

Abstracts



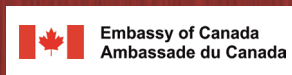
CREATING, SHAPING, SIGNIFYING

# Abstracts

10<sup>th</sup> Brno Conference  
of English, American and Canadian Studies

Brno, Czech Republic  
5–7 February 2015

Organized and hosted by:  
The Department of English and American Studies,  
Masaryk University, Brno  
and  
The Czech Association for the Study of English (CZASE)



CREATING, SHAPING, SIGNIFYING

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10th Brno Conference of  
English, American and Canadian Studies

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## ABSTRACTS



2015

Masaryk University, Brno

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# INTRODUCTION

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The tradition of English, American and Canadian studies conferences in Brno stretches back to the mid-1980s. While the early years of the conference were mostly attended by Czech and Slovak scholars, more recent conferences have become increasingly internationalized. The goal of the 10th Brno Conference is to further establish itself as an international, interdisciplinary conference that attracts scholars from Europe and further afield. The proposed conference topic is designed to give scholars from a range of disciplines (including linguistics, literary and cultural studies, translation studies and ELT methodology) a common platform from which to address issues specific to their field.

This year's conference theme reflects our discussions about the common ground of our work as scholars and researchers in Anglophone studies. Looking for this link in the many and various disciplines represented in this conference, we settled on the textual, verbal, visual and multimodal sites of meaning. We hope that the presentations will resonate with the ways in which multiple agents – authors/speakers, recipients/audiences, and us, scholars – participate in the process of **creating, shaping, and signifying** the production of meaning(s).

We are confident that the conference will provide a suitable venue for the participants to discuss these as well as numerous other issues. We also believe that it will lay the foundations for future cooperation between conference participants and their institutions. In closing, allow us to welcome you to Brno and Masaryk University. We hope that your stay here will be both pleasant and productive.

Brno, February 2015

Conference organizers





## ACKNOWLEDGEMENTS

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The conference organizers would like to thank the following institutions and individuals for their kind support – financial, material as well as personal – of the conference:

US Embassy



Embassy of Canada



The Ministry of Culture,  
Republic of China (Taiwan)  
(Support was provided by Spotlight Taiwan,  
a funding scheme of the Ministry of Culture  
of Taiwan, patronized by Dr. Samuel Yin.)



The City of Brno



Macmillan



Our thanks also go to all the student assistants who have been instrumental in contributing to the smooth running of the conference.



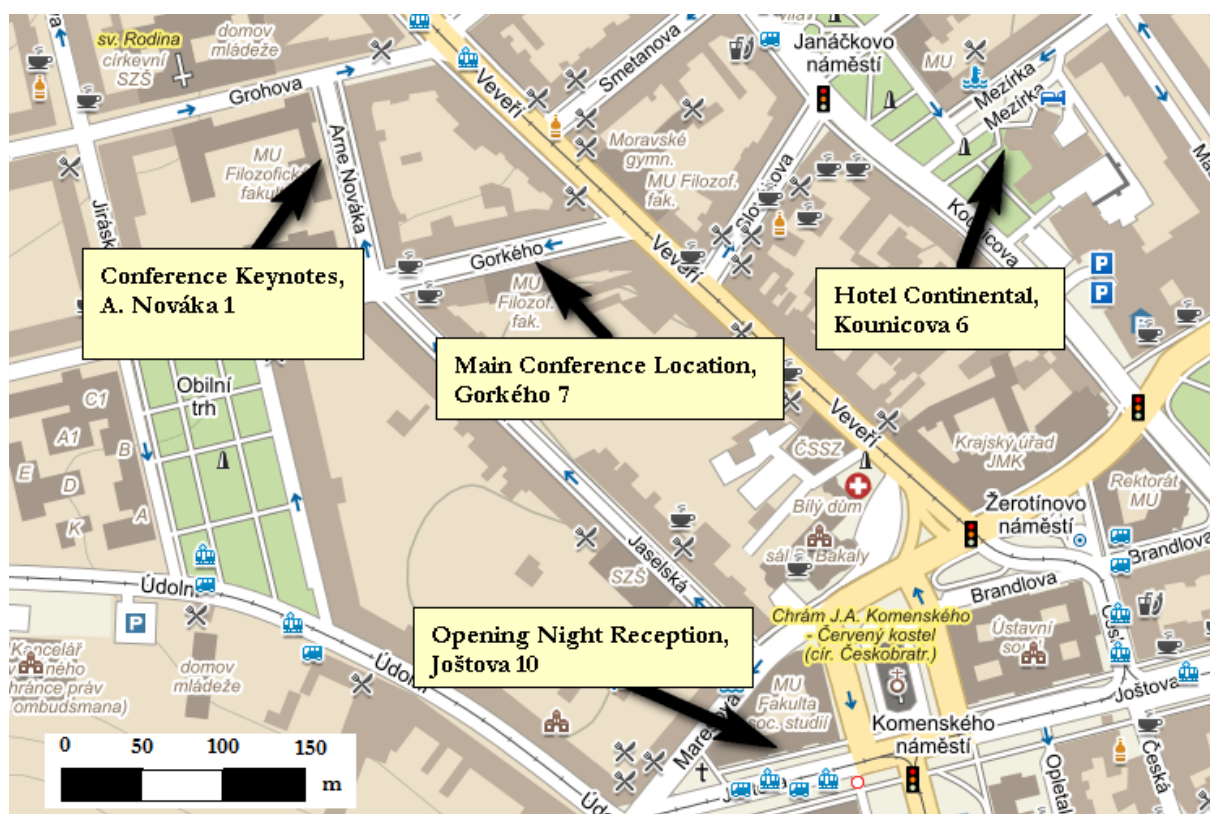
## VENUE

**The main conference venue** is going to be G and J buildings of the Faculty of Arts at Gorkého 7. The faculty is located very close to the city centre, only one stop away from the central junction at Česká, and within walking distance of the main sights. The G building is where the registration and most of the sessions are going to take place. The J building is accessed through the courtyard of the G building (go into the garden and across the patio).

**The plenary lectures** are going to take place in C and D buildings of the Faculty of Arts at Arna Nováka 1, which are located just a few steps from the main conference venue.

**The conference reception** (Thursday, 5 February) is going to be held in the lobby of the Faculty of Social Studies at Joštova 10.

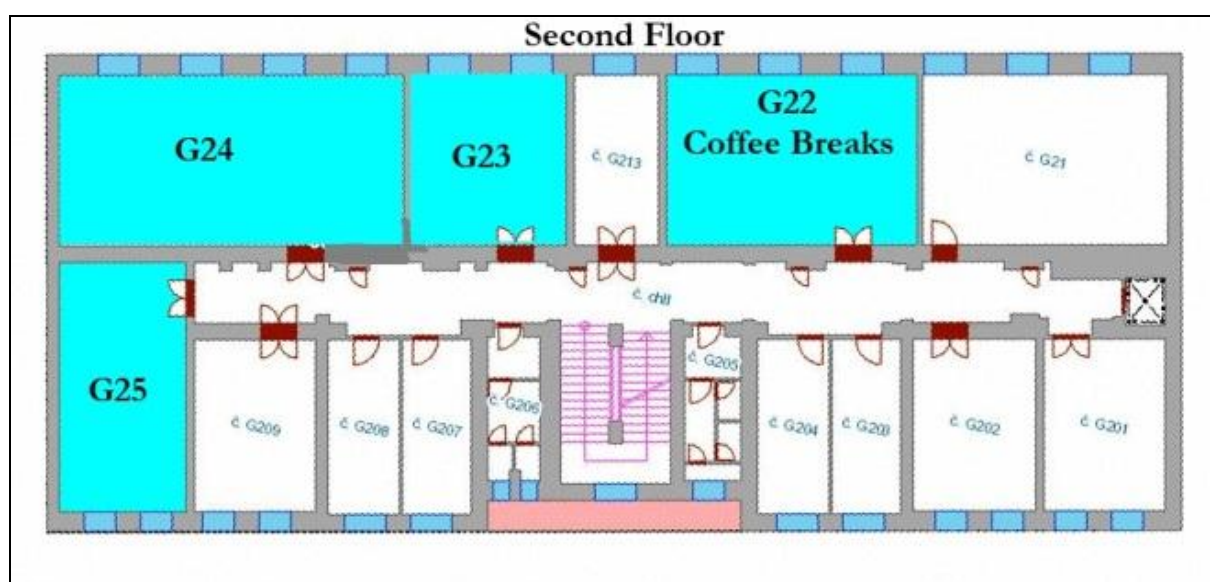
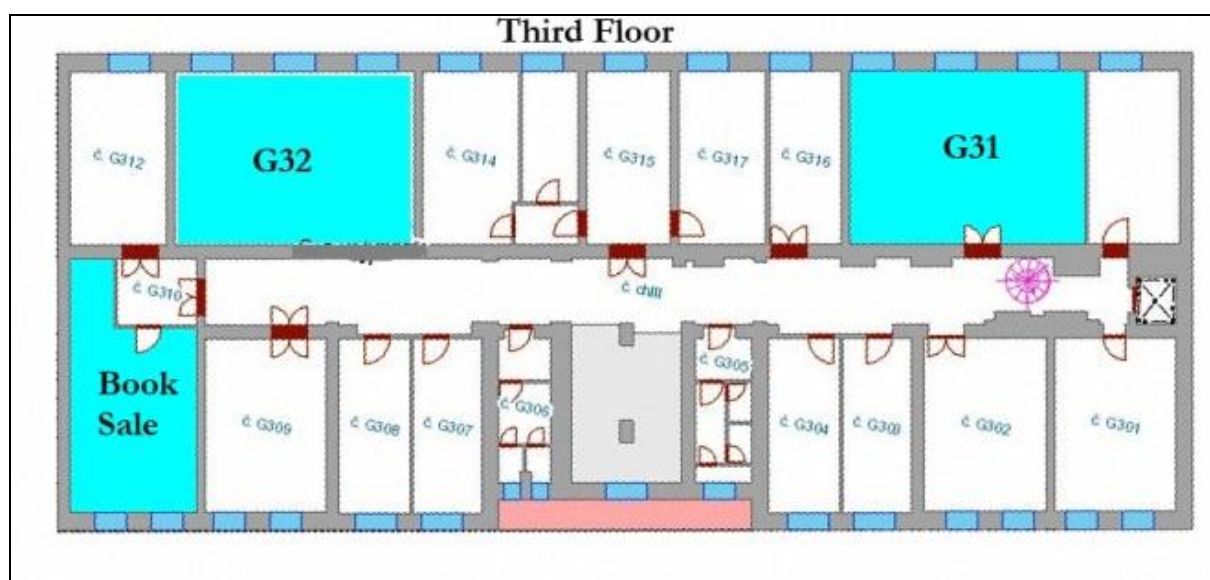
**The conference dinner** (Friday, 6 February) is going to take place at the Continental Hotel at Kounicova Street, just a couple of minutes from the main conference venue.



## CONFERENCE MEETING ROOMS

Faculty of Arts, Gorkého 7:

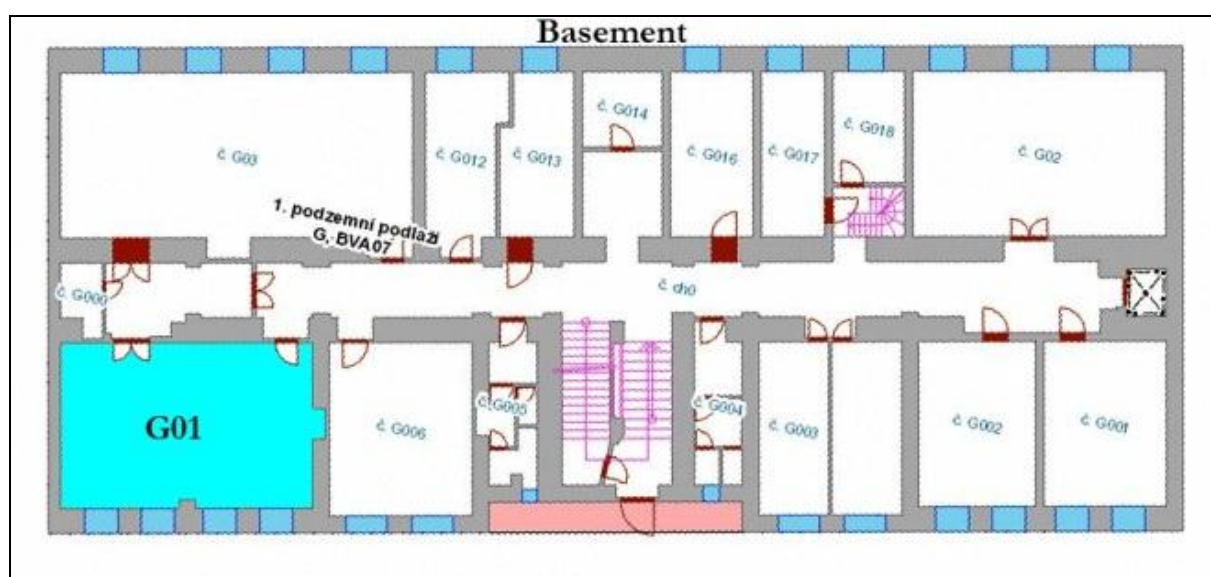
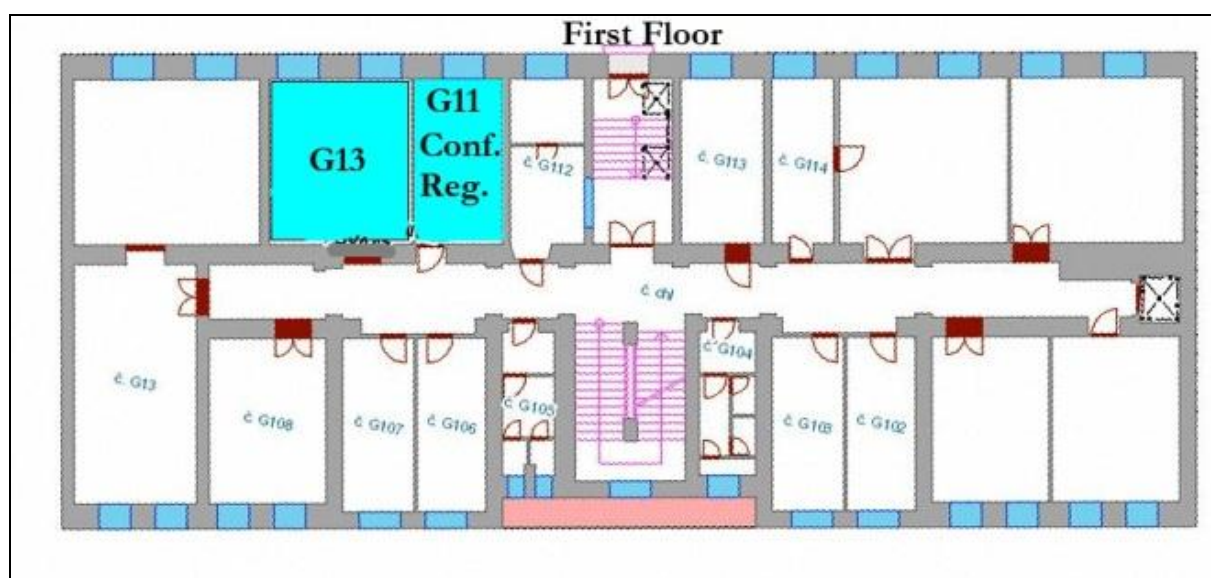
Upper Floors



## CONFERENCE MEETING ROOMS

Faculty of Arts, Gorkého 7:

Lower Floors



## CONFERENCE PROGRAMME

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The latest version of the conference programme with the individual presentations is provided in the conference pack.

For any last-minute changes to the programme, please check the information desk at the registration.

The staff at the registration desk will be available throughout the conference to deal with your queries.

### Wednesday, 4 February 2015

Pre-conference social programme (upon prior registration):

16:00-17:30	Guided tour of Villa Tugendhat (in Czech)
16:30-18:00	Guided tour of Villa Tugendhat (in English)
17:00-18:00	Guided tour of Villa Tugendhat (in English)

### Thursday, 5 February 2015

09:00-11:00	Registration (G11)
11:00-11:30	Conference Opening (Aula) Opening Addresses
11:30-12:30	Plenary 1: Aritha van Herk (Aula)
12:30-14:00	Lunch Break
14:00-15:30	Parallel Sessions 1 (Buildings G, J)
15:30-16:00	Coffee Break
16:00-17:00	Plenary 2: Eija Ventola (Aula)
17:15-18:45	Parallel Sessions 2 (Buildings G, J)
19:00-	Reception (Faculty of Social Sciences, Joštova 10)



## CONFERENCE PROGRAMME

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### Friday, 6 February 2015

09:00-10:30	Parallel Sessions 3 (Buildings G, J)
10:30-11:00	Coffee Break
11:00-12:00	Plenary 3: Anthony Pym (Aula)
12:00-13:30	Lunch Break
13:30-14:30	(Parallel) Plenary 4: Udo Hebel (Aula) (Parallel) Plenary 5: Chiou-lan Chern (D21)
14:30-15:00	Coffee Break
15:00-16:30	Parallel Sessions 4 (Buildings G, J)
16:30-16:45	Break
16:45-18:15	Parallel Sessions 5 (Buildings G, J)
19:00	Conference Dinner (Hotel Continental)

### Saturday, 7 February 2015

09:00-10:30	Parallel Sessions 6 (Buildings G, J)
10:30-11:00	Coffee Break
11:00-12:30	Parallel Sessions 7 (Buildings G, J)
12:30-12:45	Conference Closing (G24)
13:00-	CZASE General Assembly (G24)

Post-conference social programme:

13:00-14:30	Guided tour of Brno (free, sign-up at registration desk)
14:00-15:30	Guided tour of Villa Tugendhat (in English, upon prior registration)
15:00-16:30	Guided tour of Villa Tugendhat (in Czech, upon prior registration)



## SOCIAL PROGRAMME

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### Guided tours of Villa Tugendhat

Villa Tugendhat is a recently reconstructed masterpiece of pre-war Functionalist architecture and a UNESCO monument. It is possible to visit the villa at the following dates and times:

Wednesday, 4 February

16:00 (in Czech)

16:30 (in English)

17:00 (in English, 60 minutes only)

Saturday, 7 February

14:00 (in English)

15:00 (in Czech)

You can make your booking by sending an email to [info@tugendhat.eu](mailto:info@tugendhat.eu) or by phone at +420 515 511 017 (no later than 30 January 2015). You will be able to purchase the tickets at the entrance at the time of your visit. The guided tour takes 90 minutes (this is the “extended tour” covering all three floors). To qualify for the discounted price of CZK 210 (approximately EUR 8), instead of the regular price of CZK 350, please show your ITIC card (or some other proof of your teacher status) when paying for the entrance ticket.

Please note that places are limited, so we recommend booking your place as soon as possible – the villa is definitely worth the visit!

For more information, directions and prices, see:

[www.tugendhat.eu](http://www.tugendhat.eu)

[www.facebook.com/VillaTugendhat](https://www.facebook.com/VillaTugendhat)

Vila Tugendhat, Černopolní 45, 61300 Brno

Information in English:

<http://www.tugendhat.eu/en/basic-information.html>

For bookings:

Email: [info@tugendhat.eu](mailto:info@tugendhat.eu)

Phone: +420 515 511 017

(Subject: February Conference, give number of tickets, name, date, and time)

## **A guided walk of Brno city centre**

There is a free walk of the city centre and the main sights.

Length: 90-minutes

When: Saturday, 7 February at 1pm (right after the conference closing)

Where: meeting in front of building G at Gorkého 7 (the main venue)

You can sign up for this walk at the registration desk any time during the conference.

## **Guided tours of Prague**

Since some foreign participants will be arriving to Brno from Prague, we have arranged with our Prague-based colleague, Dr. Bonita Rhoads, for two complimentary guided walks of Prague. These are offered to those of you who plan to visit our capital either before or after the conference in Brno. The walks are free, but in order to be included and to find out the meeting point and contact info you must register by e-mail at [bonita@insightcities.com](mailto:bonita@insightcities.com) by January 10th.

Your Prague walks options on both Feb 4 and 8 are:

### **Prague: An Introduction 9:30-12:30**

<http://insightcities.com/our-walks/prague-an-introduction>

Lunch at the Grand Cafe Orient 12:30-14:00

Please indicate by e-mail if you would like to be included in a lunch reservation at the only public cubist interior in the world!

### **Art Nouveau and Cubist Architecture: Prague after 1900 14:00-17:00**

<http://insightcities.com/our-walks/art-nouveau-and-cubist-architecture-prague-after-1900>

On Feb 4, right after the last walk ending at 17:00, Bonita will be catching the 17:39 train at Prague's Main Station that arrives in Brno at 20:19.

Anyone on the last walk is welcome to come along to the station with her and to join in dinner on the train! You can purchase your train tickets in advance and lock your suitcase at the station in the morning.



## PLENARY SPEAKERS

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The 10<sup>th</sup> Brno Conference  
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## ARITHA VAN HERK

Professor, University of Calgary, Canada

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Aritha van Herk, a graduate of the University of Alberta, is both a recognized scholar with a University Professorship, and an internationally recognized Canadian author whose work has been translated into ten languages. Her novels include *Judith* (1978), winner of the Seal Book Award, *No Fixed Address: An Amorous Journey* (1986), which was nominated for the Governor General's Award, and *Restlessness* (1998). Her experiments in creative non-fiction and ficto-criticism are available in *A Frozen Tongue* (1992), *In Visible Ink* (1991), and *Places from Ellesmere, Explorations on Site: A Geografictione* (1990). *Mavericks: An Incurable History of Alberta* (2001) served as the inspiration for the Glenbow Museum's permanent exhibition of the same name, launched in 2007.

Aritha van Herk's work is particularly recognized for her innovations in creative non-fiction and, in her fiction, for the powerful depiction of the immigrant experience and the affirmative images of women resisting societal norms and familial expectations. She has been an active editor and strong supporter of her many students' work since the mid-1980s.

## PLENARY SPEECH 1

5 February 2015, 11.30-12.30, Aula

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**Prof. Aritha van Herk**

### **Erasure and Vanishment: the Writer Dances with Absence**

The book has begun, in this age of the virtual, to effect an uneasy presence in the lives of writers and readers. While continuing to serve as “book,” that entity discrete and legitimately tome, the book now occupies an uneasy zone where it has begun to haunt itself. To the writer and her text, ghostly emanations of what was once considered book are becoming elusive. The containment of pages between covers, the compendium of words upon those pages, faces now a strange conundrum: the text without or beyond book, and thus “the unsettling, questionable process” (Kristeva) by which contemporary erasure countervails the book. “In language there are only differences without positive terms,” says Saussure, but what then comprises the shape and impulse of a book, the inner ear and tilted head of a book? Is the book-text becoming so arcane, so profoundly retro that it will dis-invent itself as signifier and signified? As a writer wrestling with the conviction that text and book are interlaced, I dance with the incipient possibility of absence. How do I riddle my connection to book when the book slips into a fissure, a gap, “the existence of a radical difference between signifier and signified, between perceptible and imperceptible, between presence and absence” (Todorov). And is this site of meaning now merely an imaginary body, avatar of vanishing denotation? Or is my disquiet a Canadian sequela, the effect of a writer who writes within and from the margins of text and place?

This talk is supported by the Embassy of Canada.

## EIJA VENTOLA

Professor, Aalto University, Finland

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Eija Ventola is Professor at Aalto University, School of Business, Department of Management Studies. She received her PhD from the University of Sydney in Australia and since then held a number of positions in Finland and abroad, including professorships at Salzburg University (2000–2004) and The University of Helsinki (2004–2009), and guest professorships at Catholic University of Sao Paulo, Brazil (2004) and the University of Adelaide, Australia (2009). She is the director of a Ph.D. research group and organizer of symposia MUST – *Multis(yst)emiotic Talks*. Prof. Ventola’s research interests lie in international business and corporate communication and language; multimodal and -medial text- and discourse analysis; intercultural and contrastive communication and linguistics; systemic-functional linguistics; discourse analysis; and multisemiotic discourses of written and spoken genres of various kinds.

Her recent publications include “Systemic Functional Linguistics and Cyberspace” (In *Developing Systemic Functional Linguistics: Theory and Application*, ed. by F. Yan & J. Webster, 2013), “A Multimodal Perspective on the Front Cover Choices of Halliday’s Introduction to Functional Grammar” (co-authored with A. Montemayor-Borsinger and C. Magalhães, in *Choice in Language: Applications in Text Analysis*, ed. by G. O’Grady, L. Fontaine and T. Bartlett, 2013); and co-editions of *The World Told and the World Shown* (with J. Moya, 2009), *From Language to Multimodality: New Developments in the Study of Ideational Meaning* (with C. Jones, 2008), *Interpersonal Communication, Vol. 2 of Handbooks of Applied Linguistics* (with G. Antos and T. Weber, 2008), and *Perspectives in Multimodality* (with C. Charles and M. Kaltenbacher, 2004).

## PLENARY SPEECH 2

5 February 2015, 16.00-17.00, Aula

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**Prof. Eija Ventola**

### **Do Visualization and ‘Internettization’ Challenge Text in Foreign Language Learning and Teaching? Does Language Matter?**

Learning a foreign language has always been thought to be a matter of achieving ‘communicative competence’ in that language. That usually meant that students were expected to learn to speak and write the language in question fluently. First, the focus was on the competence of producing well-construed clauses and sentences/utterances and later an understanding of the appropriate situational and cultural context was expected, i.e. the learners were expected to have also ‘situational and cultural competence’.

These aspects of theorising and learning of ‘how to mean’ in a foreign language have been covered well in systemic-functional linguistics by setting the focus on the three levels of language – phonology/orthography – lexicogrammar – discourse semantics and the stratal organization of language as a social phenomenon – language – the register (field, tenor and mode) as context of situation and genre (the social activity type) and its unfolding as a generic structure.

The most important modal resource realizations in foreign language learning were first written and then spoken dialogic texts that were published in textbooks and then on audio- and later videotapes linked with the textbooks and exercise books and of course classroom practice. From the theoretical research perspective we had individuated research on textlinguistics and discourse analysis.

Today we accept that there are also other modal resources that are important for communication in a foreign culture (gestures, proximity, haptics, facial expressions, etc.) and we also accept that in addition to old technologies (the book, the audio- & videotapes) we have new media that are widely used for foreign language teaching. This paper discusses specifically the new challenges and opportunities for learning a foreign language that the medium of internet and the various technological devices bring to foreign language learning. We can now conveniently combine texts with images and video clips and make ever more intriguing combinations of meaning-making. Textbooks are said to die out because of the internet. Is that so? What about teachers – are they still needed? What about the functional model of language? Is it also to die out, or is it able to face the challenges of visualization and ‘internettization’? How are teachers and students supposed to cope with these changes? These are the questions that will be explored in this paper.



