

Pohled
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A View
from
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Kniha abstraktů /

Booklet of abstracts

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A View from Elsewhere

June 20 – 22, 2014

Palacký University, Olomouc, Czech Republic

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ENGLISH sections

Petr **Anténe**

Palacký University in Olomouc, Czech Republic

The Impossibility of Being “Ellis-Islanded”: Looking for a Sense of Belonging in Salman Rushdie’s *Fury*

As Salman Rushdie was born in Bombay and sent to Britain at the age of fourteen, his novels mostly deal with the history of the Indian subcontinent or with Indians migrating to England. *Fury* (2001), however, focuses on a British Indian professor's effort to start over in New York, where the author himself moved a year before. While Rushdie's earlier novels were praised by the critics, *Fury* received mixed reviews. For instance, one reviewer accused the novel of being “a pandering to contemporary mores disguised as a critique of them.” In this paper, I argue that such criticism fails to recognize the complexity of an outsider's perception of contemporary America. Thus, I suggest that while Solanki does not succeed in becoming an American, it is his outsider position that enables him to view American culture with the mixture of admiration and satire presented in the novel.

Ewa **Antoszek**

Maria Curie-Skłodowska University in Lublin, Poland

La Línea vs. La Frontera – Representations of the Border in Grande's *Across a Hundred Mountains*

The border with its multiple roles and interpretations has always played an important role in Chicana discourse. Redefinitions and redesigns of spatial paradigms that took place in the second half of the 20th century resulted in proliferation of border imagery in literature that presented complex roles of the border. The aforementioned transformations were reflected in the shift of focus in Chicana discourse on the spatial, from location to mobility, “from land to roads” (Kaup 200). This shift in turn, led to alternative constructions of space and remappings of geographic locations that included creation of in-between spaces and rewriting of the border from the line into a contact zone. As Claire F. Fox notes,

“Emphasizing the social and cultural dimensions of the U.S.-Mexico border over topographical ones immediately gave border consciousness a certain mobility” (63). Therefore, she continues, “As a phenomenological category, the border was something that people carried within themselves, in addition to being an external factor structuring their perceptions” (63).

Due to the interdependence between space and identity formation, the new construction of the border as a contact zone predetermines new approach towards Chicana identity formation. Contemporary Chicana literature often focuses on roads rather than dwellings (Kaup 228) and discusses the issue of identity formation construed in in-between spaces. Chicana authors often examine the experience of nomadic subjects traveling both within the U.S. and/or Mexico or crossing the border, presenting multiple reasons behind such travels, as well as different experiences and outcomes resulting from these journeys. The purpose of this paper is to analyze how the transformations of the border concept mentioned above are presented in Reyna Grande's *Across a Hundred Mountains* and how the author represents the creation of transnational and transitional identity of Juana/Adelina that leads to the appearance of intersectional sites and localities.

Patrycja Austin

Rzeszów University, Poland

Becoming Americanah in Chimamanda Ngozi Adichie's novel on travelling, love and... yes, hair

In contemporary literary studies there seems to be a proliferation of various forms of cosmopolitanism, including Appiah's rooted cosmopolitanism, Bhabha's vernacular cosmopolitanisms, Gilroy's rootless cosmopolitanism, or Mignolo's critical cosmopolitanism. They all in a different way attempt to define the figure of the writer as a citizen of the world. The term 'cosmopolitan' is, however, such a broad and encompassing one that, as Bill Ashcroft says, it may be amenable to almost any meaning. It can define, among others, an author who lives and creates in a diaspora, or an author who stays in a home country and yet feels affinity with the larger world. In the case of Chimamanda Ngozi Adichie, however, it acquires a new meaning. In her interviews the author underlines the fact that her home and sensibility are Nigerian: “I don't think of myself as anything like a global citizen or anything of the sort. I am just a Nigerian who's

comfortable in other places". Like the author herself, characters in *Americanah* leave Nigeria not because they are underfed or because they have no other choice. They are, what we could call, 'middle class refugees', striving to 'escape from the ominous lethargy of choicelessness.' Still, at their arrival they need to redefine their identity as they are subjected to re-categorization in the host country. I intend to examine this new type of migrants as depicted in *Americanah* and compare it to the Saidian notion of an exile and the present day definitions of a cosmopolitan.

Juraj Bakoš

Palacký University in Olomouc, Czech Republic

A Venture into an Extraterrestrial Ecology Concept in Kim Stanley Robinson's novel *Red Mars*

Green is good, every ecologist would say. Blue as well, those of them living on seashore would add. But how about red? And yellow and orange sands? Shall we fight the deserts with artificial oases of blue water and hinder them with lines of green bush? Or approach them rather conservatively and let them spread their gravel naturally? The answer might be found in our view of what is natural. Or maybe just in a distance from which we view the growing dunes. **Kim Stanley Robinson**, a Californian who voluntarily lived for two years in Switzerland, takes us in his novel *Red Mars* to a nearby planet where the concepts of ecology and environment gain different connotations. As an active fan of mountaineering and an admirer of nature in general, he could not have been unmoved by the splendor of Swiss Alps. Furthermore, his stay in that little big European country influenced also his views on politics and the way democracy can be conducted. We will look into how his experience of Swiss nature and political system reflects in his novel and what new ideas can spring on the dead soil of a forlorn planet if they are flourishing in the minds of the first colonizers. It may be a strange journey for some, but definitely enriching in experience. After all, from the immense remoteness of Olympus Mons, the Earth with its ecological and political problems is nothing more than a blue evening star.

Velid Beganovic

Masaryk University in Brno, Czech Republic

'All Foreigners Beep': Dubravka Ugrešić and the Unfixity of an Exile

Dubravka Ugrešić is an author without a homeland. In her two most recent essay collections, *Karaoke Culture* (Engl. trans. 2011) and *Europe in Sepia* (Eng. trans. 2014), Ugrešić continued to write extensively about her exiled life in relation to the developments in the newly independent republics of her former homeland, Yugoslavia. Her brisk and sound analysis of the “Western” society in general and the post-breakup Croatian society in particular, and her underlying humour and humanism that often succeed utter despair at the current state of affairs are roadsigns no citizen of this globalised world should allow themselves to miss. I focus particularly on the unfixity of Ugrešić’s identity as a writer in exile, initially of not belonging anywhere, but also of embracing this shifting position and eventually refusing to fit in even when offered a chance to do so, thus embracing exile as one’s painful, albeit sincere and truth-seeking identity.

Jan Beneš

Masaryk University in Brno, Czech Republic

The Trials of Zora Neale Hurston

Much research has been carried out into Zora Neale Hurston’s portrayal of her heroines, especially into their development in terms of voice, articulation of desires, and expression of their identity. The pinnacle of Hurston’s achievements, *Their Eyes Were Watching God*, is a prime example of the way Hurston guides her readers through the blossoming of her character’s identity. However, one particular scene, that of Janie’s trial for murder, has bothered many scholars for years for, though Janie finds a strong voice and her self at the end of the novel, she is conspicuously passive in the court room. In fact, Hurston takes away Janie’s voice and, instead, the narrator tells Janie’s story. In the court scene, the main character turns mute.

However, this is not the only excursion that Hurston takes inside a courtroom. In her short fiction, she presents two more stories which include sketches of female characters and their voices in front of the court. In “The Conscience of the Court” and “Monkey Junk,” Hurston’s readers see two characters thoroughly dissimilar from some of the strong and feminist Hurston characters that scholars have been raving about. Instead,

the woman from “Monkey Junk” is a calculating and unscrupulous character and Laura Lee Kimble from “Conscience” is an intriguing study of a loyal African American servant. Together with the scene from *Their Eyes*, these three texts present Hurston’s view of a female character from elsewhere – from the courtroom. In it, her female characters assume different roles than usual: transform themselves into victims, plaintiffs, and observers, thus assuming a new, strangely un-Hurston-like voice.

Martina Bilá

Masaryk University in Brno, Czech Republic

Sylvia Plath - the Outsider: Redefinition of Sylvia Plath's Identity

Sylvia Plath, one of the most influential American poets, novelists, and short story writers of the 20th century, is often associated with her homeland. However, she studied not only at Smith College, but also at Newnham College at the University of Cambridge before receiving acclaim as a writer. Secondly, a rich and important area of her work that is often overlooked is the wealth of landscape poetry written about the Yorkshire moors. Moreover, in many interviews she comes back to her London and Cambridge experience revealing her attitude towards ‘Britishness’. In my paper, I will analyze the dual identity in the work of Sylvia Plath. – I will focus on her own perception of this duality in her journals and the impact on her poetry.

Suzanne Bray

Lille Catholic University, France

“I Will Lift my Eyes to the Hills”: Beauty and Suffering on the Road to Maturity in Madeleine L'Engle's Early Fiction

The American author Madeleine L'Engle (1918-2007) spent one summer in France visiting friends and family in the late 1920s. A couple of years later, in 1930, when her Father's health and the family's financial situation had deteriorated after the Wall Street Crash, the whole family left the United States for France. After a summer spent in a château in the French Alps, Madeleine was taken to an English boarding school in Switzerland where she stayed for the next three years. Her vacations were spent in various, usually beautiful and romantic, locations in France and Switzerland.

This period was one of profound suffering for Madeleine as her life in the school was very difficult for many reasons, including her isolation as the only “real” American. However, it was also a time of wonder and delight at the landscapes and the history of the places she visited and lived in. Although she was treated like a little girl by the school staff, it was also a time of discovery as Madeleine developed her own identity, as a writer and an American, worked out her own values and learned about her parents’ vulnerabilities and fallibilities.

While, at the time, Madeleine’s mother was only aware of “a skinny, awkward, sulky little girl who saw nothing”¹, she would later be amazed as her daughter described in detail in her early fiction the people and places she had encountered.

This paper will examine how Madeleine L’Engle transforms her own experiences as a schoolgirl in France and Switzerland in her novels *The Small Rain* (1945), *And Both Were Young* (1949) and *A Winter’s Love* (1957), which all recount the adventures of American expatriates in the Alps. While none of her characters completely resemble the young Madeleine, many of them share certain characteristics and experiences with their creator and all of them relate to the climatic conditions and natural beauty of the scenery, which often reflect their moods and emotions.

Šárka Bubíková

University of Pardubice, Czech Republic

Re-Inventing Oneself: Immigration in Julia Alvarez’s *How the García Girls Lost Their Accents* and Gish Jen’s *Typical American*

In American literature, the immigration novel is a frequently employed genre. Although Mary Antin’s *Promised Land* (1912) represents one of its earlier examples, hardly any other novel reflecting the immigrant experience is so enthusiastic about the process of assimilation into the culture of the new country and embraces it so unambiguously. Immigration has only lately ceased to be automatically linked with full (and forced) assimilation and yet the process still remains a difficult one. In my contribution, I will focus on how immigration is viewed in Julia Alvarez’s *How the García Girls Lost Their Accents* (1991) and Gish Jen’s *Typical American* (1991), novels published in the same year and both reflecting the experience of political refugees. The contribution will discuss how

¹ Madeleine L’Engle, *The Summer of the Great-Grandmother*, Farrar, Straus & Giroux, 1974, p.89.

immigration is depicted as both a loss and a gain, as a kind of oscillation between the need to accommodate to the new home and to retain what is fundamental to one's identity from the old one, an uneasy re-invention of oneself as an American.

Ines Casas

University of Santiago de Compostela, Spain

“Sprung from a Special Soil”: Ellen Glasgow’s *Virginia*

After her sister's sudden death in the summer of 1911, Ellen Glasgow left her native Richmond and went to New York “in an utterly vain effort to forget,” hoping and thinking that she should never return to see “the old gray house, behind magnolias and boxwood trees, on that forsaken corner” (*Woman* 194). What started as a temporary stay to mourn and hide her sorrow in the midst of a crowd eventually gave way to a revitalization of her imagination, with the idea of *Virginia* (1913) pushing its way to the surface of thought. However, although she had first rejected the South as an imaginative home for her stories—her first two novels, *The Descendant* (1897) and *Phases of an Inferior Planet* (1898), are set primarily in New York—Glasgow realized, however, that these two works were “experimental failures,” admitting that “we write better ... when we write of places we know, and of a background with which we are familiar” (*Woman* 129-130). She came to believe that for every writer there was a country of the mind and that hers was “the familiar Virginian scene of [her] childhood” (*Measure* 31). For the same reason that “[her] social history had sprung from a special soil, and it could grow and flower, naturally, in no other air” (*Woman* 195), she felt she could not write in New York. And so she decided to return to her old house to write of those places and scenes familiar to her: Richmond; the borderland of the Piedmont and Tidewater regions around the Glasgow farm; the Valley of Virginia; and the Tidewater country. In that sense, *Virginia* Pendleton is fundamentally like her creator in that she is someone born imprisoned in a social tradition not of her own making, trying to find her proper place and identity. As Glasgow would later on admit, “[she] could not separate Virginia from her background because she was an integral part of it ... background and atmosphere had helped to make her, and she, in turn, had intensified the life of the picture” (*Measure* 28). The source of the power of *Virginia* surely lies here: in the charged feelings that Glasgow brought to it—feelings that were tangled up in Glasgow's case with the conflicted story of the South. Her cosmopolitan experience in New York ultimately enabled her to appreciate that, although the sense of particularity

could be emphasized by mere reference to the local, she was in a better position to represent the regional after the generalising experience that renders comparison possible; but it also helped her acknowledge that she was indeed driven, consciously or unconsciously, by a past and a southern tradition from which she was running away.

