

BOOKLET OF ABSTRACTS

in sections
arranged alphabetically
according to authors



2018

**KEYNOTE
LECTURE**

Nora HÄMÄLÄINEN

University of Pardubice, Pardubice, Czech Republic

***Wolf Hall* and Moral Personhood**

This talk concerns the relationship between personal excellence and moral personhood, as they appear in the guise of the fictionalized Thomas Cromwell in Hilary Mantel's *Wolf Hall* and *Bring Up the Bodies*.

In these novels Mantel renarrates one of the bloodiest epochs of English history through the character of Cromwell, the blacksmith's son from Putney, who in the early 16th century, a time of practically no social mobility between the lower and the highest echelons of society, becomes the most influential man in the realm. He is a man of great skill, capacity, intelligence, charm, perceptiveness and humanity. And yet, in the service of the king and for the benefit of his large, increasingly wealthy household, he is willing to do literally anything.

I argue that the moral philosophical import of these novels lies precisely in how they seamlessly mix evil and admirability in one character, challenging us to rethink certain aspects of what we think we know about moral personhood and the moral implications of power.

Nora Hämäläinen is a senior researcher at the Centre for Ethics as Study in Human Value, University of Pardubice, and docent in philosophy at the University of Helsinki. Her research focuses on ethics moral personhood, philosophy and literature, philosophical method and moral change. She is the author of *Literature and Moral Theory* (Bloomsbury 2015, paperback 2017) and *Descriptive Ethics: What does Moral Philosophy Know about Morality* (Palgrave Macmillan 2016), and co-editor of *Language, Ethics and Animal Life: Wittgenstein and Beyond* (Bloomsbury 2012, with Niklas Forsberg and Mikel Burley). Since 2016 she has also been executive editor for *Sats - Northern European Journal of Philosophy*.

LITERATURE
AND
CULTURAL STUDIES

ANTÉNE Petr

Palacký University, Olomouc, Czech Republic

Justly Forgotten or Unjustly Overlooked? Howard Jacobson's Fiction of the 1980s

Howard Jacobson is a Jewish British writer who has authored fifteen novels and five works of non-fiction, starting with his 1983 campus novel *Coming from Behind*. While his debut has been included at least in several studies of the campus novel subgenre, the two following novels, *Peeping Tom* (1984) and *Redback* (1986), have received little critical attention. In addition, while Jacobson got more credit as a writer after he was awarded the Booker Prize for his novel *The Finkler Question* in 2010, this recognition does not seem to have initiated a significant interest in his early writing. This presentation thus aims to evaluate Jacobson's three early novels by contextualizing them in the author's oeuvre. The aspects that will be emphasized include the portrayal of Jewish British identity, intertextual elements and the use of humour and satire.

BLAHÚT Miloš

University of Prešov, Prešov, Slovakia

The Narrative Structure of Jennifer Egan's Novel *A Visit from the Goon Squad*

The novel *A Visit from the Goon Squad* by Pulitzer Prize-winning author Jennifer Egan is a polyphonic novel which consists of 13 chapters - self-contained stories told from multiple perspectives by a wide range of characters. Egan experiments with the genre of the novel; she disrupts the narrative time and pieces the story together by offering the reader a trajectory of events which reveal the interconnectedness of the characters involved. Her novel is written in different points of view, the penultimate chapter even in the form of PowerPoint slides.

CHALUPSKÝ Petr

Charles University, Prague, Czech Republic

The Gift of Stories - Landscape and Imagination in Jim Crace's *The Gift of Stones*

Jim Crace is known for his compelling parable-like stories written in rhythmic prose and his distinctive diction which combines poetic figurativeness with the matter-of-fact precision of exact description. As a writer with an exceptional sense of observed detail, Crace's narrative power lies in his ability to render places, especially various kinds of landscapes, which in spite of their wholly fictitious character evoke a strong feeling of plausibility and familiarity. However, his imaginary milieus are never devoid of the human element and his stories examine the close interconnectedness between his protagonists and the places they occupy or move through, thus emphasising the experiential dimension of space and place. Crace likes to depict what the critics have termed "communities in transition", that is groups of people who need to face up to an imminent socio-economic change and adapt to the newly emerging circumstances, which is why his fictional landscapes always reflect the protagonists' disturbed psyche as they project into them their anxieties and frustrations resulting from the process of revising and restoring the essentials of their shattered identity. *The Gift of Stones* (1988) not only explores such a transition, namely that of a late Neolithic stone-making village at the onset of the Bronze Age, but also elaborates on the nature and significance of making up stories in human life. This paper demonstrates how the novel's physical environments intertwine not only with the main protagonist's mental world but also with his talent for imaginative storytelling.