## ANTHONY PYM

Professor, Rovira i Virgili University, Spain

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Anthony Pym is Professor of Translation and Intercultural Studies and coordinator of the Intercultural Studies Group at the Rovira i Virgili University in Tarragona, Spain. He is also President of the European Society for Translation Studies, a fellow of the Catalan Institution for Research and Advanced Studies, Visiting Researcher at the Monterey Institute of International Studies, and Professor Extraordinary at Stellenbosch University.

His recent publication include *Negotiating the Frontier: Translators and Intercultures in Hispanic History* (2000, 2014), *The Moving Text: Localization, Translation, and Distribution* (2004), *Exploring Translation Theories* (2010, revised version 2014), *On Translator Ethics: Principles for Mediation Between Cultures* (2012), *Translation and Language Learning* (co-written with Kirsten Malmkjaer and Mar Gutiérrez, 2013).

He is the editor of *L'Internationalité littéraire* (1988), *Mites australians* (1990) and the series *Translation Theories Explained and Translation Practices Explained* (St Jerome); co-editor of *Les formations en traduction et interprétation. Essai de recensement mondial* (1995), *Sociocultural Approaches to Translating and Interpreting* (2006) and *Beyond Descriptive Translation Studies* (2008).

## PLENARY SPEECH 3

6 February 2015, 11.00-12.00, Aula

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**Prof. Anthony Pym**

### **On Literacy and Translation**

The role of translation (which here includes interpreting) is still mostly seen as the representation of an anterior text, assessable in terms of equivalence or fidelity to an action in the past. This non-communicative concept has earned translation a bad press in relation both to language learning (where it lacks the virtues of engagement and dialogue) and traditional literary studies (where it is presumed to be secondary to the mysteries of creation). In revisiting the possible roles of translation, it is thus of some importance to seek a communicative concept of what translation is and what it can aim to be.

One kind of formulation comes from concepts of “mediation” (*Sprachmittlung*), as found in the Common European Framework of Reference for Languages and in many Germanic approaches, where the concept of “translation” is part of a wider range of activities that can happen when one explains something from one language to another.

A second, more specific formulation can be found in studies of language costs in health services. There, the aim of translation services is increasingly described in terms of enhancing “health literacy”, defined as “the degree to which individuals have the capacity to obtain, process and understand basic health information and services needed to make appropriate health decisions” (US Department of Health and Human Services 2000: 11/20). As such, the concept has its origins as a surrogate for the lack of English as an official language on the national level: “literacy” appears in laws that refer to “literacy in the *English* language”. The concept can nevertheless be liberated from those origins: literacy can be the capacity to use information in order to make specific informed decisions, in any field whatsoever, regardless of the language or languages concerned. Indeed, this kind of literacy should ultimately be compatible with Habermas’s view that citizens should be able to “view themselves jointly as authors of the laws” (Habermas 1995: 130), since some kind of political literacy would require precisely that level of informed decision-making.

This “language-free” concept of literacy enables us to review the aim of translation in terms of two points: first, simple transfer from one language to another is often not enough (many people speak the official languages of a country but do not have basic health literacy); second, translation may have to embrace significant degrees of omission, explanation, and reformulation.

If seen in these terms, literacy can become a key goal for translation, and indeed for all forms of mediation. The aim of translation becomes not just to render a foreign text, but to help people actually use knowledge in a productive way, in democracies based on the distribution of knowledge.

Department of Health and Human Services. 2000. *Healthy People 2010. Understanding and improving health*. Section 11: *Health Communication*. Washington, DC: U.S. Government Printing Office.

Habermas, Jürgen. 1995. “Reconciliation through the Public use of Reason: Remarks on John Rawls’s Political Liberalism”. *The Journal of Philosophy* 92(3): 109–131.

## UDO HEBEL

Professor, University of Regensburg, Germany

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Udo J. Hebel is Professor and Chair of American Studies at the University of Regensburg. He taught at the universities of Mainz, Potsdam, and Freiburg, and was a Distinguished Max Kade Visiting Professor at Colorado College, Colorado Springs. He was a Visiting Scholar at the University of Michigan, Ann Arbor, and at Harvard University.

He has published *Romaninterpretation als Textarchäologie* (1989), *Intertextuality, Allusion, Quotation* (1989), *Transatlantic Encounters* (co-ed., 1995), *“Those Images of Jealousie”: Identitäten und Alteritäten im puritanischen Neuengland* (1997), *The Construction and Contestation of American Cultures and Identities in the Early National Period* (ed., 1999), *Sites of Memory in American Literatures and Cultures* (ed., 2003), *Visual Culture in the American Studies Classroom* (co-ed., 2005), *Twentieth-Century American One-Act Plays* (2006), *Einführung in die Amerikanistik/ American Studies* (2008), *Transnational American Memories* (ed., 2009), *Pictorial Cultures and Political Iconographies* (co-ed., 2011), *Transnational American Studies* (ed., 2012). His close to 60 articles have been published in national and international journals of American Studies

At this point, he is preparing a two-volume edition of eighteenth- and nineteenth-century New England anniversary orations, and a special journal issue on South Africa and the U.S.

## **PARALLEL PLENARY SPEECH 4**

**6 February 2015, 13.30-14.30, Aula**

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**Prof. Udo Hebel**

### **Framing Obama: Transnational Iconographies of an American President**

The visual iconography of U.S. American presidents has always relied on a repertoire of historically proven and politically expedient images and image clusters. Starting with their inauguration and usually involving ideologically charged shots of pivotal political moments and equally significant representations of their families, presidents have been placed in a visual lineage with their predecessors. Beginning with his (repeated) swearing-in ceremony, the photographic documentation of Barack Obama's presidency and private life seems to have worked with a specific inter pictorial twist. The presentation will give selected examples of the inter pictorial framing of President Obama and his family and discuss the possible historical, political, and ideologically evoked pretexts and contexts. It will show how the inter pictorial clusters traceable in photographs of Barack Obama have taken on transcultural trajectories that situate him in larger transnational iconographies and may contribute to his perception as a 'global American president'.

## **CHIOU-LAN CHERN**

Professor, National Taiwan Normal University, Taiwan

---



Chiou-lan Chern has an MA from Iowa State University, USA, and PhD from University of Queensland, Australia. She is a Professor of English at National Taiwan Normal University (NTNU), where she teaches courses on TEFL methodology and language skills at undergraduate levels as well as reading seminars at the graduate level. Her research interests include L2 reading instruction and critical thinking, English language policies, and English teacher education.

She is currently the chair of English Teaching and Research Association (ETRA) and the coordinator of Nine-year Integrated English Curriculum Advisory Team of Ministry of Education in Taiwan. Her administrative posts at NTNU include the English Department chair from 2007 to 2010 and Dean of Office of International Affairs from 2011 to 2013.

## **PARALLEL PLENARY SPEECH 5**

**6 February 2015, 13.30-14.30, Aula**

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**Prof. Chiou-Lan Chern**

### **The Impact of Globalization on English Education in Taiwan**

Globalization has brought us opportunities as well as challenges. In this presentation, I will first explore the impacts of globalization on communication, especially the use of English for global communication. I will then focus on discussing English-related educational policies and practices at various stages of schooling in Taiwan. Some of the pertinent issues include the implementation of English to primary school curriculum and the resources introduced to facilitate English instruction at primary and secondary school levels; the discussion will focus on the introduction of native English speaking teachers and the creation of bilingual environments. At the tertiary level, practices like setting entry and exit requirements of English proficiency, offering English medium instruction (EMI) courses, recruiting international students, and encouraging student mobility will be discussed. Empirical studies that investigate advantages and potential pitfalls of these practices will be reviewed. Finally, 'Taiwanese' perception of the role of English and how that matches the global trend of using English as a lingua franca will be brought up for discussion.

The talk is part of the lecture series 'The Soft Power of Taiwan', sponsored by the Ministry of Culture of Taiwan.



## ABSTRACTS OF PAPERS

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The 10<sup>th</sup> Brno Conference  
of English, American and Canadian Studies



## **ADAM, MARTIN**

*Masaryk University, Faculty of Education, Brno, Czech Republic*  
*martinadamcz@gmail.com*

### **Shaping Information: Transitive Structures as Means of Expression of Existence/Appearance**

Within the Firbasian framework of the theory of FSP, sentences are understood to implement either the Presentation Scale or the Quality Scale (Firbas 1992); this essential distinction represents a cornerstone in a systematic FSP analysis. Attention has recently been paid to the role of the English verb operating in the Presentation Scale sentences and different realization structures of Pr-sentences. It follows that, in addition to the existential there-construction, it is the prototypical configuration of the rhematic subject in preverbal position that seems to convey existence/appearance on the scene most frequently in English (cf. A cruel smile hovered over her face.). In such sentences, the presentation verb is typically intransitive.

The present corpus-based paper, nevertheless, proposes to shed light on the Presentation Sentences that are realized by means of SVO structures, in which the transitional verb is, unlike most other cases of presentation, transitive (cf. Robbers attacked him). In such sentences the interpretation difficulties namely arise from the use of the active transitive constructions with a context-independent subject (S/Rh - V/Trans - O/Th). The principal obstacle in FSP analysis is related to an obvious clash of the FSP functions with the dynamic semantic function of the complement. Whereas in the case of other sentence elements we observe clear correspondence in this respect (Th functions: Setting, Bearer of Quality; Rh functions: Phenomenon, Specification), in the cases tackled above there is a discrepancy between the lexical-semantic relations of the verb and its complement, which is the participant affected by the action.

## **ADAR, EINAT**

*Charles University, Prague, Czech Republic*  
*ia\_et@yahoo.com*

### **Two Dialogues: Rejection of Representation in Samuel Beckett and George Berkeley**

The proposed paper explores parallel trajectories between George Berkeley's philosophy and Samuel Beckett's aesthetics from a theoretical point of view. Berkeley's philosophy is motivated by a deep questioning of representation, an issue underlying many aesthetic debates, especially in the context of modernism.

The 'anti-mimetic' tendency in Samuel Beckett's literary work has often been noted, but in this paper I would like to focus on the aesthetic positions expressed in his published articles from the late 40's. Especially, *Three Dialogues between Samuel*

*Beckett and George Duthuit* which is closely modelled on George Berkeley's *Three Dialogues between Hylas and Philonous*.

Although seemingly dealing with the visual arts, Beckett's articles on painting in fact explore the troubled relations between subject and object and eventually reject art that sees itself as representation, whether of external objects or of internal sensations and states of mind. According to Beckett, these concerns are central to modern art, and they definitely characterize much of modern literature, including Beckett's own work.

In the paper, I will trace the continuities between Berkeley's philosophical position of idealism, which claims that our sense impressions are direct presentation of reality, rather than a representation of matter, and Beckett's own formulation of an aesthetic theory.

Since Beckett makes frequent use of arguments and terms taken from the early modern philosophy of the 17<sup>th</sup> and 18<sup>th</sup> centuries, elucidating the philosophical background of his arguments will contribute to our understanding of the aesthetic thrust of one of the most prominent writers of the 20<sup>th</sup> century.

## ALBU, RODICA

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## Teaching English at Academic Level: The Notions of “Right” and “Wrong” Revisited

My intention is to demonstrate that in the present-day context it is not enough to train students with respect to the rules of good Standard English (which standard, by the way?) since that is only one variety among many, however respectable and respected. If one looks at language as expression of logical thinking, one needs to operate with the notion of congruence (used in logic and in cognitive linguistics), and, consequently, the labels of right and wrong will be replaced by congruent and incongruent. If we consider a language as a system in its entirety, regional and social varieties included, we have to discuss the rules and constraints specific to the English language as a whole. Only if we approach a language in the normative perspective do we actually operate with the notion of correctness (specific to prescriptive linguistics) and we commonly introduce the terms right and wrong. Apart from that, language as speech, as a physical act, is often evaluated in terms of appropriateness (as in pragmatics, sociolinguistics, cultural linguistics, functional stylistics...). A set of examples, including a text from the Caribbean area, will illustrate the diversity of the angles from which the issue of right and wrong can be tackled and will advocate a holistic approach in language studies.

**ALEKSYUK, MARIA**

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**The Pragmaphonostylistic Aspect of a Literary Portrayal of a Character  
(Based on *Amsterdam* by Ian McEwan and *Arthur and George* by Julian Barnes)**

The present paper focuses on the pragmaphonostylistic aspect of the relationship between the literary descriptions of contrasted characters in terms of philological reading, following the trend that has been developing at the Department of English Philology, MSU in the past twenty years.

The major focus here is on the way the portrayals sound. The final goal of the research is to see how the author ‘shapes’ his characters through their descriptions and to find out whether this portrayal of a character could be treated pragmaphonostylistically to extend the stylistic section of the pragmalinguistic functional style.

The first step here was to study the way the passages containing the descriptions were arranged in terms of punctuation marks. The placement and the arrangement of stops have been shown previously to ‘encode’ the rhythm and prosody of the text – and, through them, the way the author heard his own text in his ‘mind’s ear’ while creating it in the written form.

It was no less important to see what lexical items have been chosen by the author to describe a particular character, and how they were organized in the text, as this influences directly the ‘sound image’ that is formed in our ‘inner speech’ when reading the novel.

Each extract (a paragraph) under analysis has been presented in its four recorded variants which have been carefully confronted. Each recording has been analyzed segmentally and suprasegmentally from the point of view of their rhythmical and prosodic organization.

**ANTÉNE, PETR**

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**Villains into Victims and Vice Versa? Jane Smiley’s *A Thousand Acres* as  
*King Lear* in the Age of Feminism and Ecocriticism**

In spite of the complexity of Shakespeare’s oeuvre, traditional criticism of *King Lear* has established a rather schematic interpretation of female characters, seeing Cordelia as an epitome of virtue and Gonerill and Regan as embodiments of evil. In the novel *A Thousand Acres* (1991), Jane Smiley freely elaborates on Shakespeare’s play, providing its feminist version set in rural Iowa in the late 1970s and narrated

by Ginny, a farmwife and Gonerill figure. For instance, Lear's early course of Gonerill, claiming he wishes her infertile, materializes in the text as Ginny's inability to give birth to a baby because the water she drinks has been poisoned by the fertilizers her domineering father, Larry, uses at his farm. It is Jess, a son of Ginny's neighbor and Smiley's representation of Edmund, who informs her about that and brings about her physical and psychological awakening. Thus, by introducing new elements, the novel provides an enriching perspective on one of the major of Shakespeare's tragedies.

## **BALESTRINI, NASSIM WINNIE**

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### **Music and Meaning in Richard Powers's *Orfeo* (2014)**

Powers's most recent novel is a tour-de-force of the imaginary of Western music history as it is created, taught, and performed at music departments in the United States. The narrative enquires into the nature of compositional creativity by depicting a host of musically creative behaviors ranging from the nitty-gritty compositional work of voice-leading to the prospect of accessing musically interpretable sounds in microorganisms. This tale of a composer-professor turned DIY-genetic engineer who unwittingly falls prey to post-9/11 hysteria, packed into a road-trip plot of fleeing from law enforcement, depicts and questions many of the cultural assumptions on which the institution of art music as performed within the American academy is predicated. An essential element within this discourse is Powers's use of quotations from Walt Whitman's *Song of Myself* to approach the quandaries of individuality, belonging, artistic innovation, and legacy. In this paper, I discuss how the novel negotiates processes and tools of signification in various arts as well as the cross-over potential between art music-based thinking and natural science discourses. In addition to thus highlighting intermedial relations between music and literature as represented in *Orfeo*, I address the ways in which competing assessments of signification processes within the arts, the natural sciences, and ultimately in political discourse result in a sobering portrayal of the current social climate in the United States as one of distrust and paranoia.

**BARRER, PETER**

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**From Nowhere to “Partyslava”: Mediated Images of Bratislava since 1989**

Over the past two decades, Prague has cemented itself as a tourist hotspot in the popular imagination. But what of Bratislava, long considered a “poor cousin” to Prague? What images of Bratislava have foreign publics been presented with since the fall of communism in East-Central Europe and the establishment of the Slovak Republic? Building on previous research which has examined visitors’ historical perceptions of Bratislava (primarily from a German-speaking perspective), this paper seeks to map the development of Bratislava’s image in media texts from English-speaking countries since 1989 by focusing on two central motifs: Bratislava as a post-communist space and Bratislava as a locus of touristic pleasures (“Partyslava”). The images presented herein will be evaluated and contrasted with local descriptions of Bratislava, thus offering a cross-cultural perspective which will contribute to the wider discussion of popular perceptions of post-communist urban spaces in East-Central Europe.

**BASSAM, LUBNA**

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**Gender Differences in Code-switching in Text Messages of Lebanese Undergraduate Students**

Due to the accelerated globalization process, the English language has become a lingua franca that brings many societies in the world together, and the Lebanese society is no exception. An increasing number of English words have become essential in aspects of young people’s language as they have become accustomed to mixing Arabic and English in their daily communications. Code-switching is the sociolinguistic phenomenon that corresponds to this alternation between languages. Nowadays, this phenomenon has been adopted in different Computer-Mediated Communication aspects (CMC), and Short Message Service (SMS) is one of these aspects where code-switching takes place.

This study aims to observe the phenomenon of code-switching between Arabic and English in the personal text messages (SMS) of university students, both males and females to investigate the link between the sociolinguistic background of these students and the gender differences in their SMS code-switching. A corpus of 606 SMS messages was collected from 18 undergraduates, 8 males and 10 females.

Comparison of these messages suggests that code-switching is functioning not only as an adaptation to receivers, but as an active marker of a new form of transla-

tional identity where young people communicate between themselves as differentially translational subjects.

## **BEGANOVIĆ, VELID**

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### **Now, Now: Dimitrije Mitrinović in London and His Practical Approach to World Peace in the 1930s**

Born in Herzegovina, to Serb parents, Dimitrije Mitrinović spent his youth studying philosophy, learning languages and traditional Serbian poetry. From 1906 he began publishing poetry of his own as well as critical and philosophical texts in *Bosanska Vila*, a Serb cultural and literary review of the early 1900s in Sarajevo. According to his biographer Andrew Rigby, under Mitrinović's influence, the magazine, initially focused on cultural and artistic tradition of Serbs in the region, became a space for the promotion of modernist art and literature. Mitrinović corresponded with some important European artists and intellectuals of his time very early on, having also studied in Munich and Rome. Already in 1910s he befriended and lectured on Wassily Kandinsky and Ivan Meštrović, as well as corresponded with Frederik van Eeden, Erich Gutkind, and Alfred Adler to name but a few. In this paper, however, I focus on his work of 1930s in London (where he moved before the First World War to escape the Austro-Hungarian mobilisation), especially his 1933 column "World Affairs" in the *New Britain* magazine. While the first of these articles, all signed M. M. Cosmoi, begins: "Certainly, life; and certainly, future...", in my paper I argue that Mitrinović was not just a visionary, but a person who paid the greatest attention to the way how the present could be used to influence the future. Not only did he propose a new world order based on federalism and peace, he worked hard to realise it in practice, gathering various influential figures around him and constantly creating new organisations and initiatives for the advancement of humanity.

## **BENEŠ, JAN**

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### ***Comedy, American Style: Jessie Fauset's Ultimate Black Novel of Manners***

Read together, Fauset's four novels, written in the span of nine years, present a strikingly new African American female voice which, through the combination of the novel of manners with elements of the Bildungsroman and the passing narrative, creates a racialized novel of manners. This newly adapted and transformed

genre, as displayed in Fauset's four novels, traces the development of young African American females, and chronicles their maturation and adaptation to the changing times of modern America. Furthermore, Fauset, through innovating the traditional novel of manners, succeeds in capturing and depicting a rapidly changing segment of American society, the new generation of young African Americans hailed as the New Negroes, as they struggle for a modern identity in the turmoil of the early 20th-century United States. In devising a distinctly African American novel of manners, Fauset seeks to develop a sort of literature of conduct for the young African American generation, placing much emphasis on the African American woman and her unprecedented role and position in an entirely new and mostly urban generation of black people who are only indirectly, albeit still crucially, affected by the legacy of slavery and Jim Crow, yet who are, at the same time, envisioned and celebrated by the Harlem Renaissance intellectual elite to be the new leaders of their race. Her last novel, *Comedy, American Style* is, as argued in this presentation, the ultimate example of Fauset's innovative mastery of the racialized novel of manners.

### **BILANOVÁ, MARKÉTA**

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### **Monster High Nomenclature and the Phenomenon of Lost in Translation**

The paper presents an analysis of the most prolific tendencies in onomastics and toponymy of the fictional world of Monster High characters with regard to the socio-cultural references they bear and the main translational approaches used for both the Czech audiences and customers. As far as word building, Monster High represents a fount of portmanteaus the comprehension of which is largely based on cultural awareness (e.g. Deuce Gorgon) and paronymy (Invisi Billy). The author will discuss to what extent the translation of such names is functional in view of the fact that the show and products respectively are primarily focused on children and teenagers.

### **BLAKE, JASON**

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### **Sports and Textual Stability? Perhaps Sometimes**

Complaints that “students and people no longer read” are often overstated, but laments about a fast-eroding cultural common ground are legitimate. In order for

literary culture to function as a comprehensible system, some sort of semantic or semaphoric centre is required. In many ways, sports provide such a system – much in the way that religious symbolism and references and (for a certain class) High Culture products did in the past. This paper examines sport, especially ice hockey, as a pre-existing system of references that authors can exploit in creating fiction. Focussing on authors such as Bill Gaston and Mark Anthony Jarman, among others, the consideration here is how this sporting common ground can be put to use, and, more interestingly, how that same system can be questioned, mocked and thereby rejuvenated when (to use an example from Bill Gaston’s novel *Bella Combe Journal*) spectators watch a hockey game while high on hallucinogenic drugs, or (to use an example from Jarman’s *Salvage King, Ya!*) hockey violence is taken outside its home and native land. Another consideration is this: what happens when common sports references transcend borders? What happens with a “typically Canadian” novel is taken out of its “home” context?

### **BOLDIZSÁROVÁ, GABRIELA**

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### **Grotesque Bodies in A.S.Byatt’s Short Fiction**

The paper deals with the work of the novelist Antonia Susan Byatt who became attracted to the short story genre to accommodate her fantasies concerning the human body and its transformations, including ageing and death. Byatt often presents the human body as grotesque – it is deformed, hybrid, and/or monstrous. In her stories the human bodies changed by circumstances or other factors usually signify the characters’ crisis in which they create new autonomies, new forms of existence. The transgressive character of the transformations suggests the challenge to normality although the dichotomy of the normal/abnormal is frequently integrated in one character. At the same time from the point of view of the protagonists the bodily transformation is often an attempt to liberate oneself from cultural and social norms binding their lives. The analyzed texts will be discussed in terms of the protagonists’ subjective perceptions and also of the ‘objective’ view of the society, of the transformed bodies.



**BOÓR, ANDREA**

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**Remembering and Revisiting Childhood Memories in Alice Munro's "Boys and Girls" and "Dear Life"**

Alice Munro's obsession with the past is intertwined with her interest in the human psyche. Munro's short stories are not only recollections of the past, but they also present different perspectives and approaches to the past. The aging of the characters seems to provide new perspectives; while the style and tone of the narration change, its core remains the same. The paper concentrates on an early and a late Alice Munro short story and I intend to show the ways in which they are interconnected. "Dear Life," a recollection of several memories, is linked to Munro's early piece "Boys and Girls" in that the two narrators share a similar background story. However, the style and the tone of the two narrators can be clearly distinguished, as the memories in "Boys and Girls" are depicted vividly, while the narrator of "Dear Life" does not convey the same closeness to memories. The differences between the two narrators can signify that Munro's narrative voice has transformed over the years. My aim is to analyze Munro's narrative techniques, particularly when her narrators perform the act of remembering.

**CATANĂ, ADELA LIVIA**

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**"It's all a big show": Ways of Manipulating the Audience in Margaret Atwood's *MaddAddam* and Suzanne Collins's *The Hunger Games***

We live in an age dominated by mass media. Corporations and their commercials seem to hypnotize clients and make them buy products which they might not even need. "Big Brother" shows, paparazzi and social networking websites prove that the concept of private life has ended. Violence and pornography have become ordinary issues. Ecological disasters, revolutions and endless wars are simply part of our daily lives. Starting from these premises, my essay tries to offer a compared analysis of the ways in which the audience are manipulated by mass media and to underline the terrifying consequences which come out of this. The paper is based on two dystopian trilogies published after the year 2000, *MaddAddam* by the Canadian author, Margaret Atwood, and *The Hunger Games* by the American novelist, Suzanne Collins. The first one sounds a warning signal regarding the fact that children and teenagers are extremely vulnerable to the messages sent by mass media, which affect and corrupt their impressionable minds. Eventually, they grow up to be unreliable adults addicted to alcohol or drugs, lacking communication skills and

representing a danger for themselves, the people around and the whole mankind. On the other hand, the second one proposes the idea that people are not only manipulated by mass media but they can also use it as a tool to overpass their condition as victims and escape a punitive society. However, which are the prices to be paid and how successful are the two writers in conveying their messages?

### **CHALUPSKÝ, PETR**

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#### **Playfulness as Apologia for the Story in Ian McEwan's *Sweet Tooth***

Ian McEwan's penultimate novel, *Sweet Tooth* (2012), is a remarkable achievement, not only in the context of the contemporary British literary scene but also within the body of its author's work. Although it is written in the form of a spy thriller, with an element of romance, the novel by far transcends the limits of this genre. It provides an intriguing exploration of one of McEwan's favourite themes – innocence and its loss, but also contains a notable dimension of intertextual and meta-fictional playfulness, which in this case is highly self-reflective as he makes direct references to his own fiction, namely to his short stories from the collection *In Between the Sheets* (1978). Therefore, in terms of its thematic and narrative framework, *Sweet Tooth* can be especially linked with two of his earlier novels, *The Innocent* (1990) and *Atonement* (2001). This paper argues that McEwan's use of playful narrative strategies is not a result of his intention to write an experimental text challenging the traditional notion of the story, but rather serves as a means of his defence of a strong story as a crucial factor of a quality narrative.

### **CHAMONIKOLASOVÁ, JANA**

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#### **Indefinite and Negative Pronouns as Carriers of Communicative Dynamism**

The article examines indefinite and negative pronouns from the viewpoint of one of the theories of information structure – the Brno theory of functional sentence perspective. The theory interprets sentence elements as communicative units carrying different degrees of communicative dynamism. Communicative units expressed by pronouns are in general not very dynamic compared to other word classes; previous studies have indicated that the majority of pronouns are thematic and carry a low degree of communicative dynamism because they refer to ideas and objects that are well integrated in the context of communication. Indefinite and negative

pronouns, together with demonstrative pronouns, however, are more dynamic than pronouns of the remaining categories and more often function as rhematic units. The article analyzes the conditions under which indefinite and negative pronouns become carriers of high degrees of communicative dynamism and compares the distribution of thematic and rhematic indefinite and negative pronouns in English and Czech texts.

