. The above mentioned texts are written mainly in an English speaking environment that consequently makes translation of such texts into Slovak questionable, taking into account different cultural traditions and stylistic norms.

## **THURSDAY 16.30–18.10**

LITERATURES OF NORTH AMERICA I (ROOM 22, 4.30–6.10)

CHAIR: IVA POLAK

**Paul Titchmarsh (University of Veszprém, Hungary), “The ‘relentless unforeseen’  
altered-history and paranoia in Philip Roth's *The Plot Against America*”**

In this paper I wish to explore the idea of “what if?” in Philip Roth's novel, *The Plot Against America*, where he takes a scenario in which Roosevelt is defeated in the 1940 presidential election and is replaced by Charles Lindbergh, who had overtly fascist leanings and who, in the novel, won the presidency on an anti-war ticket. Using a first-person narrator – and an

alter-ego called Philip Roth – Roth reflects on what would happen in a Jewish neighbourhood of Newark, New Jersey. What I propose to examine are the methods used in dealing with altered-history and paranoia as they are recounted through the fictional child-Roth.

**Marcel Arbeit (Palacký University, Olomouc, CZ), "(Vain) Search for Heroes in Cormac McCarthy's Border Trilogy"**

The paper will discuss all volumes of Cormac McCarthy's Border Trilogy, *All the Pretty Horses* (1992), *The Crossing* (1994) and *Cities of the Plain* (1998). It will compare them with earlier McCarthy's novels, broadly considered as much darker, and challenge those critics who claim that the trilogy is the shift to a new, more "positive" period of McCarthy's writing. John Grady Cole and Billy Parham, the two protagonists of the trilogy, will be interpreted not as courageous western heroes, but as irresponsible emotional cowards who were not able to avert disasters from those they loved and spent most of their time on the run from their wrong decisions. In the search for real heroes in the trilogy, several minor characters, including Eduardo the pimp from *Cities of the Plains*, will be discussed.

**Tanja Cvetković (University of Nis, ), "Female Characters in Robert Kroetsch's Out West Triptych"**

no abstract

**Katarína Labudová (University of Žilina, Slovakia), "From Retrospective to Reconstruction: *Cat's Eye* by Margaret Atwood"**

The paper deals with the problem of the female subject in the novel *Cat's Eye* by Margaret Atwood.

The middle-aged painter Elaine Riskey tries to define herself through narration of her life. It is a doubled narrative – a version based on her memories and a version based on her paintings. None of Elaine's paintings represents her totalised 'self'. The paintings refer to the themes we would like to discuss in this paper: doubling, "defacement", self-erasure, self-fragmentation, self-mutilation, self-recovery. *Cat's Eye* is about the limitations of human sensory equipment and unreliability of memory. The novel challenges the dualism of subjective and objective time by fracturing the chronological order of events – the recollection blends with the present.

MODERN THEATRE AND DRAMA (ROOM 32, 4.30–6.10)

CHAIR: LUCIE PODROUŽKOVÁ

**Ondřej Pilný (Charles University, Prague), "The 'Irish Play' in the Hands of Contemporary Playwrights from Ireland"**

My paper wishes to examine the work of four recent Irish playwrights vis-a-vis the accepted notion of the "Irish play". The plays of Marina Carr, Martin McDonagh, Conor McPherson and Enda Walsh have been praised by audiences and critics in Ireland, Britain and across Europe. I propose to analyse the multiplicity of reasons for the success of these playwrights within the different theatrical contexts, while addressing in particular the issue of existing notions of Irish drama. I wish to look at what kind of genre expectations dominate in this sense in Ireland, the UK, Germany, and the Czech Republic, and then briefly look at to what extent these expectations are met, or indeed challenged by the most recent generation of playwrights.