EDDY Eva

University of Prešov, Prešov, Slovakia

Perception of Factuality in Print and Digital News Media

The paper focuses on one's perception of factuality in print and digital news media. Three groups of university students of English were approached and presented with ten statements about Sweden and asked to evaluate them with respect to their true or false nature. Each group was then presented with a new report describing the socio-political situation in Sweden; however, each coming from a different print or digital source. The respondents were then presented with the same ten statements and asked to evaluate their factuality one more time. The views of all groups were consequently compared, contrasted and discussed while the respondents were informed about the ways various kinds of media can infer a narrative onto the reader and how they can potentially influence the way a person views events.

FLAJŠAR Jiří

Palacký University, Olomouc, Czech Republic

This Is Hell But I Planned It: On Three American House Renovation Poems

The detached single-family house has represented the American Dream, functioning as an identity-shaping space for many Americans. My paper focuses on three poems about house building/renovation, an all but unknown theme which seems to go against the grain of overused poetic appropriation of "home sweet home". First, the paper looks at "Love Song: I and Thou" by Alan Dugan, a 1960s poem whose speaker finds his true calling in his clumsy attempts at home improvement which render him all but crucified in his own house. Next, it analyses "My Father's Love Letters" by Yusef Komunyakaa, a 1980s poem which explores the unhappy life of a rough and violent father who would "look at blueprints / & say how many bricks / Formed each wall"

yet who fails to treat his estranged wife and son with the love and respect they deserve. Last, the paper surveys “The Man Who Built This House”, by Mark Turpin, a fine recent probe into house renovation and the gems that may be found during work from by a carpenter and poet whose text merges the intimate knowledge of carpentry with an unusual ability for true poetic sympathy and veracity. Finally, the paper summarizes the virtues and vices of each poet’s treatment of the house-renovating theme within the larger ideological framework of self-exploration, which, in itself, has been a thematic favorite for numerous American poets.

FLAJŠAROVÁ Pavlína

Palacký University, Olomouc, Czech Republic

Slavery Turned Upside Down

Bernardine Evaristo in her 2008 *Blonde Roots* adopts the Nietzschean epigraph 'Whichever interpretation prevails at a given time is a function of power and not truth.' From the very beginning, she reverses the traditional hierarchy of white master and black slave. She utilizes the phenomenon of slavery which has been present in the anglophone canon for many centuries and stretches the possibilities of the genre of neo-slave narratives beyond its limits. The paper will explore the classic paradigm between white and coloured people and the historical implications of the institution of slavery. Furthermore, it will focus on the dystopian elements that enable Evaristo to show the relationships in a new light. Evaristo’s use of alternative reality will be scrutinized in order to show the inverted version of racial and colonial prejudice. While racial stereotypes are rather portrayed than criticized, Evaristo stimulates in a novel a twenty-first century discussion on multiculturalism and the heritage of slavery in modern history.

FLEISCHMANNOVÁ Šárka

University of West Bohemia, Plzeň, Czech Republic

Philip Sidney in Bohemia: Edmund Campion and his Influence on the Young Diplomat

Edmund Campion was born in London on 24 January 1540. He studied at Oxford and he was considered an auspicious young Anglican and his rhetoric skills were remarkable. His skills charmed Queen Elizabeth while she was on an official visit to the university (Campion was selected to lead a public debate in front of the Queen). By the time the Queen had left Oxford, Campion had earned the patronage of William Cecil and also of the Earl of Leicester (Philip Sidney's uncle). Campion was very closely connected to the Sidneys - besides the aforementioned Earl of Leicester Campion found shelter in Sir Henry Sidney's mansion in Ireland when he turned to Catholicism and finally Philip Sidney was one of his students at Oxford and he visited his teacher in Prague (where Campion taught rhetoric and philosophy at the Jesuit College). The aim of the paper is to analyse how Philip Sidney was inspired by Edmund Campion.