**CHOVANEK, JAN**

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### **Multimodal Pragmatics and Semiotic Chaining in YouTube Videos**

In recent years, YouTube has emerged as an increasingly popular form of technology-mediated communication (TMC), embraced by video file sharing enthusiasts as well as institutional communicators who use it to further their business interests. Moreover, the site also serves for the mediation of the users' own content, typically based on various forms of positive or negative self-presentation. The aim of this paper is to analyse the verbal and visual communicative practices on YouTube from the perspective of multimodal pragmatics (O'Halloran et al 2014) and explore the intertextual and interdiscursive relations existing between some of the semiotically-interlinked content found on this video site.

Using the example of a recent advertising campaign, the presentation documents how the online space on YouTube is colonized by commercial advertising, with success measured by the number of views (cf. the notion of "going viral"). The sharing of content via various social networks, however, is only one of the ways in which audiences can engage with the primary text of the commercial. Another form of participatory involvement occurs on a qualitatively different communicative level: this concerns the uploading of videos ("video responses") made by users in reaction to earlier videos ("prompts"). As shown in the presentation, this process may be replicated further.

All these "generations" of videos give rise to semiotic chains in which the interactants negotiate their discursive spaces, sometimes in highly original ways. I demonstrate how users rely on various multimodal means in order to provide for coherence between the response and the prompt, and how they creatively appropriate the available semiotic resources, deploying them to serve new functions that go beyond merely "spoofing" or "replicating" the prompts. The original forms and meanings are recontextualized, reformulated, reframed and resemiotized (cf. Bhatia 2010) in what appears to a specific form of interdiscursivity in TMC that oscillates between private and public as well as serious and humorous communication.

**CIGÁNKOVÁ, TEREZA**

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**Multimodal Analysis of British Theatre Websites**

The main point of my conference contribution will be the presentation of the preliminary results of my long-term research in the field of multimodality. The research focuses on the websites of British theatre institutions, namely on their multimodal character and the way they constitute a new genre. The corpus analysed contains websites of three different institutions – the first one is a traditional great house – the *Royal Opera House*; the second is an acclaimed dance group named *Akram Khan Dance Company* and the third one, DV8 company, represents the field of physical theatre. As each of the dance companies falls to a different sphere of dance art, their websites naturally provide diverse layout forms, graphic arrangements or photo placements.

To describe and analyse the multimodal character of the theatre websites, it is necessary to pay attention to various factors as well as to identification of the connections between them. Therefore, the research is conceived as a series of steps leading to the final results and conclusions. The conference presentation will concentrate on one of the initial phases of the research – describing the interaction between colours and text (i.e. how colours emphasise the text, which colours are used for particular types of texts, their general functions within the websites etc.) and the layout of the websites (e.g. the way photos and videos are used).

The analysis is anchored in the systemic-functional grammar approach as developed by M. A. K. Halliday, and is based on his theory of metafunctions which can be a useful tool for multimodal discourse analysis. Besides this methodology, other approaches are explored that work well with multimodality – for instance, Theo Van Leeuwen's publication *Language of Colours* has been employed to serve as a source of colour-linguistic theories.

**CISŁO, ANNA**

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**Books in Irish and their Semiotics in the Early Twentieth Century: Creating National Identity**

This paper will examine Irish language books as they emerged during the time of the Irish language revival, on the eve of the formation of the Irish state in 1922 and in its early years. Both graphic representation of the Irish language and other semiotic elements contained in these books (including their covers) are divulged and

interpreted as serving the purpose of de-Anglicising Ireland and contributing to the formation of the Irish identity based on counterparts, i.e. oppositions between what was perceived as English and what could be regarded as part of distinctive Irish culture, the latter including Catholic beliefs, the Irish language, the Gaelic script and Celtic knot design. We may then conclude that in a specific political and sociolinguistic situation the book may become a rich complex of signs capable of carrying meaning not only by its language-discourse content but also by means of other elements that contribute to the creation of the national culture.

## CZEGLÉDI, SÁNDOR

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### **The U.S. Federal Congress and the Officialization of English: Language-intrinsic and Language-functional Arguments in Federal-level Legislative Proposals**

The idea of *de jure* officializing English has slowly but surely been gaining ground in its “strongest bastion” (Crawford 2000, 6), the United States. Although the state-level history of the movement dates back at least to the immediate post-World War I period, the first federal-level “Official English” legislative proposal, Senator S.I. Hayakawa’s SJRes 72, appeared on the congressional agenda as late as 1981. Since then the federal legislature has considered (and failed to pass) similar proposals more than a hundred times.

Meanwhile, perceptions about the societal role of the common language have also been evolving from the nonexistent descriptions in the early bills toward the more detailed presentations of English as an essential tool of nation-building.

The aim of this paper is to review the arguments surrounding the officialization issue as they have been reflected in the legislative pieces themselves. Loosely based on Robert Phillipson’s classification (1992: 271–72), the present analysis categorizes chronologically (1) the alleged threats to English; (2) the “English-intrinsic”; (3) “English-extrinsic”; and (4) “English-functional” arguments, which are supposed to justify the legal enshrinement of the majority language. In addition, (5) the “needs” of English (i.e. whether the majority language should be protected, cultivated or promoted by the government); and (6) the references to other languages are also discussed.

The corpus of the analyzed bills and resolutions is based on the legislative database of the U.S. Federal Congress, currently available at [congress.gov](http://congress.gov).

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**DONTCHEVA-NAVRATILOVA, OLGA***Masaryk University, Faculty of Education, Brno, Czech Republic**Navratilova@ped.muni.cz***Cross-Cultural Analysis of English and Czech Academic Book Reviews**

This contribution investigates evaluation in book reviews – a genre of academic interaction which only recently attracted the attention of discourse analysts. By partaking in the dissemination and evaluation of knowledge, book reviews play an important role in the construal of cohesiveness in disciplinary discourse communities. The aim of the investigation is twofold: Firstly, it reports the results of a cross-cultural analysis of the rhetorical structure of English-medium book-reviews published in the *Journal of English for Academic Purposes* and Czech-medium book-reviews published in the journal *Slovo a Slovesnost*. Secondly, the contribution explores variation in the frequency of positive and negative evaluative acts and their distribution across the rhetorical moves of English and Czech book reviews published. The results of the cross-cultural analysis shed light on the differences in the ways reviewers interact with the author of the book under review and the disciplinary discourse community in order to establish a delicate balance between the expression of critique and collegiality (Hyland 2004).

**DRAB, EWA***University of Silesia, Poland**edrab.87@gmail.com***The Translator's Role in Shaping the Post-2000 Fantasy Literature Imaginary Worlds**

Translation is a process in which the image of literary universe, which determines the character and the reception of the entire text, is shaped by the translator as well as by the author. As Gideon Toury claimed, translation should be perceived as a separate text introduced into another culture, hence, through the decisions they have to make during the process, the translator creates a new text and a new fictitious reality, which are individual to a given language version. In brief, by co-authoring the novel, the translator re-shapes and re-forms the literary vision, since differences between languages make it impossible to make two versions identical. But what are the elements which contribute to the process of shaping the literary world in translation? They are clearly visible in imaginary worlds of fantasy novels, deprived of equivalents existing in the extra-linguistic physical reality, as they are flamboyant both on the level of language and meaning. In fantasy literature elements which, due to the intensified need to reflect the original image in a creative way, manifest the translator's influence on the ultimate version of the text are neologisms, proper names, elements of imaginary languages, names for imaginary or

magical phenomena, descriptions of extraordinary objects and elements of different genres, such as crime novel or western. These factors are visible for analysis in contemporary fantasy novels, for instance *The Way of Shadows* by Brent Weeks, *The Desert Spear* by Peter V. Brett or *Beyonders* by Brandon Mull.

## **DRÁPELA, MARTIN**

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### **A New Bibliography of Functional Sentence Perspective**

Following *Materiály k bibliografii prací o aktuálním členění větném 1900–1970* [A Tentative Bibliography of Studies in Functional Sentence Perspective], published in 1970, and *An Analytical Bibliography of Czechoslovak Studies in Functional Sentence Perspective 1900–1972*, published in 1975, a new bibliography of Functional Sentence Perspective (FSP) has been created to help linguists shape their horizons of the field of information structure of language by signifying the most relevant publications written by Czech and Slovak authors between the years 1956 and 2011.

The main objective of the conference talk is to officially introduce this bibliography to the community of researchers working in the field of information structure. Even though the bibliography includes mainly contributions oriented towards the Firbasian approach, it also covers the most important works by the Prague group of researchers who use the designation Topic-Focus Articulation, and also works by many other authors not adhering to the Firbasian approach explicitly.

The bibliography opens with an FSP study entitled “Czech approaches to information structure: theory and applications”, written by Professor Libuše Dušková, a leading Czech Anglicist and researcher in the fields of syntax and FSP.

## **DUDOVÁ, MARKÉTA**

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### **Signifying Abjection**

This paper will take as its starting point Julia Kristeva’s conception of language. Kristeva’s language theory assumes an interplay of two modalities of the signifying process that constitutes language, the semiotic and the symbolic. Although it can be regulated, the semiotic can never be definitely posited and precedes the establishment of the sign. Kristeva specifies the semiotic as a psychosomatic modality of the signifying process. The semiotic therefore is a rhythmic space of language, expressing itself in tone, rhythm, material qualities of language, disruption or silence. From her description it follows that the body and that what the body rejects, the abject, is

an integral part of the signifying process, finding its place in the material qualities of language. This paper will therefore argue that the abject is not just a heap of meaninglessness. On the contrary, the paper will prove that there is a cluster of meaning attached to abjection. The abject is in fact a wellspring of sign, and as such might be transformed into signifiers, hence signified and verbalized. Signified, the abject might emerge from the edge of non-existence and find an existence at the level of the symbolic.

### **DUŠKOVÁ, LIBUŠE**

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#### **Deviation from the basic distribution of CD as a style marker**

The paper compares samples of academic prose and fiction from the viewpoint of the presentation of information structure, viz. to what extent the information structure is organized in agreement with the ordering theme - transition - rheme and to what extent it deviates from it. In both cases attention is paid to the factors causing the respective arrangement. Previous studies suggest that differences between the two text sorts will be found not only in the representation of the basic distribution of CD and deviating orderings, but also in the types of deviating orderings. Owing to the different character of the two text sorts, in fiction more deviations from the basic distribution are assumed to be found in the postverbal position, whereas in academic prose in the preverbal position.

### **DYKSTRA, ALAN**

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#### **Online Political Commentary: Strategies for Connecting with Readers**

This presentation explores how online political commentary is written in particular ways to attract and engage readers. By examining websites from the United States, specialized in providing political commentary articles, the research looks closely at the strategies the writers use to create and maintain relationships with online readers. Sociolinguistic and cultural perspectives are combined to expose the rich cultural dynamics and creative linguistic interplay in some modern political commentary online. The strategies of writers are shown as attempts to be particularly crafted and designed in a highly contextual manner. The focus is on how online writing and reading about politics involves multiple levels of understanding, and assemblages of cultural influences and linguistic strategies to construct shared meanings.



## **ELICKER, MARTINA AND ULLA FÜRSTENBERG**

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### **“Making Experiences and Surmounting Challenges”: Teaching Idiomatic Formal-register Collocations to Advanced Students of English**

Even advanced learners of English find it difficult to use collocations appropriately, especially when writing in a formal/academic register. Not only do they lack awareness of typical word partnerships in those types of texts, they are also mostly inexperienced at using reference tools such as online corpora. Hence, when teaching formal writing, it is essential to pre-teach common collocations from relevant fields, in order to enable students to create natural-sounding texts that successfully convey the intended meaning, as opposed to texts in which they randomly combine words they perceive as formal/academic merely for effect. In our talk, we will present a typical sequence of tasks from vocabulary pre-teaching to text-building and explain how these tasks encourage students to engage with tools that contribute to their awareness of and familiarity with idiomatic collocations. Thus, we hope to foster advanced vocabulary research and study skills that will allow students to further improve their language proficiency independently from teacher input.

## **FICTUMOVÁ, JARMILA**

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### **On Translating Collocations: A Corpus-based Approach**

Collocations are known to be the stumbling block for non-native speakers since different languages do not always combine words in the same way. Writing and translation are most affected. According to Newmark (1988:32): “the chief difficulties in translating are lexical, not grammatical, i.e. words, collocations and fixed phrases or idioms”. He further maintains that the translator either does not understand an expression or finds it difficult to translate. For this reason, language learners should be encouraged to use translation when acquiring new collocations to create a “mental link” between the two languages. With the advent of corpora and sophisticated concordance tools, it is now possible to supplement bilingual dictionaries which usually focus on single words and mostly do not provide the required information. The paper strives to present a concise explanation of the procedures that can be used to help budding translators avoid the pitfalls encountered when translating collocations. These procedures include exploring large parallel corpora available for many language pairs via parallel concordancing and bilingual word sketches (i.e. one-page summaries of a word’s grammatical and collocational behaviour).

**FILEWOD, ALAN**

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**Narrative and Diversity in Canadian War Memory**

As Canada commences what will be an intense, state-driven patriotic commemoration of the onset of the First World War, it is to be expected that official celebrations will strive to reframe the experience of Canadian military history in terms of official multiculturalism. In this paper, I will investigate how official and popular narratives of military nationhood create and shape diversity by proposing that the war experience was formative in the development of culturally inclusive Canadian nationhood. In this narrative, the experience of the Canadian Expeditionary Force in France and Flanders, and in particular the Battle of Vimy Ridge in 1917, marked the “birth” of Canadian national sentiment. The Canadian Army had begun the war integrated into the British army command, but in 1917 was repositioned as a separate army corps under Canadian command and military policy. The experience of the army, as it moved from colonial subordination to autonomous ally, has since been circulated as the experience of the nation as a whole.

Looking at historical and contemporary texts, this paper considers this “official narrative” in terms of the cultural strategies and tropes that work to integrate diversity into the often exclusive and racist historical experience. Among the texts to be considered are the 1919 documentary play by returned veterans, *The P.B.I.*, Paul Gross’s feature film, *Passchendaele*, and Joseph Boyden’s Giller prize-winning novel, *Three Day Road*.

**FLAJŠAR, JIŘÍ**

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**The Signifying Suburbs in the Poetry of John Updike**

Postwar America has been defined by the proliferation of suburban culture. This paper surveys the problems of creating a viable mode of suburban poetry in the case of John Updike. While postwar American fiction by Updike himself and many other notable contemporaries (Cheever, Yates, Roth) provided a biting and relevant critique of middle-class suburban conformity, decline of moral values, and intellectual deprivation, American poetry that would focus on the suburbs was largely nonexistent. In his diverse body of poems in traditional and open form, Updike assumes the attitude of an insider whose complicity in the construction of the postwar suburban identity is acknowledged, yet satirized as vain and ultimately ridiculous. Drawing on the pioneering suburban poetry by Louis Simpson, who shattered the literary scene with his *At the End of the Open Road* volume in 1963, Updike the

suburbanite assumes an attitude of ironic celebration that he applies to the portrait of New England middle-class life on the border between the country and the city. On the one hand, Updike exposes the clichés of suburban conformity and intellectual drabness. On the other hand, he also uses an attitude of “non-judgmental immersion” and awe towards his subject. Using sociological studies of the American suburb by Kenneth Jackson, James Howard Kunstler, and Mark Clapson, the paper will situate Updike’s suburban poetry within a more general current in postwar American literature that navigates between the adoration of the era’s conformist materialism and rejection of the suburban lifestyle.

### **FLAJŠAROVÁ, PAVLÍNA**

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### **Transatlantic Lyricism in the Poetry by Grace Nichols**

The poetry of Grace Nichols has been shaped by the signifying diasporic experience of resettling from British Guyana to United Kingdom. Although she was much celebrated for her collections *I Is a Long-Memoried Woman* and *The Fact Black Woman’s Poems*, the paper will focus on the imagery of the Caribbean as presented in her more recent collections *Sunris* (1996) and *Startling the Flying Fish* (2006). In addition, the paper will examine the local landscape as a formative element for creating and moulding her poetic imagination. It will also look at the ways British Romantic tradition has influenced the Caribbean imagery employed by Nichols. As the poet searches for her ancestral roots, she discovers local myths that are foreign to European readers. Yet, based on these, Nichols creates and recreates a new referential frame for her European-Caribbean poetry. The musicality and visuality of her poetry enriches the canon of contemporary British poetry also through linguistically interviewing standard English with Caribbean patois. Such mixture of various language varieties embellishes the lyric tenderness of poetry written by Grace Nichols.

### **FROEHLING, KENNETH**

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### **Old Ottawa and the Gouzenko Affair as Portrayed in *The Iron Curtain* (1948)**

My presentation intends to examine the 1948 movie, *The Iron Curtain*, which has been labeled by some as the “first Cold War movie”. The film portrays the overall true story of Igor Gouzenko, a cipher clerk who worked in the Soviet Embassy in Ottawa from 1943 to 1945, before he defected in September 1945 to the RCMP.

Gouzenko subsequently revealed through 109 stolen documents the then Soviet spy ring in Canada, spies who were primarily trying to obtain nuclear secrets for the construction of a future Soviet bomb. While the movie has had mixed reviews and only an average rating by viewers (an IMDb rating of 6.4), it is a very interesting movie for Canadian political historians of this period and film goers who like Cold War thrillers. However, the presentation will take a direction away from being solely political, but through pictures and film clips from the movies, intends to show the way Ottawa looked in 1948 (the film was shot on location there) and to point out how the director, William Wellman, adapted Ottawa scenes for dramatic purposes.

## GILLOVÁ, LUCIE

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### Error Tagging of a Spoken Learner Corpus

The presentation will introduce a tagging system for a learner corpus of spoken English which, apart from tagging errors, focuses also on the features specific for spoken language. The tagging system that is currently being developed for the purposes of LINDSEI CZ (Louvain International Database of Spoken English Interlanguage – Czech part) should enable us to search the corpus for the important features of learner language and also to tag these features in other parts of LINDSEI or in other learner language corpora in the future.

The tagging system is based on the Louvain Error Tagging Manual used in written ICLE (International Corpus of Learner English) and as such contains categories unsuitable for spoken learner language and misses some categories essential for it. Based on the analysis of LINDSEI CZ, which contains transcriptions of recordings of Czech advanced learners of English, we propose modifications to the Louvain Error Tagging System, both in the categorization of errors and in the addition of the spoken language specific features domain. Categorization of errors is modified in order to take into account the description of the English language provided in *Mluvnice současné angličtiny na pozadí češtiny* by Dušková because it provides a description of English in connection with Czech. To supplement it, *Longman Grammar of Spoken and Written Language* and *Cambridge Grammar of English* are used as a basis for the description and tagging of spoken language specific features.

**GLAVANAKOVA, ALEXANDRA**

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**Cultural Translation: the Terrorist Within**

The paper explores the interrelation between the present-day conceptualization of liberty and terror against the original myth of liberal democracy in the collective imagination, alongside the clashes of identity and allegiance experienced in today's globalized world. The aim is to analyze from a comparative perspective how these concepts are presented in several texts originating in different cultures with a special focus on the Bulgarian and the Canadian ones. The paper illustrates and brings together two important cultural developments: the way terrorism has rearranged our perception of reality and its reinterpretation in fiction.

The analysis will be based on observations from the Bulgarian perspective: an experimental play written by Zdrava Kamenova and Gergana Dimitrova with the revealing title *P.O.Box: Unabomber* (2011); the Canadian perspective: Dionne Brand's long poem *Inventory* (2006), and Shauna Singh Baldwin short story collection *We Are Not in Pakistan: Stories* (2007). Further reference will be made to a range of texts by US writers dealing with home-grown, lone-wolf terrorism and with the internalization of terror, such as *Leviathan* (1992) by Paul Auster, and *Mao II* (1991) by Don DeLillo.

Despite the many differences between these texts – in form, genre, style and language of expression – they are united by a common thematic concern in exploring the effects of terrorism at the personal level with a special focus on the dread of betrayal, violence, surveillance, political crimes, war and terror.

**GNUTZMANN, CLAUS**

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**Writing Academic English across Languages and Disciplines**

In most scientific disciplines, publications in international, English-speaking journals have become the essential indicator for research performance and assessment. Thus, in many cases, non-native speakers of English have to publish their research in a foreign language, which often puts them not only at a linguistic-communicative but also a professional disadvantage. Drawing from interviews with academics from different disciplines, the paper investigates the problems and challenges non-native researchers encounter in their preparation of research articles in English. It also looks at the strategies and resources they deploy in order to overcome these problems. In addition to studying the writing difficulties resulting from the use of English as foreign language, the paper researches as to what extent the disciplines pos-

sibly impact differently on the writing process. Is it true, for example, that academics from the natural sciences find it easier to write in English than colleagues from the humanities? If so, what are the reasons? The empirical part of the discipline-specific research is based on 24 interviews conducted with researchers from four disciplines (biology, German linguistics, history, mechanical engineering,) at different universities in Germany.

The research presented in this paper is taken from a research project entitled “Publish in English or Perish in German?” carried out at the University of Braunschweig and funded by the Volkswagen Foundation.

## **GOHL, FABIAN**

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### **Fictional Banter in Comic Dialogue**

The ambiguous social practise of bantering is still a largely underexplored area both in pragmatics and humour studies. While early research (Leech 1983, Culpeper 1996) has strongly focussed on ideal situations in which the hearer successfully infers the non-seriousness of seemingly impolite remarks, recent research on naturally occurring speech has shown that intended banter can – on the part of the hearer – occasion a variety of evaluations ranging from polite to impolite (Bousfield & Haugh 2012, Furman 2013) and mock impolite to mock polite (Sinkeviciute 2013). While the role of scripted impoliteness in TV sitcoms and its interface with humour has already been extensively studied (Dynel 2012, 2013a, 2013b, Pillière 2013, Jobert 2013), little is known about the humorous potential of banter, even though it appears to be a frequent comic ‘ingredient’. In a first step, this analysis will thus draw on two humour theories (i.e. superiority and incongruity) and seek to (theoretically) outline in how far the humorous mechanisms underlying banter differ from those underlying impoliteness proper. In a second step, this talk will qualitatively explore the ‘micro dynamics’ of banter in terms of adjacency pairs in a transcribed excerpt from the BBC sitcom “Not Going Out”. More precisely, it will be shown how the concepts of preferred/dispreferred second turns and markedness can offer fresh (cotextual) insights into how fictional characters evaluate banter. Eventually, the analysis will reveal how the scripted characters’ interpretation of and response to intended banter contributes to humorous effects.

## **GONČAROV, PAVEL**

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### **Improvisation in Performance Poetry**

This paper discusses historical trends in poetry and argues for the tendency towards improvisation. It holds that a free unstructured poetic act has been historically usurped by well-structured domineering cultures. The paper builds on Terence McKenna's cultural theory of archaic revival and supposes that human society inclines towards visual language and density of information. It also shares Marshal McLuhan's views on media and argues that after modernity, the poetic act focused on the visual potential of media, free verse and transgression of written form more than ever before. With postmodernity there has sprung up favoritism of performance art which, as we enter what Gilles Lipovetsky calls hypermodernity, has been gradually trending towards improvisation as traditional values have been reintroduced and human attention has been more and more focused on interpretation of the present moment. This paper tries to give substantial evidence to support what it sees as a trend.

## **GRÁF, TOMÁŠ**

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### **On Compiling a Corpus of Spoken Advanced Learner English**

In autumn 2014 work has been completed on the Czech subcorpus of the multinational corpus of spoken advanced learner English LINDSEI (the spoken counterpart of the International Corpus of Learner English) organized by the Centre for English Corpus Linguistics of the Université catholique de Louvain. Czech has thus become one of LINDSEI's twenty languages. The presentation given by the Czech coordinator will provide the first introduction of the Czech subcorpus: it will describe the metadata and, in some detail, especially the individual stages and techniques of the compilation from recruitment, recording and transcription to the initial linguistic analyses. The work on the project has revealed certain methodological issues and challenges concerning the design of a spoken learner corpus and their effect on the form and quality of the data thus acquired and the consequent limitations for linguistic analyses. These will be discussed and illustrated by concrete examples and supported by the results of initial analyses.

**HANDLEY, AGATA G.**

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**Communicating Otherness: Identity Construction in Tony Harrison's *The School of Eloquence***

Tony Harrison's poetry is rooted in the experience of a man who came out of the working class of Leeds and who, avowedly, became a poet and a stranger to his own community. From the moment he began his formal education at Leeds Grammar School thereafter he has never felt fully at home in either the world of literature or the world of his working class background and chose to continually transgress their boundaries which meant being subjected to perpetual change and making otherness the main creative force of his poetic craft.

The paper tries to define Harrison's poetic identity, whose ongoing construction remains one of the most persistently reoccurring themes of his poems and which cannot be seen otherwise as through the prism of interwoven patterns of such oppositions as centre vs. periphery, marginal vs. mainstream, liminal vs. well – established. In the context of sociological thought of such scholars as Z. Bauman, A. Jacobson – Widding, Z. Bokszański and others the following paper discusses the way in which those patterns operate in selected poems from Harrison's widely acclaimed sonnet sequence *The School of Eloquence*, an ongoing poetic project which has been continued from 1978 onwards, reflecting social and cultural changes of contemporary Britain.

While trying to describe the nature of identity in Harrison's verse the paper focuses on the importance of communicating otherness in the process of identity formation which takes place within the frame of oppositions: between public and private experience, between past histories and a present moment, between survival and extinction, opposite but closely related forces which permeate history of individuals and communities.

**HARDY, STEPHEN**

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**Developing 'Glacial Time' in the Informational Era: Poetics and Politics of Post-War Neopastoral**

The notion of 'Glacial Time' as originally employed in a sociological context by Scott Lash and John Urry, figures in Manuel Castells' *The Age of Information* (1996–2000) trilogy as being distinct, in its long-term perspective on time, both from traditionally modern 'clock time' and the 'timeless time' of the currently dominant informational culture. This paper seeks to connect Castells' distinction partly to spe-



cific characterisations of ‘environmental criticism’ (as distinct from ‘eco-criticism’, originating with Lawrence Buell’s *The Environmental Imagination* (1995) and the ‘ne-opastoral’ as presented by the Canadian environmental theorist and critic Andrew McMurry, in his autopoietic systems-theory based study *Environmental Renaissance* (2003), as well as to observations on the relevance of twentieth century process philosophy to environmental thinking in the work of the Australian cultural philosopher Arran Gare and, finally to specific literary deployments of ‘glacial time’ in Anglophone poetry and prose as represented by aspects of the work of the American poet Charles Olson (1910-1970), the British poet J.H. Prynne (1936-), and the Australia-based British cultural historian Paul Carter (1951-).