**Glenn Timmermans (University of Macau, China), "Songs for Dead Children: Telling Stories in Contemporary Irish Theatre"**

In *Transitions* (1988), Richard Kearney's important analysis of narratives in Irish culture, he writes that "Irish drama [can] be summed up in the protest 'too much talk and not enough action'". This paper will explore those views to argue that it is this excessive talking which has produced some of the finest plays in contemporary Irish theatre.

By examining these developments within the framework provided by Brian Friel's *Faith Healer* (1979) and Tom Murphy's *Bailegangaire* (1985), this paper will argue that modern Irish theatre, by looking to its anecdotal origins in *Playboy of the Western World*, continually reinvigorates the dramatic aspects of story telling. This insistence on stories and how those stories are told has its basis in Irish history, in narratives of defeat, and Friel's "syntax opulent with tomorrows". Irish theatre's renaissance in the 1980s and 1990s derives in part from that sure understanding of resolution or synthesis in theatre, where achievement of catharsis is still indispensable for successful theatre.

**Clare Wallace (Charles University, Prague), "Responsibility and Postmodernity: Mark Ravenhill and 1990s British drama"**

Mark Ravenhill has been claimed by Aleks Sierz as "one of the quintessential writers of the 1990s." Considered by some reviewers as another provocateur like Sarah Kane, Ravenhill's work has largely been defined by its use of sensation and spectacle. This paper will examine the ways in which his plays are driven by both the appropriation and assimilation of postmodern superficiality or depthlessness, and a critique of these same features and values. In particular, I hope to show how these issues are focused through a varied thematics of consumption and commodification, to produce a commentary on contemporary selfhood and responsibility.

**Jana Javorčíková (Matej Bel University, Banská Bystrica, Slovakia), "New Trends in Canadian and American Immigrant Drama: What does the 'Promised Land' promise?"**

The article analyses and compares the issue of immigration, as reflected by prominent Canadian and American dramatists. Their plays provide a multiplicity of ethnic views (e.g. the Asian perspective - Marty Chan, Raul Varma, Watada Terry; South and Eastern European perspective - Svetlana Jestrovic, Nika Rylski; and also the native Indian experience - Kevin Lonfield). Simultaneously, the plays also illustrate a diversity of cultural and sociological aspects of the issue of immigration, such as discrimination, isolation, alienation and rootlessness. Secondary attention is paid to the comparison of the Canadian and American immigrant experience.

METAPHORS AND IDIOMS (ROOM 33, 4.10-5.30)

CHAIR: JANA VOKÁČOVÁ

**Andrea Csillag (Ferenc Kölcsey Teacher Training College of the Reformed Church, Debrecen, Hungary), "Metaphor of Morals"**

Using a cognitive semantic approach the presentation will look at Hungarian and English colloquial expressions of good and bad morals. It will attempt to prove that Hungarian expressions of morals are manifestations of the metaphor *A person's conscience is a linen sheet*, while English expressions are manifestations of the metaphor *Having good morals is being clean*. Pointing out similarities and differences the presentation will offer an analysis of the systems of principal and minor (cf. Lakoff, 1987) metaphors manifested in expressions of morals in the two languages.

**Jarmila Cíhová (Comenius University, Bratislava), "The Borrowings from English: Ruination of our languages or a necessity in today's globalized world?"**

Loans can be seen both as a positive contribution and as a threat to the development of the borrowing languages. In the last fifteen years we have been witnessing an unprecedented influx of anglicisms. Many in Europe fear that national languages are being endangered and try to defend the integrity of their language by protective laws. Others believe that throughout the history languages have enriched themselves by incorporating foreign words and phrases. In their view a language must continually evolve, open itself up. Does the growing use and acceptance of anglicisms constitute a danger to the Slovak language?