Thomas Clark

University of Tübingen, Germany

Becoming Trans-National: Randolph Bourne's European Sojourn as a Cosmopolitan Epiphany

Randolph Bourne, the left-wing communitarian and radical cultural critic best known for his path-breaking essay "Trans-National America" had imbibed a wide range of European ideas during his studies at Columbia University. But it was the first-hand experience of England, France, Italy and Germany on a Gilder Fellowship in 1913/14 that fundamentally impacted his thinking and resulted in a new cosmopolitan vision of America as a "beloved community" defined by its diversity. Through his "intuitive" immersion into "the national life in action" Bourne found he was gaining for the first time an understanding of European nations as Herderian organic communities with distinctive national characteristics that in various fields inevitably proved superior to their US analogues. This visceral experience opened his eyes to the double deficiency of American Anglocentrism combined with a corrosively commercial mass culture, while it became equally evident after his return to the United States that European nationalisms were heading towards an apocalyptic collision. The emotional effects and intellectual insights Bourne recorded in his official report to the Trustees, as well as in European letters to American friends constituted the foundation from which he developed the vision of the United States as the exceptional location where the diversity of Europe and the rest of the world could be assembled to peacefully evolve into a beloved community united and empowered by its very trans-national multiplicity. This process and Bourne's own reflections on his physical experience of European otherness will be traced in this paper as an inquiry on the relationship between political thought and the materiality of place.

Iwona **Filipczak**

University of Zielona Gora, Poland

The gaze of a stranger in Bharati Mukherjee's *Jasmine*

Born in Calcutta, India, Bharati Mukherjee married a Canadian and moved to his native country. However, disappointed with what she regarded as racist logic and practice of Canada, the novelist chose the ideals of the American Bill of Rights and became a naturalized US citizen. Mukherjee was thus twice relocated, always willingly, and she consciously chose her citizenship. As she makes it clear in her essay "American Dreamer" it was her decision to accept American citizenship and respond with a thorough appreciation of America. She is openly an advocate for assimilation to the point of rejection of hyphenation, which is quite controversial for many writers of Indian diaspora. The goal of the paper is to show that despite Mukherjee's affirmative attitude towards the United States and her assimilationist approach, the novel *Jasmine* is not entirely enthusiastic or uncritical towards the new homeland of the writer. The main protagonist Jasmine/Jyoti/Jane reflects critically on the US environment in which she decided to live, being constantly aware of the great dividing line between "us" and "them", separating the Indian immigrant from the American consciousness.

Pavlaína **Flajšarová**

Palacký University in Olomouc, Czech Republic

Olive Senior: Poet from the Tropics Gardening Elsewhere

Olive Senior, a distinguished poet of Jamaican ancestry now based in Canada, represents a writer whose work spans across several countries and continents. She enjoys being a person of multiple identities. She expresses her attitude to her perpetual view from elsewhere thus: „I 've been meandering across borders all my life and continue to do so, and my writing career is a reflection of that.“ Proud of her Jamaican roots, she delights in exploration of culture through literature in North America and in Europe. Therefore, the paper will examine to what extent the internationally acclaimed poetic work of Olive Senior is based on Jamaican literary tradition, rituals, and poetic expression. Furthermore, the paper will debate how the uses of a foreign view from elsewhere upon the inborn and the newly acquired home/country of residence are reflected in Senior 's poetry. It will be illustrated unselected poems from the collections *Gardening in the Tropics* (2005), *over the*

roofs of the world (2005), and *Shell* (2007). Although her poetry is still grounded in the imagery of the Caribbean, she weaves into it impressions of the new poetic habitats. The Caribbean in Senior's poetry is the matrix which is scrutinized from across the border, from an exile in order to question one's identity in modern society. The distant, remote perspective makes it possible to see the Caribbean anew and to reassess Jamaican cultural heritage.

Constante Gonzalez Groba

University of Santiago, Spain

The View from Elsewhere Shapes the Racial Conversion Narrative: Lillian Smith and Katharine Du Pre Lumpkin

As Morton Sosna notes in his book *In Search of the Silent South*, "An important influence upon Southern liberals was their experiences outside the South. Even when they returned home, they found that residence elsewhere had added new dimensions to their views about the South's racial situation." In the case of Lillian Smith, the time that she spent in China, from 1923 to 1925, was crucial for her intellectual development, and her experiences abroad taught her to question things and to think critically, stimulated her dissenting habits of mind, and influenced her eventual decision to become a writer. Observing the operation of western colonialism in China, she became aware of the worldwide reach of white supremacy, which she spent the rest of her life fighting vehemently in her native South, especially through her "racial conversion narrative" (Hobson's term) *Killers of the Dream* (1949). Years later she wrote: "Seeing it happen in China made me see how ugly the same thing is in Dixie."

For Katharine Du Pre Lumpkin the enlightenment took place when she moved from the conservative rural South of her childhood to the more cosmopolitan world of college (Brenau College in Gainesville, Georgia) that exposed her to facets of southern society and of her own self that were not evident in the insulated life of farms and small towns. Lumpkin's incremental conversion to a socially engaged religion originated *The Making of a Southerner* (1946), an autobiography notorious for its fusion of the self and the South. In it she traces her progressive embracing of "heretical" ideas that challenged her inherited notions of social hierarchy or racial segregation and led her to see the other race in radically new ways than when she was "a child of the Lost Cause." She later moved out

of the South for her postgraduate education but she periodically returned as the national student secretary for the southern region of the interracial organization YWCA.

My paper will compare Smith's *Killers* and Lumpkin's *The Making*, two memoirs largely shaped by "the view from elsewhere" and which remain essential to understand the ways in which white supremacy was justified by white southerners and the roles that white women played in this process.

Markéta Gregorová

Palacký University in Olomouc, Czech Republic

"English, Female, Tourist": Coping with Otherness in Janice Galloway's *Foreign Parts*

This paper focuses on the characters' response to otherness in Janice Galloway's *Foreign Parts* (1994). The concept of otherness is approached here in terms of Simone de Beauvoir's feminist existentialist criticism. Galloway's novel follows two friends on holiday in France, where they are readily labelled as "English, female, tourist". The story is seen from the point of view of the perceptive Cassie, who realises the limitations imposed on her by her nationality, gender and economic status. Cassie observes the otherness of her surroundings and seeks to connect with and relate to the other. She hopes for the other party to similarly seek understanding, such as by grasping the difference between being English and being Scottish, the latter of which happens to be Cassie's case. On their return journey, Cassie is struck with the epiphanic realisation of the impossibility to familiarise otherness and resolves instead to strengthen her bonds with sameness.

Kata Gyuris

Eötvös Loránd University, Budapest, Hungary

Illness and the body politic in Nadine Gordimer's *Get A Life* or the fallacy of allegorical reading

Get a Life is the fourteenth novel of Nobel Prize-winning South African writer Nadine Gordimer, who, as many other African writers of white origin, is in the peculiar position that, even in her home country, she is never truly at home. In a collection of essays, she famously recalls her experiences growing up in South Africa as a white girl. She has always

felt like an invader, clearly recognising her disparity from the local people, all the while retaining mixed feelings about “that other world [Europe] that was the world” for her people.

This is precisely the experience she allegorises in her novel, *Get A Life*. Through the individual story of Paul Bannerman, an ecologist who is suffering from thyroid cancer and has to undergo a treatment that leaves him radioactive, Gordimer introduces the concepts of body and illness as highly elaborate metaphors. The description of Paul's condition epitomises Susan Sontag's contention that we are simply unable to speak about cancer in non-metaphorical terms, and further creates an allegory of it by showing that Paul's lurking contamination is, in fact, a hidden affliction of post-apartheid South Africa. In this sense, Paul's separation from his own milieu, which Ngugi wa Thiong'o calls colonial alienation, represents the complex and complicated co-existence of the two discordant cultures.

What this paper aims to show is how an individual's process of becoming a stranger to his environment and to himself as well, mirrors the hypocrisies of a freshly democratic country where seemingly stable preconceptions such as “home” and “belonging” lose their unproblematic meaning. On the other hand, the paper also wishes to look at the discrepancies of such blatantly allegorical interpretation and offer a reading which perhaps takes us closer to the original text.

Louise Hecht

Palacký University in Olomouc, Czech Republic

Czech, German, Jewish, Cosmopolitan? The Writer Ludwig August Frankl (1810-1894)

Born in Chrást, Bohemia into a bourgeois Jewish family, Ludwig (Lazar) August Frankl considered Czech his native language. Nevertheless, he moved to Vienna in 1828 where he studied medicine. After prolonged traveling he finished his medical degree at the University of Padua in 1837. From 1838 onward he lived in Vienna as a journalist, writer and secretary of the Viennese Jewish community. Frankl was a celebrated writer and poet in Vienna as well as in his native Bohemia during his lifetime. Except for short visits he never returned to his birth place.

Already in an article published in his Viennese journal *Sonntagsblätter* in 1844, Frankl reflected on his complex multi-ethnic identity as a Czech- German- Jewish

cosmopolitan. Although he was an ardent patriot, he perceived this complexity astremendously enriching rather than problematic. While the Czech national movement, on the one hand, and German anti-Semitism, on the other, increasingly sought limiting free choice of national identity toward the end of the nineteenth century, Frankl upheld this liberal principle against all odds.

The paper intends exploring the intriguing question, whether the current oblivion of Frankl's life and work in the Czech as well as in the German context might be related to the author's deliberate choice of a multi-ethnic identity.

Andrea Hoffmannova

Palacký University in Olomouc, Czech Republic

Mark Ravenhill On Terror

This paper examines Mark Ravenhill's view from elsewhere, namely on the war in Afghanistan and Iraq. In his collection of sixteen plays called *Shoot/Get Treasure/Repeat* (2008) Ravenhill sets the limits of cause and effect, relationship between the oppressors and the oppressed, the position and responsibility of witness or voyeur, which every of us is, including Mark Ravenhill himself. The paper examines Ravenhill's interpretation of the boundary between evil and good and the before mentioned categories and his point of view about Western attitude to the whole was conflict and „fight for democracy and freedom“ and everyones responsibility in this conflict. It will be shown that the categories of evil and good, victim and oppressor are very dubious and our responsibility is unexceptionable.

Lada Homolová

Palacký University in Olomouc, Czech Republic

The American South, West... and Vietnam in Percival Everett's *Walk Me to the Distance*

In *Walk Me to the Distance* (1985) Percival Everett, a Southerner living in Los Angeles, California, introduces a soldier from Georgia who has just returned from Vietnam and who decides to leave his hometown and then travels across the United States to find another place to live. The novel therefore offers multiple “views from elsewhere” - a

comparison of Wyoming and Georgia through the eyes of a Southern author, the same comparison constructed through the observations and remarks of the characters from the novel itself, and also, the main protagonist's changed view of the United States after spending time fighting in Vietnam. In my paper, I would like to explore these views and possible cultural stereotypes or prejudices that appear in the novel.

M. Thomas Inge

Randolph–Macon College, Ashland, VA, USA

Palacký University in Olomouc, Czech Republic

Ollie Harrington's *Dark Laughter*: African-American Cartoonist in Exile

Oliver Wendell Harrington was called by Langston Hughes our greatest black cartoonist, yet he has been almost entirely overlooked by most contemporary historians of African-American culture. This has been because of the peculiar circumstances of his life, largely lived in exile behind the Communist iron curtain.