## **HAUKE, ALEXANDRA**

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### **That the People Might Survive: (Literary) Theory and Practice in Native American Crime Fiction**

In 2008, scholars Billy J. Stratton and Frances Washburn expressed the need for a “unifying methodological concept” with which to approach Native American literature, and hence, (re)introduced literary theory to “The Peoplehood Matrix.” Drawing on notions such as Jace Weaver’s ‘communitism’ and Gerald Vizenor’s ‘survivance,’ the four axes of this tool – language, sacred history, territory/place, and ceremonial cycle – serve as a hermeneutic for highlighting and (re)shaping the essential aspects of Native American literature. Native crime fiction notably addresses these issues as it explores the experience of the hero and the villain, the Self and Other, as they struggle with survival and their sense of community in a justice system both on and off the reservation. This paper will examine works by Stephen Graham Jones, Adrian C. Louis, and Sherman Alexie, who, in their crime novels, continuously (re)create ‘Indian’ identity and negotiate conflict between indigenous cultural knowledge and Western (police) ways to shed light on the presence and significance of the detective, the victim, and the criminal in the multicultural ‘matrix’ of the United States.

**HAUPT, JAROMÍR**

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**Gates or Windows or Pandora's Box?: Metaphorical Evaluations of Progress in Science News**

Among the resources exploited in science popularization when simplifying knowledge for lay audiences, a central role has been ascribed to metaphor. While most treatments of the topic appear to focus on its role in the explanation of the subject matter of scientific research, the present paper sets out to investigate research-oriented metaphors, i.e. those employed to evaluate and highlight the importance of the reported discovery.

Using a corpus of 91 articles reporting on up-to-date discoveries, the paper tries to identify and examine the inventory of metaphorical evaluative means exploited in the genre of science news. In terms of conventionalization, the research-oriented popularization metaphors are found to lie between the metaphors observed in academic discourse, and the often unique and extended subject-matter metaphors in popularization. Concentrated mainly in the moves called Significance and Conclusion, the research-oriented metaphors share with its academic counterparts a reliance on the KNOWLEDGE IS SEEING conceptual metaphor.

On a more detailed look, the paper further investigates selected items such as window or unlock with respect to their semantic prosody. Attention is also given to intriguing cases of the interplay of metaphor with metonymy and evaluative propagation, i.e. the spread of evaluation within the sentence.

**HOCHMANOVÁ, DITA**

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**The Significance of the Female Reader**

The turbulent changes in the early 18th-century readership, its expansion and inclusion of women as a part of the reading audience had a great impact on the development and change of social paradigms. Although the era can be seen as remarkable for the fact that women entered the public sphere as writers, and thus had an opportunity to address the audiences by their own texts, this paper would like to concentrate on their role as readers in order to show that their ability to read texts played probably even more important part in the process of creating the image of the rising middle class. Since novels and magazines became influential media by the middle of the century, they were broadly used as a means to shape new social models and spread norms of behavior which would be representative of the emerging class. As women formed a substantial part of the targeted audience, their under-

standing of texts and adopting models suggested by the novels were crucial in determining the future image of the class. By comparing female figures in the work of two prominent 18th-century writers, Henry Fielding and Samuel Richardson, the paper aims to show that female readers became a vital decisive factor in the process of forming what Nancy Armstrong called "the new kind of woman".

## **HOPKINSON, CHRISTOPHER**

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### **Building an Online Community: Ingroup Face and Relational Work in Online Discussions**

Among the most salient features of internet discussion forums is the social dimension of the genre; besides offering a space for participants to construct and project their own individual identities, online discussion boards also enable participants to cultivate a social identity, aligning themselves with the values of the discourse community and engaging in acts of social bonding with other community members. This social aspect of the genre has remained somewhat underexplored in the literature. The paper presents the results of a qualitative socio-pragmatic study of a corpus of discussions on medical topics taken from the online versions of British newspapers, focusing on the key strategies through which a distinct ingroup community is created and maintained by participants in the discourse. Drawing on concepts of face, rapport management (Spencer-Oatey) and relational work (Locher & Watts), I explore how participants typically position themselves as holders of shared ingroup values, altercast their opponents as members of an outgroup, and enact recurring patterns of interaction indicating the existence of a distinct and coherent community of practice. The presentation briefly outlines the main relational work strategies through which ingroup members establish, maintain and strengthen social bonds within the online community.

## **HORVATH, NORA**

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### **“Lovers of Beauty” – the Oeuvres of George Santayana, Fred Holland Day and Edward Perry Warren as Examples of Aesthetics of Existences Influenced by the Platonic Eros**

My theory is about the lovers of beauty – “lovers” in the platonic way, according to the *Phaedrus* of Plato – who tried to aestheticize their existences in different ways,

but with the same goal: to make life into an oeuvre. To texts and to photos which are or can be equal sites of meaning if we can interpret the common feature of their works. George Santayana created an aesthetic ontology, Fred Holland Day made a photo composition (*Beauty is Truth*), which is the essence of his aesthetics of existence and Edward Perry Warren spiritualized the male ideal shaped through the praising of the Uranian Eros. They use the hellenic idea as a life-giving energy. “Aesthetics of existence” and “arts of existence” are keywords of Foucault. I am inspired by his thoughts beside the theories of Alexander Nehamas, Richard Shusterman, Pierre Hadot and Agnes Heller. “Philosophers of the art of living” – said Nehamas, sometimes play a double role: “they are both the characters their writings generate and the authors of the writings in which their characters exist. They are creators and creatures in one.” The serious questions of private perfection and self-creation can be the base of an ethics of personality. According to Agnes Heller it is always the ethics of one person. It is impossible to write a treatise about ethics of personality, in generally. We have to illustrate it, if we want to speak about it. So, we have to examine one paradigmatic case, one person, one life, to illustrate the essence of it.

## **HRDLIČKOVÁ, ZUZANA**

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### **Functional Uses of Idiomatic Expressions in Written Discourse**

Research shows that language is acquired more quickly and effectively by ‘learning in chunks’ rather than single items. Picking up multiword expressions from reading texts for the advanced learner constitutes one of the means of learning English. Conventionalized multiword expressions, or idioms, are colourful and fascinating aspect of English. They are commonly used in all types of language, informal and formal, spoken and written. Also, they add grace and precision to speech and writing and are easier to use for communicating concisely, intelligibly, and fluently with the minimum effort. What is more, they may suggest a particular attitude of the person using them. The abundance of prefabricated language used in English makes the recognition of an ‘idiom principle’, strongly realized in idioms, weakly in collocations, very useful as an explanation of the way an important part of vocabulary works: word combinations are employed for different purposes. The paper analyses a wide variety of text types for idiomatic language: significant collocations, phrasal verbs as well as ideational, interpersonal and relational idioms. The texts are taken from two course book series which have proved extremely popular with secondary teachers around the world. Both quantitative and qualitative analyses are employed; the aim of the quantitative analysis is to find out whether and to what extent idiomatic expressions occur in the texts, and the aim of the qualitative analy-

sis is to identify different types of idioms and their functions they perform in written discourse.

## **HRKALOVÁ, EVA**

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### **Where the Reader and the Scholar Clash: Various Meanings of Jane Austen's Works**

The paper examines the way the reading and the meaning of Jane Austen's works differ with scholarly approach and with ordinary reader approach. The aim of the former is usually to find meanings which are hidden, or are not even there (a lot has been said about Austen's (not)mentioning the Napoleonic wars or slavery and plantations). For the scholar, Jane Austen is usually a part of social or gender studies, and the scholar tries to find meanings of her novels accordingly (e.g. idealistic countryside communities, strong heroines etc.). The ordinary reader looks at the works differently, usually trying to find meanings that are more personal or practical to her (often looking for a guide to her own life). The paper concentrates on those cases where the two types of readers clash, and thus continues the verbal battle, started by Adam Roberts in his article "Jane Austen and the Masturbating Critic". What this paper would also like to emphasize, is the main problem when the scholar and the ordinary reader is one person.

## **HUSCHOVÁ, PETRA**

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### **Shaping Text Meaning: Hedging in BA Papers**

It is important that learners of English acquire the use of language adequate not only for expressing their ideas but also for bearing pragmatic value contributing to the overall meaning of the text. Since hedging devices, expressing doubt and tentativeness, contribute to the interaction between the reader and the writer, they are considered to be vital for written academic discourse where they represent essential means by which academics create knowledge (Hyland, 1998) and shape the overall text meaning. The presentation is concerned with the use of hedging devices in bachelor papers written by Czech students of English. It focuses on the incidence of modal verbs employed as hedges in discussion sections presenting research findings and interpreting collected data. The main aim is to investigate the use of modal verbs to indicate the degree of commitment to the propositional content of the message, to shape observations and data, and to negotiate knowledge.

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**Originality: New Names? Name Anew?**

The conference paper presents a reading of Derek Walcott's *Tiepolo's Hound* which was published in 2000. *Tiepolo's Hound* is a book-length poem; some prefer to call it a verse-novel. Thematically, the poem is about painting. It offers a historical account of Impressionism. Moreover, it is published with a twenty-six full-colour reproductions of Derek Walcott's paintings (watercolour and oil paintings). Structurally, the poem fuses two painters' stories in a corresponding parallel, not synchronous simultaneity, though, as the two painters are separated by a century: Camille Pissarro, born in 1830; Derek Walcott, in 1930. The poem retraces the artistic career of St. Thomas-born painter Camille Pissarro and concomitantly recounts that of St. Lucia-born poet and unfulfilled painter Derek Walcott disguised as the poem's narrator persona. Hence, *Tiepolo's Hound* is both a biography and an autobiography. The formal combination of verse and paintings reflects a desire, on the side of Walcott, to portray the seen world more than verbally. In addition, this combination asserts the difference between Pissarro's embrace, perusal, realization, and expression of his artistic longings in the 'sublime' landscape of metropolitan France, symbolic of Empire, and Walcott's which have recourse to the fertile and virgin (indeed, fertile because virgin) scenery of 'ordinary' St. Lucia. In other words, it is the difference between Walcott who pays tribute to the native land of his childhood and Pissarro's reverence of Empire. The presentation offers yet another reading of this combination: The artistic career, both in written literature and visual culture, is subject to the same politics of centre/periphery and dominating/dominated. More specifically, this issue is to be addressed in relation to Walcott's aesthetics the core concept of which is Adamic "naming" as the first step towards establishing a native art free of the assumptions of the hegemonic metropolitan canons and their compulsions.

**IVANCSICS, BERNAT**

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**Hypertext as Unlimited Semiosis in Thomas Pynchon's *Bleeding Edge***

Thomas Pynchon's 2013 novel *Bleeding Edge* features a pre-9/11 New York City amidst the financial crisis of the recent burst of the dot-com bubble. I conceptualize Pynchon's work – a private-eye detective story – as a text thematizing in its female detective's investigation of a hypertext system the process of "unlimited semi-

osis” as defined by Umberto Eco in contrasting the models of signifying and referentiality of both Charles Sanders Peirce and Jacques Derrida. Peirce’s model of the semiotic triad is appended by his theorization of synechism, which implies things like time and space as continuous. As a consequence, meaning-making lacks the set of fixed determinants that would allow infallible referentiality. Derrida’s take on Peirce in *Grammatology* further articulates the detachment of reference and text. Unlimited semiosis, as described by Eco, emerges as a model as interconnected interpretants. Pynchon’s protagonist “sleuth” investigates hackers’ and web brokers’ uncharted territory of the Internet, where retrieving information reorganizes the searched database itself. This constantly remoulding nature of the hypertext serves as model of the recursivity of unlimited semiosis. I will argue that ultimately it is Peirce’s refined model of a pragmatist semiosis, based on shifting contexts, that captures the way of interpretation in the hypertext: the protagonist delineates determinants necessary for meaning-making by enunciating them in the process of her research.

**JANICKI, JOEL J.**

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### **Smoke Signals: Historical Allusions in Sherman Alexie’s Reservation Blues**

In his capacity as poet, writer of novels and short stories and filmmaker, Sherman Alexie (b. 1966) has successfully bridged the cultural and social gap separating Native Americans from mainstream American society. With a combination of humor, wit, deep sensitivity, social satire and historical awareness, Alexie has effectively portrayed the contemporary plight of Native Americans isolated on reservations where many are doomed to live desperate lives on the distant periphery of American culture.

The present study is an attempt to enhance appreciation of Alexie’s novel *Reservation Blues* (1996) by examining a network of historical allusions appearing in the novel that lay bare the military, economic and social forces that undermined Native American culture, especially that of the Plateau Indians in the American Northwest, including that of Alexie’s own tribe, the Spokanes. The study will draw upon ideas from recent historical studies such as Heather Cox Richardson’s *Wounded Knee* (2010) and Elliot West’s *The Last Indian War* (2009).

**JANKTOVÁ, RENATA***University of East Anglia, United Kingdom**janktovar@hotmail.co.uk***Reshaping Meanings: D.H. Lawrence and the ‘Lady Chatterley Trial’ in A.S. Byatt’s *Babel Tower***

A.S. Byatt’s novel *Babel Tower* (1996), the third part of the so-called Frederica Quartet, is a carefully constructed play of texts, voices and ideas, enabled through a controlled choice and arrangement of a variety of discourses. Two of the texts are records of fictive court trials, a divorce hearing and a literary obscenity trial respectively, with which the novel culminates. The rendering of the obscenity case is significantly shaped by both explicit references and implicit links to the 1960 trial of D. H. Lawrence’s novel *Lady Chatterley’s Lover*. Whilst the direct references revive the case as a precedent for the fictive trial set in the late 1960s and help create a particular historical context, the implicit links derive from the involvement and presentation of D. H. Lawrence in *Babel Tower* and the earlier parts of the quartet.

My key argument is that the way of utilization of the historical process with ‘Lady Chatterley’, which works as a thematic link between the trials and informs the staging of Byatt’s obscenity case, also participates in the parodic make-up of the novel. Similarly, Lawrence’s image as a literary authority is challenged by his being reduced to an instrument of argumentation at court. My presentation will explain how the act of parodying can be interpreted as a statement about the changes in Lawrence’s standing and why it matters (not only) in *Babel Tower*.

**JEŽKOVÁ, ŠÁRKA***University of Pardubice, Czech Republic**sarka.jezkova@upce.cz***Types of Syntactic Non-Clausal Units in the Czech Learner Corpus of Spoken English**

The paper presents one part of a bigger multidimensional project called “Aspects of English Language Acquisition of Czech Students on the Onset of Teacher Education” (with financial support from the Czech Science Foundation), which aims at identifying factors influencing the process of learning English as a foreign language by Czech learners, particularly focused on spoken discourse.

Grammar of spoken language has been explored for a couple of decades and some authors argue that writing and speech are two different systems (Carter and McCarthy 1995:147). Even though the studies of second language acquisition have revealed that such differences are very important because they are reflected in the discourse of speaking and writing, English language learners are quite frequently instructed on the basis of written discourse (McCarthy and Carter 2001:73). Thus



the research has been motivated by the question if the Czech students are able to acquire the syntactic and discourse structures, observable in native speakers' discourse (Biber et al. 1999:1052).

In this paper, the attention is primarily paid to the use of various types of non-clausal units which are frequently identified in the spoken discourse of English native speakers. The dysfluent character of speech is reflected in the use of fragmentary units like condensed questions, directives and statements, various types of ellipsis and other incomplete utterances. The conclusions of this study may further lead to modifications of individual courses in the TEFL study programme which would enable the students to acquire the appropriate speaking skills.

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## KAČER, TOMÁŠ

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## Theatre Avant-Garde: A Late Invention in the US?

This paper deals with a historical material of the American "Avant-Garde" theatre as it emerged in theatres such as the Performance Group, the Wooster Group and the Living Theatre in the 1960s. First, it presents a brief overview of the Continental Avant-Garde in the theatre, with the theoretical perspective of the Prague School, namely its theorists of the Avant-Garde theatre in Russia, France and Czechoslovakia such as Jindřich Honzl and Jiří Veltruský. It further compares these aesthetic, social and political notions with those of the American Avant-Garde, which appeared about one generation later. Artists such as the actors Willem Defoe and Spalding Gray, the director Judith Malina and the scenographer and theorists Richard Schechner reacted to tumultuous changes in the American society in an era of transition (where lies a parallel to the inter-war Europe). They too applied up-to-date technology and meant a leap forward in acceptable theatre aesthetics. Their "advancement" of theatre forms will be scrutinized from an European point of view and the paper will show that the American Avant-Garde theatre shares the label "Avant-Garde" together with the aesthetic, social and political dimensions this movement entails.

**KADERKA, PETR, AND TAMAH SHERMAN**

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### **Attracting Readers to Scholarly Articles: Academic Video Abstracts as Advertising-oriented Paratexts**

Video abstracts have emerged as a new communicative tool designed to attract readers to scholarly texts. In many aspects, they share characteristics with genres such as book and film trailers, which provide an attractively arranged preview of the content of the given medium. At the same time, they retain their academic character, placing emphasis on scientific propositions and their contextualization. Along with classic abstracts, they are a type of paratext (Genette 1997), a communicative phenomenon studied primarily in the context of literary works.

The present study seeks to elucidate, from a praxeological perspective, the emerging genre of academic video abstracts. Research questions include:

- How do video abstracts in academic journals differ from “classic” abstracts in form and content?
- How do authors of video abstracts interpret the instructions provided to them?
- How do authors utilize the multimodal potential offered by video abstracts?
- How do video abstracts pre-interpret the article and its findings?

Three case studies from sociology are examined: 1) a “talking head” abstract, 2) an abstract utilizing the space of a crime scene, and 3) an abstract involving the illustrative setting of a coffee shop as well as dialogue between authors. In each case, we highlight the observable genre characteristics (cf. Luckmann 2009) and analyze the relationship between the video abstract, the standard abstract, and the article itself.

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## **KALIVODOVÁ, EVA**

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### **The Czech Gertrude Stein of the 1960s**

The paper will explore the first translations of the works of Gertrude Stein into Czech in the cultural situation of the 1960s. It will ask why *Three Lives* and *The Autobiography of Alice B. Toklas* appeared in Czech in this particular situation, what the ways in which they were translated and interpreted by forewords and afterwords say about this situation. The method (inspired by Gideon Toury) that is applied in the paper approaches translation as evidence speaking about the state of the target culture. At the same time, the translation itself as well as the commentaries on it (forewords, afterwords, reviews etc.) are viewed as manifestations of the “productive reception” of a foreign author and his or her work in a different culture thus speaking about literature as intercultural communication. Gertrude Stein, an important figure with a direct immediate impact upon international modernism in the opening decades of the 20<sup>th</sup> century, entered Czech literary discourse rather belatedly. Can this be a fact, or sign of some specific aspect/s of the relation of Czech culture to modernism?

## **KAMENICKÁ, RENATA**

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### **Persuasion Strategies in Environmental Discourse from a Translation-studies and Comparative Perspective**

The paper focusses on first-language and translated environmental discourse, specifically on environmental literature targeting broader readerships, as a promising ground for examining the dynamic of persuasion strategies and their translational modifications in a genre of discourse whose current contours have been established relatively recently. In the pool of environmental literature available in Czech, translations from other languages (English foremost among them), governed by the imported norms for appealing to the reader and presenting arguments, mingle with an analogical strain of texts of domestic origin, embedded in the Czech tradition of popular science and non-fiction. The paper maps the persuasion strategies in this genre in English and Czech in preparation for answering the question: Have the boom of the genre in English and the continuing importation of its canonical works influenced the persuasion strategies regarded as appropriate and relevant in Czech? How?

Three types of texts are studied: canonical environmental literature for broader readerships in English, translations of these texts into Czech (to account for modifications of source-text persuasion strategies employed by the translators as evidence of their interpretation of the existing norms in the Czech discourse), and environmental literature in Czech targeting comparable audiences. The material is studied in terms of making use of and combining hard data, personal narratives, personalized examples, reference to external authorities, reference to local contexts, fragments of other discourses (such as poetry), humour, irony, paradox, etc., both at the microlevel and the macrolevel.

**KAŠČÁKOVÁ, JANKA**

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### **Modernism vs. Modernity: The Case of Katherine Mansfield**

Katherine Mansfield, just like many of her contemporaries, was uncomfortable with the dark side of modernity and its effects – the mass culture and consumerism, the commodification of everything, including art. Yet her example seems to support the belief that modernism is not a simple reaction against modernity, as it was sometimes presented, and that the relation between the two is far from uniformly antagonistic. For one, Mansfield openly distanced herself from highbrow attitudes and rhetoric and embraced the opportunities of the market, negotiating her place in the artistic world through both the publication of her stories in journals and becoming an editor and reviewer herself.

Looking more closely at Mansfield's rather neglected critical writings, this paper examines her own engagement with some of the predominant issues of her era, points out the important differences between her and some of her more canonical contemporaries, and discusses her opinions concerning modernism and modernity in art and related questions of authenticity and tradition.

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### **The Art and Science of Diplomatic Translation**

Present-day diplomatic communication is not only an instrument for implementing a given nation's foreign policy by means of the "art of negotiation": it is also a tool for preventing or resolving international conflicts. This is the reason why the process of interpreting and translating diplomatic documents is so important. This

process requires special attention, because even if some wording is basically accurate, it is difficult to avoid any possibility of ambiguity or misunderstanding. If interpreting or translation is defective, it is difficult to maintain effective cooperation between countries, not only because there are differences in terms and concepts associated with terms, but also because there are cultural differences which are lurking in the background.

This presentation will deal with some of the most commonly-occurring pitfalls in the translation of English diplomatic documents, and solutions will be offered for some intercultural misunderstandings which may be reflected in the language of diplomacy.

The study of some of the specific aspects relating to the language and the translation of diplomatic documents is a subject that has relevance and significance, and the insights which emerge from this research may have far-reaching ramifications for the future development of diplomacy.

### **KAŠPAROVÁ, JANA**

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### **African American Legends Shaping not Only the World of American Sports**

It is unthinkable to discuss American culture and not to mention sports. Americans enjoy sports both passively and actively. At any time during the day, they wear their running shoes and jog around the block; they ride a bike or go swimming. They regularly purchase the tickets to see their favorite teams either beating or losing to their opponents. They often spend their money to buy a book to read about the athletes who have shaped the world of their favorite sport both in positive and sometimes even negative way. The Hollywood studios fight to get a chance to produce a movie based on a true story from the field of sports. The question is then who are these adored athletes among African Americans. What makes them legendary? Was it enough just to break the color line as it is usually thought or did they have to achieve more to deserve their status of African American sports hero? The paper will answer the above stated questions and will introduce African American athletes that have shaped not only the world of American sports, but also American culture in general.

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**Amanuensis and the Man: Henry James, His Typist Theodora Bosanquet, and the Intimacy of Keystrokes**

This paper will consider various ways in which Theodora Bosanquet (1880-1961), a graduate of the University of London who served as Henry James's "amanuensis" from 1907 until his death in 1916, transcended the traditional, highly gendered role of a typist, becoming both a gatekeeper and guardian of "The Master" in his last decade. Bosanquet arrived at an auspicious moment: James had recently completed the triptych of his Late Period—*The Wings of the Dove* (1902), *The Ambassadors* (1903), and *The Golden Bowl* (1904)—and was busy finalizing "The New York Edition" of his fictional works (in 24 volumes, 1907-1909). In short, "The Master" was fully re-exploring, compassing, and tallying his oeuvre—hence, was more self-reflective and confident than usual—and Bosanquet was there, not only to facilitate James's last textual manifestations, but also to capture (unbeknownst to him) the man at his most intimate, the man composing and dictating his precious words. This female secretary, whom James always labelled his "amanuensis," later captured this intimate state in *Henry James at Work* (1924), issued by Leonard and Virginia Woolf in their series *The Hogarth Essays*. Appropriately, the very hands that transferred James's words to the page—keystroke after millionth keystroke—were those that later parted the veil of his Holy of Holies, revealing the inner workings of his study at Lamb House, Rye. Bosanquet's *Henry James at Work* is a Feminist tour de force worthy of our attention and admiration, for the typist was truly a master in herself.

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**Edward Perry Warren and the Practice of Altruistic Humanism**

In his 1935 volume *Americans in England*, Robert B. Mowat asserts that "In these halcyon years of the end of the nineteenth century and beginning of the early twentieth, the Americans in England seemed to be designed by nature for the maintenance of a high and graceful culture there, a humanism like that of the Renaissance, eager, fastidious, broad-minded, and sympathetic." The exemplars Mowat names are Henry James, Edwin Abbey, J. S. Sargent, Frank Millet ... and Edward Perry Warren. Edward "Ned" Perry Warren (1860-1928), a son of America's paperbaron, became the foremost connoisseur and collector of Graeco-Roman antiquities of his period, as well as a wealthy patron who, along with his lover John Mar-

shall, crafted the Classical collections of the Museum of Fine Arts in Boston and the Metropolitan Museum of Art in New York City. Warren also formed and maintained the homoerotic “Lewes House Brotherhood” in Lewes, East Sussex; and, under his pseudonym “Arthur Lyon Raile,” became the premier paederastic apologist in the language, particularly through his three-volume *A Defence of Uranian Love* (1928-1930). However, unlike the other humanists Mowat names in *Americans in England*, Warren and his life were ever compassed by an inherent altruism worthy of our attention, and the present paper will explore that altruism by considering his donations (more than 600 items) to the Walker Art Gallery at Bowdoin College in Brunswick, Maine—donations that have been aptly dubbed his “*opusculum aureum*,” his “little golden work”.

### **KEHOE, JELA**

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### **The Different Shapes of the Discworld**

Terry Pratchett is the author of a very successful comic fantasy series named Discworld which has been translated into more than thirty different languages, including Czech and Slovak. There are many kinds of humour used by Terry Pratchett in order to create his Discworld novels and give them their delightful entertaining form. Whether it is situational, verbal or conceptual, transposing humour from one language to another, while maintaining its original expressive value, may prove a tricky hurdle even for an experienced translator. The proposed paper aims firstly to analyse humorous excerpts taken from three books of Pratchett’s Discworld Series, while each book offers a different parodic focus: Macbeth and Shakespearean theatre in *Wyrd Sisters*, the superficial world of Hollywood in *Moving Pictures* and ancient civilisations in *Pyramids*. Secondly, the paper intends to analyse and compare Slovak and Czech translations of the excerpts, uncovering strategies used in the process of translation and evaluating the expressive value of the resulting translations.

### **KENYERES, JÁNOS**

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### **Reading Alice Munro in Hungary: “Miles City, Montana”**

The paper starts from the theoretical assumption (extensively discussed and proclaimed in reader-response theory) that the meaning of the text is created in and by

the reader and that the reader brings his or her own literary (as well as extra-textual) experiences to the reading process and to “the giving of meaning” to the text.