**Michaela Martinková (Palacký University, Olomouc, CZ), "Spatial concepts in *wide* and *broad*"**

Representation of extralinguistic space in grammars and lexicons of languages has been studied by linguists for several decades. This study reports the results of a detailed analysis of two (arguably synonymous) expressions that English speakers use to refer to one of the spatial dimensions – *wide* and *broad*. Examples were retrieved from four small corpora (Brown, Frown, LOB, FLOB) and the BNC and taxonomized with certain spatial concepts in mind. It was argued that the difference between the two synonyms is one of perspective, crucial to which is the notion of boundaries, used in cognitive frameworks. The study is a contribution to the field of lexical semantics.

POETRY II (ROOM 34, 4.50–6.10)

CHAIR: ZENÓ VERNYIK

**Pavína Hácová (Palacký University, Olomouc, CZ), "The Poet as Cultural Dentist: Ethnicity in the Poetry of Jackie Kay"**

The acclaimed British poet Jackie Kay (\*1961) belongs to the colourful mainstream of recent British poetry. The paper aims to survey the ethnic imagery and consciousness Kay explores in her poems, predominantly with the images of dentistry. Special attention will be paid to the images of cultural significance. A few sample poems will be used to demonstrate the constant search for identity (inclusion vs. exclusion, assimilation vs. marginalization) and cultural heritage. In addition, the paper will show Kay's strong feeling for phrasing, rhythm, form, tone, voice and epiphany. I will also relate her poetry to the cultural and social context of diasporic literature.

**Debra Shulkes (Deakin University, Victoria, Australia), "Signs not taken for Wonders: Disavowing the Poetic Function in the Work of Sylvia Plath"**

Since their posthumous publication in 1965, Sylvia Plath's Ariel poems have often been isolated and treated as hysterical confessions. Fuelled by Ted Hughes's claim that Plath wrote 'at top speed, as one might write an urgent letter', her critics have assumed the role of this letter's privileged addressees, claiming to expose the traumatized personality communicating through these first person texts.

Attempting to upset this diagnostics, this paper reads Plath's poetry through the prism of Roman Jakobson's functional linguistic model described in his 1960 'Closing Statement'. Concentrating on the figure of the eavesdropper – the concealed and culpable interloper recurring in poems such as 'Words heard, by accident, over the phone' – it argues that Plath's work complicates any model of language as a transparent communicative device; the language intercepted in these poems is instead drained of easy intelligibility, calling its hearers' attention to the opacity and substance of its signifiers. Plath herself made repeated reference to the centrality of phonemic structure – over and above any emotional state or

experience – to her construction of verse.

This reading of Plath ultimately positions her as an adherent to the Russian Formalist and Futurist tradition of valorisation of the sign as graphic and phonic material, or what Jakobson called the 'poetic function'. As such, it revisits and resists the critical consensus of the last forty years that has framed the woman poet as a discloser of psychic states and personal history.

**Irena Příbylová (Masaryk University, Brno), "From Woody Guthrie to Ozomatli; Protest Songs in the Changing World"**

Protest songs are great documents of their times. In a few lines and a melody they are able to capture crucial problems of the day. They fill the gap between newspaper articles, which also document the times but had little artistic value, and novels, which have artistic qualities but need distance to document the times properly. The role of media, especially radio and the Internet, is also important, because songs are no longer passed orally only. The paper will focus on music examples, social background, and media.

TRANSLATION AND CULTURE (ROOM 37, 4.20–6.10)

CHAIR: SIMONA MAZÁČOVÁ

**Bohuslav Mánek (University of Hradec Králové and University of Pardubice, CZ), "The Czech Reception of Robert Burns's Poetry"**

The paper outlines the reception of Robert Burns's poetry in Czech literature through the mediation of translations, short critical essays, reviews, and reference books. The attention of Czech translators and critics was drawn to the poet's work as late as the 1850s. The first translations and essays were published in various periodicals and almanacs, two major book selections followed in 1892 and 1963. The paper attempts to explain the delayed reception of Burns's poetry, its relationship to original Czech poetry of the nineteenth century, and discusses the contributions of the individual translators, in particular E. B. Kaizl, K. Chudoba, J. V. Sládek, and J. Valja.