Born in 1912 and a graduate of the Yale School of Fine Arts, he was a prolific contributor of humorous and editorial cartoons to the black press in the 1930s and 1940s. He achieved fame for his satires of Harlem society in a panel cartoon called *Dark Laughter* featuring his character called Bootsie, a wise fool and urban everyman. He served as a war correspondent for the Pittsburgh *Courier* during World War II and as a director of public relations for the NAACP after the war. In the latter role, Harrington became an outspoken critic of racial injustice in the United States.

The investigators of the McCarthy era caused him in 1951 to travel to Paris, where he became the closest friend of novelist Richard Wright, another voluntary exile. In 1961, by accident, he found himself trapped behind the Berlin Wall, where he remained and married. He contributed acerbic political cartoons to East German magazines, which made him a cult figure among students and intellectuals, and to the American Communist paper, *The Daily World*. A few years before his death in 1995, Harrington returned to the United States to lecture, witness several exhibitions of his work, and collaborate with M. Thomas Inge on the publication of two books, *Dark Laughter: The Satiric Art of Oliver W. Harrington* and *Why I Left America and Other Essays*, both issued by the University Press of Mississippi in 1993.

Helena Janasová

Tomáš Bata University in Zlín, Czech Republic

Cajuns in Literature – A Reality or Myth?

Americans proudly claim their Cajun ancestry as Cajun label is popular nowadays which demonstrates how attitudes have changed in Louisiana over the last 150 years. Cajun minority (exceeding a half million today), whose members are the descendants of Acadian exiles expelled ruthlessly from Acadie by the British in 1755, has succeeded in preserving their own identity even though surrounded and denigrated by Anglo-American majority for more than 100 years. Nevertheless, Cajuns provided rich subject material for American writers. These literary representations were based on clichés and stereotypes, which can still be traced in contemporary literature. The authentic Cajun experience in literature had been missing as Cajuns did not have any literary tradition until the 1970s when the authors of Cajun Renaissance attempted to revive the Cajun French language by writing in it and modelled its written form. However, few decades later, many writers of Cajun background choose to write in English even though they strive to protect and preserve their cultural roots otherwise. The article explores the efforts of the Cajun Renaissance group, the choice of the language and criteria for its selection among writers of Cajun origin, the ways in which authors perceive Cajun identity and language and their approaches towards a popular topic of assimilation. It also explores the image of the Cajun in American literature and how it has developed in the past 100 years.

Susana Maria Jiménez

University of Santiago, Spain

Back to the U. S. South via Mexico: Katherine Anne Porter's Experience

Katherine Anne Porter had been determined to become an artist since she was very young, but she felt certain that her family and her early life experience in Texas did not represent the most congenial background for the development of this artistic vocation. For this reason after the failure of her first marriage she left the South and moved first to Chicago, where she briefly tried her luck in the movie industry, and then to Greenwich Village in New York City, where she started a literary career by writing tales for children. But the southern writer still felt that her life had been and still was too dull and insipid, and that it lacked the kind of experiences that she considered necessary to become a good

writer. Thus she was easily persuaded by Best-Maugard and the group of Mexican artists whom she met in Greenwich Village to travel to Mexico, a country that from her perspective would provide her with the exciting and inspiring adventures which could trigger her artistic career.

Porter's experience in Mexico proved in fact decisive for her development as a writer but in a way she had not expected, since it was thanks to her contact with the Mexican artists, the Mexican Indians, and the Mexican culture that she started to look backwards to her own childhood in Texas as a source of literary inspiration. This exploration of the artistic potential of her own southern past was the result of the combination of two positive lessons which she learnt in Mexico: the first lesson was that an artist has to be in contact with his/her material, and the second was the passion for the primitive ways of the Mexican Indians which the Mexican muralists were trying to promote in the 1920s. Although Porter's original fascination with this Indian primitivism soon cooled down, it never disappeared completely: as Brinkmeyer has observed, it evolved and finally gave origin to the writer's interest in a different kind of primitivism, a "primitivism of the self" (55-56), which eventually led her to explore her own past and her early family life in Texas. From this perspective, the Miranda stories are a direct consequence of Porter's Mexican experience, since in these stories she turns to her childhood memories as the literary material which she best knew and with which she was more keenly familiar.

Moreover, what she witnessed in Mexico also helped her articulate her ideas about human evil and especially about its contribution to the development of the human capacity to re-present: this lesson, which she started to learn in Mexico in the 1920s and kept on learning in the 1930s in Europe, was again essential for her interpretation of the construction of the myth of the Old South as depicted in the Miranda stories.

These are some of the reasons why in this paper I intend to interpret Porter's Mexican experience as the first step in her symbolical way back to the South, a way which she never trod again literally except for occasional visits.

Mel Kenne

Kadir Has University, Istanbul, Turkey

The Upsides of Expatriation and Exile for Turkish Writers and Writers Living in Turkey

While Turkey gets plenty of news coverage because of political oppression that often leads Turkish writers to flee their country and seek exile in countries with more tolerant governments, it has also served as a nesting ground of sorts for writers who have left their native countries because they seek the stimulation that comes from living in a country with a different language and culture from their own or because they wish to spend time in an area traditionally associated with the wellsprings of Western cultural values and ideals. This paper explores how exile, both self-imposed and involuntary, can function for Turkish writers such as Nazım Hikmet and Zülfü Livaneli and for expatriates, such as John Ash, John Freely and myself, as a means of developing their creative potential and of achieving greater international recognition.

Izabella Kimak

Maria Curie-Skłodowska University, Lublin, Poland

On Geographical and Metaphorical(Fault)Lines: Immigration, Acculturation and Generation Gap in South Asian American Women's Fiction

In comparison with other ethnic minorities, immigrants from South Asia have had a rather short history in the United States. South Asians began migrating to the US on a relatively large scale only after 1965, the year the anti-immigration legislation was changed, encouraging the immigration to the US of well-educated professionals. Soon after that, South Asians began publishing literary works that expressed their experiences of migration and assimilation into the new cultural reality. Many of these accounts came from women writers, who are – as a rule – more vocal and more visible on a literary scene, both at home on the Indian Subcontinent and in the diaspora. In numerous immigrant narratives by women writers, the process of immigration is construed as the crossing of a line, or of several lines, to be more specific. The act of crossing the geographical line of the border precedes the crossing of more metaphorical boundaries, for example those

between the two cultural scenarios concerning proper feminine behavior operative in the writers' native and adopted cultures. In the process, yet another metaphorical line is drawn between first- and second-generation immigrants, the two groups that inevitably experience immigration in two completely divergent ways. The purpose of this presentation is to discuss several literary texts based on the construction of a literal or metaphorical line written by representatives of first- and second-generation South Asian American women writers (namely, Bharati Mukherjee, Chitra Banerjee Divakaruni and Jhumpa Lahiri) to map the different standpoints from which first- and second-generation writers explore the issue of migration as well as to show how the generation gap in its immigrant version is expressed in fiction. This analysis will be situated in the context of what Meena Alexander, a first-generation South Asian American poet and novelist, terms "fault lines" when she writes in her memoir: "In Manhattan, I am a fissured thing, a body crossed by fault lines." The concept of the geological fault line serves as a powerful metaphor for fractures and discontinuities inherent in the process of immigration that will be discussed in this presentation.

Sándor Klapcsik

Technical University of Liberec, Czech Republic

Women Writers as Expatriates and Exiles: from Hemingway to Marjane Satrapi

My presentation compares women's role as writers and speakers of foreign language in European diasporas, based on two different textual and cultural traditions: the American modernist expatriates in Ernest Hemingway's oeuvre and the Iranian exile Marjane Satrapi's comic strip and film adaptation *Persepolis* (2007). In Hemingway's works, the female figure is usually passive and relatively quiet, since she needs to use her male companion as an interpreter if she intends to communicate with the Europeans. Accordingly, the narrator- or writer-protagonists are usually male and the story is often told from a male focalizer's perspective. Woody Allen's recent film *Midnight in Paris* (2011), whose plot features modernist and contemporary American expatriates in Paris, repeats the same pattern: the protagonist Gil is a male writer, whose fiancé lacks literary ambitions and even tries to hinder his literary career. *Persepolis*, however, greatly differs from these plots and narrative techniques. The autobiographic narrator is an Iranian woman who learns French in school, and migrates to Europe on her own, without a male

companion. She talks and writes without constraint both in her native and second language.

Interestingly, the differences can only partly be explained by the different social contexts of these female characters; namely, the difference between American women's positions between the 1920s and 1930s and women's role in contemporary Iran. Another, equally important reason may be the divergent positions and experiences of the expatriate and the exile. As critics observe, expatriates only have an extended "honeymoon" of cultural exchange, when "cultural and social barriers are invigorating rather than problematic" for the traveler (Herlihy-Mera 51). Expatriates concentrate on food, drinks, landscapes and other touristy phenomena, and violate cultural rules and taboos unintentionally due to their inadequate knowledge of the local habits, culture and language. Exiles, however, often live in a hybrid realm between the local and their native location, home and the alien world, self and the Other. As Edward Said observes, those who live in exile embody a liminal cultural position which provides more suitable circumstances to engage in artistic, especially autobiographical, productions.

Zuzana Klímová

Masaryk University in Brno, Czech Republic

Writing from 'Within' as well as 'Without' the Tradition

Due to the multi-ethnic origin of West Indian communities, the feeling of 'placelessness' and search for cultural identity often emerges among important literary topics. V.S. Naipaul describes his necessity to emigrate in order to pursue the path of creativity and to challenge the feeling of his 'erasure' from global society. He speaks about oppressive 'numbness' the West Indian environment imposes upon its population. However, greater creative freedom under the patronage of a European country brings also extremely paradoxical situations which include as well as exclude the postcolonial artist who is at the same time inside as well as outside the Western tradition. Such position can become a burden but also a gate into the rich pool of cross-cultural imagination. Wilson Harris embraces the 'cauda pavonis' of West Indian essence challenging stereotypes and prejudices of hegemonic traditions, while Naipaul cherishes 'placelessness'/'distance' allowing him greater objectivity of vision.

Stanislav Kolář

University of Ostrava, Czech Republic

Lost in Exile: Isaac Bashevis Singer's Short Fiction Set in America

In 1935 Isaac Bashevis Singer left his native Poland for America, following his elder brother Israel Joshua, a Yiddish writer who had a profound impact on the young Jewish intellectual and artist. This paper explores how this radical change marked Singer's writing – in other words, how he responded to America. Since Singer's work is extensive, the paper focuses on his short fiction set in America, examining the differences between these stories and the stories set in East European *shtetls* and Jewish ghettos in large Polish cities. Singer's mother tongue is Yiddish; he has never given the language up, and even in his "American" short stories he has remained faithful to the domain of Yiddish culture (while at the same time transgressing it); in view of this fact, Singer's Americanness has certain boundaries, reflected in his characters' lostness, dislocation and uprootedness in the New World. The paper attempts to answer the question to what extent the American critic Leslie Fiedler was correct when he asserted that Singer was incapable of assimilation into American culture. It attempts to provide an insight into Singer's oscillation between the world of tradition and Western modernity.

Tihana Kovac

University of Vienna, Austria

Writing from Elsewhere: Environmentalist and Ecofeminist Ideology in *Ecotopia* and *Ecotopia Emerging* by Ernest Callenbach

Ecocriticism and ecofeminism are a fairly recent trend in contemporary literary studies, which evolved from increasing eco-awareness of the contemporary culture, i.e. from the premise that women and nature are victims of the same dualistic, hierarchical system of exploitation in Western society. With both novels published under the influence of emerging environmentalist and deep ecology ideologies, Callenbach's eco-utopian vision represents a view from 'elsewhere', the concept proposed by Teresa de Lauretis to refer to feminist ongoing effort to create new spaces of discourse, rewrite cultural narratives, and define the terms of another perspective.

This article will attempt to define main elements of Callenbach's new eco-utopian perspective relying on the fundamental theoretical ecocritical works by Greg Garrard, Val Plumwood, Lawrence Buell, Cheryll Glotfelty et al.

The second line of argument will discuss the relation between Callenbach's biography and his innovative vision. Ernest Callenbach was born in rural Pennsylvania and moved to California, a typically consumerist and capitalist region of the United States, after graduating from the University of Chicago. Based on the analysis of Callenbach's editorial and non-fiction environmentalist works, I will argue that new surroundings initiated or at least noticeably intensified development of Callenbach's eco-utopian ideas.