When the Hungarian reader comes to the climax of Alice Munro’s story “Miles City, Montana” (1994), he or she will experience an added meaning and heightened sense of involvement in the text due to another literary piece which he or she has been exposed to. At the climax of “Miles City, Montana,” the memory of Dezső Kosztolányi’s well-known short story, “Fürdés” [A Holiday Swim] (1925), involuntarily breaks to his or her mind. The plot of the drowning of a child, an accident which his father is both responsible for and cruelly and disproportionately punished by, is a haunting memory most Hungarian readers will recall, and this experience will considerably expand their interpretive horizon of Munro’s text.

The paper is intended to analyse the ways in which Hungarian readers go through this moving, stirring and upsetting experience of a child’s (possible) death in Munro’s short story. Munro applies the theme of drowning as the frame of her story and she returns to it at the climax in two different, full-blown versions with two different outcomes, with the Hungarian reader having in mind the superimposing experience of the third, the unrelenting tragedy in Kosztolányi’s text. Munro’s story can also be viewed as an explication, reconsideration and rewriting of Kosztolányi’s text, an involuntary literary response to Kosztolányi’s stark storyline.

## KIRYUSHINA, GALINA

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### Writing with Radio and Film: On Samuel Beckett’s “Nohow”

This paper will explore the instances of incorporation of media-specific elements extracted and translated from radio and cinema into Samuel Beckett’s late prose. The analysis of the three texts forming Beckett’s *Nohow On* trilogy is based on the investigation of two modes of perception – the aural and the visual – and is realised through readings of *Company*, *Ill Seen Ill Said*, and *Worstward Ho* in the context of media and film theory and practice. The chief premise is that the formal translations among the print and non-print media in Beckett’s work are conditioned by the author’s interest in, and theoretical and practical familiarity with, radio, television, and cinematography. The specificities of broadcast media and cinema are considered in their direct relation to the progressive “technologisation” of Beckett’s fiction of the 1980s. The paper examines the texts’ practical and notional borrowings from the fields of radio and cinematography in order to elucidate the way in which these devices are designed to simulate perceptual experiences. On the whole, the paper argues that Beckett’s late works epitomise an intertextual junction of not only poetry and prose, but also of theatre and radio drama, television, and film, bespeaking Beckett’s fascination with technology and with its potential for reinventing non-dramatic writing as such.



**KLAPCSIK, SANDOR**

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**The Experience of the Homesick Traveller and the Alienation of the Exile in Recent Versions of Andersen's "The Little Mermaid"**

Hans Christian Andersen's stories and fairy tales frequently focus on the disappointments of the homesick traveller, the tribulations of the transnational individual, and the psychological alienation of the exile. My presentation will focus on these issues in Andersen's "The Little Mermaid" and its appropriations and adaptations, since the tale can be interpreted as a story about a migrant or self-exile character who decides to live abroad due to her desire to become a member of another world.

Although many recent versions of "The Little Mermaid" trivialize and commercialize the source text, adulterating the emotional and physical distress of the main characters, the experience of the outsider is not entirely muted in these works. The Disney Studio's adaptation spoofs the problematics of the mermaid's acculturation process but does not entirely hide the differences between her original realm, the underworld of the sea, and her chosen kingdom, the upper land.

While many critics and artists debate the values and morals which are present and highly visible in Disney productions, the studio's adaptations usually create a paradigm-changing milestone in the reception of a given work. Melissa Lee Shaw's feminist short story "The Sea Hag" and Hayao Miyazaki's *Ponyo on the Cliff by the Sea* both react against Disney's interpretation, but their critical references also reiterate several elements from the film. My presentation will analyze the similarities and differences between these three works, focusing on how these adaptations weaken or display the pain of being an outsider and living in exile.

**KLEPAČ, TIHANA**

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**Mary Helena Fortune: Waif Wanderer or a Cross-dresser with a Mission?**

At a time when marriage and domesticity still largely defined women's lives, women often found increased freedom in the colonial environment where social expectations of them were more relaxed than in Europe. The first Australian crime fiction writer, Victorian Mary Helena Fortune in both, her life and in her writing, took advantage of this opportunity. Shrouding her private life in mystery, and writing under a pseudonym Waif Wander shielded her, and protected her income from the audiences whose Victorian values she did not share. Professionally, writing under a

pseudonym, and within then but emerging literary genre, she had the liberty to speak freely: she discussed the issues of gender and identity in the hybrid and fluid colonial society which was being constructed as a place where identities could be forged, and redemption was possible, as is evident from the only printed (and re-printed) volume of her crime stories *The Detective's Album*.

### **KLÍMOVÁ, ZUZANA**

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### **Shaping the Text, Shaping the Mind**

Though intention is a very problematic topic in literary studies (and even more in postcolonial literary criticism due to the prevailing distrust of ideologies), I would like to discuss the intuitive as well as controlled way Wilson Harris shapes his texts and possible influence of these texts on a creative transformation of the mind of the reader – particularly the transformation of perception and understanding of reality which is being adopted by individuals as well as communities through the interaction with dominant epistemology. I argue that through employment of various literary techniques, Harris manages to overcome some of the stereotypical perceptions of the world and he transgresses some of the culturally imposed boundaries created by the long-term hegemony of western philosophical tradition in education and throughout the academia. Through intertextuality, merger of mythology, dream, and historical records, Harris dissolves traditional literary and perceptive barriers and helps to transform the way the reader can perceive the world. Texts dense with metaphors and fluid images working on several time-space levels show the reader numerous possibilities of viewing and understanding the world (physical as well as psychological) thus allowing broader insight and overcoming the limitations of hegemonic, usually constricted, points of view that typically juxtapose some characteristics presenting them as oppositional. Harris's work allows for possibility of coexistence, and even complementarity, of elements of paradoxical nature.

### **KOLÁŘ, STANISLAV**

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### **Magical Realism and Allegory in Joseph Skibell's *A Blessing on the Moon***

Jewish American writer Joseph Skibell represents the third generation of post-Holocaust authors whose response to the Nazi genocide is inevitably determined by their lack of the direct experience of the terror of World War II. Their connec-

tion to the tragic past of their predecessors is shaped by postmemory – the result of the transgenerational transference of traumatic memory – and is mediated by what Marianne Hirsch terms as “imaginative investment”. My paper analyzes Skibell’s novel *A Blessing on the Moon* (1997), focusing on the elements of the book’s magical realism and allegory. It tries to interpret Skibell’s transposition of the Holocaust to his own experience in the context of the other writings of the post-Holocaust generation, e.g. Thane Rosenbaum, Jonathan Safran Foer or Melvin Jules Bukiet. Lastly, my paper attempts to touch the ethical problems of this approach to the Holocaust that heavily relies on the imagination. Is Ruth Franklin right when she regards post-Holocaust writings as an “identity theft”? Is the imaginative enactment of these tragic traumatic events a mere appropriation of the Holocaust or a genuine attempt to come to terms with the original trauma of the author’s ancestors? In Skibell’s case it is his great-grandfather Chaim Skibelski whose voice was silenced in the war and who has become the protagonist of the author’s novel.

### **KOLÁŘOVÁ, KATEŘINA**

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### **Reproductive Labour in the Paradise (of Ability)**

The paper focuses on the practices of reproducing life and capacity within the broader geo-political context of Empire and the unequal relationships of the global South and global North. Germany will serve me as a concrete example of how neo-liberal practices of capacitation challenge the theoretical and political landscape of critical theory and disability studies. An entrepreneurial solution to the care crisis in the West that has been flourishing for several years: namely, the “outsourcing” of elderly and disabled people (in particular people with Alzheimer’s) into Thailand and other countries of the global South. Even a brief glance at the advertising materials of these care homes and centers reveals the racialized and gendered dynamic that sell them. In the paper addresses the following questions: How are structures of disablement complicated through such transnational circuits of privilege and care? How should we theorize the structural, racial, and class privilege conferred upon disabled Northern subjects in care arrangements where subjects of the South are turned into exploitable sources of reproductive labour? While this paper doesn’t explicitly address English-language literature, it explores contemporary issues in Aging and Disability Studies, discourses that are becoming more relevant every year in English and American Studies departments.

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**Murder and Mind: Two Cases of Canadian Metatheatre**

Contemporary theatre has seen an emergence of a number of plays ideologically and structurally inspired by recent developments in scientific disciplines such as philosophy, cognitive science, and even mathematics and neuroscience; among well-known examples such as Michael Frayn's *Copenhagen* or Tom Stoppard's *Hapgood* one can list two Canadian metatheatrical "murder mysteries" – John Mighton's *Possible Worlds* and Marty Chan's *The Bone House*. Mighton's play is a dramatic speculation on the theory of multiverse (as opposed to universe), and on the existence and nature of possible, or parallel worlds, operating concurrently in a shared spatial and temporal frame. The story of George, a mathematical genius going through a series of stage reincarnations, is intertwined with a police investigation of serial killing – of which George is a victim himself.

Similarly, Marty Chan's *The Bone House*, one of the most daring experiments in contemporary Canadian theatre, challenges the firmly established idea of the very setting of dramatic action, and of the border between the "real world" of the audience and the "fictive world" acted out on stage. Eugene Crowley, a professional "mind hunter," is not a protagonist in the expected sense, but a dynamic link between ideas and reality, between the audience's fear and its shocking fulfillment.

The paper proposes to compare the two plays with the aim to demonstrate how by applying scientific principles of understanding reality they reconstruct, redefine, and reincarnate the very essence of the magic of theatre, and Shakespeare's principle of the world as a stage.

**KOVALOVÁ, KARLA**

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**Shaping (Black) Literary Criticism: On Intersections of Legal and Literary Narratives**

In her most recent book on literary criticism, *Legal Fictions: Constituting Race, Composing Literature* (Duke University Press, 2014), Karla F.C. Holloway explores the resonance between American literature and American jurisprudence. Illuminating "the convergence of the literary with the legal frames of property, contract, and evidence" (18), she expands the line of black (feminist) literary scholars who have engaged in critical discussions of the construction(s) of race, offering new interpretations of fictional works by way of engaging knowledge derived from legal studies. This paper, highlighting, in particular, the critical work of Hortense Spillers (namely

her seminal essay “Mama’s Baby, Papa’s Maybe: An American Grammar Book” (1987)), Saidiya Hartman (namely her highly influential book *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America* (1997)), and Karla F.C. Holloway (namely her above-mentioned *Legal Fictions*), attempts to trace this line in order to make a case for a new, viable trajectory within black (feminist) literary criticism. In doing so, the paper demonstrates how black (feminist) critics continue to shape the landscape of both literary criticism and African American studies, creating a space for new conversations about and/or understandings of racial identity and personhood.

### KOY, CHRISTOPHER

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#### **Bandage or Unbandage the Wound? The Impact of Lincoln’s Second Inaugural Address on the Morale of Charles Chesnutt’s “The Sheriff’s Children”**

This year 2015 will mark the sesquicentennial of the end of the Civil War (1861-65) in the United States as well as President Abraham Lincoln’s *Second Inaugural Address*. This address, which Chesnutt praised as “inspired words [...] long bracketed with the noblest of human utterances,” stimulated the composition of his most frequently anthologized short story. “The Sheriff’s Children” is singular among Chesnutt’s fiction in that the narrator shows empathetic consideration for the Southern white sheriff, a progenitor of a slave he sold to work in Alabama rice swamps. The narrator uncharacteristically excuses the sheriff’s immoral behavior as a byproduct of the environment in which he was raised. Within the entire Chesnutt oeuvre, this moral stance appears nothing short of heterodoxy and in my view can only be faithfully justified through the intertextual dialogue this story engages with the *Second Inaugural Address* by Abraham Lincoln. In all other fiction, Chesnutt is tendentious against the white seducer of the slave woman.

### KOZUBÍKOVÁ ŠANDOVÁ, JANA

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#### **On the Use of Cognitive Verbs in Political Interviews**

This paper focuses on the use and functions of cognitive verbs within the genre of the political interview. This type of verbs is frequently used in argumentative discourse to modify the meaning conveyed in a proposition and to show the different degrees of involvement of the speaker. However, verbs of cognition are not used to only express a subjective standpoint. They also have an intersubjective function,

which means that they show the recipient how the speaker's viewpoint expressed in the proposition should be understood. At the same time, the intersubjective perspective indicates that a certain piece of information conveyed by the speaker is open to negotiation. The aim of this contribution is to examine the distribution, frequency and functions of cognitive verbs (*think, believe, feel, guess, suppose*, etc.) occurring in a corpus of political interviews and to find out how these first-person-subject-cognitive verb constructions modify the meaning of utterances. Since the above-mentioned cognitive verbs co-occur frequently with discourse connectives such as *and, because, but, so, well*, etc., these configurations were investigated as well.

## KRAJNÍK, FILIP

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### **“You dream by the book”: Shakespeare’s Dreams and Dream Interpretation Manuals**

In the latter half of the 20th century, authors such as Rachel G. Giblin (1971) and Steven R. Fischer (1978) pointed out the influence of real-life mediaeval dreams, accessible to modern readers only through mediaeval dreambooks, upon dream topoi in the literature of the period. The employment of extant dream interpretation manuals has proved to be an indispensable aid in the interpretation of widely used dream episodes in mediaeval heroic and visionary literature, since modern audiences are no longer intimately acquainted with mediaeval tenets.

Although the importance of dreams in English Renaissance drama, literature, and culture in general has been well acknowledged (Manfred Weidhorn, 1970; Peter Brown, 1999; Carole Levin, 2008; Hodgkin, O’Callaghan, and Wiseman, 2008), an inquiry into the possible origin of symbolic dreams in Renaissance literature in the contemporary understanding of dreams in the early-modern cultural milieu is yet to be undertaken. This presentation will try to reinterpret some of the most well-known enigmatic dreams in Shakespearian drama, such as Shylock’s dream of gold, Lady Eleanor’s dream of her coronation, and Hermia’s dream of a serpent, in the light of early-modern inquiries into dreams, in an attempt to determine how dream symbols contributed to the atmosphere and dramaturgical design of a number of Shakespeare’s plays.

## **KRATOCHVÍLOVÁ, HANA**

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### **Figurative Language and Imagery as Tools of Persuasion in Destination Advertising: Conceptual Discourse Analysis**

Destination advertising is based on the creation of an ideal world which is meant to attract the target audience and persuade them to visit a promoted locality. The use of figurative language and imagery in promotional texts plays a significant role in that process. As Morgan (2000: 10) asserts, “leisure and tourism experiences are literarily constructed in our imagination through advertising and the media”. The aim of this paper is to explore the instances of figurative language and imagery in printed destination advertisements and functionally explain how they contribute to the act of persuasion. The corpus for analysis consists of selected texts from the brochures promoting Scotland, published in 2014 by VisitScotland, Scotland’s National Tourism Organisation. The materials have been subjected to the conceptual analysis of discourse, combining the semantic, pragmatic and cognitive linguistic approaches. The results reveal the most salient concepts used in destination advertising discourse and offer a qualitative interpretation of their interplay in the context of the persuasion process.

## **KUDRNÁČOVÁ, NADĚŽDA**

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### **On Correlations between Range in Verb Descriptivity and Syntactic Applicability**

The presentation attempts to identify reasons that underlie the apparent correlations between the level of verb descriptivity in verbs of self-agentive locomotion and the range of syntactic constructions in which these verbs may occur. While it has become clear that event structure theories provide partial accounts of the connections between verbal semantics and verbal syntactic behaviour, Boas’ account (2006, 2008) of verbs’ syntactic applicability, deriving from the theory as elaborated by Snell-Hornby (1983), would seem to be on the right track in offering a more fine-grained analysis of the lexico-semantic structure of verbs. However, what remains to be answered is which elements of a verb’s meaning are syntactically relevant and what underlies their sensitivity to syntax. The presentation argues that an adequate account of form-meaning correspondences must appeal to the interaction between constructional meaning (including the type of the causal structuration of a situation) and verbal lexico-semantic structure.

**KUHL, STEPHAN**

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**Richard Wright's Urgent Scholasticism: On the Necessary Social Conditions for 'Signifying' and Intertextuality**

Henry Louis Gates' theory of "Signifying" dominates debates on the formation of the African American literary tradition. For Gates this tradition consists of a chain of texts that relate to each other through "Signifying," meaning through the repetition and revision of literary themes and tropes. Thus, Gates' theory traces the formation of the tradition on the level of intertextual references which it regards as independent from the author. Bracketing out the author, however, this theory disregards the necessary social conditions for intertextuality. Taking Richard Wright's repetition and revision of psychoanalytical themes and tropes as an example, I will reintroduce these conditions into the exploration of the formation of literary traditions. Already in the family structure of Wright's early childhood a precarious urgency to assure livelihood, arising from his family's economic poverty, was paired with an inclination to scholastic learning. Only due to the realization of this inclination, which throughout his trajectory was contested by the urgencies of his life, was Wright's acquisition of literary knowledge possible. On the basis of Pierre Bourdieu's concept of "practical logics" I will outline a study of Wright's trajectory that emphasizes his precarious acquisition of the themes and tropes that structure his "Signifying." Emphasizing this acquisition I will show that the study of an author's trajectory and the study of intertextuality have to complement each other.

**KUŠNÍR, JAROSLAV**

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**Photography, Art, Creating and Signifying: Paul Auster's *Sunset Park* (2010)**

In many of his novels, Paul Auster deals with a relation between a writer, his work and the audience to point out not only a complexity of these relations, but also the role of a writer/artist in a creation of meaning and a relation between life and its linguistic/artistic representation. His novel, *Sunset Park*, takes place mostly in 2009 and is seemingly a novel capturing the atmosphere around the beginning of Obama Presidency. But Miles Heller, main character of the novel who escapes his busy life in New York for Florida, is not only a man trying to reconcile with his former life and the past, but also a photographer who wants to capture passing of time and atmosphere of the moment, which qualifies him to a position of a creator of not only art, but also of meaning through his photography. In my paper, I will analyze Miles's character not only as character as documenting reality, but also as a creator



of artistic meaning through photography. At the same time, I will point out the way Paul Auster uses metafictional elements to deal with the relation between life, art and its perceiver and to emphasize the creative role of an artist in a construction of meaning.

**LABUDOVÁ, KATARÍNA**

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***Wise Children and The Blind Assassin: Fictional (Auto)biographies***

In *Wise Children* and *The Blind Assassin*, Carter and Atwood portray older women who narrate their (fictional) life-stories with the freedom and confidence of their age. They tell their versions, now free from the fear of the gaze of the other. Through Dora in *Wise Children* and Iris in *The Blind Assassin*, Carter and Atwood draw attention to the relevance of (auto)biography for ageing women and their need to find their voice and articulate their story, to be heard and to make sense of their lives. Elderly narrators, Dora and Iris, combat the official history that had previously marginalized and/or silenced them and their sisters, Nora and Laura. As trickster narrators, they offer their own versions of truth, often transgressing the boundaries between fantasy and fact and inviting the readers to co-create their story. As I will show, Dora and Iris avoid the trap of single meaning. The two old women keep narrating their stories to avoid the inevitable truth of every story, death. I suggest that Dora and Iris inscribe the elderly women bodies and selves to produce multilayered texts of their fictional autobiographies. Carter and Atwood bring in an aspect of bodily changes and their effects on the sense of self. The outcomes of *Wise Children* and *The Blind Assassin* are different but so are the narrators' ambitions to tell their stories.

**LIN, ALAN**

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**The Problem of Evidence in Some Recent Scholarly Theorizations of Elizabethan Public Theatres**

What does evidence play in some recent scholarly theorizations of Elizabethan public theatres? Is conventional interpretation of evidence adequate in narratives about these theatres? What can anti-positivist post-structuralism contribute to a reconsideration of Elizabethan theatre history? The paper seeks to reexamine the problematic status of evidence in Elizabethan theatre history. In particular, it focuses on the usefulness and limitations of (new) evidence and underscores the

highly speculative nature of some theatre historians' discourses. The discovery of new evidence, I posit, can be useful as it might either confirm or refute past speculations. Yet, the emergence of new evidence also exposes theatre historians' inability to strike the right balance among various interpretive possibilities.

The 1989 excavations of the Rose and the Globe theatre remains, and the impact of post-structuralist, particularly anti-positivist, thought on textual studies have made narratives about Elizabethan theatre history problematic. The former highlight how much of traditional Elizabethan theatre studies is in fact speculative. The latter anti-positivist critique indicates how often theatre historians misrepresent in their narratives the objects they study.

Traditional views of the Elizabethan public theatre are largely guesswork, based upon such evidences (literary, visual, and non-discursive) as survive. Traditional theoretical modes are inherently incomplete in particular, as post-structuralist counterclaims point out. By addressing the incompleteness of traditional interpretive modes, citing instances of scholars' speculations over the structures of Rose and Globe theatres and their archaeological excavations, a full-scale rethinking of Elizabethan theatre history becomes possible.

## LIVINGSTONE, DAVID

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### Nothing Like the Son of Stratford: Shakespeare Through the Eyes of Anthony Burgess

Anthony Burgess is rarely dull, this being particularly the case when it comes to Shakespeare. The Bard has been the subject of focus of a number of Burgess' fictional biographical works: *Nothing Like the Sun* (1964), *Shakespeare* (1970), *Enderby's Dark Lady* (1984) and several shorter pieces. His last novel *A Dead Man In Deptford* (1993) is a fictionalized biography of Christopher Marlowe. The present paper will examine how Burgess either reflected or anticipated developments in critical theory concerning Shakespeare and his world, in particular Psychoanalytic theory, Carnival theory, Queer theory and New Historicism. Burgess' blatant disregard for classic biography allows him to explore often uncharted territory with always outrageous, but provocative, results.

I would like to argue that Anthony Burgess' approach in these various fictional works actually exhibits an almost Shakespearian naive genius overreaching and excelling the 'straight', often repetitive and mundane, biographies of numerous other authors.

## **LU, WEI-LUN**

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### **Translations as a Window to the Mind: How Use of Parallel Texts Tells Us About Viewpoint in Language**

In this talk, I propose use of parallel texts as an important methodology for the purpose of contrastive study. I will compare the first chapter of *Alice in Wonderland* and its four Chinese translations and will investigate how the stylistic effect of mixing viewpoint is achieved via linguistic means available to the text producers. In particular, I find that the English text has a recurrent pattern of using a combination of certain grammatical and typographic means for the stylistic end, whereas none of the Chinese texts was able to achieve the same given the grammatical limit of the target language. I will demonstrate how use of translated literary texts not only allows us to compare the stylistic and the cognitive aspects of literary works in a cross-linguistically valid way, but also helps to deepen our understanding of the mechanisms relating language and thinking. I conclude that use of parallel literary texts should be incorporated as a new methodology in general linguistics, and that such incorporation may create a cross-fertilization of research in literature, translation, and linguistics.

## **LUCIUS, VON JOO**

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### **A Case Study on Teaching Subcultures and Countercultures Through Film and Online**

This is an explorative case study on the design and administration of a course that defines and researches sub and countercultures through film, tv and online shows. Feature films, online videos, and television are an excellent source of information of the unknown and can often serve as a gateway to more academic investigation of sub and counter cultures. The course is designed to train students to value empathy over cultural relativism through order of exposure to sub and counter cultures using a multi-modal approach in dissecting media artifacts. The paper takes the form of a mini ethnography analyzing students' experiences in designing reflective blogs as a cue for future autonomous viewing. Measuring the success of understanding through critique of the student produced mini ethnographies on a sub or counter-culture that they chose to research. The study was carried out at a University in Japan that focuses on international studies and the analyzed course took a content-based English approach to the subject. The participants were in the third and

fourth year of the undergraduate tract in International Communication and predominately Japanese L1 speakers.

## **LUKL, JIŘÍ**

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### **The Scale of Phonological Size in Relation to Referential Importance**

In his 1994 work, Wallace Chafe introduced the concept of referential importance. The motivation behind this was to provide supportive evidence for the light subject constraint, an idea that the subject is always only lightly loaded with information. Chafe proposed three categories of referential importance – primary, secondary and trivial. While successfully evidencing the idea of the light subject constraint, his concept of referential importance itself was defined only to a limited extent: Chafe merely suggests that the three categories are differentiated on the basis of the number of occurrences in a given text and by a degree of specificity (John – the servant – a servant). This study aims at probing other linguistic phenomena that may manifest themselves in the concept of referential importance. Specifically, the study wishes to explore correlations between the scale of phonological size and referential importance. It does so by counting the number of references for each referent and then determining the proportional distribution of the various degrees of the scale of phonological size over this number.

The idea of the scale of phonological size is borrowed from Givón (1983) and it suggests that there is a connection between the way a referent is rendered in a language – as a pronoun, noun with a definite article, modified noun phrase, etc. – and the role this idea plays in what Givón calls topic continuity.

The study was conducted on a variety of texts, each numbering approximately 90 superordinate clauses.

## **MACHOVÁ, ANNA**

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### **Pragmatics of Drama: Reading and Understanding the Plays**

The first thing to realize when we open a playtext is that the words in front of us are not designed to function in the same way as the words in a novel or poem, and as they are designed differently and function differently from the words of a novel, thus, they need to be read differently. The dramatic dialogue is doing a lot more than just telling a story. Thus, recognizing dramatic texts as special kinds of designed pretexts will help us in reading and understanding the written plays.

Though we use language intentionally, it happens quite often that our words produce a reaction we did not expect. We may hurt somebody without intending it, or we want to encourage somebody, but (s)he may think we are mocking him/her, or we try to explain something while our partner understands our words as an offence. As the same words can be both a statement and a requirement, words of encouragement can become words of mocking and irony.

Pragmatics offers us a way of explaining systematically how this destructive process is set in motion. It provides us with a framework enabling us to explain the misunderstandings which may arise as a result of the gap between what a speaker intends to say and what the hearer perceives him or her as saying. This potential for misunderstanding is often exploited in literary works, and can become a source of entertainment and enjoyment, or sadness, when the reader is placed in the privileged position of being able to judge what a speaker means, and to witness the reaction of those who listen.

## **MAKARUK, LARYSA**

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### **Multimodal Texts: Potential Directions for Further Research**

The types of texts with which ordinary people interact now are very frequently multimodal, including both verbal and non-verbal devices. This phenomenon has doubtless attracted the attention of linguistics scholars particularly due to the fact that these latter elements may accompany a text or be incorporated within a word, a word combination or a sentence (Makaruk 2012).

One way of examining the relationships between images and text is to approach multimodal texts using systemic and functional analysis patterns, which can demonstrate how meaning is conveyed by a combination of different semiotic resources. This approach was considered by O'Halloran (2011), Kress (2001), and Van Leeuwen (2001), the most detailed study being O'Halloran's paper which also focused on such areas as context-text relations, paradigmatic meaning rank, meta-function, instantiation, and intersemiosis. In Kress's (2009) study, social and cultural aspects are taken into account while the interplay of text and graphic imagery and the interpretation of individual images is examined.