**Renata Kamenická (Masaryk University, Brno), "Czech translations of *Sonnets from the Portuguese* by E. Barrett Browning"**

The contribution compares and evaluates in the context of the period poetics and translation norms the three existing Czech translations (including their different published versions) of *Sonnets from the Portuguese* by Elizabeth Barrett Browning: the two translations by A. Klášterský (1908, 1914) and F. Balej (1919) relatively shortly succeeding each other and the modern translation by H. Žantovská (1946, 1961). An attempt is made at reconstructing the web of motivations that might have led to the situation that two Czech translations by representatives of the so-called "academic school of translation" (Mánek) were created. The translation fragment (3 sonnets) from the great Czech poet V. Holan (from 1940) is also discussed and compared with its modern counterpart.

**Jiří Rambousek (Masaryk University, Brno), "Unpublished translations of Poe's *The Raven* by František Nevrla"**

František Nevrla was a prolific translator whose work remained almost unknown in his time. In addition to his Shakespearian translations, he also produced several versions of *The Raven* in the years 1956-7, adding to the already enormous number of Czech renderings of the poem. His translations were never published (save for the last two stanzas quoted by A. Bejblík in his extensive study).

The paper is based on the copies preserved in the translator's estate. It informs about the

texts and their history, suggests the order in which they were written (based on the changes in the texts, and on the translator's correspondence with Kamill Resler), and evaluates the translations and their position in the context of the other Czech translations.

**Ivona Škanderová (University of West Bohemia, Pilsen, CZ), "William Shakespeare in Pilsen"**

This paper will address the question of how Shakespeare's plays have been interpreted in Pilsen theatres since the beginning of the twentieth century. The interpretation of a dramatic text implies both how it is presented on stage and the spectators' perceptions of the performance. A dramatic work is brought into existence through the convergence of a text, a performance, and an audience. Reception theory, introduced by Wolfgang Iser and Hans Robert Jauss (Constance School of Reception), examines the role of the reader in literature. It claims that a literary text materializes only in the process of reading. As applied to drama, a particular dramatic text, therefore, materializes only in a spectator's perception of it, as an individual act of seeing-things-together. Spectators create the final form of a performance by using their own imaginations and experiences. Therefore, a single text, through its artistic interpretation, produces many different realizations because each spectator's interpretation is subjective and unique. The stage performance acts as a mirror in which on-lookers reflect their own dispositions. According to reception theory, the spectator is the producer rather than the consumer of a stage play.

The objective of this paper is a systematic examination of the interpretations of Shakespeare's plays performed in Pilsen since 1902, based on three factors that shape each particular interpretation: the producer's intention, the realization of this intention, and the spectators' perceptions of the realization. This paper also includes a short survey of the theatrical periods which took place in the J.K. Tyl Theatre in Pilsen.

**Jaroslav Peprník (Palacký University, Olomouc, CZ), "Canada in Czech Literature"**

Canada has always been less visible in Central Europe than the U.S.A., for several reasons, one which is a different structure of immigration to Canada. Still, numerous geographical data on this country are found already in a school textbook of geography of 1824 and in the first Czech encyclopedia. In Czech periodicals, the first substantial reference to the situation in Canada is found in 1837. In Czech fiction, Canada only appears in the 20th century. Quotations from works of about 25 novels and from a dozen books of travel will compose a mosaic of Canada, the country and its population, as seen through Czech eyes.

**FRIDAY 9.30-11.10**

VARIETIES OF ENGLISH (ROOM 22, 9.40-11.00)

CHAIR: HANA SMÍŠKOVÁ

**Zdena Králová (University of Žilina, Slovakia), "The correlation between the final auditive impression and different pronunciation mistakes"**

The paper deals with the phonic interference of the Slovak language as an interfering system and the English language as an interfered system. The cases of negative interference occurring in the speech of bilinguals are studied as the results of language contact. Audio recordings of sixty Slovak students speaking English are evaluated by fifteen English native speakers. The research objective is to determine the dominants of the students' phonic system marked by the native speakers as unidiomatic and complicating the perception of the

texts. Then the correlation between the listeners' overall auditive impression and detected pronunciation mistakes is calculated.