GAJDA Marek

Silesian University in Opava, Opava, Czech Republic

The Role of African American Music in E. L. Doctorow's *The March*

The paper explores the role of African American music in E. L. Doctorow's novel *The March* (2005), with a focus on selected scenes in which this style of music emerges. Firstly, it examines emotions aroused in the protagonists of the scenes in question as well as the atmosphere created or underscored by this music. Secondly, it takes into account which musical instruments are employed and considers their significance in the book with regard to the symbolic meaning they represent. Thirdly, it investigates the extent to which African American music contributes to the development of

the story. Special attention is paid to religious music, taking into consideration the fact that religion was integral to the life of 'black folks', as African Americans are referred to throughout the book. In *The March*, denoting Sherman's March to the Sea, which took place towards the end of the American Civil War, a lot of former slaves were freed by Sherman's troops. Their fate, however, was rather complex, which is reflected in the characteristics of the music that they perform in certain scenes. The relevance of African American Music to Doctorow's work is highlighted by the fact that the author himself became world-famous chiefly for his novel entitled *Ragtime* (1975), whose main protagonist is of African American origin. Similarly, Pearl, a former slave and a key figure in *The March*, serves as a drummer boy for a time, the importance of which is discussed in the paper as well.

GIARELLI Andrew

Anglo-American University, Prague, Czech Republic

From Murder to Miscegenation: Mark Twain's Nevada Newspaper Hoaxes as 19th century 'Fake News'

Mark Twain's eighteen months as a reporter for the Virginia City, Nevada *Territorial-Enterprise* (1862-64) were marked by a series of hoaxes that tested even Nevada frontier journalism's loose standards for accuracy. They ended in a complicated, double-barreled hoax with racist overtones and a quick escape to San Francisco. Close study of these hoaxes in their progression reveals Twain at work on multiple narrative frames, twained voices, and meta-plots – the stuff of his later fiction. However, these pieces also reveal how "fake news" is deeply engrained in a tradition of American racism.

GRABOVSKÁ Monika

Silesian University in Opava, Opava, Czech Republic

Poetry and Social Media

This paper monitors the current trends in online poetry. The subject of the observation is poetry posted originally on various social media platforms such as Instagram, Twitter, and YouTube. Apart from written texts, there is also included spoken word represented mainly by slam poetry. Despite the fact that internet is full of poetic texts, there are scholars who have pronounced poetry dead. The aim is not to approve or disapprove this argument. Amateur writers compose and post their works on daily basis. But a few of those manage to go viral and publish their works. Therefore, the importance lies in analysing selected texts produced by millennial authors; namely, Rupi Kaur, Alysia Harris, and Andrea Gibson. Intresectionality is the term which connects these authors. Kaur, Harris, and Gibson deal with various kinds of discrimination. The analysis shows to which extent is poetry influenced by digital era and what topics are important for millennial authors.

JĘCZMIŃSKA Kinga

Jagiellonian University, Kraków, Poland

Physicalism in Ian McEwan's *Saturday*

The 20th and 21st centuries witnessed a development of physicalist theories in philosophy of mind. Physicalism states that mental states are brain states generated within the body. This theory inspired the vision of the mind presented in the novel *Saturday* by Ian McEwan, although some of its passages challenge the possibility of a full explanation of the mind on the physicalist grounds. The novel may be said to be grounded in physicalism as it assumes that the mind is determined by bodily states. In the novel, people's behaviour can be explained by molecular changes in their brains. Humans are described as biological machines that function

according to rules examinable through scientific investigations and describable in terms of e.g. Darwinian theory of evolution. Emotions, social relations and morality are explicable with reference to biological principles. Any beliefs in supernatural beings and powers or fate and providence are treated as aberrations from a reasonable way of thinking or even as psychiatric disorders. However, the novel also indicates problems with this account and shows that some aspects of mental states are incomprehensible on the basis of purely physicalist knowledge. Although the mind is generated by the brain, it is still impossible to know someone else's thoughts by examining their brain alone. The novel also falls into the trap of believing in the Cartesian theatre and the hard problem of consciousness: it poses a question of how experiences and thoughts are centralised in one place in the brain and how matter can become conscious.