In my opinion, fruitful results could be obtained by studying this using the tools available to us in semantics, sigmatics, syntactics (syntax) and pragmatics. The concept of using systemic-functional analysis to reveal the level of modality (partial or full), as advanced by Anisimova (2003), is one with which I concur fully, partial modality implying a relative independence of the verbal component from the image; with full multimodality neither the verbal nor the non-verbal component can function autonomously.

Some issues which have been touched on by linguists Leborg (2006) and Elkins (2008), but on which I wish to focus more in-depth attention in the future include the formulation of grammar rules for multimodal texts, the perception and recognition of multimodal texts and metaphors, and the overall issue of multimodal literacy. These approaches will help to illustrate the communicative power and the meaning of multimodal texts as well as to compare verbal and non-verbal means (Makaruk 2013) in terms of how much information they convey—the dimensions of their communicative potential.

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## MALÁ, MARCELA

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## Some Notes on the Finite/Non-Finite Mode of Expression and the Level of Formality/Informality in Written English

This paper brings together the results of six small-scale descriptive exploratory studies that analyse parts of academic texts and newspaper articles. The findings indicate that non-finite structures are becoming increasingly prominent in written English when they are viewed from a diachronic perspective even though an analysis of grammar books reveals almost no recording of this trend. The paper also examines which deviations from and adherences to formal/informal means of expression characterise these two registers of written English.

## MALEKOVÁ, DANICA

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### Western/Eastern in the construction of Slovak national identity

The paper is a case study of the construction of national identity in Pynsent's preface to the collection of Slovak contemporary essays translated into English and published under the title *Scepticism and Hope* (1999). Discourse construction of the Slovak nation is viewed in the light of what Jeffries (2010: 28) calls 'constructed opposition', which in Pynsent's text becomes Western and Eastern as projected onto two historical personalities playing a crucial role in the formation of the nation – Ľudovít Štúr and Štěpan Launer. The analysis traces the textual features that establish the 'Štúrite'/'Launerite' opposition which becomes the persistent narrative framing, as well as how this opposition is discursively endowed with positive/negative values, which, in turn, serve to reinforce the neoliberal ideology, while discrediting its alternatives.

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## MALINA, DOROTA

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### Mirror, Mirror on the Wall... Children's Books in Translation as a Reflection of the Target Culture

Children's books – often considered to be the Cinderellas of the publishing world – have always been translated differently than the so called 'proper literature'. Ideas about children's cognitive abilities and educational needs, dominant ideologies and political agendas come into play so that the original is never sacrosanct. Whilst translation is always interpretation, in the case of books for children translators, editors, publishers and other decision-makers act with far greater latitude, overtly introducing considerable modifications in view of producing an educational and entertaining text.

Therefore, children's literature translations constitute a fertile ground for research – by analyzing them, we can learn a lot about our own culture, our idea of children and education, attitudes towards 'the other' etc. Stendhal wrote that literature is a mirror carried along a high road, in which we can all see ourselves. Trans-

lated literature can give us an even better picture, since we learn a lot by confrontation with the other, especially when we deal with books for children, where the original is often treated not as a constraint but as inspiration.

In my presentation, I compare selected passages from children's literature classics and their Polish (and occasionally French) translations to demonstrate how attitudes and ideologies of the target culture shape the final text at many different levels.

## **MÁNEK, BOHUSLAV**

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### **The English Essay in the Czech National Revival**

The paper lists the Czech translations of English essays and related texts, e.g. epistles in verse, by J. Addison, J. Swift, A. Pope, G. Lyttelton, Anonymous Pseudo-Sterne, and others, published in Czech literary magazines and anthologies (*Čechoslav, Květy*, etc.) in the first half of the 19<sup>th</sup> century and discusses the selection and quality of these translations, their roles in these Czech publications and the literary and the cultural contexts of the periods of their origin and the period of the Czech National Revival, and their possible contribution to the development of the Czech essay in Czech literature.

## **MÍŠA, PATRIK**

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### **Intertextuality in A.S. Byatt's *Possession***

One of the prominent features of postmodern literature has been the inventive way in which it seamlessly incorporates intertextual elements into the story in order to create a multidimensional narrative. This approach subsequently deepens the impact of the text, and also enables the author to engage the reader on multiple levels. A prime example of a literary text employing this method is the novel *Possession* (1990) by A.S. Byatt, a work that ranks among biographic metafiction. The book tells a story of a pair of contemporary literary scholars, Roland and Maud, who research the lives of two Victorian poets. To support the narrative, Byatt devised a wide range of texts, including Victorian poetry, personal correspondence, journal entries, etc.

In my presentation I would like to show how this mode of writing presents new ways in which an author can shape the reader's perception of a text. I argue that Byatt's novel goes beyond pastiche as such because of the textual interpretation



provided through the postmodern metafictional frame. Roland and Maud interpret the intertexts and give their own views on their meaning and significance, which puts the reader into a rather unconventional position. I would like to address the possible ways in which such an additional layer shapes the reader's engagement with the story, and also how it helps to create a transgressive reading experience.

## MIŠTEROVÁ, IVONA

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### **Re-creating Shakespeare: the Appropriation of Shakespeare in the Czech Lands during the Great War**

This presentation explores a connection between significant socio-political events and the choice and rendition of Shakespearean translations in the Czech lands during the Great War. Approached from a chronological perspective, it attempts to trace the reception of particular productions (e.g. 1, 2 *Henry IV*, *Hamlet*, *Macbeth*, *Richard III*, *The Merchant of Venice*, etc.) in theatre reviews published in Czech periodicals between the years 1914 and 1918. I will argue that, in a time of distress, Shakespearean drama served not only as an effective communication channel by offering spiritual consolation, courage, and a new perspective on the future, but also acted as a specific reflection of the Czech world of politics. This assumption is closely related to reader-response theory (particularly the Constance School of Reception Aesthetics), which places emphasis on the dialectic character of the relationship between work, recipient and history. A fundamental role in the process of reception is played by the recipient, who is not only the recipient of the work but is at the same time an active constituent in the process of its materialization. The final form of a given work is thus created at a given moment in the receiving consciousness (=mind) of the reader/spectator. Thus, a number of unique and subjective variations of reception naturally emerge, which are influenced by the signals given by the dramatic text, performance and other socio-cultural contexts. Viewer reception, however pluralist, is unique and unrepeatable. In this respect, the crucial role of the socio-cultural context should be mentioned too. The presentation contributes to a better understanding of the relationship between dramatic text, production, the recipient and the socio-historical context.

**MOLNÁR, ONDŘEJ**

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**The Interpersonal Metafunction in Media Discourse**

The paper is a part of an ongoing research project dealing with the interpersonal metafunction in the media discourse. The research is grounded in Halliday's Systemic Functional Linguistics (1978; 2004) and follows House's (1997) qualitative contrastive register analyses along the dimensions of field, tenor and mode. It investigates inter-lingual as well as intra-lingual translation (Jakobson 1959; 2004) and the transformations that journalistic texts undergo in the processes of multilingual communication and transediting (Stetting 1989; Bielsa and Bassnett 2009) paying attention to ways and means of adjusting journalistic texts to fit the needs of specific addressees in the same or in a different culture.

In the first phase of the research project, the concepts of genre and of covert translation (House 1997; 2007) and a corpus of journalistic texts (approximately 50,000 words; taken from the Internet website Presseurop.eu) were explored (Molnár and Zehnalová 2013). The aim was to identify and to describe the most frequent modifications that source texts coming under the reporting macro-genre are subjected to within covert translation (Bielsa and Bassnett 2009).

In the second phase, the corpus was enlarged (approximately 100,000 words) and focuses on other modifications which include discourse orientation (House 2007; Hopkinson 2011), text length and text structure, intertextuality, hypertextuality, framing and reframing strategies (Goffman 1974; Baker 2007), and graphic layout to name but a few features of covert translations in media discourse. The findings are quantified and their relevance to translation quality assessment is considered.

**MUDURE, MICHAELA**

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**Olive Kitteridge: The Shaping of the Short Story Cycle**

This paper analyzes the way in which Elizabeth Strout recycled the short story cycle, a literary structure known for its complex cohesion which has already been theorized by George Szanto (1990), Gerald Kennedy (1995) James Nagel (2001), Gerald Lynch (2001), Noelle Brada-Williams (2004), Mark Wahalan (2007), Michelle Pacht (2009) or K. Adkins (2009). In 2009 Strout won the Pulitzer Prize with a short story cycle situated in a small provincial town of Maine. Strout's liter-

ary enterprise shows the vitality of a genre and its spiritual richness, depth, and concentration.

This text, in fact novel in stories, continues a tradition in American fiction: the presentation of small provincial towns, places where apparently nothing happens. The ruthless honesty of the central reflector, a retired school teacher, shows people grappling with their own problems. Stern, patient, understanding, perceptive or in sad denial, Olive Kitteridge, deplores the changes in her little town and in the world at large, but she is also, sometimes, unable to recognize the changes in those around her. The whole cycle, by its very structure, sliding in and out of different tales and different perspectives, illuminates both what people understand about others and what they understand about themselves. The lives depicted in this cyclic structure are part of the grand and eternal human drama made of desire, despair, jealousy, hope, love.

Elisabeth Strout proves to be a classic in the making. Her profound insights into human condition, her empathic capacity to understand and represent human conflicts, tragedies, joys, and the endurance that life requires remind us of such special writers as Anton Chekhov, Virginia Woolf, Katherine Mansfield, or Alice Munro.

## **MUREGANCURO, ALAIN**

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### **The Evaluation of Translation Quality: Criteria Used by Different Actors in the Field of Translation**

In the scope of my Ph. D. thesis on The Evaluation of translation quality, I am working on an experiment consisting of interviews addressing a few questions: What are the criteria used by translation teachers in translation institutions, by translators of international institutions and by free-lance translators? Is it possible to take some subjectivity out of the process of evaluating translation quality?

I will examine the common points and the differences between these actors of the translation field. The following step consists of an analysis of different practices. To do so, a set of interviews is being conducted with some translators working for an international institution and with some translation teachers. My purpose is to compare the different choices made by each group and to try and shed some light on the reasons behind these choices.

The transcriptions of the interviews will be examined, and the results will be analyzed and compared. These results and my conclusions will then be presented at conferences and seminars on specific translation practices. My goal is to see how close the different practices are. If the analysis of these different viewpoints shows some discrepancies, I will examine and try to understand them and I will look for potential ways to possibly reconcile them. I would like to then present my conclusions to my pairs for an open and productive discussion.

**NORTH, HELENA**

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**A Role of Language within International Relations**

The general idea of the study is to investigate the relations between the two humanities disciplines of linguistics and international relations. The aim is to demonstrate and analyze how discourse can play a powerful role in the presentation of policy in international affairs. The core focus is to show how specific language is intentionally employed in order to have a profound and considerable impact on the promotion and justification of a nation's foreign policy, in particular how discourse can be used differently to accomplish goals that are in a nation's interest. The presentation shall focus on the choice of linguistic concepts and their significance in the strategic use of discourse, i.e. mainly lexico-grammatical structures. The research method will apply principles of Critical Discourse Analysis (CDA).

The presentation will start with an introduction to the idea of how language can be used as a strategic tool, followed by a brief remark on CDA, especially on framework used in the research. The main body consists of a specific case study which gives a concrete example of how the United States expressed its foreign policy towards Iraq and Egypt in the first decade of the 21<sup>st</sup> century. The research is based on a critical analysis of the discourse used in official proclamations by high representatives of the United States regarding their foreign policy stances towards the two countries. The conclusion summarizes the analyzed data and shows how discourse is used selectively to further the US foreign policy aims and thus emphasising the role of language as a strategic tool.

**OBRUSNIK, ADAM AND JAMES THOMAS**

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**Bridging the Gap between Data Acquisition and Interlanguage Research in Learner Corpora**

Learner corpora, in particular those consisting of error-annotated texts, provide valuable insights into second language learning and acquisition. Learner corpora without error tags permit searches for the words, phrases, syntactic structures, discourse and pragmatic features that a researcher targets. An error-tagged learner corpus offers such searches, but further permits the analysis of specific error types across a corpus and subcorpus. Obtaining data for learner corpora has long been the domain of trained researchers disconnected from learners, typically using complex, single-purpose tools. Collecting error-annotated texts has thus been expen-

sive, time-consuming and exclusive. But their expertise ensures consistency in the tagging.

The process of error tagging has rarely been the domain of practising language teachers since there has hitherto been no multi-purpose, user-friendly software that stores error-annotated student texts in machine-readable form. The standard, current practice of correcting student work is typically subjective and unsophisticated.

This contribution reports a pilot study into acquiring learner corpus data via a web-based tool through which learners submit their assignments for their teachers to tag. The resulting machine readable error-annotated texts immediately become a part of the specified learner corpus. The teachers then have access to error statistics from the whole corpus or subcorpora. The students have access to their personalized statistics, enabling them to track their progress. The strategy described above has been implemented in a web-based tool called *Hypal*, a project initiated and supported through collaboration with the Department of English and American studies.

### **OTRÍSALOVÁ, LUCIA**

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### **A Land of Ambivalence: Images of Canada in Slovak Travel Writing between WWII and 1989**

This paper focuses on the process of understanding and representing a country in travel writing and on the role that the traveler's cultural tradition and beliefs play in this process. I examine the images of Canada in magazine and book travelogues written by Slovak authors under the totalitarian rule and analyze how the Marxist ideology molded them and to what extent it is embraced, circumvented or rejected by them. In particular, I seek an answer to the question whether the perception of Canada under the socialism was affected by the tradition of presenting the West, and especially Canada's close ally, the United States, as devoid of culture and spirituality. I argue that although the travel writers under survey display some leanings towards the Marxist paradigm, their view of Canada oscillates between criticism of social reality and admiration for the country's natural beauty and technological advances.

**PALATINUS, DAVID LEVENTE**

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**Technics, Subjectivity and the Hauntology of the Digital**

Recent controversies surrounding Internet surveillance practices (signal intelligence, collection of metadata, the PRISM program, etc), and the debates in US and EU legislations about limiting (or extending) the NSA's jurisdiction necessitate the re-thinking of the legal, political, and philosophical implications of the production, management, and most importantly, ownership of digital records, and in close connection to these, the conception of subjectivity.

The expansion of archiving technologies have ostensibly resulted in the proliferation of a techno-deterministic vision of a future where the question of subjectivity is inexorably linked to the hauntology of the digital: the notion of an empirically verifiable reality has been replaced by the absolutization of the Archive: that of which there is a record, exists. The archive has come to denote a supplement or prosthesis of cultural memory, a de-centered space allowing for the free play of meanings, identities, episteme and ideologies to take place.

My paper attempts to re-assess the cultural, political and ethical implications of the relationship between the technological apparatus (the algorithm, the machine) and the episteme (record, knowledge, intel, etc.) that is produced by it. Questions about the ownership of data, the democratization of access, the inadvertent coupling of privacy and transparency, or the much-capitalized-upon issue of security, all accentuate that the concept of the archive is always-already linked to the spectrality of the subject: where is this subject located, and how does it come to be? Who owns the data? And who owns the archive? If (the locus of) ownership sublimates in spectrality, what becomes of agency and responsibility? The hauntology of the archive necessitates also the re-thinking of the ethical dimension of digital subjectivity.

**PALUSZKIEWICZ-MISIACZEK, MAGDALENA**

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**One Names. From “Friction” to OSI. Terminological Evolution Exemplifying Changing Perception of Psychiatric Casualties Among Soldiers and Veterans**

In my presentation I would like to present how popular attitude towards war-related psychical problems of soldiers and veterans changed in time and how it manifested in the change of terms used to describe soldiers' reaction to war trauma.

There have always been problems with classification of soldiers suffering from war-related mental disorders. For centuries manly courage was taken for granted among those who decided to enlist or were conscripted. It was generally believed that the sternest disciplinary standards together with occasional day's rest or a good night sleep behind the lines, were enough to maintain discipline and prevent the symptoms of mental exhaustion. Yet, as there always has been a number of soldiers who "cracked in battle" various terms like "nostalgia", "friction", "hysteria", "neurasthenia", "functional disability", "battle neuroses" were used to describe their reactions.

During WWI the term "shell shock" was coined to describe the symptoms of restlessness and anxiety which could be observed in many soldiers. Psychiatrists generally believed that "shell shock" was the product of enormous forces of compression and decompression and agreed to interpret mental breakdown in war as a form of neurosis, which should disappear when the trauma ended. As in majority of the shell-shocked soldiers it did not happen, in 1920s war neuroses became new focus for psychiatry and psychology, with professionals trying to find the way of solving the problem. Large number of them believed that mental problems of the former soldiers were simply "flight into illness", advocating psychotherapy exercising will-power to overcome nervous symptoms.

During WWII the soldiers suffering from mental breakdown began to be called with the new term "exhaustion" in order to stress temporary nature of the soldiers' breakdown, it also best described the appearance of most psychiatric casualties. As the new term did not show the link between the symptoms and the conditions of combat, it was finally replaced with "battle exhaustion" and also "combat fatigue" (primarily used by the American army).

In early 1950s American Psychiatric Association finally acknowledged the existence of "gross stress reaction" – as the result of war experience or natural disasters. After Vietnam War, psychiatrists working with American Veterans coined a new term "Vietnam veterans syndrome". Their research, lead to introduction in 1980 of a new term "post traumatic stress disorder – PTSD" which was finally acknowledged as an official term denoting the symptoms of massive trauma. It has been a breakthrough as behaviours and reactions which used to be perceived as abnormal or a sign of cowardice were finally acknowledged as a standard reaction for the horrors of warfare.

In 2002 Canadian Forces and Veterans Affairs Canada officially introduced yet another term "Operational Stress Injury – OSI" as one of the elements of a campaign aiming at destigmatization of mental and psychological problems among soldiers and veterans. Replacement of the term "disorder" with the term "injury" is to stress that psychological injuries should be treated on a par with physical wounds suffered in battle.

**PELCLOVÁ, JANA**

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**Signifying Brno – Creating Urban Space, Shaping the City**

Linguistic landscape is a relatively new discipline that is, broadly speaking, interested in how languages and language varieties are used in public spaces. Although the majority of its studies are concerned with bilingualism and multilingualism displayed in official messages such as public signs, advertisements or store signage in multilingual societies (e.g. Spolsky and Cooper, 1991; Backhaus, 2007, etc.), it is only recently that scholars have started to focus more on unofficial, authentic texts sprayed or engraved on public buildings (e.g. Papen's research on citizens' protest in Berlin, 2012 or Beatrix Busse's study on Brooklyn graffiti, 2014). Regardless of whether these folk messages are represented by artistically recognized graffiti or by vulgar outcries, they deserve scholarly attention since they create distinctive urban space, and thus offer a valuable insight into a city identity from the perspectives of those who dwell in there and have this urging need to express themselves publicly, but anonymously. The aim of the paper is to present the author's pilot research project of Brno linguistic environment in which vernacular street signage found in the neighbourhood of Veverí, City Centre and Zábřehovice is taken into consideration. Besides outlining the signage typology, the paper attempts to answer the question of functional aspects of those texts and how the messages and their original locations participate in the discursive construction of Brno urban space. To answer these questions, the author will consider relevant secondary sources and carry out interviews with sign consumers, and if lucky, with sign authors as well.

**PERRY, NICOLE**

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**Shifting a Picture, (Re)telling a Story and Travelling through Time: Examples of Cultural Reappropriation of the “Indian” Image**

In the 19<sup>th</sup> century, the American expansion West was viewed as the logical progression of the young Republic. Artists such as Albert Bierstadt and James Earl Fraser used stylized images of Native American peoples to both romanticize and legitimate the generally held belief that the Native American lifestyle was not compatible with the dominant Euro-American society. Nostalgic images portraying the extinction of buffalo or the dejected Native American warrior accepting his fate as the dying man became the central tropes of this movement. This paper will examine the work of contemporary Cree artist Kent Monkman as he challenges the ethnographic accuracy of these 19th Century images. Monkman engages with the texts



by remixing and resignifying the images as part of a broader reappropriation of the Native American image. By adding his voice to the conversation, Monkman forces the audience to critically engage with their own views of Native American peoples and contemplate the historical accuracy of these images.

### **PIRSL, DANICA**

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### **Creating, Shaping and Signifying Gender and Race Biased Media Representation**

In our consumption-oriented, mediated society, much of what comes to pass as important is based often on the stories produced and disseminated by media institutions. Much of what audiences know and are about is based on the images, symbols, and narratives in radio, television, film, music, and other media. How individuals construct their social identities, how they come to understand what it means to be male, female, black, white, Asian, Latino, Native American—even rural or urban—is shaped by commoditized texts produced by media for audiences that are increasingly segmented by the social constructions of race and gender. Media, in short, are creating, shaping and signifying what ultimately come to represent our social realities. While sex differences are rooted in biology, how we come to understand and perform gender is based on culture. We view culture “as a process through which people circulate and struggle over the meanings of our social experiences, social relations, and therefore, our selves” (Byers and Dell 1992: 191). Just as gender is a social construct through which a society defines what it means to be masculine or feminine, race also shapes a social construction.

### **POKOL-HAYHURST, AGNES**

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### **Paris as a Visual Site of Meaning in Henry James's *The Ambassadors***

This paper focuses on the symbolic significance of Paris in Henry James's novel entitled *The Ambassadors* and James's and his protagonist Lambert Strether's consequent role in the process of creating and maintaining the particular image of this important European metropolis that resided and still continues to reside in the consciousness of travellers in general and American travellers in particular.

James, an American by birth, has always been considered as one of the most important Transatlantic writers, who travelled extensively and spent a considerable amount of time in Europe's metropolises. His preoccupation with the cultural dif-

ferences between America and Europe, the significance of the inestimable intellectual and artistic heritage that can be traced in such cities as Rome, London or Paris are among the central issues of his fictional output.

Connected to this focus, James's stories of American "innocents" visiting the old continent in search of experience are brilliant sociological and psychological studies of the relationship between the individual and society, as well as the individual's relation to her/himself ("quests" for self, an endeavor to understand and accept oneself). Lambert Strether's life-changing visit to Paris and the catalytic effect of this city in *The Ambassadors* provides an excellent ground for an investigation of all the above-mentioned issues.

## **POLIĆ, VANJA**

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### **The Relevance of Perception in George Bowering's *Caprice* and *Shoot!***

Most discussions of the Wild West seem to revolve around a basic dyad: that between the myth and history. Since in both *Caprice* and *Shoot!* Bowering prominently engages in the problematization of the dyad, the paper will concentrate on the ways in which the visual – as represented through the lens of a photographer's apparatus – and the verbal – as represented by the newspapers and written documents – serve to engage in the creating, shaping and ultimately signifying the Wild West. Furthermore, the paper will examine the extent to which the Wild West myth (notoriously the nation-making myth of the US), created through its various representations in the photographic and verbal media, caters to the formation and perception of the Canadian (Wild) West. Both Bowering's novels, which belong to historiographic metafiction and therefore self-reflexively engage in the creation of a particular Western hi/story, offer themselves as fertile ground for this kind of analysis. The paper will, consequently, analyze the process of myth-making which led to the monologic myth as represented in the two novels, while at the same time juxtaposing it to the representations of history as offered by the novels through the novels' multiple narrative layers.

## **POVOLNÁ, RENATA**

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### **Development and Improvement of Academic Writing Skills of Czech University Students**

With the important role of English as the lingua franca of all academic communication, the ability to produce academic texts in English and communicate cross-culturally in a variety of genres has become an essential skill for all educated people. Accordingly, universities offer courses on academic writing aimed at enhancing students' academic writing literacy.

Since writing in a foreign language in general and academic writing in English in particular is a rather complex skill which requires systematic and expert tuition in accordance with the needs of particular students, the contribution reports on the results of a survey into the academic writing skills of students of English at the Faculty of Education, Masaryk University, Brno, Czech Republic. The study explores students' previous experience and knowledge of writing in English, their current academic writing skills and their prospective goals in further university studies with the aim to draw implications for a possible (re)designing of courses on academic writing.

The results from the questionnaires completed by students in Bachelor's study programme in 2009 and 2014 indicate that novice writers need to receive systematic and well-planned instructions on discipline-, genre- and culture-specific academic conventions and that the teaching of academic writing skills should not be limited exclusively to academic writing courses but should be part of other courses so that exposure to expert academic texts together with tuition provided by teachers of academic writing and thesis supervisors result in the development and improvement of students' own academic texts.

## **PUCHEROVÁ, DOBROTA**

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### **Dissent and Resistance in Contemporary African Writing: Psychoanalytic Approaches**

The contribution will analyze contemporary African writing in English in the context of social engagement. The object of analysis will be creative dissent and resistance against the totalitarianism of the African postcolony and the kind of identities this literature offers in the atmosphere of chaos and instability. Taking its cue from Achille Mbembe (2001), who argues that the inhabitants of the postcolony are alienated not only from the state, but also from their own selves, since the postcol-

only forces them to adapt to permanent change by creating unstable, fragmented identities, the study will work with a postcolonial understanding of identity and subjectivity as decentred. While the anti-colonial narrative necessitates a firmly anchored subjectivity (hybrid identities notwithstanding), the postcolonial narrative can no longer afford this, which changes also the understanding of resistance. The questions to be asked concern the role and possibilities of literature in oppressive societies and the forms of political resistance after the break-down of the subject. The methodological approach will utilize impulses from psychoanalysis, postmodern cultural theory and trauma theory.

## **RHOADS, BONITA**

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### **Dracula and the Rise of the Secretary**

This paper offers a reading of Bram Stoker's late Victorian classic as a novelized debate regarding the feminization of clerical work that took place in Britain at the end of the nineteenth century alongside the broad dissemination of the typewriter. Within carefully restrictive boundaries, *Dracula* promotes the participation of women in emerging technologies of professionalized reading and writing so that the narrative serves as an extended caption for the advertisements of typewriter manufacturers which filled contemporary magazines with images of "woman with a writing machine." It is against the backdrop of these complex representations (at once submissive and sinister) of women in possession of office equipment that Stoker's vampire is conquered by the new heroine qua administrative assistant, when Mina Harker's stenography, typewriting, and phonograph enable her to collate the case's documents into a legible story. The obsessive insistence of *Dracula*'s white collar heroes on communicating through written (or, better yet, typed) texts rather than speech illustrates Stoker's enthusiastic promotion of modern bureaucracy as an imperial enterprise that required the forging of new parameters in the British cultural imagination for gender roles and professional identities.