**Jana Chamonikolasová (Masaryk University, Brno) and Jaroslava Stašková (University of Prešov, Slovakia), "Some difficulties facing native speakers of Czech and Slovak in writing in English"**

The paper presents an analysis of academic texts written in English by Czech and Slovak students. It examines mistakes of different types, i.e. lexico-semantic, grammatical, logical/contextual, and formal mistakes. It relates the problems of Czechs and Slovaks in writing in English to their cultural backgrounds and to the differences between the stylistic conventions of Czech and Slovak on the one hand, and English on the other. The paper outlines successful strategies of writing coherent and effective texts, and the possibilities of improving Czech and Slovak students' writing skills.

**Kateřina Tomková (Masaryk University, Brno), "The perception of non-native pronunciation of English by native speakers"**

The paper will try to highlight certain partial conclusions of what should result in the author's PhD. dissertation. The problem will be treated from phonetic and sociophonological points of view. For specifically Czech reasons, suprasegmental features will be dealt with in particular, and the existence of articulatory settings will be discussed. Priorities will then be set for teaching pronunciation as well as improving one's own, to the point of passing as a native speaker, and/or being able to switch between the various accents of English. To clarify her points, the author will try to speak with English, Scottish, Irish and American accents during her presentation.

FUNCTIONAL SENTENCE PERSPECTIVE AND SYNTAX (ROOM 32, 9.30-11.10)

CHAIR: LUDMILA URBANOVÁ

**Marek Tomášik (University of Prešov, Slovakia), "Thematic and non-thematic intertextual divergence"**

When comparing two or more related (literary) Texts in a more complex way, "functional sentence perspective" (Firbas) plays a significant role. Maps of communicative units - as opposed to mere frequencies of form and/or content unit recurrence - are an indispensable prerequisite of determining relative "difference" or "similarity". Juxtaposing the thematic, transitional, and rhematic layers of source Texts (sText) and adapted/end Texts (eText) on the basis of selected criteria reveals that rises in "communicative dynamism" (Firbas; CD) are frequently accompanied by drops in intertextual convergence (IC). Although carrying the lowest degree of CD, the meander-like (co-referential) structure of an eText's theme can be seen as a major "similarity gateway". Nonetheless, there are also eTexts whose non-thematic layers carry higher IC degrees compared to the thematic ones.

**Martin Adam (Masaryk University, Brno), "Functional Macrofield Perspective?"**

The theory of FSP has been understood primarily as a phenomenon operating on the level of a sentence. The principles adopted in FSP can be, however, applied in an analogical way to higher hierarchical levels of discourse, such as paragraphs or even chapters creating a communicative distributional 'macrofield'.

The paper deals particularly with the area of the thematic and the rhematic layers that run throughout a text structure. Any rounded-off text may be viewed as a communicative macrofield with its degrees of communicative dynamism distributed according to the extent

to which it contributes towards the development of communication. For the purpose of our presentation, an extract from the New Testament (Lk 2:1-20) will be used.

**Milan Ferencík (University of Prešov, Slovakia), "Organization of Repair in Talk-in-Interaction and Politeness"**

When comparing two or more related (literary) Texts in a more complex way, "functional sentence perspective" (Firbas) plays a significant role. Maps of communicative units – as opposed to mere frequencies of form and/or content unit recurrence – are an indispensable prerequisite of determining relative "difference" or "similarity". Juxtaposing the thematic, transitional, and rhematic layers of source Texts (sText) and adapted/end Texts (eText) on the basis of selected criteria reveals that rises in "communicative dynamism" (Firbas; CD) are frequently accompanied by drops in intertextual convergence (IC). Although carrying the lowest degree of CD, the meander-like (co-referential) structure of an eText's theme can be seen as a major "similarity gateway". Nonetheless, there are also eTexts whose non-thematic layers carry higher IC degrees compared to the thematic ones.