Finally, the third line of argument will refer to the relation between the conscious utopian program, i.e. the programmatic dimension of the novels and the fictive dimension, constructed by largely unconscious literary processes of characterization and incident description. Proposal will argue that "failures of the imagination" related to gender and sexuality in *Ecotopia* and proposed by Naomi Jacobs are present to a far lesser extent in relation to the idea of ecologically sustainable state in *Ecotopia* and particularly in *Ecotopia Emerging*.

Jaroslav Kušníř

University of Prešov, Slovakia

Travelling, Dislocation and Transnational Identities: Kiana Davenport's *House of Many Gods* (2006)

In her fiction, Kiana Davenport often deals with a problematic nature of Hawaiian identity and with the influence of many cultures on a formation of Hawaiian cultural identity both in the past and at present. She often uses a metaphor of travelling, and although she does not explicitly depict ocean and or the sea voyage, she uses the imagery of Transatlantic travel to point out a problematic status of Hawaiian culture in the US cultural context. In one of her recent novels, *House of Many Gods*, she depicts love relationship between Anna, a Hawaiian girl, and Niki, a Russian boy, which she further develops into a metaphor pointing out a parallel between European and Hawaiian history and their impact on the formation of Hawaiian identity which occupies a specific position in the context of American culture. In my paper, I will analyze Davenport's use of a metaphor of a Transatlantic Travel as a metaphor of dislocation and the way it expresses a problematic nature of both Hawaiian history and the formation of its cultural identity in the post-

colonial context. At the same time, the paper will analyze protagonist's dislocations which enable them not only to oscillate between different cultures, but also to give their views on both Hawaiian and American cultures not only "from elsewhere", but from the perspective of their status of transnational characters occupying a transnational space between Hawaii, USA, and Europe.

Marlon Lieber

Goethe-University, Frankfurt am Main, Germany

'It's always Mississippi in the fifties': Colson Whitehead's Imaginative Geography of the US South

Colson Whitehead's 2001 novel *John Henry Days* narrates three days in the life of J. Sutter, a black freelance journalist, who lives in New York City and travels to West Virginia in order to cover a festival celebrating the folk hero John Henry. Upon arriving in the US South, he is haunted by fear of imminent racial violence. Ultimately, he (almost) chokes on a piece of meat while imagining the – actually harmless – white onlookers as a vicious lynch mob. Drawing on Edward Said's theory of 'imaginative geographies,' my paper would analyze the process by which J. Sutter imagines the US South as a quasi-barbaric place. On the one hand, this allows him to reinforce his self-conception as a "sophisticated black man from New York City," who feels superior to these Southern 'rednecks.' On the other, his 'imaginative geography' seems to take on a life of its own, slipping beyond J.'s control and ultimately leading to his paranoia.

In a second step, I would show how the representation of the US South is constructed in the novel. If J. seems to have the history of racist terror and oppression that American blacks suffered from in the South in mind, it is actually through intertextual references to a host of contemporary pop cultural artifacts (such as horror films) that the threatening atmosphere is actualized in J.'s imagination. In short, it is only through an analysis of the representation of space in *John Henry Days* that we can understand the process by which J. imagines himself to be the victim of a lynching.

David Livingstone

Palacký University in Olomouc, Czech Republic

Always Cheat: the Foreign Heel in American Professional Wrestling

This contribution will examine the character of the foreign heel or villain in American professional wrestling in the late 1970s and early 1980s. Numerous wrestlers at this time, from both foreign countries and the USA, adopted fictional personas from 'enemy' lands (Germany, Japan, Russia, the Middle East) and intentionally generated 'heat' from fans. These narratives served to reinforce political fears rooted in World War II, the Cold War and the Iran Hostage Crisis of the Carter presidency. These foreign enemy heels were almost always juxtaposed with wholesome so-called baby-face wrestlers who embodied the American dream. I will attempt to demonstrate that this phenomenon in professional wrestling had arguably the greatest impact on my generation in terms of creating national stereotypes and generating fear of the other.

Karolina Majkowska

Maria Curie-Skłodowska University, Lublin, Poland

Neobaroque and the Experience of America in Works of Junot Díaz

Many writers that come to the United States as exiles, immigrants, or temporary residents decide to share their experience of America with their readers. The writers' diverse experiences translate into various strategies and perspectives employed in the texts. One of the writers that seems particularly interesting as far as the experience of America is concerned is Junot Díaz, a Dominican-American, the author of the Pulitzer Prize-winning novel *The Brief Wondrous Life of Oscar Wao*. In his texts, Díaz presents the experience of diaspora with the use of the neobaroque paradigm. Consequently, the paper seeks to discuss neobaroque elements present in the texts to show that neobaroque poetics can be successfully employed to talk about the experience of exile, search for identity, and the painful past.

Małgorzata Martynuska

University of Rzeszow, Poland

Representations of Latina Tropicalism in U.S. Popular Culture

U.S. Latina/o identity is a complex and panethnic construction. One of the most enduring tropes surrounding Latina women in US culture is that of tropicalism, which by erasing ethnic specificity helps construct homogenous stereotypes such as bright colours, rhythmic music, and brown skin that are represented in visual texts. Tropicalization helps position the Latina body as oversexed as well as sexually available, all that is identified with either seductive clothing, curvaceous hips and breasts, long brunette hair, or extravagant jewellery. The presentation concerns Latina images in US media and popular culture and focuses on such stars as Jennifer Lopez and Salma Hayek in order to explore the gendered signifiers surrounding Latinidad and Latina iconicity. The female ethnicity is depicted as Other through its categorization and marginalization in relation to dominant constructions of Whiteness and femininity. The presentation bridges the approaches of gender studies and Latina/o studies with recent research on hybridity and transnational identities.

Lukáš Merz

Palacký University in Olomouc, Czech Republic

Love Life and Schizophrenia: Junot Díaz's American-Dominican Perspective

The work of the internationally acclaimed American–Dominican author Junot Díaz provide an invaluable testimony to the experience of positioning oneself between two different cultural environments as it is fully reflected in his writing. Focused mainly on the protagonists of Díaz's two short story collections *Drown* (1996), *This Is How You Lose Her* (2012), and a novel *The Brief Wondrous Life of Oscar Wao* (2007), the paper looks at the way these mutually exclusive cultural identities (American and Dominican) interfere with creating a strong and successful relationship. In Díaz's own words, the collection is "a tale about a young man's struggle to overcome his cultural training and inner habits in order to create lasting relationships". This "training and habits" will be exemplified in the paper. Following the character of Yunior, the author's alter ego, we see him facing decisions and moral dilemmas which are particularly difficult to solve to meet the expectations of the environment. Haunted by his Dominican upbringing, Yunior is in constant clash with

American standards and manners as a direct consequence of his relocation from the Caribbean to New Jersey.

Manifested in the use of language, cultural stereotyping, and his numerous infidelities, his identity oscillates between the American and Dominican according to particular situation or agenda. The paper examines how the protagonist's identity affects love life and relationships, as well as the ways the vigorous man deals with his Dominican past to secure a better, stable future in the New World.

Natalia Palich

Jagiellonian University, Cracow, Poland

The influence of language conversion on literary text (on the example of Pavel Hak's novel *Vomito negro*)

Příspěvek představí blíže osobnost historika a archiváře Karla Stloukala (1887-1957) a jeho historiografické dílo. Na základě jeho nedávno vydaných pamětí se příspěvek zaměří na jeho vzpomínky na rodné město Zlín, respektive jeho okolí – Stloukalův rodný kraj. Profesor Stloukal pocházel ze Zlína na jihovýchodní Moravě, studoval však v Praze a ve Vídni a svou životní pouť završil jakožto profesor dějin na Univerzitě Karlově v Praze, kde prožil naprostou většinu svého života. Nutno také poznamenat, že se Stloukal pokusil o zpracování ucelených dějin města Zlína, které však bohužel nestihl dokončit. Stloukalovy vzpomínky na město Zlín jsou proto významným pramenem pro poznání vztahu k rodnému městu u člověka, který dlouhodobě pobýval v nepoměrně větším městě - hlavním městě Praze.

Tomáš Pospíšil

Masaryk University, Czech Republic

A View from Elsewhere within Baltimore: the Representation of Urban Spaces in *The Wire*

Both principal creators of the HBO series *The Wire*, David Simon and Ed Burns, hardly fit the definition of having moved elsewhere, to another country or region. Both authors have been professionally rooted in Baltimore, i.e. in the very city where the TV series is set. And yet, in many respects, one can still maintain that their unusual artistic endeavor

offers a series of complex representations of various aspects of the central theme of the conference.

With unusual clarity the series captures the fact that moving within a nominally unified American urban space - as the principal characters of the series sometimes do - one is in fact moving between parallel economic, social as well as cultural universes; that "a view from elsewhere" is gained every time one transcends the boundaries of one's social class or community. The presentation will point out the attention the authors of this critically-acclaimed series pay to the construction and distribution of space in urban America and to the spacial practices of its inhabitants.

Gerald Preher

Lille Catholic University, France

When the South Meets Europe: Two Italian Tales by Elizabeth Spencer

Elizabeth Spencer is generally remembered for her story "The Light in the Piazza," which was turned into a movie in the 1960s and into a musical a few years ago. She has been captivated by Italy since her first trip there, back in 1949, and has penned several stories about Americans who visit that country. In order to show the importance of Italy as a crossroads in Spencer's work, this paper will focus on two of her Italian tales, analyzing the way her characters grow from their experiences in a foreign country. The opening of "The Light in the Piazza" suggests that the characters (a mother and her daughter) are searching for a crossroads between crowded places and quiet ones: "On a June afternoon at sunset, an American woman and her daughter fended their way along a crowded street in Florence and entered with relief the spacious Piazza della Signoria". The story presents several places that are packed with people and the characters make tremendous efforts to assert their identity and make sense of their selves in such locations. The story also emphasizes the search for femininity which is in turn a central element in "The Cousins," which focuses on a group's journey across Europe. In this story, the trains and ships that take the characters from one place to another function as crossroads. They are agents of change and help the characters move from childhood to adulthood. At the end of both stories, the reader understands that away from home, the characters have revealed their true faces.

Erik S. Roraback

Charles University in Prague, Czech Republic

An Aesthetic & Ethical Revolutionary on the U.S.-American Road: Theodor W. Adorno in Los Angeles & in New York, 1938-53

This presentation will delineate how Adorno's time in the USA influenced his cultural work and conceptual persona, both while he was in the United States from 1938 to 1953 and after. As such, the presentation will essay to give a new angle of vision of the resocialization of Adorno's intellect and ideological universe from the USA.

Moreover, our talk will address the remarkable phenomenon of T.W. Adorno composing his magnum opus, *Minima Moralia: Reflections on Damaged Life*, which he wrote in German while living in the USA. For many it is his most polished and idiosyncratic work; both of these attributes may be said to issue forth precisely via the mediating agency of his time spent in North America.

In this frame, special consideration will be given to the British sociologist Gillian Rose's classic work on Adorno, *The Melancholy Science: An Introduction to the Thought of Theodor W. Adorno* (Verso, 1978/2014); consideration will also be given to recent work on Adorno by the German social theorist Detlev Claussen in his *Theodor W. Adorno: One Last Genius* (Harvard, 2008, translated by Rodney Livingston), and to a selection of letters that Adorno wrote to his parents while living in the USA, which has recently been published as *Theodor W. Adorno: Letters to his Parents* (Polity, 2006, edited by Christoph Gódde and Henri Lonitz, translated by Wieland Hoban). German scholar Gerhard Schweppenhäuser's work translated by James Rollenston on *Theodor W. Adorno: An Introduction* (Duke, 2009) will also be given critical consideration, among other texts on the subject area.

Further than this, the talk will engage a constellation of thematic concerns in Adorno's work that clearly owe something to his Americanization, or even lack thereof; we shall also pay some abbreviational attention to Adorno's time spent in exile in Oxford, England from 1934 to 1938. Throughout, the piece will use a speculative, and yet also dialectical tack, in looking at both sides of the question under its critical purview at any given point of fulfillment in its investigative procedures, about Adorno's intellectual work as it was affected by his American hours.

Adéla Rossípalová

Palacký University in Olomouc, Czech Republic

Erica Pedretti's novels: German Written Moravian Literature?