JELÍNKOVÁ Ema

Palacký University, Olomouc, Czech Republic

“What is the use of jointure if men lived forever” Or Money and Widowhood in Jane Austen’s Early Prose

James Austen-Leigh’s notorious *A Memoir of Jane Austen* used to be perceived as a cornucopia of “truths universally acknowledged” about his aunt Jane. Many of these “truths”, however, turned out to be downright lies, designed to please the uptight Victorian readership. Jane Austen is being presented as an angel in the house, a model daughter, sister and aunt; her needlework seems to be getting more cordial praise than her writing. Since the status of a lady dictates such person would never participate in a money-making venture, James Austen-Leigh is quick to indicate his aunt was a gentle amateur writing for the mere pleasure of composition, uninterested in profit. Yet Austen’s letters to Cassandra and her juvenile fiction resurfaced to fly in the face of “everyone’s dear Jane”, the image Austen’s well-

meaning relative imposed on Jane Austen. I am convinced Austen was indeed a Janus-faced creature, kind as well as satirical, vicious, even cruel, which I hope to prove by bringing to light certain revolting aspects of her early fiction that concerns money, marriage and widowhood being presented as a desirable condition.

KAČER Tomáš

Masaryk University, Brno, Czech Republic

American Avant-garde Theatre's Offspring: Sticking to Tradition and/or Breaking New Ground?

Despite announcements of the death of avant-garde theatre in the United States in the late-1990s, a development of American experimental theatre companies has seen a dynamic growth since 2000. Elevator Repair Service (NYC) and Rude Mechs (Austin, TX) are among independent ensembles that have gained reputation and established themselves as the leading artistic groups in devised theatre. While the former has experimented with postdramatic aesthetics in their series of literary adaptations (*The Sound and the Fury*, 2008; *The Select*, 2009; *Gatz*, 2010), the latter has focused on community building in their theatrical activities and contemporary revisions of Shakespeare (*Fixin' Shakespeare* series, since 2013). Both companies have adopted various means of expression introduced into American theatre by avant-garde theatre companies in the 1960s and 1970s. Yet, their original contributions have also produced new theatrical methods that respond to challenges of the present - technological, as well as social and political. Contemporary American avant-garde theatre finds itself in a society where the aesthetic is inseparable from the political. This presentation will discuss various strategies that these theatre companies use to react to political issues while sticking to their aesthetic principles, which lay at the root of their theatrical activities.

KASTNEROVÁ Martina

University of West Bohemia, Plzeň, Czech Republic

Poetry as “Speaking Pictures” of Virtue and Moral Example: The Genesis of Philip Sidney’s Renaissance Poetics in the Context of his Intellectual Correspondence

Philip Sidney’s *The Defence of Poesy* accentuates poetry’s ability to create figures and imitate reality, its main value lies in its depiction of rhetorical images of moral truth. In this context, the paper will investigate the Sidney-Czech connection, particularly on the basis of Sidney’s correspondence - which involved the exchange of letters with the famous protestant scholar Hubert Languet, Jean Lobbet from the Strasbourg Academy and Robert Dorsett from Christ Church - and decipher its role in the genesis of Sidney’s poetry as a force of educating and stimulating character in pursuit of the common good.