**Jarmila Tárníková (Palacký University, Olomouc, CZ), "From co-ordination to subordination: the case of verbal hendiadys"**

Intermediate between co-ordinated and subordinated clauses are pseudo-coordinations of the type *come up and say, go and visit, turn (a)round and say*, etc., traditionally referred to as verbal hendiadys (= one by means of two, cf. Hopper, 2002:146). The first element of such hendiadic sequences tends to lose its autonomy and stands in a satellite (supportive) relationship to the second element (i.e. as a modifier-head sequence) with different degrees of grammaticalization profiled. The BNC data will be used to support the existence of a gradient expending from "core" to "occasional types".

**Dániel Pap (University of Szeged, Hungary), "A Comparative Approach to English, German and Hungarian Verbal Particles"**

In my presentation, I will deal with the syntactic structure of German, Hungarian and English sentences, paying particular attention to verbal particles. I will try to show that although German and Hungarian are not historically related to each other, they share a lot of properties in their syntactic structure, while English has a different syntactic behaviour. In the underlying structure, the verbal particle occupies the head of a small clause in all the three languages. In German and in Hungarian, the verbal particle occupies [Spec,PredP] in the S-structure; while in English, the verbal particle cannot move there. The lack of this movement results in the fact that particles cannot function as aspectual markers in English, while they can in German and in Hungarian.

NINETEENTH-CENTURY LITERATURE II (ROOM 33, 9.30–11.10)

CHAIR: KAMILA VRÁNKOVÁ

**Klára Kolinská (Masaryk University, Brno, and Charles University, Prague), "'All that they saw was the message itself:' Textual Calamities in Flaubert and de Mille"**

Critical evaluations of Gustave Flaubert's ultimate, yet incomplete text of *Bouvard and Pécuchet* vary as radically as those of his much more evidently recognized masterpiece, *Madame Bovary*. For some, the story of two clumsy scribes attempting to actively textualize the whole world represents an awkward, barely comprehensible freak produced by a mind that stands beyond the zenith of its verbal competence, for others it is "the most important novel of the whole nineteenth century".

A similar claim has been made about a work emerging from a distant cultural context, but

with certain comparable characteristics: James de Mille's *A Strange Manuscript Found in a Copper Cylinder*, published in confederation Canada only seven years after Flaubert's last piece, has been read either as a fantastic book of travel and adventure or as a fine example of the author's early postmodernistic foresight. More importantly, it poses an identical problem: how to express a narrative event in language while arriving at its theoretical, if not scientific understanding. The paper proposes to compare the two texts in order to address their linking issues such as the ironic aspect of textuality in late nineteenth-century realism, the "negative limits of narrative" (Genette), and verbal discovery of the world in general, as well as to identify the reasons for their functioning also as textual precursors of postmodernity in its essential ontological projection.

**Kamila Velkoborská (University of West Bohemia, Pilsen, CZ), "Myth, Ritual and J.E. Harrison"**

Various anthropological approaches to myth and ritual will be discussed in the talk with a special attention to the conceptions and ideas of the eccentric English classical scholar and anthropologist Jane Ellen Harrison. Best known for being a central figure of the Cambridge Ritualist Circle, she defended the theory of the ritual origin of myth. Her primary quest was a search for the origins of religion.