Erica Pedretti is a German writing author who has been living in Switzerland since 1945. Nevertheless, she was born in Šternberk/Sternberg in 1930 in the young Czechoslovak country and spent her childhood in Zábřehna Moravě/Hohenstadt. In 1945, when she was fifteen, she was transported with her sisters in a red-cross-train to Switzerland. Pedretti has written many novels dealing with her own memories, identity, controversial relationships to one's homeland, and feelings of rootlessness. She has been awarded many prizes, e.g. the Ingeborg Bachmann Prize for her novel *Das Modell und sein Maler* in 1984 or the Marie Luise Kaschnitz Prize for her novel *Engste Heimat* in 1996. This paper will focus mainly on the later novel *Engste Heimat* (translated into Czech as *Nechtebýt, paní Smrti* by Lucy Topořská) that is strongly autobiographical and deals both with Pedretti's past and present. The main character, Anna, is Pedretti's alter ego and narrates the story that stretches from her childhood before 1945 to the 90s both in the first person to show her inner feelings, and in the third person to provide the readers with a more objective point of view. The key words of this novel are the question of one's identity and roots, suppressed memories, forced migration and return to the homeland, and reconciliation with one's fate. Anna returns to Czechoslovakia to look for her childhood memories, to explore places where she used to play and to come to terms with her past. She represents an unbalanced person who has two homes: Switzerland and Czechoslovakia. Her mother tongue, German, predestined her to be perceived as a tourist in Czechoslovakia after the Second World War. This fact represents a crucial conflict of her identity since she does not want to lose her '*engste Heimat*' – her beloved homeland, where she was born. These motifs and features will also be analysed in her other works, for example in *Harmloses, bitte* (1970) or in *Kuckuckskind* (1998).

Greg Schelonka

Louisiana Tech University, USA

Senseless Violence: Exile and Neoliberalism in the Works of Castellanos Moya

The Salvadoran writer Horacio Castellanos Moya's exiles, both voluntary and aggravated, have served his production as a writer. In *El asco* (literally, *Disgust, Nausea, or Repugnance*) a character named after the author has spent a couple weeks visiting El Salvador and the novel deals with his thoughts and a conversation about his experience, which, after living in Canada for many years, is terrible. On the other hand, a character, the first-person narrator of *Insensatez* (*Senselessness*), deals with issues of his own country's "dirty war" as he works on a report on the atrocities in Guatemala. The different exiles of these characters address important issues in Castellanos Moya's work, including the question of the representation of violence and the extent to which justice may be obtained for the sufferings endured. While *El asco* presents little hope of finding a solution for the legacy of violence from the civil war and the dirty war practices of those years, a legacy that begat rampant crime and violence as noted in other Castellanos Moya novels, including *La diabla en el espejo* and *El arma en el hombre*, *Insensatez* offers a glimmer of hope, perhaps because the context is a country whose problems may be even worse than those of his home country. Following Misha Kokovic who has argued that "*Insensatez* remains an appropriation of indigenous voice. And there can be no justice until Maya voices," the voices of many of the victims of the dirty war in Guatemala, "are heard in their own right and taken seriously in Guatemala's far from complete process of reckoning with its recent past" (560), I agree that the possibility of a better world, one where justice may be possible, comes from contact with a different world. However, one crucial difference comes from the question of the Maya "other" that Kokovic evokes. Rather than seeing the Mayan Indians as true others, or even the Canadians as others, otherness has been reduced to being on the wrong side of political or economic situations. The consequences of the different exiles of these characters instead elucidate a continuum that recognizes the impact of neoliberalism on the region, one noted in the transformation or banalization of otherness.

Ondřej Skovajsa

Charles University in Prague, Czech Republic

Henry Miller's Parisian Crucifixion

The paper takes a new look on Henry Miller's Paris Book *Tropic of Cancer* (1934) focusing on the role of the city within Miller's theopoetics. It is in Paris where Miller in August 1930 finds his "written voice", and into his newly discovered stylistic frame begins to *sew* together his previous Parisian notes, sketches and letters (similarly like Whitman in 1854, after returning back to New York from New Orleans' sojourn) while continuing his "plotless" writing. Having no permanent place to stay, Miller has no luxury of the bourgeois safety of "plot", having no chair and table to "plot" it: the very fragmented nature of his Parisian existence ("byt") is thus mirrored also in the very structure of the book. Along with his "voice", Miller finds his authorial mythology: he begins to organize his past experience with the help of the religious symbol (M. Weber, K. Burke, C. Geertz), adopting the Christ role. New York is thus the "Golgotha" where the *I* "served his sentence". Paris, depicted strikingly ambivalent, then serves in Miller's theopoetics as the very "crucifix" where the *I* gets "picked clean" of remnants of its mere "human" existence. After the central epiphany in a Parisian brothel, the *I* starts to "put on flesh" as the "lean and hungry hyena", dying "spiritually" yet soon embracing autonomous ethics, delivering own Sermons on the Mount. With the last paragraphs the *I* becomes an author: the writing's "course is fixed" in a green and calm suburb of Paris, where in whitmanesque fashion Miller's *I*'s body merges with the body of landscape, Seine becomes the *I*'s "artery". The reader is asked to hermeneutically resurrect the dead, (cruci)fixed words of *Tropic of Cancer*, die the "life in death" and revivify the relation with himself, the "talking landscape" and its inhabitants (D. Abram). This "crucial" moment augurs Miller's further move away from the modern city, towards Greece (*The Colossus of Maroussi*, 1942) and towards the the earthly paradise of Partington Ridge (*Big Sur and the Oranges of Hieronymus Bosch*, 1957).

Hana Sobotková

Palacký University in Olomouc, Czech Republic

“The Axis between Mississippi and California”: The Representation of Place in the Work of Louis Owens

Kenneth M. Roemer, a distinguished Native American literature scholar, argues that place and sense of place are among the strongest themes that can be found in Native American literature. Louis Owens admitted that place is central to his work of fiction. In his novels he pays close attention to the question of what it means to be in a specific place and how it affects the identity of its inhabitants. Born in California, Owens spent his early childhood in Mississippi in an environment defined by the poverty of his family and surrounding wilderness. At the age of seven, the “comforting darkness of Mississippi” was replaced by the “brilliant light of California,” a place where he “never ceased to be a stranger.” This paper examines Owens’s literary response to his resettlements between Mississippi and California, mainly its influence on his two murder mystery novels, *The Sharpest Sight* and its sequel *Bone Game*. I focus primarily on the representation of place in these novels, on connectedness of the characters to specific places and on the spatial distribution of conflict and violence.

Werner Sollors

Harvard University, Cambridge, MA, USA

“Are you occupied territory?” Black G.I.s in Fiction of the American Occupation of Germany after World War II

A racist dictatorship was conquered by a foreign army that had as one of its goals the eradication of racism among the defeated — while the victorious army itself was racially segregated. Novels by William Gardner Smith, Hans Habe, and Wolfgang Koeppen and short stories by Kay Boyle and Kurt Vonnegut, read against the background of contemporary journalism and academic work, offer post-war versions of imagining fraternization, mixed-race babies, and the future of democracy.

Verita Sriratana

Chulalongkorn University, Bangkok, Thailand

“That is why I am free to dream of Prague”: A Critique on Authorial Nationality Discourse in Laurent Binet’s *HHhH*

In Laurent Binet’s historical novel entitled *HHhH*, published in French in 2010 and translated into English in 2013, the writer takes his readers beyond the historical facts of a particular event in the past, Operation Anthropoid, to his own life as a French writer faced with the burden of his personal history and the perpetual struggle with the unattainability of historical truth. In this paper, I propose that Binet’s conscious “otherness” to Central Europe, particularly Czech and Slovak languages, cultures and histories, sets him “free to dream” of a different place/time and free to imagine as well as introduce spectres of the obscure and unknown “subaltern” in history, thereby adding critical dimensions to the critical rethinking and re(-)membering of the Czech and Slovak histories of violence and dissidence. Also, by addressing the struggle he has experienced while writing a historical novel set in Prague from the point of view of a French man living in the twentieth century, Binet puts to question the “authorial nationality discourse” which privileges the notion that a work of literature can only be justified by a writer’s nationality, or sense of nationhood. Such discourse has been propagated by many writers and critics, particularly Marjane Satrapi, author of *Persepolis*, who said in an interview: “I adore Kundera, but the novel of his I love the least is the one set in Paris. Because he’s not truly in his element. As if he were wearing a very beautiful jacket that was just a little bit too big or a little bit too small for him”. In his novel, Binet refutes Satrapi’s theory by admitting that his visions of Prague are products of his dreams, which are devoid of political agenda and devoid of an exile’s nostalgic longing for home. He also makes clear that he conjures up his visual and textual images of Prague from those presented in the media: “Prague in 1942 looks like a black-and-white photo. The passing men wear crumpled hats and dark suits, while the women wear those fitted skirts that make them all look like secretaries. I know this – I have the photos on my desk”. Whether or not Binet’s statement is problematic and paradoxical is open to discussion. I argue that his statement reflects a *transnational* (post)modernist moment of dissidence not only towards the authority of a linear and unifying historical metanarrative, but also towards the ideology of authorial nationality discourse.

Alice Sukdlová

University of South Bohemia, Czech Republic

Multicultural London from the Perspective of Contemporary Female Authors

The paper will focus on a variety of perspectives of space perception of London as it might be seen by the protagonists of immigrant heroes in the novels of Monica Ali and Zadie Smith. The fictional space of Smith's novels is structured as a multi-layered narrative (e.g. in Smith's latest novel N-W) whereas Ali gives a single and unified perspective of space limited by cultural, gender and language barriers. The common aim of both authors will be examined in connection with spiritual freedom and search for new cultural identity.

The paper will also examine the heroine's dislocation and relocation in the space of London and will discuss the advantages and disadvantages of their multi-ethnic origin.

Anna Světlíková

University of the Free State, South Africa

Jonathan Edwards Goes Mahican

In 1751 the New England theologian and pastor Jonathan Edwards (1703-1758) became minister at Stockbridge, Massachusetts, a frontier settlement founded to evangelize Houssatonic Mahican Indians. During his former pastorate Edwards had become a well-known theologian and preacher but had been dismissed by his congregation. The ministry at Stockbridge presented him with a number of challenges, including the need for a completely different preaching style. Addressing a community of Native Americans and preaching through an interpreter, Edwards shortened and simplified his sermons and replaced doctrinal exposition with image and narrative. While this strategy was certainly the result of his view of the inferiority of Indian culture, it also grew out of Edwards' long time interest in typology and sacred history. This interest became even more prominent in his Stockbridge years. Edwards' Indian sermons were an outlet for, and perhaps also a catalyst of this tendency.

Matthew Sweney

Palacký University in Olomouc, Czech Republic

Paul Muldoon's Horse Latitudes

An exegesis of one of Paul Muldoon's more difficult poetic sequences, with references to other works by him which deal with displacement.

Paul Muldoon's "Horse Latitudes" is a 19-part sonnet sequence, written in "exploded" sestinas, a fragmented romantic whodunit dealing with cancer, with sections named after battlefields the world over starting with the letter "B".

Paul Muldoon (b. 1951) is an Irish poet and long-time resident of the USA, one of the most acclaimed poets writing in English today.

Zuzana Tabačková

Constantine the Philosopher University in Nitra, Slovakia

A Novel or *Maqama*?: Bridging Western and Eastern Literary Traditions in Ameen Rihani's *The Book of Khalid*

The paper discusses the question of displacement in Ameen Rihani's *The Book of Khalid* which stands in-between Arabic and American literary traditions. The author's Lebanese origin is reflected not only in the language but also in the genre of the book. Numerous Arabic words used in the English text render the book unintelligible for the English language reader who does not speak Arabic. Moreover, the author merges the characteristic features of the novel with those of *maqama*, a traditional genre found in Arabic literature. By deterritorializing both the language and the genre, the author also displaces the reader who must possess a fair knowledge of both English and Arabic language culture to fully comprehend the first Arab American "novel" which is neither a migration nor an immigrant narrative.

Daria Anna **Urbańska**

University of Warsaw, Poland

Jack Kerouac- “On the Road” Between Home and Exile

The year 1950 and the publication of “The Town and the City” showed Jack Kerouac’s early writing talent. The book was especially appreciated in the Franco-American community of New England, where Kerouac grew up. For the writer the interest not only lied in his own community, but also in the great variety of cultures in the USA and how those showed signs of heterogeneity.