## **RODOREDA, GEOFF**

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### **Orality and Narrative Invention in Alexis Wright's *Carpentaria***

It has become something of a scholastic cliché to praise indigenous authors for creating strong oral voices in the narratives they write. What exactly is an 'oral voice' in written narrative? How is oral voice in indigenous fiction to be differentiated

from any other non-Indigenous authored text that uses 'talkative' or second-person or conversational modes of address? This paper attempts to avoid spurious and vague references to oral voice in its investigation of orality in the novel *Carpentaria* (2006), by Australian Aboriginal author Alexis Wright. I argue, first of all, that at the level of story, Wright seeks to assert the power of indigenous oral formats over Western written ones: in Wright's novel the oral 'text' is assigned longevity, the written text is shown to be fleeting; the oral is powerful and empowering, the written yields disfunctionality and stasis. Further, I claim that Wright may well have created a unique narrative framework, which I will describe, the purpose of which is to allow entry points into the text for both white, Western readers and Aboriginal readers, and to simulate the versatility and durability of indigenous storytelling modes. Wright's text, then, within a broader context of Anglophone literary invention, is challenging Western novelistic conventions in creating and shaping new narrative formats.

### **RORABACK, ERIK SHERMAN**

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### **Spirits of the Self & of the Family Universe in Selected U.S. Literature**

This presentation will articulate some of the main coordinates of the complex dynamic whole of the self in relation to various forms of the family universe in six texts from American literature of the long twentieth-century (1899-2007): Kate Chopin's *The Awakening* (1899), William Faulkner's *As I Lay Dying* (1930), Eugene O'Neill's *Long Day's Journey into Night* (1956), Toni Morrison's *Beloved* (1987), as well as Thomas Pynchon's *Mason & Dixon* (1997) and *Against the Day* (2006). The whole cardinal institution and relational configuration of the family form in its various guises is in multiple contexts given a very hard time by our chosen works, and yet a certain spirit of this spiritual energy and cultural form remains to be unearthed, transformed, reshaped, and reinvented for knowledge about its evolving status in the cultural heritage that constitutes our select line of documents. Topics that interest us include notions of individual and collective experience, commodification, advertising, human inter-relationships, national-cultural identity, authenticity, and the linkage or disconnection of the self to various conceptions of the family world. All of these foregoing subject areas traverse and percuss, the aesthetic universes, of our chosen literary texts.

**RYBNÍKÁŘOVÁ, LENKA**

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**The Male and Female Reflection in the Phraseology**

The interpretation of reality can be expressed by judgements about the world, and be persevered in phraseology as a reflection of the particular culture. The phraseology as a result of cultural influence on language tends to focalise an aspect of the extra linguistic reality. This paper analyses the reflection of 'the masculine' and 'the feminine' described in English, Czech and Spanish phraseology, focusing on the physical and social differences between these two sexes. Spanish phraseology emphasises the importance of social status in the society and to come from a good family including the royalty. At the same time it offers abundant expressive units containing the feminine or masculine genitals, where some grade of feminine independence can be observed. Czech phraseology focuses on physical descriptions of both sexes and includes mythology. English phraseology tries to be gender-neutral, often making references to real or fictional persons or to the Bible. In all three phraseologies we can observe certain degree of female dependency on men, reflected on their social status, which increases with becoming mothers. Also their age of marriage and physical appearance have importance. On the other hand, men are considered more independent, there is a broad variety of a male profession. The study with a focus of cognitive linguistics tries to display stereotypes of social roles in the popular culture and uncover some patterns in these languages to better understand some of the cultural differences.

**SAAL, ILKA**

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**Performative Interventions in History: Kara Walker's Visual and Textual Signifying on Slavery**

This paper examines Kara Walker's provocative, performative restagings of the collective trauma of slavery in her black paper cut installations of antebellum plantation life. Reading select works like *Slavery! Slavery!* (1997), I shall establish Walker's work as paradigmatic for a new approach to slavery in African American art, shared by a number of other recent literary, visual and performative artists. At stake is no longer the revision of canonical historiography so that voices of victimization and resistance can emerge, as was typical for the neoslave narratives and iconography of the 1970s and 80s, but rather the creation of fresh narratives and iconographies of history. The liberal intermingling of fact and fiction is just as characteristic of this younger generation's radical cut with established narratives of the past (white and

black alike) as is a heightened sense of theatricality and performance, manifesting itself for instance in the self-conscious deployment of various Signifyin(g) devices. In my reading, I shall focus in particular on three techniques: Walker's use of "the cut" – i.e. revision through repetition, the carnivalesque body, and intertextuality. In order to distinguish the radically creative stance and performative quality of this new work on slavery from more conventionally mimetic historiographic praxis, I moreover introduce the term *historiopoiesis* – the making (*poiesis*) of history with decidedly poetic means. A historiopoetic engagement with the past is the distinguishing signature of what I call third-generation writing on slavery. Shaped by the convergence of various political, cultural, and theoretical developments, it presents not only a fresh poetic but also new political approach to the issue of traumatic history and racial memory.

**ŠALAMOUN, JIŘÍ**

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### **Revealing Racism: Argument-based Satire of Ishmael Reed and the New Racism of the Post-racial America**

The presentation puts into context one of the findings of my dissertation which identifies and categorizes different satirical techniques present in the novels of Ishmael Reed written between 1967 and 2013. It shows that satire of Ishmael Reed evolved from a radical mode (present in his novels since the 1960s) into argument-based mode (present in his novels since the 1990s). Drawing on the latest research from the field of critical race theory, the presentation further connects these two modes of satire with two paradigms of race and racism: the Old Paradigm of Race (accompanied with *de jure* racism) and the New Paradigm of Race (accompanied with *de facto* racism which is often called the New Racism). Since the New racism is more subtle and covert instead of overt, the presentation shows how the radical mode of satire is no longer efficient in discrediting it as it presupposes racism to be overt. On the other hand, argument-based satire deals with covert racism by first revealing it as racism via its usage of arguments and only then proceeds to discredit it. The presentation claims that argument-based satire of Ishmael Reed is a more effective type of satire in the post-racial America which accepted the New Paradigm of race as a national consensus on race along with the belief that racism has been vanquished. Consequently, the presentation concludes by positing that the movement from radical to argument-based satire is a significant development in the satirical reaction of Ishmael Reed to the changing realities of the American social text.

**SAUER, HANS***Munich University, Germany**HansSauer@gmx.net***Binomials and Milton**

Binomials consist of two words of the same word-class that are connected by a conjunction such as *and*, *or* etc., and that also have some semantic relation, e.g. *lord and master*, *begin and commence*, *fast and quick* – as the examples show, they occur mainly among the nouns, adjectives and verbs. Binomials have been used throughout the history of English, in poetry and in prose, in literary and in legal texts. They seem to have been particularly popular in the 15<sup>th</sup> century, but their popularity continued into the 16<sup>th</sup> century. They had several functions (which often overlapped), e.g. to create an ornate style, a *copia verborum*, but also to look at a concept from several angles, and occasionally to explain a recent loan-word with the help of a native word or an earlier loan-word. Binomials are interesting from many perspectives, e.g. from the word-classes concerned, from the etymology of their elements (native words, or loan-words, or loan-word plus native word), from the semantic relation between the elements (tautology, or synonymy without being tautologous, or antonymy, or hyponyms in the same word-field, or a more general and a more specific concept, or cause and effect, or a sequence of actions, etc.), from the order of the elements (e.g. shorter word first, longer word second, as in *lord and master*, or *men first and women second*, as in *Adam and Eve*, *Jesus and Mary*, or a combination of both principles, as in *men and women*). Other questions are how far binomials were formulaic and how far they were created on the spur of the moment, and with translated texts, how far they were taken over from their (French or Latin) source and how far they were added by the translators. On the whole there has not been very much research on binomials. In my paper I shall concentrate on the use of binomials in the 16<sup>th</sup> century, which seems to be particularly underresearched in this respect.

**SAVANOVIC, VESNA***English Language teacher, Serbia**vesnasavanovic0201@gmail.com***How Lear Became Lear: Pedagogy in Shakespeare and in Modern Versions of His Plays**

If art stores the insights into the true nature of our culture then Shakespeare created such art which offers the kind of knowledge by which we can judge, re-examine and resist the culture that succeeded to produce a killer out of a lover. How did this happen? If humans are born with the capacity for good, what happens to them so they turn out to be different? This is what Shakespeare successfully gave the answer



to in his plays by presenting the methods which produce a man who later produces the civilization that justifies violence and wars.

The whole process begins in the earliest childhood. Parents impose their systems of values onto their children who grow up and become parents themselves transmitting what they have learned onwards thus closing the never-ending circle. In some of the best plays of his opus (*King Lear*, *Titus Andronicus*, *Richard III*) Shakespeare thoroughly described how this mechanism works and offered the ways to counteract the traditional fashion in which children are instructed by their authorities. The timelessness of his ideas is furtherly confirmed by the modern remakes of his plays (Bond's *Lear*, Barker's *7 Lears*, Taymor's *Titus*) thus drawing the line between past and present stressing on the contemporaneity of the attitudes which only continue the Shakespearean myth.

The patterns of universally human behaviour which Shakespeare made clear in these plays can be copied onto the 1990s Balkan wars issue and perhaps help coming closer to the truth by explaining why happened what happened.

**ŠIŠKOVÁ, ZDISLAVA**

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### **The Influence of Lexical Complexity on Human Rating of EFL Writing**

The main research question which the paper is attempting to answer is: To what extent do human raters take lexical complexity into account when assessing the language component of EFL students' writing? The paper focuses on three different aspects of lexical complexity in short stories written by EFL students: lexical diversity (i.e. the proportion of different words in a text), lexical sophistication (i.e. the proportion of advanced words in a text) and lexical density (i.e. the proportion of content words in a text) (Bulté and Housen, 2012; Daller et al., 2007; Read, 2000). Written samples were collected from 119 university students in the Czech Republic and lexical complexity was assessed using a number of standardized automated measures (including e.g. the Type/Token Ratio, Guirad's Index, Herdan's Index, U, Maas, vocd-D, HD-D and MTLT, number of Advanced types, Advanced TTR, Advanced Guiraud and  $\lambda$ ). The results were then compared with scores given to each text by three experienced EFL teachers. The correlation and regression analyses show that lexis plays an important role in human rating of language, with lexical sophistication having the strongest influence and lexical density having the weakest influence. Most lexical sophistication and lexical diversity measures showed moderate to substantial correlations with the raters' assessment and lexical complexity measures were able to explain around 50% of the variance in human rating of language (with the exact result depending on which regression model is used).

**SKOPEČKOVÁ, EVA**

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**Translation and Language Learning: Untapped Potential of Functionalist Approach to Translation in the Foreign Language Classroom**

Since the 1970s the foreign language classroom has been more or less dominated by the principles of the Communicative Approach, which following the shift away from the teaching of language systems in isolation to teaching them in real communication views translation rather negatively. Consequently, translation has been literally shunned from language learning for many decades. Currently, students often believe “that translation has basically to do with languages and dictionaries” (Davies 2004, 39), which is definitely a dramatic reduction of this complex activity that offers enormous space not only for language exploration and creativity, but also in terms of language learning. Moreover, functionalist approaches to translation - presently one of the dominant theories in terms of translator training and translation studies - describe translation as “a specific kind of communicative action” (Schäffner 2001: 9), which clearly represents a sort of promising liaison between the principles of Communicative Language Teaching and a possible re-introduction of translation into the foreign language classroom. The present paper aims to explore the creative and so far unfulfilled potential of functionalist approach to translation in the foreign language classroom and discuss its obvious benefit as well as drawbacks and limits.

**SKOVAJSA, ONDŘEJ**

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**Written Voice: Whitman's First *Leaves of Grass* (1855)**

The paper investigates how Walt Whitman through a book, a confined textual product of modernity, awakens the reader to a more perceptive and courageous life, provided that the reader is willing to suspend hermeneutics of suspicion and approach *Leaves of Grass* (1855) with hermeneutics of hunger. This is examined from linguistic, anthropological and theological vantage point of oral theory (M. Jousse, M. Parry, A. Lord, W. Ong, E. Havelock, J. Assmann, D. Abram, C. Geertz, T. Pettitt, J. Nohrnberg, D. Soelle, etc.). This paper thus explores *Leaves'* paratextual and stylistic features, its genesis, the phenomenology of the I, its ethos and its story. By “voluntary” usage of means of oral mnemonics – such as parallelism, imitatio Christi and pedagogical usage of obscenity – Walt Whitman in his composition attacks the textual modern discourse, the posteriority, nostalgia and

confinement of literature, restores the body, and aims for futurity of biblical kinetics. It is the reader's task, then, to hermeneutically resurrect the dead printed words of the compositions into their own "flesh" and action. Orality of later editions of *Leaves* is markedly more stylized: the savage Christ now becomes a "literatus".

### **SLAVÍČKOVÁ, PETRA**

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### **Hurston's "Real Negro Theatre": Participation Observation of the African American Folk**

The material I wish to present at the conference was collected as part of my master's thesis of the same title. The aim is to highlight the tenets of my analysis of Hurston's theatrical project "Real Negro Theatre". If regarded from the standpoint of current ethnomethodology, which emphasizes dialogue and interaction between the ethnographer and his/her informants, Hurston's realization of the "real Negro theatre" in the South can be analyzed from the ethnographic point of view. In this project, Hurston turned around participation observation for the purpose of theatre and envisaged the active engagement of the audience which, given their familiarity with presented folkloric forms, provided feedback to the presented forms. Moreover, due to the fact that the performance was supposed to function as a display of folklore in the process of creation, the moment of interaction was the practical realization of the theatre. This aspect of the project can be also discussed in relation to Boal's theatre of the Oppressed in which the participation of the audience is regarded as a method of empowerment. The presentation will also include practical analysis of two of Hurston's plays affiliated with the project, *The Fiery Chariot* (1932) and *Spunk* (1935).

### **SMOLKA, VLADISLAV**

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### **What Comes First, What Comes Next: Information Packaging in Written and Spoken Language**

The paper explores similarities and differences in the strategies of structuring information at sentence level in spoken and written language respectively. In particular, it is concerned with the position of the rheme in the sentence in the two different modalities of language, and with the application and correlation of the end-focus and the end-weight principles.

The assumption is that while there is a general tendency in both written and spoken language to place the focus in or close to the final position, owing to the limitations imposed by short-term memory capacity (and possibly by other factors), for the sake of easy processibility, it may occasionally be more felicitous in spoken language to place the rhematic element in the initial position or at least close to the beginning of the sentence.

The paper aims to identify grammatical structures and the circumstances in which initial focus is a convenient alternative to the usual end-focus principle.

## **SOLOHUB, LARYSA**

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### **Expressing Intellectual and Emotional Strategies in Academic Discourse (on the Basis of Textbooks on Ecology)**

Language, culture and identity are inseparable points of human's life. In some case, we are all linguistic and cultural hybrids, constructed and revised by many voices, both collective and individual. Academic discourse is a hybrid phenomenon, referring to the languages used in academic settings describing a subject in complex ways to make it understandable and responsive to a certain audience. As a type of discourses, academic discourse as a part of dynamic, situated, cultural and social process has been investigated by Mohan (1986), Swales (1990), Duff (2008), Yakhontova (2002). However, the issue of combination of intellectual and emotional strategies in this discourse has not yet become a subject of research, although the interrelationship between an addresser and an addressee reflects different moves of achieving this combination.

Here, we show the main features of intellectual and emotional strategies in the textbooks on ecology as a genre of academic discourse and underline the rhetorical and linguistic moves. This issue also will be discussed in connection with the pedagogical implications arising from the findings and observations of the study.

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## **SPARLING, DON**

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### **The Great War and Canadian Memory**

World War I marked the first time soldiers from Canada were sent abroad officially, by the Canadian government, to take part in a war. But the decision to take part in the war, and later to introduce conscription, was viewed in radically different ways by Canada's Anglophones and Francophones, and led ultimately to divisions that threatened the very existence of the state. In addition, certain ethnic minorities within the country, in particular the Germans and the Ukrainians, were viewed with great suspicion; some were interned. The Canadian soldiers' successes, and also their sacrifices, were great, and this led in the immediate aftermath of the war to a wide range of monuments and other initiatives intended to mark Canada's contribution to the war. This paper will look at a number of these and the always present need to heal the divisions created in Canadian society by the war, and in addition trace the continuing presence of World War I in the Canadian imagination.

## **ŠPIRK, JAROSLAV**

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### **Modelling the Intersemiotic Translation: Czech(o)Slovak Approaches**

In 1959, Roman Jakobson postulated that adapting a novel for the screen, which he called "transmutation", is a kind of *intersemiotic translation*. He thus hypothesized that this phenomenon can be viewed, analyzed and investigated in ways – at least in part – coterminous with interlingual translation, or translation proper. Although quoted throughout the decades, this hypothesis has been revisited by very few scholars in Translation Studies, whereas discussions in Film Studies about adapting prose into film have flourished. However, the phenomenon is not covered by Film Studies in its entirety, and Translation Studies can offer ways of investigating it from different, novel perspectives. Most salient of these is the methodology put forward by Anton Popovič in his typologies of metacommunicative activities and of metatexts (1975, 1983), in which he views any "language in use" (*parole*) as a text *sensu lato*. Drawing upon semiotics, especially the Moscow-Tartu School of Semiotics, and aesthetics, especially the Czechoslovak functional structuralism, the paper argues that *intersemiotic translation* can be fruitfully investigated from a Translation Studies viewpoint. Methodologically, the paper suggests means of describing and analyzing the "methods of working" (*modi operandi*) in the *process*, and the "shifts of expressions" (deviations) in the product of intersemiosis. Based on these, an attempt at a

model of intersemiotic translation is made, which will hopefully give rise to an interesting discussion at the conference.

### **STACHUROVÁ, ALEXANDRA**

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### **Human Mind as the Creator of Meaning of a Shift of Perspective**

Shift of perspective is a special type of twist in a narrative. In drama, it is also a technique of influencing the perception of what is going on in a play (or on the stage) for an audience or readers. This paper claims that the mind of a reader/audience is an essential part of a shift's existence, and that without human mental processes, a shift of perspective would not take place or have any meaning. The author argues that a reader/audience creates the meaning of a shift of perspective when they follow the "clues" given by a play's textual components, because it is the human mind which can, but does not have to, perceive a change of register and the subsequent shift of perspective. The author also points out that the mental components which the meaning of a shift of perspective is created by are the reception of the given information, realising what the information means and, finally, understanding of the true reality.

### **ŠŤASTNÁ, ZUZANA**

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### **The Czech Faces of John Donne**

The poetry of John Donne holds special fascination for generations of readers, and, as proven e.g. by Antoine Berman's *Pour une critique des traductions: John Donne*, it is no less of a challenge for translators. The Czech reception of John Donne's poetry starts no earlier than in the 1930s, closely following the great Donne revival in the English-speaking countries and the more general surge of interest in the literary Baroque in the interwar period. While the very first Czech translations, by E. Saudek, stem primarily from the latter, others are the work of wartime exiles who were in direct contact with the British academic environment of the time and, in one case, personally with Donne's champion T. S. Eliot. In the later years, the motivations and approaches of translators differ interestingly. Joseph Lederer is a translator-scholar, whose Donnean research, due to his remaining in exile, eventually benefited English and French speakers more than readers in his native country. Zdeněk Hron is a translator-poet whose own work develops simultaneously with

his interest in Donne. A yet another translator is a young would-be priest who, having been denied the chance to study theology by the Communist regime, turns to Donne's Holy Sonnets for spiritual sustenance. All the translators strive to maintain both Donne's dramatic immediacy and the logical coherence of his arguments and conceits, but, depending on their view of Donne, strike different balances between heterogeneity and unity, seriousness and play, devoutness and blasphemy etc.

### **ŠTEFANSKÁ, PAVLA**

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### **Romance and the Material Culture in Nora Roberts' *Bride Quartet* Series**

The link between money and courtship and/or marriage is not a new one. For centuries, a marriage was either an act to connect two family fortunes together or a way to improve one's economic status. When in 18<sup>th</sup> century romantic love took over and became the key element in majority of courtships and marriages, the role of money shifted from its original position. Though in the past, the partner was simply a mere way how to obtain the desired commodity and the wedding marked the beginning of the improved economic status, in modern romance, the commodity, or very often multiple commodities, are tools for reaching the desired goal, winning the partner. A wedding is, in this case, a lavish culmination of this, what some people might call consumerist approach to courtship. This paper discusses the portrayal of this phenomenon in Nora Roberts' series the *Bride Quartet*. The series uses a fictional wedding planning agency, Vows, as a backdrop for its romantic stories making it a complex collection of not only traditional courtship behaviour, but also imagery connected with the perfect wedding and its importance in contemporary popular romance. While Roberts is trying to emphasize the insignificance of economic status and money in romance and is stressing the importance of true emotions and willingness to commit, her heroines and heroes still fall partially victim to the consumerist stereotypes of diamond rings, expensive dinners, designer shoes, and retail therapies as a result of the long tradition of consumer culture in America.

### **STEHLÍKOVÁ, LENKA**

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### **Identification As One of the Types of Contextual Disengagement in FSP**

The main topic of the presentation is the analysis of a phenomenon in the theory of functional sentence perspective (FSP) known as contextual disengagement. The existence of this phenomenon was pointed out by Firbas in 1995 but so far, no re-

search in this area has been carried out. Firbas identified five types of contextual disengagement - selection, contrast, identification, repetition and summarizing effect. This paper takes a closer look at just one of these types - identification. This type of disengagement is analysed in three texts of the same length taken from three different registers - fiction, academic prose and spoken language. The analysis focuses especially on the similarities and differences between these three registers. It particularly looks at the frequency of identification, at the morphological and syntactic means by which it is expressed, and at the distance between the first occurrence of an expression and its occurrence as a contextually disengaged element in the form of identification. This paper presents part of the results of the author's dissertation research.

**SUČKOVÁ, MAGDA**

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### **Infringing Conversational Maxims: The Case of Humorous Road Signs**

Humour can be very broadly (and rather straightforwardly) defined as something that makes a person laugh or smile, usually in the company of other people. Humour is heavily dependent on the immediate situational context, as well as on the wider socio-cultural context, and concerns a wide range of topics, including some very serious matters, such as politics and death (Ross, 1998). Road signs, i.e. institutionalized traffic regulatory devices, are not usually thought of as humor carriers (and certainly are not designed with such intention). However, collections of humorous road signs found on various websites, blogs and even in books show that sometimes even road signs can be perceived as humorous, ranging from mildly amusing to straightforwardly hilarious ones. But what is it that makes them so?

The aim of the present paper is to argue that one of the major sources of humour in funny road signs is the unintentional non-observance of Grice's (1975) Conversational Maxims (infringing) in the given context of the particular signs.

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**ŠVÁBENSKÝ, ROBERT**

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**The American Frontier Myth from Thoreau's "Walking" to McCarthy's *The Road***

Experienced ever since the Jamestown landing in 1607, theorized, defined and re-defined over centuries, the American Frontier Myth is regarded as one of the fundamental concepts defining and determining the American culture, society, politics and history. Frederick Jackson Turner's meeting point between the savagery and civilization, and the dynamics of these two oppositional forces is one of the leading theories that set the basis for studies of the American frontier Myth throughout most of the twentieth century.

My paper looks at two American writers, Henry David Thoreau and Cormac McCarthy, whose works mark two thresholds in the depiction and treatment of the American Frontier Myth. While Thoreau, adhering to his transcendental views, foreshadowed and outlined the concept of the wild American frontier, McCarthy further develops it and offers his own prophetic vision of possible future frontiers. Another factor bringing these two authors together for the purpose of a comparative literary research is the environmental appeal of their work.

The paper aims to point out the paradigms of walking and the wild (good/bad) as the leitmotifs of the two works and to draw parallels that bring them close together, despite the time span and differences in genre, language and audience.

**SZABÓ, ANDREA F.**

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**Shifting the (Un)Happy Ending: Alice Munro's Australian stories**

Although Alice Munro is proverbially known to mythologize her home region Southwestern Ontario, she has written a handful of short stories that are set elsewhere—where this elsewhere is not Vancouver, Canada. Two of these, though published twelve years apart, significantly take place in Brisbane, Australia, where Munro spent some time in the early 1980s. By carefully reading the two stories' plots, characters, and figuration, I argue two points: (1) The two stories are in fact each other's mirror images and that (2) although both shun the convention of the happy ending, the later text represents a more thoughtfully considered, mature critique of the female gothic romance rather than an excursion into comedy or a challenge to female fantasy as critical accounts suggested earlier. Reading the two narratives together and juxtaposing them with the Brontëesque tradition of the romance

will eventually contribute to shifting the critical consensus about the unchanging concerns of Munro's fiction.

**SZATANIK, ZUZANNA**

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### **Whether Animals: Pondering Animality in Lorna Crozier's Poetry**

"Animality infests us," write Philip Armstrong and Laurence Simmons in their "Bestiary: An Introduction" (2). In the light of human-animal studies, which allow for the in-depth reading of inter-species interactions and for the abandonment of the traditional perspectives on these interactions as propagated by life sciences and humanism, the borderlines separating the human from the animal are indeed blurry, if not entirely illusory. Theorists of the field reexamine the problem of anthropomorphism and suggest that our understanding of the concept should become more "critical," i.e., that "we [should] open ourselves to touch and to be touched by others as fellow subjects and may imagine their pain, pleasure, and need in anthropomorphic terms, but stop short of believing that we can know their experience" (Weil 19). This, in turn, requires that new means be employed in order to describe the variety and complexity of thus redefined human-animal relations. In other words, although animals "are at the very origin of our systems of representation" (Weil 12), these very systems need to be revalued in order for us to "speak animal." To this aim, in this paper I consider representations of animality in Lorna Crozier's poetry. Crozier, a Canadian author whose works have commonly been categorized as "prairie writing," creates poetic landscapes inhabited by a whole variety of creatures. I focus specifically on the poet's ways of "looking for a way out of this prison-house of language" (Weil 12) in her portrayal of animality.

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**SZCZYRBAK, MAGDALENA ADRIANA**

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**“Stwierdzili, że z pewnością pożar prawdopodobnie mógł być spowodowany...”: Evidentiality and Reliability of Information in Online News Reports and on Gossip Websites**

Nowhere, as it seems, is the creation of meaning more evident than in the ubiquitous media, including the digital realm of the Internet. With the abundance of multimedia platforms and channels, thanks to which information can spread at an unprecedented rate, a question arises as to the authority and competence of those who create online content and the quality and reliability of the content itself.