**Michael Kaylor (University of Pardubice, CZ), "'Because Beneath the Lake a Treasure Sank': William Johnson's Shaping of 'Ionica' and Digby Mackworth Dolben"**

This paper is a consideration of the influence of the English Uranian poet William Johnson (later Cory; 1823-92) over the poems of Digby Dolben (1848-67), one of his former students at Eton, as well as Johnson's responses to those poems after Dolben's death – presenting a lesson in pederastic pedagogy, elevated friendship, erotic dalliance, and thwarted love.

**Zdeněk Beran (Charles University, Prague), "Teleny: the question of fin de siècle sexuality"**

Sexuality was one of the most important issues of the last decades of the 19<sup>th</sup> century. The rigid Victorian model of prudent and respectable sexual behaviour (i.e. marital sex between man and woman) was no more tenable and literary works of the period reflect radical changes in the presentation of this sphere, creating what later developed into new cultural stereotypes. *Teleny*, a clandestinely published anonymous pornographic novel of the early 1890s, shows that the range of these stereotypes is broader and more problematic than critics tend to allow.

LITERATURES OF NORTH AMERICA II (ROOM 34, 9.40–11.00)

CHAIR: PAUL TITCHMARSH

**Sorina Chiper (Al. I. Cuza University of Iasi, Romania), "Gertrude Stein: Style in Autobiography"**

no abstract

**Bonita Rhoads (Yale University, USA), "Henry James and the Plunder of Sentiment: Building the House of Modernism from *The Spoils of Poynton*"**

My paper explores what I claim are the essential if overlooked influences of sentimental or domestic fiction on modernist writing. I will argue that an anti-sentimental enterprise, which dislocates yet necessarily also duplicates the cultural aims of "domesticity," is actually fundamental to the modernist impulse. By way of example, I examine the vestiges of the domestic plot in Henry James' middle novel, *The Spoils of Poynton*, written on the cusp

of his own transition to his proto-modernist late works.

In *The Spoils of Poynton*, the home becomes the great contested site between owners and genders, between mothers and sons, a battlefield for the aesthetics of private life and the very principles that furnish it. Put differently, James' incipient modernism substitutes a vicious power-struggle in place of the domestic pieties customarily promoted in sentimental narratives. I will argue this conflict can be read allegorically as both a stylistic and ideological struggle over the house of fiction itself. In other words, modernism, exemplified by James' transitional novel, is forged contending with the popular precedent of sentimental fiction and with the female authors who largely fashioned it.

In attempting to show an interlocked relation between sentimental and modernist writing, I hope to demonstrate that the terms of modern individuality are agonistically defined and redefined at the turn of the century between competing and patently gendered canons of ideology and writing. In addition, I hope to suggest that sentimental fiction exerts a wider influence than is commonly attributed to it, as a nineteenth century genre so pivotal to constructions of modern subjectivity that it is constantly revisited in later genres even while losing the particular terms of its own credibility.

### **Jaroslav Kušnír (University of Prešov, Slovakia), "Post-Postmodern Poetics in David Foster Wallace's Short Stories?"**

David Foster Wallace is a contemporary American author representing a generation of newly emerging authors such as William Vollmann, David Eggers, Jonathan Franzen, Richard Powers and others who are sometimes referred to as post-postmodern or post-metaphictional authors who, on the one hand, reconsider and re-write a poetics of the previous generation of postmodern authors and, on the other hand, incorporate an expertise in such sciences as mathematics, logics, biology, computer science and others into the poetics of their work. Through the use of new narrative strategies they both point out a new sensibility of the post-contemporary age and give a certain critique of the eccentricity, commodification and "textuality" of the postmodern literature of the previous generation (John Barth, Thomas Pynchon, Donald Barthelme, Robert Coover and others). Analyzing Wallace's short stories such as *Octet* and *Adult World* from his Short Story Collection *Brief Interviews with Hideous Men*, I will try to point out his use of parody, pastiche, metafiction and the way they create a new poetics that gives a certain critique of the postmodern vision of the world as presented by earlier generation of postmodern authors such as John Barth, Thomas Pynchon, Donald Barthelme and others.