The Franco-Americans stood in opposition to the melting pot ideology, recognizing the culture of the United States as made up of multiple cultures, each of which needed to continually search for its ancestry. In the case of the Franco-Americans this was achieved through full bilingualism and the idea of “la survivance”, and in the case of Kerouac, through his writing.

Two major poles could be seen in Kerouac’s works, one being the knowledge of the loss of origins and the second one taking place in the joy of wandering that this loss creates. Already in the final chapter of “The Town and the City” after the funeral of George Martin, his son, Peter Martin, went on the road. That is where the motif of nomadism and vagabondage appeared, which later became an integral part of Kerouac’s writing. For Jack Kerouac it was not in the French-American community, but in the French language where he felt at home. For him that feeling was based on the awareness that there was no home and he connected the geographic exile with the linguistic exile, since language is mobile, and thus, part of the displacement and the agent of American vagabondage.

Kerouac claimed to have a deeply rooted identity, namely that of French-Canadianness, however, it was pervaded with the idea of rootlessness. His major breakthrough came with the understanding of the relationship with his native language, as well as with English, which he later started experiencing as his native language. Still, Kerouac became a writer in English not by assimilating, but by adjusting it to fit the images of his French ancestry. Through this Kerouac set himself apart as carrying foreign elements into the English language and the American culture in order to accentuate the foreign elements that both, language and culture, tried to conceal. This brought the writer to creating “On the Road”, in which the vagabondage became an integral part of the poetics of displacement.

Kerouac has been accused many times of exoticizing some communities in his novel. That could be seen as a rhetorical setup for a more harsh look at reality and it was performed by engaging a naïve narrator. The romanticized and dream-like atmosphere in parts of the novel matched the beatific dreaming which became directly linked to the path through the USA and a personal awareness of identity.

The finale of "On the Road", the trip to Mexico, challenged the ideology of self-satisfied American culture because it showed entering another world as a clash between cliché and reality, namely that cultures interweave and continuously affect one another, creating a feeling of being in-between while not being anywhere at home. Kerouac claimed that knowledge was unable to understand most cultural phenomena, and thus, resorted to the idea of cliché. Also, the vagabondage affirmed the vitality which was unavailable in rooted culture and resigned from the previously used clichés.

Kerouac's poetics of displacement lead to the fact that American identities, no matter what they were and still are, resist strict national and territorial boundaries, just as the writer himself experienced in the case of the in-between status of the French-American and during his voyage through the USA and to Mexico. Instead, the vitality of America lies in its heterogeneous cultures and the broadly conceived idea of America.

Eva Valentová

Masaryk University in Brno, Czech Republic

Rural Gwent and *Fin-de-Siècle* London in the Work of Arthur Machen

Arthur Machen was born in the beautiful countryside of Gwent in Wales, which he considered the greatest piece of fortune in his life. He loved his solitary wanderings in the lonely hills of his homeland and hated the fact that he had to leave them behind and go to London in search for work.

This presentation focuses on the way Machen was affected by the contrast between the region he grew up in, rural Gwent, and the imperial capital, where he had to struggle to make his living. The profound difference between these two places inevitably affected Machen's perception of London and thus also his depiction of this city in his work. The contrast between his perception of the wonderful countryside of Wales and the *fin-de-siècle* atmosphere of London will be illustrated with the help of Machen's semi-autobiographical novel *The Hill of Dreams*.

Zénó Vernyik

Technical University of Liberec, Czech Republic

“He Is Not English; He Is Not a Novelist; And How Far Is He Even Likable?” The Role of Britishness in the Reception of Arthur Koestler’s *Thieves in the Night*

This presentation analyzes the critical reception of Arthur Koestler’s *Thieves in the Night*, and shows that while American and French reviews, although there were fewer of them, tended to be rather positive, the British ones, although more numerous, were overwhelmingly negative. It further points out that while the said reviews condemned the book as a failure, they did so mostly not in terms of its artistic merits or formal characteristics. Only rarely did they deal with the protagonist’s character development or the text’s mixing of news cuts with traditional narration, and instead focused on the book’s political values and morale. Most importantly, they frequently rejected the volume outright for its explicit criticism of British policies in Palestine, and support for a rise against the British authority. Far from being balanced and fair treatments, these reviews gave voice to hurt national pride and occasionally went as far as to deny the author the right to criticism on the grounds of his nationality. Furthermore, they employed a double standard by expecting a pro-British stance from Koestler, while criticizing the book for openly supporting one side of the Izrael/Palestine conflict instead of providing a non-partisan, evenly balanced treatment. In other words, the presentation will show that the reviews dealt much more with the status of Koestler as a Hungarian/Austrian/Jewish British writer than with the book itself, and consequently condemned it to the status of a forgiven novel on grounds external to the novel and secondary to its merits.

Brad Vice

University on Western Bohemia, Czech Republic

On a Street Toward Discovering of the Self: Henry Miller’s Visions of Europe and America

“I have no money, no resources, no hopes. I am the happiest man alive” writes Henry Miller in *The Tropic of Cancer* (1934) concerning his days of hunger and scrounging in Paris. And yet in *Tropic of Capricorn* (1939) when remembering the relative comfort of his former life as

a business man in the Cosmodemonic (Western Union) telegraph company, Miller writes, "I can think of no street in America, or of people inhabiting such a street, capable of leading one on toward a discovery of the self. I have walked the streets in many countries of the world but nowhere have I felt so degraded and humiliated as in America." This presentation will examine Miller's perspective on Europe and America as well as his understanding of the self, the ineffable entity whose location can only be captured outside of time and space.

Ladislav Vít

University of Pardubice, Czech Republic

A View from the Upper East Side: Britain and the USA in W.H. Auden's 'American' Prose and Poetry

For humanist geographers examining spatial experience, the idea of 'home' represents a prime example of unmatched affective bonds between people and places. Yet, because topophilic sentiments for home accrue gradually through a tumult of mundane daily experiences, they tend to remain fuzzy and subconscious until the experiencing subject gains an outside perspective. Then, memory and reflection make the sense of home sharper, more articulated, but then again also nostalgically distorted. The topic of this presentation derives from W.H. Auden's refined emotional and intellectual responsiveness to particular places, environmental types, human spatial experience and their inscription into arts. His emigration to the USA in 1939 was accompanied by crucial changes in his ethical and religious positions. Reading Auden's 'American' poetry and prose in light of humanist geography, this presentation will consider the impact on the topographical aspects of his work of his relocation and self-exile in New York. It will examine in particular Auden's engagement with the culture and landscape of the USA and his 'mutterland' Britain, as well as the analogy he drew between them.

Matthias Wessel

University of Kassel, Germany

“Becoming Anglicised?” The Increasing Importance of English Characters in the Exile Novels of Arthur Koestler and Robert Neumann

The Hungarian Arthur Koestler and the Austrian Robert Neumann were both born around 1900 and originally wrote their novels in German. They decided to switch to writing in English when they were forced into British exile because of the National Socialist occupation of the European continent and the outbreak of World War II.

My assumption is that when Koestler and Neumann started writing in English, they also began to write deliberately for English readers. This, as well as the process of acculturation both authors underwent during their exile years, influenced their writing amongst others towards an increasing inclusion of English characters which finally became vital for their fiction.

In my presentation, I will approach the significance of these characters in Koestler's and Neumann's English novels, thereby also trying to assess to what extent the authors actually “became anglicised”, as Koestler in retrospect described the process of acculturation.

Alžběta Zedníková

Masaryk University in Brno, Czech Republic

Charlotte Brontë Relocated: *The Professor* and *Villette*

Nature played an imminent role in and had immense influence on the works of all three Brontë sisters. Having spent almost two years in Brussels, Charlotte had the greatest experience of the three sisters with living in an area so significantly different from their native moors. Time spent in a quickly growing busy city profoundly influenced both the author's philosophy and work. The change of environment and mood seeps through Brontë's novels *The Professor* and *Villette*, both inspired by her stay in Brussels but, interestingly, respectively dealing with a similar story pattern from the very opposite points of view. This paper/presentation discusses the influence of Brontë's relocation on her philosophy and writing and the role of ‘a view from elsewhere’ on her storytelling techniques and their use.

Diana Židová

Constantine the Philosopher University in Nitra, Slovakia

Displacement and Otherness: Immigrant and His Place in the New World

The paper explores the experience of a stranger who comes to the new country with his hopes, desires and expectations, but soon or later after arriving he has to confront inevitable reality where the newcomer cannot succeed. What is more, he has to pass assimilation process, mostly painful and humiliating, constantly searching for a new identity. Therefore the goal of this work is to bring a view on how immigrant novel can be perceived by taking it as a genre or subgenre and what the specific signs included in its definition are. We present the works of Boelhower, Tuerk, Ostendorf and others trying to illustrate how differently can immigrant novel be analyzed. We also refer to slight resemblance of immigrant literary work with other literary methods like bildungsroman or naturalism. Paradigm of immigrant novel, as presented in Boelhower's study, is the crucial device for the interpretative part of this paper when interpreting Thomas Bell's novel *Out of This Furnace*.

CZECH and SLOVAK sections

Václava Bakešová

Masaryk University in Brno, Czech Republic

Francie z Čech očima Suzanne Renaudové

V roce 1926 se Suzanne Renaudová provdala za českého básníka, grafika a překladatele Bohuslava Reynka a odešla s ním do Čech. Oba očekávali, že ideály, jež je pojily na dálku díky jejich korespondenci, budou „fungovat“ jako pouto i zblízka, ovšem prostředí, z nichž oba procházeli, byla tak odlišná, že k idylickému soužití ani dojít nemohlo. Podnebí české Vysočiny bylo pro francouzskou básnířku příliš chladné, postrádá zde bohatší kulturní život a dlouho nerozumí ani jazyku. Básně jsou naplněny bolestí, steskem i nepochopením, ale také hloubkou křesťanské víry a naděje, která otevírá transcendentální prostor, jenž proměňuje pohled na oba její domovy. V našem příspěvku budeme zkoumat, jakým způsobem se v básniřčině díle vyvíjel její vztah k hostitelské zemi, jak vzpomíná na rodný kraj a jak ji ovlivnil historický mezník tvořený podpisem mnichovské dohody.

Zuzana Burianová

Palacký University in Olomouc, Czech Republic

Obraz brazilské komunity v New Yorku v prozaickém díle Silviana Santiaga

Tématem příspěvku je problematika marginalizace a politické angažovanosti v díle brazilského prozaika a esejisty Silviana Santiaga (nar. 1936), který jako univerzitní profesor působil v letech 1962 až 1974 ve Spojených státech. Pozornost je věnována především románu *Stella Manhattan*, jehož děj se odehrává v prostředí brazilské komunity v New Yorku na konci 60. let, v době, kdy v Brazílii panovala vojenská diktatura. Analýza se soustředí na postavení marginálního jedince, konkrétně homosexuála, v brazilské a americké společnosti a na jeho vztah k dobovým politickým ideologiím.

Ingeborg Fialová

Palacký University in Olomouc, Czech Republic

Pohled na Ameriku odjinud: New York v dílech pražských německých emigrantů, Hermann Graba a Johannes Urzidila

Jako pohled na Ameriku/Spojené státy „odjinud“ možno charakterizovat mohutnou, tzv. „druhou vlnu“ literatury německého exilu počínající rokem 1939. Mezi německými exilovými spisovateli byli i německy píšící autoři z Čech a Moravy. *Příspěvek bude zahájen krátkou, hrubou typologií různých reakcí německých spisovatelů na realitu nového útočiště a poté se bude věnovat – coby dvěma opačným pólům této typologie – „americkým“ povídkám dvou pražských německých autorů, Hermann Graba a Johannes Urzidila.*

Milada Franková

Masaryk University in Brno, Czech Republic

Dva pohledy, z části odjinud: Andrea Levy a Bernardine Evaristo

V současné britské literatuře nelze přehlédnout stále rostoucí skupinu autorů nazývaných „spisovatelé odjinud“, i když mnozí vlastně odjinud nejsou. Andrea Levy a Bernardine Evaristo patří k jejich druhé generaci a zároveň k druhé generaci „imigrantů“, kteří se však již narodili, vyrostli a vystudovali v Británii. Příspěvek se bude snažit postihnout na rozdílném přístupu v dílech obou spisovatelek něco z bohaté různorodosti této tematiky. Levy zaostřuje a konfrontuje černo-bílý pohled na afrokaribskou zkušenost z příjezdu poválečných imigrantů do Anglie, typicky v románu *Malý ostrov*. Evaristo se v románu *Lara* vrací k propleteným africkým kořenům své hrdinky, která na konci 20. stol. svůj původ odjinud splétá do své londýnské identity. Veršovaný jazyk románu podtrhuje disparátnost směrů pohledů, stejně jako v autorčině historické fantazii *Císařovo kotě*, odehrávající se v rovněž multikulturní, ale římské Anglii na počátku našeho letopočtu.