Drawing on the notions of evidentiality (Chafe 1986) and epistemicity (Biber et al. 1999, Keisanen 2007) as well as relying on the concept of genre (Swales 1990, Bhatia 1993), this paper offers a closer look at the discursive mechanisms which underlie the reporting (or creation) of news on online news portals and gossip websites. Since the analysis is conceived as a contrastive study, the data come from Polish and English-language websites (such as, for instance, *interia.pl*, *rp.pl*, *pudelek.pl*, *dailymail.co.uk*, *telegraph.co.uk*, *radaronline.com*) and are used to compare the evidential strategies employed in the respective languages and genres. As the findings clearly reveal, rather than offer solid evidence for the information reported online, authors frequently rely on a number of hearsay markers and hedging devices to lessen their responsibility for the veracity of the content they report, thus undermining its reliability and informative value.

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**How do Movie Characters' Accents Reflect Linguistic Stereotypes and Prejudices?**

This paper focuses on the speech of characters with a British accent in the American popular motion picture industry. We are going to present four major types of character in American films who have a markedly British accent: the wise teacher/tutor/mentor; the evil genius/scientist, the aristocrat; and the German character speaking English.

We are going to point out that the typical accents that these characters most often have – RP, Standard British English, or Queen's English – and also pinpoint those traits of their pronunciation that will put them down as British speakers: specific vowels/consonants that sound distinctively British and the pronunciation rules that make them sound different from speakers of other dialects.

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**SZYMKOWSKA-BARTYZEL, JOLANTA**

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## **Quality Americanization – Young Poles as Viewers and Users of New Generation American TV Series**

Since Mathew Arnold announced that America is home of culture "without general intelligence", global spread and influence of American culture has been usually perceived in the context of popularization of low tastes, trivial content and simple standardized forms designed for mass audience American mass culture products – Hollywood films, pop music, TV programs – are believed not to require a fastidious and competent audience. This, however, differs in the case of the new generation TV series, products of the American quality TV – typical postmodern texts, sophisticated, fast-paced, self-ironic, full of quotations and allusions. *Dexter*, *Desperate Housewives*, *Mad Men* and others gained global popularity, but almost exclusively among young and/or well educated people.

The paper focuses on Polish reception of the series and their influence on Americanization processes among young Poles - devoted viewers of these series. The observations on the way these texts are consumed, used and reused leads to re-definition of the term Americanization, as well as to a new description of its consequences. Qualitative research clearly shows how complex and unpredictable, enriching and stimulating the reception of these texts can be. Several in-depth interviews conducted with students of Jagiellonian University shed different light on both American mass culture products and the audience profile.

## **TAMÁS, PÉTER**

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### **Signifying Ethics**

Ethical criticism, a theoretical school gaining more and more recognition, is based on a rethinking of the levels of signifying. While moralizing criticism, since it forces value judgments on the analyzed text, imagines ethics as being created in and by the reader, ethical criticism argues that the ethical response is brought about precisely by the idiosyncrasies of the narration (Adam Zachary Newton. *Narrative Ethics*. Cambridge, MA: Harvard UP, 1995.), identifying the text as the level of ethics. More conservatively, Vladimir Nabokov, who in the afterword to his most famous novel claimed that “I am neither a reader nor a writer of didactic fiction and . . . Lolita has no moral in tow”, thought of ethics as existing in the reader or writer and outside the text. My presentation sets out to “test” some key terms of ethical criticism on a resistant field: Nabokov’s novels.

## **TIHELKOVÁ, ALICE**

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### **Framing the ‘Scroungers’: the Re-Emergence of the Stereotype of the Undeserving Poor and Its Reflection in the British Press**

In June 2012, British Conservative Prime Minister David Cameron made a speech signalling a tougher government stance on welfare provision, arguing that ‘in a world in fierce competitiveness ... no-one is owed a living.’ In a clear attempt to re-moralize the issue of welfare provision (with the aim to justify the planned cuts), Cameron and his team have resurrected the concept of the ‘deserving’ and ‘undeserving’ welfare claimants, a dichotomy harking back to the Elizabethan Poor Laws and the draconic Victorian welfare policies. The purpose of the paper is to explore how the re-emergent stereotype of the undeserving poor (the ‘scroungers’) is reflected in selected British newspapers. Using frame theory, the paper explores the individual frames employed to report on this particular social group targeted for government cuts. Special intention is paid to the relationship between the political leanings of the individual papers and the frames used, with right-leaning papers shown as upholding the deserving/undeserving distinction while their left-leaning counterparts revealed as strongly opposing it.

**TOMÁŠKOVÁ, RENÁTA**

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**The Polyphony of a Super-genre: Blogs as a Heteroglossic Element in University Websites**

The paper attracts attention to institutional websites, particularly the websites of selected British, North American and Czech universities, and their generic status and characteristics. Drawing upon a multi-faceted analysis of the corpus anchored in Hallidayan Systemic Functional approach, the related, recently developed fields of genre analysis and multimodal discourse analysis, and the Bakhtin's concept of polyphony in the text, the study focuses on the complexity of the generic structure of the websites, which gives rise to their heteroglossic nature. Students' blogs are presented as a sub-genre of the super-genre of the university websites engaging an array of socially-differentiated voices into primarily monoglossic institutional discourse.

**TOMKOVÁ, KATEŘINA**

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**A Chapter from Academic Oracy: Oral Presentations in English**

In the academia generally and at institutions such as the host department, oral presentations in English are made on a daily basis, at occasions such as classes, lectures, staff and post-graduate students' sessions, dissertation defences, conferences and guiding foreign visitors around the University/city/campus. The author, over the 28 years of her teaching practice, has witnessed a great increase in the active oral use of English and at the same time, fossilisation of certain die-hard erroneous speech habits. The objective of this paper is to list the most recurrent ones, offer ways of eradicating them and ask the audience to come up with ideas and expertise in this matter.

Certainly, the immediate oral utterance is the result of the presenter's overall capacity speaking his/her second (or third, fourth) language, and implications of this research will largely be methodological.

The mistakes (or, to be more positive, suggestions for improvement) will fall into the following categories:

- The preparation stage (if applicable)
- Confidence and rapport to the audience
- Amount and dynamics of information
- Technicalities
- Pronunciation and the use of voice

- Grammar
- Vocabulary
- The biggest mistake of all: losing oneself

## **TOPOLOVSKÁ, TEREZA**

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### **“As a ship in the night”: On the Productivity of the Metaphor of Ship in Modern British Fiction**

This paper focuses on the study of productivity and employment of the metaphor of ship in connection with depiction of houses in modern British fiction with particular attention paid to Simon Mawer's homage to the architectural gem of Modernism *The Glass Room* (2009), Alan Hollinghurst's densely layered country house novel *The Stranger's Child* (2011) and also Iris Murdoch's mock pastoral *The Sea, The Sea* (1978). Given the fact of continual process of blurring the distinction between the realm of architecture and literature it has to be stated that this extensive employment of the ship analogy does not only stem directly from preoccupation of the Modern movement in architecture with technology and aesthetically echoes Streamline Moderne, which might be considered a late development of Art Deco, but it also follows in the vein of Gaston Bachelard's phenomenological study of literary and physical space *The Poetics of Space* (1958) and entails possible connotations of heterotopia as coined by Michel Foucault in 1967 in his seminal text *Of Other Places*.

## **TRÁVNÍKOVÁ, PETRA**

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### **Congratulations, Commiserations and Good Wishes: Positive Politeness Strategies Promoting Mutuality in an Online Community**

The last two decades have seen an unprecedented boom and increasing worldwide popularity of the Internet attracting millions of users logging in not only to look for information, but also to interact and communicate with others. One of the oldest as well as most widespread forms of online communication is discussion/message boards, i.e. on-line polylogues with a certain time lag. Discussion boards often give rise to online communities developing a feeling of mutuality and cooperation despite the obstacles posed by the seemingly impersonal and detached technology. These communities tend to design and pursue their own strategies and develop an

in-group language enabling efficient communication. Among other linguistic devices, this community spirit is enhanced also by employing various politeness strategies. Based on a pragmatic analysis of several discussion boards dedicated to the so-called “women’s topics”, such as losing weight or trying to conceive a child, the present paper aims to examine how online participants express concern and sympathy for each other via congratulations, commiserations and good wishes both in order to minimize the threat posed by the sensitive nature of the afore-mentioned topics and to enhance cooperation and solidarity in their online community.

### TRČKOVÁ, DITA

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### Representations of Ebola and Its Victims in American Liberal Newspapers

The study analyzes hard news on Ebola from two American newspapers of a liberal political orientation *The New York Times* and *The Daily News* with the aim to investigate metaphoric representations of the disease and portrayals of its victims. Combining critical discourse analysis and the cognitive theory of metaphor, the research explores whether Ebola victims from West Africa are stigmatized or portrayed as sovereign agents with whom readers can reflexively identify. The main metaphoric conceptualizations of Ebola are revealed to be EBOLA IS WAR, EBOLA IS A MONSTER and EBOLA IS A NATURAL CATASTROPHE, all of which depict the Ebola virus as a culprit, hiding social factors contributing to the spread of the disease, and the emotional charge of which might lead to the extension of stigmatization to infected people. African victims tend to be impersonalized and portrayed as voiceless and agentless, rarely occupying the role of a ‘fighter’ in the military metaphoric representation of the disease. Although indicating the danger of stigmatization of Ebola victims, both newspapers fail to represent infected Africans as sovereign agents, hindering readers from reflexively identifying with them.

### VALENTOVÁ, EVA

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### *The Triumph of Pan: Hermaphroditism and Sexual Inversion in Victor Benjamin Neuburg’s Poetry*

The Greco-Roman god Pan was particularly significant for late-nineteenth- and early-twentieth-century literature, especially that produced by the Decadent movement in England and abroad. This is not surprising, given the features that Pan shares with the Decadent movement, features that proved oppositional to the mor-



al and social norms that developed during the Christian period. For the Decadents, this mirrored their own defiance against mainstream values, intentionally breaching the border between the sacred and the profane. Pan also had special significance for the occult and homoerotic practices that dominated the relationship between the famous magician, occult writer, Decadent poet, and general contrarian Edward Aleister Crowley (1875-1947) and his apprentice in the art of sexual magic, Victor Benjamin Neuburg (1883-1940), who was himself a Decadent poet, one whose memorable collection of poems is entitled *The Triumph of Pan* (1910). In the eroticized rituals that Crowley and Neuburg performed together in the Algerian desert in late 1909, Neuburg was figured as the god Pan. The present paper will focus on the motifs of hermaphroditism and sexual inversion that dominate Neuburg's title-poem "The Triumph of Pan," motifs that aptly characterise the ritualized relationship that existed between himself and Crowley.

## VERNYIK, ZÉNÓ

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### **"We Are Trained to Be Cynical": Arthur Koestler's *The Call-Girls* as a Campus Novel**

My presentation focuses on Arthur Koestler's last novel, *The Call-Girls* (1972), one of his least known works of fiction. At present, the story is mostly ignored, or if it is discussed, it is either dismissed wholesale, as a "a flat little novel about a week-long scientific-cum-political conference" (Scammell 2009, 530), or approached only in terms of its role in the development of Koestler's political and philosophical thinking (cf. "Koestler would explore various means to protect mankind from nuclear holocaust in his novel" Steen 2005, 12). The aim of my presentation is thus to show that it is possible to interpret the novel *as a novel*, rather than a treatise or a philosophical statement; that it can be understood as a highly specific (post)modern campus novel, limited to a single setting: that of an academic conference. Although the fictional conference's topic is, indeed, "saving the world," one that seems important and practical enough, the novel's characters neither achieve that aim, nor get any closer to a potential solution. Through providing a satirical and highly critical treatment of scholars, and their relation to their field of research, as well as their colleagues, the novel highlights the controversies, the hypocrisy, and the eventual futility of academic conferences.

**VICHNAR, DAVID**

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**From ‘Coincidentia Oppositorum’ to ‘Verum Factum’: The Shaping of Samuel Beckett’s ‘Chaosmos’**

The paper addresses the first published work of Samuel Beckett, his essay on James Joyce’s ‘Work in Progress’ entitled ‘Dante...Bruno.Vico..Joyce’ as centrally significant to the philosophy of much of his later fiction. At Joyce’s own bidding, Beckett’s essay takes Giordano Bruno’s concept of the coincidence of opposites and Giambattista Vico’s doctrine of truth verifiable—not through observation—but rather through creation or invention, as keys to unlocking the portmanteaus of *Finnegans Wake*-to-be. While doing so, the paper will show how Beckett was also already sketching—however unwittingly or unconsciously—the rhetoric of his own fiction, predominantly reliant on the figures of oxymoron and chiasmus. While the Viconian concept of *verum factum* seems to underlie much of Beckett’s prose—and its foregrounding and deconstruction of the Cartesian duality of body vs. intellect—the Nolan identity of contraries proves a concept especially useful to Beckett’s theatre and its staged coincidence of such conventional binaries as light/dark, presence/absence, life/death, etc. The paper will conclude by arguing that it was not so much the letter of Joyce’s final literary *creation* as its spirit (its intellectual/philosophical/ ideological basis) that helped the young Beckett *shape* his own fictional “chaosmos,” *signifying* both chaos and cosmos.

**VÍT, LADISLAV**

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**Tradition and the Individual Talent: W.H. Auden on the Creative Impulse and Discipline**

In June 1927, Wystan Hugh Auden, an unknown student at Oxford University, submitted his juvenilia to Faber and Gwyer but the editor T.S. Eliot replied with a negative judgment three months later. However, thirty years later, in June 1956, Auden re-entered his *Alma mater* in order to deliver a lecture on the occasion of his installation to the chair of Professor of Poetry. Aged fifty, the man at the lectern was now an experienced, established poet with a distinctive, self-assured voice of international renown and influence. Notwithstanding this experience, Auden revealed to the distinguished audience an anxiety about his new duty to *profess* poetry. This occasion gave him an opportunity to explicitly elaborate on topics, which had occupied his mind since the 1920s. He spoke of the essence of the creative act, inspiration, the growth and shaping of a poetic mind and, mainly, the relation of a

poet to tradition. In the following years, Auden the Professor tried to grapple with these issues repeatedly both in his prose and poetry.

This presentation will examine Auden's 1950s lectures and other texts with the intention to trace his perspective on the issue of the creative act in the context of his inter- and post-war relation to Modernism and its Janus-faced aesthetics. It will devote especial attention to Auden's assessment of Classicist and Romantic impulses in the work of certain Modernist writers who had influenced his own poetic shaping and creating in the 1920s – the earliest stage of his literary oeuvre. "

## **VLČKOVÁ, JITKA**

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### **Perspectives on Politeness in Australia**

This paper is going to offer a contrastive view of communicative strategies in and between contact (native) and non- contact (Western) cultures. Written texts and scenes from Australian films, focused mainly on indigenous and white Australians, will exemplify the different ways of communication many of which may lead to violating the culturally accepted norms of politeness. As a result, the speaker's responses are taken as impolite, which fact then may bring undesired consequences; for example, at court cases. There are special manuals for judges to help them to understand certain phenomena in Aboriginal communication, such as delayed and incoherent answers, which are considered impolite, or even rude, in Western cultures. Visual images will illustrate both non-verbal aspects, such as eye contact, and verbal discourse, incl. the use of silence.

## **VRÁNKOVÁ, KAMILA**

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### **The Sublime Experience and the Terrors of Transgression in Nathaniel Hawthorne's *Marble Faun***

The paper attempts to discuss Nathaniel Hawthorne's *Marble Faun* (1860) with respect to the Gothic tradition and its influence. It considers the way how particular Gothic elements (persecution, fear of death and evil forces, a confused identity, the secrets of the past, the setting of the Roman-Catholic South) are modified and shaped into new connections and contexts: The specific role of American Puritan experience is discussed together with the Romantic emphasis on the healing power of imagination. The feeling of the sublime is related to the central theme of transgression, which is dealt with against the background of Hawthorne's mythological

tales (“The Paradise of Children”) as well as P.B. Shelley’s Gothic tragedy *The Cenci* (1819).

## **WARLEY, LINDA**

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### **Putting the Mother Back in the Language: Metis Stories**

*Stories of the Road Allowance People* is a collaborative book that takes multiple approaches to storytelling: it is oral, written, and visual, all at the same time. In this paper (which will include a PowerPoint presentation) I will show how Maria Campbell’s transliteration of Metis spoken “village english,” combined with Sherry Farrell Racette’s visual illustrations, reinforce foundational aspects of Metis cultural identity. Metis elders—men of Campbell’s father’s generation—shared their stories with her. And, as is common with indigenous oral stories, they teach lessons: about important historical events, about worldviews and values, about mythological realities (this is not an oxymoron), about familial relations and cultural ties. But the manner of the telling is as important as the content of the stories. Perhaps more so. Campbell and Racette create a work that both performs Metis identity and theorizes its own modes of interpretation. *Stories of the Road Allowance People* requires an active mode of engagement, which involves reading, hearing, seeing—all in a Metis way.

## **WATERLOT, MURIEL**

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### **Fostering Intercultural (Communicative) Competence in translation classes: theory and practice**

During the last decades, the development of the intercultural competence of translators is being regarded as one of the major goals in the training of (future) translators. In Europe theoretical approaches have been elaborated offering new pedagogical insights in the way in to foster future translators’ intercultural competence during translation courses.

This paper attempts to provide an overview of a certain number of interesting theoretical approaches which have been developed by European academics (a.o. Boylan and Peeters) and which also can be practically applied during translation courses.

The paper presents first a definition and components of ‘translational competence’ and ‘intercultural competence’ and attempts to determine the relationship

between both concepts. In a second stage it gives an overview of a few theoretical approaches and their implementation in translation classes. Finally it presents an evaluation on the possibility of a general implementation of these approaches and formulates proposals for the future.

## **WŁODEK, PATRYCJA**

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### **Hollywood Cinema, American Identity and Mythology**

There is no denying that cinematic images are responsible for producing images, icons and meaning that shape and define mythologies, identities and memories – both individual and inter-subjective or even national.

That is reflected in American mainstream cinema – Hollywood – and way it depicts last century's consecutive decades. Not so much their history but customs, fashions, designs, society and so on. Term "most mythologised era" has therefore been appointed to many of them – the 20s., the '40s., the '60s. Still, one of most special times in American way of life were – and are up to our times – "the fabulous '50s."

Often underestimated, these are the years that significantly contributed to American mythology and sense of identity. Also Hollywood cinema of that time was a very important part of abovementioned process in ways that still influence American auto-stereotypes and meanings. Especially that – contrary to what is often believed – it was dominated by ambivalence and juxtapositions. Opposed meanings were being brought on American screens and derived from new social phenomena.

One of everlasting cultural icons that came to life around that times and that is still involved in the production of cultural meanings, was youth culture, exciting for newly discovered social group – teenagers – and strange, dangerous, rebellious for almost everyone else. Its images in Hollywood cinema are as complex as the decade itself, they oscillate between sheer enthusiasm, attempts to exploit, explain, familiarize or tame it, as well as to demonize it. These images – like most famous of them, the rebel figure in jeans, t-shirt and leather jacket – are still valid and relevant, discussed, redefined and abused, submitted to cultural and political processes or needs, changing aesthetics and mythologies.

**YANKOVA, DIANA AND ANDREI ANDREEV***New Bulgarian University, Bulgaria**diana\_yankova@hotmail.com***Canada the Unknown: a Case Study among Bulgarian Undergraduates**

The aim of the presentation is to discuss how much or how little Bulgarian undergraduate students know about Canada and what their perception of Canadianness is. The topic will be analysed on the basis of structured oral interviews, where the subjects were asked the same or similar questions in order to achieve a multifaceted account and representation of the theme. The questionnaire consists of two sections: one is intended to check students' factual knowledge of Canada, the other focusses on attitudes. It was expected that most respondents would not have had first-hand experience of Canada; therefore one of the main issues under investigation was the basis on which they have formed their impression and vision of Canada.

The answers of the Bulgarian respondents were then compared to a group of overseas students, completing their studies in Bulgaria to see if there are any strongly discernible differences.

**ZAPLETALOVÁ, GABRIELA***University of Ostrava, Faculty of Arts, Department of English and American Studies, Czech Republic**Gabriela.Zapletalova@osu.cz***Co-Constructing Shared Understanding in Academic Language: A Multimodal Analysis**

The paper approaches academic speech or conference presentations as a research process genre which draws on the interplay of several sites of meaning such as verbal, visual, or multimodal. The research is based on the assumption that conferences are important fora of networking especially at early stages of research careers and that spoken interaction is the site of co-constructing shared understanding (Mauranen 2012). The paper seeks to explore how meaning is created and shaped in the genre: it focuses on how speakers achieve intelligibility and manage the communicative situation by studying the use of speakers' linguistic and communicative repertoires. The paper thus attempts to present an in-depth overview of research on multimodality in relation to academic language, and then it offers the analysis (both quantitative and qualitative) of slides from PowerPoint presentations. The slides are approached as a platform for the study of so-called visual lexicogrammar. The research is rooted in Halliday's systemic-functional framework involving the concept of language functions; it also draws on the genre-based approach to discourse analysis (Bhatia 1993, Martin 1997, Swales 1990, 2004) and

multimodal theory as elaborated by Iedema (2003), Kress and Van Leeuwen (2006) and O'Halloran and Smith (2011).

### **ZEDNÍKOVÁ, ALŽBĚTA**

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#### **Created, Shaped and Refused: Anne Brontë**

Unlike her sisters, Anne Brontë and her work did not become a part of the Western Canon. This paper argues that the reason of the youngest Brontë's disappearance into obscurity was the revolutionary and liberating character of her work, not the lack of talent or writing skills for which her sisters are famously celebrated. Anne Brontë was the forgotten Brontë sister until late 20<sup>th</sup> century; the last approximately 25 years were marked with the rediscovery of Brontë, her work and the qualities possesses. Anne Brontë was created, shaped and then refused by the society in which she was raised and which lead her to certain conclusions about the roles, rights and equality of men and women in society. For breaching the contemporary conventions and going against the code of conduct, Brontë herself and the change she wanted to spark into motion were removed from people's minds.

### **ZEHNALOVÁ, JITKA**

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#### **The Czech Structuralist Tradition and a Model of Translation-Related Semiotic Analysis**

The paper is a follow-up study on the influence of Czech structuralism on the Czech translation theory. The pilot research paper (in print) aimed at introducing it as a tradition firmly rooted in functionalism and distinguished by the semiotic account of language as communication embedded in its social-cultural environment, by the dynamic notions of function and meaning-making, by the concepts of potentiality, intersubjectivity, open structure and style as a unifying principle that integrates all text levels and is integrated itself into the semiotic perspective.

The pilot study argued that internationally, Czech structuralism and the translation theory affected by it have not been fully appreciated nor utilized yet. Their potential for translation studies was demonstrated by developing a model of semiotic text analysis based on Miroslav Červenka's 1992 monograph that identifies the literary text as

- a structure unifying lower order and higher order signs;

- an open structure, a work of an individual author interpreted by its recipients and interacting with its environment;
- a work of literature and as such characterized by high variety (each element is simultaneously incorporated into several systems).

The present paper will further explore these concepts theoretically with special focus on the semiotic perspective as an integrating principle and on its usefulness for translation-oriented text analysis. It will seek to substantiate the model by providing further illustrative examples and to draw translation-relevant conclusions.

**ŽENÍŠEK, JAKUB**

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### **Signifying on Darwin: How to Read DuBois's Criticism of Claude McKay's *Home to Harlem* in the Context of Biologically (Mis)guided American Sociology of the 1920s**

In the opening decades of the 20th century, American sociology of race groped uneasily between the changing biological premises and the virtually unchanging public opinion. The bulk of US sociologists of that era responded to two very different stimuli when it came to assessing the prospects of the Black community in the United States. On the one hand, their “nurture vs. nature” paradigm had been shaped by the inherited essentialist notions of race, firmly embedded in the opinions of expert and lay public, but they also had to contend with the new findings of genetic research which all but invalidated these essentialist claims. In order to bridge this chasm, some major sociologists of that period resorted to selective Darwinist interpretations of what they saw as culturally-induced race differences. These theories sought to explain some wilfully perceived “character features” of African Americans, such as lax work ethic and unrestrained sexual behaviour, as a cultural behavioural pattern which had presumably been shaped by the original African environment: the abundant resources were seen as conducive to laziness, while the dangerous life in wilderness might have fostered sexual proclivity as a way of offsetting high mortality rate. These pseudoscientific theories, which had partly grown out of the Eugenic movement, held considerable sway in the 1920s. It is therefore quite productive to use them as a backdrop against which to read the public reception of some African-American classics of that period, typically Claude McKay's bestselling novel *Home to Harlem* (1928).



## **ZITA, ANTONÍN**

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### **J.G. Ballard's *Crash* and the Pornographization of the Ordinary**

J.G. Ballard's novel *Crash* (1973) caused significant controversy upon its publication. Some reviewers claimed it was "the most repulsive book [they]’ve yet to come across" (Mano 7), others, such as Michael Moorcock, conversely praised it due to the "moral line" running through the narrative (37). The text, in which the human body and the car intersect in the sexualized spectacle of the car crash, inevitably leads to polarizing reception.

Numerous approaches to the novel are possible, yet the following two seem to be the most common: it is either read in terms of Jean Baudrillard's simulacrum and simulation (an approach common due to Baudrillard's chapter on *Crash* in *Simulacra and Simulation*) or analyzed through Georges Bataille's ideas on death and sexuality. Nevertheless, something is ignored through these approaches: from the first-person narrative or the clinical and emotionless language to the prevalence of photographs and photographic images in the novel, the text invites the reader to focus on the visual representations contained within. The gaze of the reader—faced with sexual acts juxtaposed with the automobile—manifests a pornographic obsession with the nonliving vehicles in a voyeuristic manner. The result is a "pornographization" rather than eroticization of the car, itself a stand-in for the ordinary. The novel then reveals the underlying principles of obsessive fetishizing of everyday reality as the truly pornographic mechanism.

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## **ZOUHAR LUDVÍKOVÁ, LENKA**

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### **Autonomy – Where Is the Limit?**

Planning, monitoring and evaluating, traditionally perceived as the teacher's responsibility gain a new dimension in the hands of our students. In language learning, probably more than in other disciplines, they usually are capable of accepting the responsibility and taking charge of their learning.

The paper is based on research conducted in a course English Autonomously that is offered by the Language Centre of Masaryk University. The students in this course tailor the content to their needs and requirements, they make the choices

themselves and attempt to achieve the goals they set. They reflect on the learning process and feel involved in it. Nevertheless, the teacher is still there with his/her role diverted into a facilitator and counsellor. The students find the autonomy challenging and they proof that they can handle it when given the opportunity. The opportunity comes with a framework that supports and leads them and at the same time compensates the guidance from the teacher.

Autonomy seems to work best for the students when they have a structure that helps them plan the learning, achieve the goals and concentrate on the learning situation.

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## **CREATING, SHAPING, SIGNIFYING**

(10th Brno International Conference of English, American and Canadian Studies.

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### **Abstracts**

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