Milan Hain

Palacký University in Olomouc, Czech Republic

„No Happy Ending for This One“: Hugo Haas a jeho americké filmy z prostředí filmového průmyslu

Mezi čtrnácti snímky, které Hugo Haas produkoval a/nebo režíroval během svého více než dvacetiletého pobytu v americkém exilu, najdeme i dva z prostředí filmového průmyslu – *Jinou ženu* (The Other Woman, 1954) a *Paradise Alley* (dokončeno 1957, uvedeno do kin 1962). Oba lze vnímat jako pozoruhodné komentáře k poměrům v Hollywoodu, k tradičním průmyslovým praktikám či k pozici umělce-exulanta v hostitelské zemi. Oba navíc sebereflexivní rovinu vyprávění (s možnými autobiografickými přesahy) kombinují s žánrovými vzorci: zatímco u *Jiné ženy* se však jedná o kriminální thriller, v případě *Paradise Alley* jde o diametrálně odlišnou formu idealistické komedie. Výsledné snímky tak ve své převládající náladě a finálním vyznění nemohly být odlišnější.

Příspěvek se zaměří zejména na způsoby, jakými Haas v obou filmech konstruuje hostitelskou zemi, prostředí filmového průmyslu a identitu hlavní postavy filmového režiséra (kterou vždy ztvárnil sám Haas). Metodologicky bude příspěvek vycházet mimo jiné z teorie exilového filmu Hamida Naficyho.

Tamara Heribanová

Academy of Sciences, Bratislava, Slovakia

Cudzí vo vlastnej krajine: Vnútorná emigrácia Ericha Kästnera v rokoch 1933-1945

Príspevok sa venuje premene poetiky v diele vnútorného emigranta, nemeckého spisovateľa Ericha Kästnera, ktorého knihy boli po roku 1933, kedy sa NSDAP dostala definitívne k moci a Adolf Hitler sa stal ríšskym kancelárom, zakázané a verejne pálené.

Ak by sme vychádzali z predpokladu, že jednou z hlavných tém modernej literatúry je osamotenie, pričom samotné osamotenie podnecuje v autorovi osamotenie nielen sociálne, spoločenské, ale aj individuálne, keďže prichádza k totálnej izolácii vo vzťahu k stále sa vyvíjajúcim vonkajším svetom, téma vnútornej emigrácie spisovateľov, s režimom nekonformných, pôsobiach počas rokov 1933-1945 v obsadenom Nemecku poukazuje podobne ako v prípade klasických emigrantov na fakt, že diaľka sa

nestala domovom, ale bývalá domovina sa stala cudzou krajinou. Príspevok predstavuje rôzne formy literárnej vnútornej emigrácie, predovšetkým tvorbu E. Kästnera, súčasne kladie otázku či je dielo, ktoré sa stalo produktom vnútornej emigrácie, plnohodnotným umeleckým dielom.

Ema Jelínková

Palacký University in Olomouc, Czech Republic

S Edinburkem ze zády: „skotská“ próza Muriel Sparkové

Muriel Sparková, první dáma skotské literatury v poslední čtvrtině minulého století, si ve své autobiografii posteskla, že si v rodném městě připadala jako v exilu. Doživotně proto vyměnila bydliště v Edinburku za italské Toskánsko. V opozici vůči rodné zemi nicméně zůstala až do konce života, o čemž svědčí některé aspekty jejích románů, v nichž navazuje na poetiku Jamese Hogga a Robert Louise Stevensona. Do rolí ambivalentních postav svévolných manipulátorů, rozdvojených osobností a ďáblových spojenců často obsazovala právě Skoty. Tento článek se bude zabývat „skotským dědictvím“ v dílech *Balada z předměstí* (The Ballad of Peckham Rye, 1960) a *Večirek* (Symposium, 1990).

Jan Jendřek

Palacký University in Olomouc, Czech Republic

Jiří Weiss – režisér na frontě

Český filmový režisér Jiří Weiss kvůli svému židovskému původu emigroval po začátku II. světové války do Velké Británie. Před tím se vyprofiloval v nadějněho dokumentaristu, jenž natočil známé snímky *Dejte nám křídla* (1936), či *Píseň o smutné zemi* (1937). V emigraci vyzkoušel mnohé – zprvu přestíhával natočené dokumentární záběry a kompiloval z nich nové dokumenty. Poté úzce spolupracoval s exilovou vládou na dalších projektech (filmy, divadelním představení). Mezi vrcholy jeho tvorby v tomto období patří působení ve skupině Crown Film Unit a filmy *John Smith se probouzí* (1941) a *Ohnivý rybolov* (1944). Po bombardování Londýna se nechal Weiss odvetet jako frontový filmař a postupoval společně se spojeneckou armádou až do Československa. V osvobozené vlasti uvedl dokumentární film *Věrní zůstaneme* (1945), jenž pomocí kompilace záběrů z různých (většinou svých) starších filmů zobrazuje český odboj za II. světové války.

Grzegorz Książek

Palacký University in Olomouc, Czech Republic

Piotra Pogorzelského *Barsz ukraiński*. Komentář k technice reportáže, využití stereotypů a problematice aktuálnosti knihy v kontextu prudkých změn na Ukrajině.

Ve svém referátu se pokusím o rozbor Piotra Pogorzelského knížky *Barszcz ukraiński* na základě teorie reportáže. Navíc porovnáám úhel pohledu autora, jenž Ukrajinu pozoruje zevnitř, s pohledem polského čtenáře, který může Ukrajinu pozorovat pouze zpovzdálí prostřednictvím médií, historie a stereotypů.

Ve své práci se pokouším zodpovědět na otázku, zda-li se korespondentovi Polského rádia podařilo úspěšně dosáhnout avizovaného cíle o pokus „sblížení Poláků a Ukrajinců.“ Základem Pogorzelského reportáže jsou stereotypy, které autor buď boří anebo je potvrzuje. Moje práce obsahuje komentář ke způsobu využití těchto stereotypů. Knížka je zajímavá také s ohledem na poslední události na Ukrajině. Ve svém referátu se zamýšlím nakolik je v Pogorzelského textech patrná hrozba prudkých změn na Ukrajině. Jestli se autorovi *Barszczu* podařilo nějakým způsobem předpovědět nadcházející změny, nebo naopak navzdory široce pojatému tématu nepostřehl možnost nenadálé změny tváře Ukrajiny.

Libor Marek

Tomáš Bata University in Zlín, Czech Republic

Morava jako metafora *ordo universi* v díle Richarda von Schaukala

Richard von Schaukal (1874–1942), rakouský básník, prozaik, esejista, překladatel a kulturní kritik, strávil přibližně třetinu svého života na Moravě. I přesto bylo poetickému ztvárnění jeho první domoviny věnováno v literárněvědné germanistice relativně málo pozornosti. Moravské reálie se objevují nejčastěji v Schaukalových esejistických a vzpomínkových textech (např. *Österreichische Züge, Frühling eines Lebens, Heimat*), zřídka v lyrice (*Neue Verse 1908–1912, Jahresringe*). Zvláště na Brno Schaukal pohlížel jako na protipól k Vídni a ušetřil ho atributu démonického a opojného města plného dekadentních, pudy zmítaných figur estétů, který často přisuzoval Vídni.

Topos Moravy získal v jeho dílech symbolickou hodnotu. Představuje nejenom stylizovanou duchovní vlast, ale figuruje zde také jako idea blaženého světa a prapůvodního řádu. Stává se tak de facto estetickou utopií a poetickým reziduem zaniknuvší rakousko-uherské monarchie. Cílem příspěvku je popsat proměny této myšlenky a její literární podobu.

Jiřina Matoušková

Palacký University in Olomouc, Czech Republic

Mezi Francií a Švýcarskem: odraz exilu Jeana Anouilhe v jeho dramatické tvorbě

Příspěvek bude zaměřen na analýzu autobiografických prvků v díle Jeana Anouilhe (1910–1987), významného francouzského dramatika, autora více jak čtyřiceti divadelních her, jehož tvůrčí období zabírá většinu 20. století a který se krátce po druhé světové válce z politických důvodů uchýlil do Švýcarska, odkud se pak do Francie vracel jen sporadicky. V první části příspěvku budou nastíněny důvody autorova dobrovolného odchodu do exilu, analytická část příspěvku pak bude vycházet zejména z tematické a motivické roviny několika Anouilhových pozdních divadelních her, především pak jednoho z jeho vrcholných dramát s názvem *Cher Antoine ou L'Amour raté*, ve kterém se autobiografické prvky související s autorovým exilem odrážejí nejmarkantněji.

Lukáš F. Peluněk

Palacký University in Olomouc, Czech Republic

Univerzitní profesor Karel Stloukal (1887-1957) a jeho vzpomínky na rodné město

Příspěvek představí blíže osobnost historika a archiváře Karla Stloukala (1887-1957) a jeho historiografické dílo. Na základě jeho nedávno vydaných pamětí se příspěvek zaměří na jeho vzpomínky na rodné město Zlín, respektive jeho okolí – Stloukalův rodný kraj. Profesor Stloukal pocházel ze Zlína na jihovýchodní Moravě, studoval však v Praze a ve Vídni a svou životní pouť uzavřel jakožto profesor dějin na Univerzitě Karlově v Praze, kde prožil naprostou většinu svého života. Nutno také poznamenat, že se Stloukal pokusil o zpracování ucelených dějin města Zlína, které však bohužel nestihl dokončit.

Stloukalovy vzpomínky na město Zlín jsou proto významným pramenem pro poznání vztahu k rodnému městu u člověka, který dlouhodobě pobýval v nepoměrně větším městě - hlavním městě Praze.

Vojtěch Pícha

Palacký University in Olomouc, Czech Republic

Vnější budování Valentina Bulgakova - odkaz L. Tolstého a meziválečná Evropa

Valentin Bulgakov byl propagátorem křesťansko-anarchistické etiky Lva Tolstého a protiválečným aktivistou v Rusku předrevolučním i sovětském. Z pochopitelných důvodů byl v únoru 1923 ze sovětského Ruska vypovězen na jedné z tzv. „lodí filozofů“ spolu s dalšími představiteli ruské „buržoazní“ kultury. Následující čtvrtstoletí strávil v Praze činnou aktivitou organizační a publikační. Materiálem pro konferenční příspěvek je soubor korespondence V. Bulgakova s dalšími představiteli ruské diaspory, kterou sám autor komentáři a edičními poznámkami připravil k vydání, které se nerealizovalo. Na základě této korespondence a Bulgakovových děl vydaných v emigraci se pokusím postihnout vlivy, pod nimiž se vyvíjel jeho pacifistický světonázor, jehož základy byly vybudovány v prostředí Tolstého komunity v Jasné Poljaně, ale který byl v emigraci vystaven různým kulturním rámcům.

Luboš Ptáček

Palacký University in Olomouc, Czech Republic

Polský pohled na českou historii? *Hořící keř* Agnieszky Hollandové a Štěpána Hulíka

Ve většině recenzí třídílné televizní mini série *Hořící keř* (2013) byl prezentován názor, že snímek o upálení Jana Palacha musela natočit cizinka, protože čeští režiséři/rky se tématu bojí a neuměli by přesvědčivým způsobem vyjádřit patos Palachova činu, tak jako se to povedlo polské režisérce. V společenském kontextu (bez hodnocení estetických kvalit) je kladné přijetí série překvapivé, protože zpracování historických témat (či adaptací klasických děl národní literatury) pohledem cizince bývá povětšinou přijímáno s předsudečnou nedůvěrou, že cizinci nemohou porozumět národním tématům.

Dramatické filmy o tragických událostech z národní historie zároveň nesou očekávání vysokého společenského statutu. Veřejnost (nebo alespoň její intelektuální část) od nich očekává reflexi historie v pohledu současného dění. Scénárista Štěpán Hulík tvrdí, že téma by v devadesátých letech minulého století zapadlo, protože společnost řešila jiné problémy.

Tato studie podrobí zmiňované tvrzení kritiky revizi, která bude vycházet z analýzy série a její komparaci s předchozími filmy a televizními díly režisérky Agnieszky Hollandové a českými historickými filmy posledního desetiletí (*Protektor, 3 sezóny v pekle, Pouta, Habermannův mlýn*). Cílem práce bude zjistit, nakolik tento pohled odjinud udává odlišná národnost, autorský přístup režisérky, produkční strategie nadnárodní společnosti HBO nebo mezinárodní charakter autorského kolektivu. Výrazný podíl na filmu mají český scénárista Jaroslav Hulík a slovenský kameraman Martin Štrba. Hlavní roli advokátky Dagmar Burešové ztvárnila slovenská herečka Táňa Pauhofová. Autor filmové hudby polský skladatel Antoni Lazarkiewicz zkomponoval také hudbu k předchozím filmům Hollandové *Jánošík – Pravdivá historie* (2009) a *V temnotě* (2011).

Polská režisérka Agnieszka Hollandová vystudovala pražskou FAMU (1971). V Polsku se na počátku osmdesátých let stala přední představitelkou **kina morálního neklidu** (*Venkovští herci*, 1980; *Osamělá žena*, 1981), který v angažovaném pohledu zobrazoval stav polské společnosti. Po pádu železné opony natáčela v evropských a světových koprodukcích. Pravidelně také točí vybrané díly komerčních amerických seriálů (*JAG*, 1995; *The Wire*, 2002; *Odložené případy*, 2003; *The Killing*, 2011). V její filmografii se objevují snímky s židovským hrdinou/kou zobrazující události 2. světové války v Polsku (dramata *Hořká sklizeň*, 1985, *V temnotě*, 2011, tragikomická freska *Evropo, Evropo*, 1990). V roce 1991 adaptovala pro televizi hru Václava Havla *Largo desolato*. V roce 2009 natočila film *Jánošík – Pravdivá historie*, který v demytizačně -romantickém pohledu zobrazuje slovenského legendárního zbojníka.

Dobrota Pucherova

Academy of Sciences, Bratislava, Slovakia

Jaroslava Blažková: Pohľady z kanadskej emigrácie

Jaroslava Blažková (1933) patrila v 60-tych rokoch k novej vlne slovenskej prózy. Jej prózy, ktorými nabúrala spoločenské aj literárne konvencie, vyvolávali búrlivé diskusie. August 1968 bol pre autorku zlomovým momentom, v ktorom sa rozhodla emigrovať s rodinou do Kanady, čím sa na vyše 30 rokov „stratila“ zo slovenského literárneho obzoru. Po roku

2000 Blažková vstúpila do slovenskej literatúry druhýkrát, tentoraz ako autorka so „zdvojenou“ perspektívou, so skúsenosťou života v v dvoch vzdialených kultúrach. Jej kanadské prózy *Happyendy* a *Svadba v káve galilejskej* prinášajú skúsenosť emigrantky žijúcej na pomedzí dvoch kultúr, niekoho, kto už nepatrí ani do pôvodnej, ani do hostovskej kultúry a vytvára si svoj vlastný vnútorný svet. Rozprávajú o odcudzení, nostalgii, paralelných životoch, ale aj o húževnatých pokusoch pochopiť a prijať cudziu kultúru. Tieto trans-kultúrne preklady vytvárajú celkom nové, prekvapivé významy a poukazujú na pozoruhodné kultúrne rozdiely vo spôsoboch vnímania a vytváraní identity.

Michal Sýkora

Palacký University in Olomouc, Czech Republic

Tři pohledy na lisabonský pohled na Střední Evropu

V roce 1988 uspořádala The Wheatland Foundation of New York „Lisabonskou konferenci o literatuře“. Během setkání spisovatelů u kulatého stolu se nečekaně rozhořel střet mezi exilovými a opozičně smýšlejícími intelektuály převážně z Polska a Maďarska a ruskými spisovateli, jehož tématem byl vztah Sovětského svazu ke středoevropským státům. Sovětskou koloniální politiku náhle jednotně bránili jak zástupci oficiální delegace z Moskvy, tak reprezentanti ruského exilu v čele s Iosifem Brodským. Diskuse odhalila kulturní podmíněnost světónázorových postojů debatérů a také to, jak koloniální smýšlení imperialistické velmoci latentně proniká do jazyka.

Příspěvek shrne lisabonskou debatu o Střední Evropě a její ohlasy v tvorbě třech účastníků, Josefa Škvoreckého, Czesława Miłosze a Salmana Rushdieho, s důrazem na to, jak pohled na koloniální rétoriku ruských spisovatelů a jejich neochotu vnímat Střední Evropu jako svébytný kulturní prostor ovlivňuje rozdílná životní a historická zkušenost uvedených autorů.

Pavel Šaradín

Palacký University in Olomouc, Czech Republic

Evropa jako pohled odjinud

Příspěvek analyzuje postoj Čechů k Evropě, a to jednak na základě výzkumů, které jsou realizovány na celém kontinentu, jednak na základě klíčových literárních a filosofických textů, které poukazují na příslušnost a sounáležitost českých zemí k Evropě. Respektive se

snaží ukázat, jaký je rozdíl mezi politickým a kulturním vnímáním Evropy, proč k němu dochází a co je příčinou občasné ambivalence. Snaží se také odpovědět na otázku, co je na myšlence Evropy tak atraktivní, když se neustále hovoří o její krizi. Tento vývoj je sledován od vídeňských přednášek Edmunda Husserla o krizi evropské kultury až do současnosti.

Soňa Šinclová

Palacký University in Olomouc, Czech Republic

Orient očima západních umělců: Postava Salome v umění druhé poloviny 19. století

V předkládaném příspěvku se zaměříme na zkušenosti vybraných evropských literárních a výtvarných umělců s kulturou Orientu (se zřetelem k oblasti Blízkého východu) ve druhé polovině 19. století. Mnozí ze západních umělců podnikli v daném období cestu do zmíněné geografické oblasti, která pro ně byla do té doby obestřena tajemstvím, a po svém návratu zachytili prvky východní kultury ve svých dílech. V první části příspěvku se budeme zabývat nejprve vymezením kulturního konceptu Východu a Západu na pozadí historických událostí, které v průběhu staletí vytvořily specifické kulturní stereotypy a představy o tajemném prostředí Orientu. Ve zbývajících částech příspěvku se pokusíme aplikovat tyto teze na příběh stětí Jana Křtitele, konkrétně na postavu Salome, a budeme sledovat, jakým způsobem umělci druhé poloviny 19. století propojili postavu biblické židovské princezny se současnými představami o kultuře Blízkého východu. Vedle konkrétních orientálních prvků budeme průběžně sledovat samotnou koncepci postavy Salome jako odrazu proměňujícího se socio-kulturního pojetí ženy v západní Evropě.

Jiří Válek

Palacký University in Olomouc, Czech Republic

Český historik Josef Šusta a Itálie

Český historik Josef Šusta se narodil v jihočeské Třeboni a velkou část svého života strávil v Praze, kde jej také ve vlnách Vltavy v létě roku 1945 potkal tragický osud. Avšak jeho profesní směřování se utvářelo ponejvíce ve vzdáleném Římě, jenž se stal koncem devatenáctého století na několik let jeho druhým domovem. Italské prostředí mělo v díle Josefa Šusty zcela zásadní význam, dokonce díky tomuto kontaktu uvažuje o opuštění

témat z českých dějin a přijímá výzvu zabývat se rozsáhlými dějinami poreformačního papežství. Světové dějiny, které zde mladý historik okusil, již nikdy neopustí, budou jej provázet po celou jeho kariéru předního českého dějepisce. Je zde také možno hledat zásadní protiklad díla Josefa Šusty k pracím jeho staršího kolegy Josefa Pekaře. Na rozdíl od Pekaře je právě objektem Šustova zájmu pohled na dějiny Českých zemí v rámci celoevropského, a následně po vydání monumentálních „Dějin lidstva od pravěku k dnešku“, i celosvětového dění.

Naskýtá se nám také pozoruhodný pohled do nitra mladého českého historika uprostřed velkého světa. Mladý Šusta je nejprve z maloměsta jakou byla Třeboň vržen do velké Prahy, následně pokračuje do německé, ve své době značně nacionalistické Vídně, avšak jeho osudem se stává Řím. Své niterné pocity vypsál ke konci svého plodného života ve třech dílech vzpomínek svých osobitým poetickým stylem. Neméně je však pro tento pohled do mladé duše důležitá osobní Šustova korespondence s univerzitním učitelem a přítelem Jaroslavem Gollem či ve Vídni působícím významným kunsthistorikem Maxem Dvořákem. Pocity z kulturní transformace jsou tak silné, že hned po příjezdu do Prahy začíná Šusta psát svůj jediný vydaný román Cizina, popisující strasti mladého člověka ve velkoměstě jako je Řím přelomu století.

Kulturní svět, do něhož je Šusta vržen ve Vídni a především v Římě je zcela něco jiného, než na co byl zvyklý z rodných Čech. Sám se cítí uvědoměným, nicméně nijak zapáleným Slovanem, ale kultura, v které se musí stále pohybovat je výrazně germánská, často až nacionalisticky vyostřená. S tímto dobovým fenoménem se Josef Šusta musí potýkat celý život, dokonce i v Římě se pohybuje stále v německém prostředí Rakouského institutu, i když ke krásám italského jazyka a bohaté kultury se utíká stále častěji. Německý jazyk je Šustovi dobře známým, v Římě vydává německé práce k Tridentскому koncilu a nedělá mu problém v něm skvěle komunikovat, svou poetickou zálibu však uspokojuje v románech a básních francouzských. Nestaví se k německví apriorně negativně, sám si je dobře vědom vlivu německého prostředí, jak na svou osobnost, tak také na celé české dějiny, ale s postupem doby bude mít stále blíže k Masarykovu ideálu češství. Římská cesta byla mladému historikovi Josefu Šustovi životní zkouškou, z níž vyšel zcela jiný člověk, než jaký stál na počátku. Udalá tón i témata jeho celoživotní práce. Vždy vysoce cenil německou kulturu a dějiny, němčina je mu jazykem vědy a filozofie, ale Řím mu umožnil nalézt jeho celoživotní zálibení v románském světě a otevřel mu dveře téměř celé Evropy přelomu devatenáctého a dvacátého století.

Marie Voždová

Palacký University in Olomouc, Czech Republic

Auvergne očima Pařížanky – *Pays* Marie-Hélène Lafonové

Príspevek je venovaný analýze a definovaniu funkcie protikladných motívov venkova a veľkomesta v celkovej prozaickej tvorbe a zejména pak v románu *Pays* (Krajiny) současné francouzské autorky Marie Héléne Lafonové, která pochází z kraje Auvergne a žije v Paříži a jejíž tvorba nese autobiografické rysy. V románu *Pays* je za neustálého prolínání se dvou časoprostorových rovin konfrontován tepající život velkoměsta s poklidným chodem horské osady. *Kraj* venkova se v duši hlavní hrdinky prostřednictvím vzpomínek střetává s *krajem* města, *krajina* dětství a zrání s *krajinou* dospělosti. Autorka vedle sebe staví oba naprosto odlišné světy a aniž by propadala laciné idealizaci venkova či nostalgii, poukazuje na osobitost a klady každého z nich.

Katarína Zecheľová

Academy of Sciences, Bratislava, Slovakia

Stefan Zweig- kozmopolitný bezdomovec

Rakúsky spisovateľ Stefan Zweig prežil väčšiu časť svojho života v multikultúrnom prostredí Viedne prelomu 19. a 20. Storočia. Pochádzal z rodiny asimilovaného židovského továrnikara (otcove korene na Morave, matkine v Taliansku). Ovládal cudzie jazyky, prekladal, korešpondoval s intelektuálmi Európy, precestoval takmer celý svet. Sám seba považoval za kozmopolitu a Európana.

Príspevok skúma premeny osobnej semiotiky autora v ponímaní pojmov *domov- cudzina*. Tieto pojmy nadobúdajú nový význam a obsah po tom, ako Stefan Zweig stráca domov, jazyk, priateľov i osobnú slobodu.

V príspevku sa ďalej analyzujú dve kľúčové diela opisujúce budúcnosť a nádej v obraze *cudziny* (*Brazília. Krajina budúcnosti*, 1941) a minulosť a nenávratnosť jednej epochy jeho *domova* (*Svet včerajška. Spomienky Európana*, 1942), ako aj podoby „podhľadu odinakial“ v jeho tvorbe.

Pohled odjinud



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