KOLÁŘ Stanislav

University of Ostrava, Ostrava, Czech Republic

Everybody’s Holocaust? Tova Reich’s Satirical Approach to the Cult of Victimhood

My paper aims to demonstrate the changes post-Holocaust fiction has been undergoing at the beginning of the new millennium. These changes reflect the new approaches of the second and third generation of Jewish American writers to the historical event that has deeply affected not only survivors of the Holocaust but also their descendants. The postmillennial sensibility in post-Holocaust literature is examined in Tova Reich’s novel *My Holocaust* (2007), a scathing satire of the exploitation of the Holocaust, materialized by the commodification of Nazi genocide in Shoah business and by the appropriation of this devastating past experience by those who have not lived through it. It is true that serious ethical problems connected with the mass murder of European Jewry were addressed by post-Holocaust

authors already in the twentieth century, however, Tova Reich's enrichment of post-Holocaust fiction consists in the comic treatment of the victimary discourse that also includes a false competitive victimhood, embodied by a fraudulent survivor and the whole gallery of manipulators and trickster-like figures. Reich's provocative novel, breaking many taboos, and its upsetting tone have met with controversial critical responses, nevertheless its originality cannot be denied since it steps outside the frame of Holocaust fiction.

KRAJNÍK Filip

Masaryk University, Brno, Czech Republic

Restored and Un-restored: *King Lear* on the 18th-Century London Stage

Written primarily to cater to London audiences of the Restoration period, and to reflect current political tensions in the country, it may come as somewhat of a surprise that Nahum Tate's 1681 adaptation of Shakespeare's *King Lear* kept Shakespeare's original text from the English stage for more than 150 years. In the course of the 18th and at the beginning of the 19th century, however, there were at least three major attempts to bring the text of the play, as it had been known back then, closer to what Shakespeare had written at the beginning of the 17th century; these were made by the famous actor, theatre manager and bardolator David Garrick (1756), his colleague and, later, rival George Colman (1768), and John Philip Kemble, younger brother to the iconic 18th-century Shakespearean actress Sarah Siddons (1808). All these attempts were, from a long-term perspective, unsuccessful and were ultimately replaced by Shakespeare's original in the 1830s. However, a close analysis of these versions, which will be the goal of this presentation, provides a useful source of information on the reception of Shakespeare in the centuries after his death and on the gradual process of the stabilisation of Shakespeare's texts and canonisation of his works.

KUŠNÍR Jaroslav

University of Prešov, Prešov, Slovakia

From Inside to Outside and Back: American South Reconsidered (C. Whitehead's *The Underground Railroad*)

In his now well-known novel, *The Underground Railroad*, Colson Whitehead recreates the history of American slavery through a depiction of a young girl escaping from the slave south of the USA to the freedom of the non-slave state. The story is reminiscent of the historical narrative which creates the basic narrative line. This narrative line also depicts the framed/enclosed position of the American South as the region of slavery, and the escape from inside to the north is not only an escape from the slavery, but metaphorically it represents crossing the boundaries of the state, slavery, but also a movement "outside". However, crossing the boundaries of the state and slavery are not the only crossings in the novel. By using narrative techniques of other genres such as the thriller, surreal fantasies, horror and other genres, Whitehead breaks a frame of both a singular narrative and plays with the generic conventions of these genres to point out a problematic formation of African American identity. My paper will analyze, on the one hand, Whitehead's depiction of the American South as traditionally connected with a specificity of the cultural identity of the American South and, at the same time, the narrative techniques used to problematize not only American history, but also a problematic formation of both American South and the specificity of cultural identity of the African American people.

LABUDOVÁ Katarína

Catholic University, Ružomberok, Slovakia

“Sex Toy You Can Eat”: Eating and Sexuality in Atwood's Post-Apocalyptic Fiction

Central to biological reproduction, food and sex are both primal for survival of the (human) species. Freud sees an analogy between the hunger for food and libido, hunger for sexual satisfaction. Food, eating and cooking are often charged with erotic tensions. In Atwood's post-apocalyptic fiction, sexualized associations between food and sex intensify the sensual pleasure or, but more importantly, distaste and bad experience. This paper explores the fact that sex and food seem disconnected in Atwood's *Maddaddam* trilogy. The aim is to show that satisfying eating as well as pleasurable sexuality is very rare to suggest extinction of human kind. The paper argues that food is seen dangerous and it is associated with death, similarly, sex is not satisfying, but associated with sexual violence and rape.

LACKO Ivan

Comenius University, Bratislava, Slovakia

Sentient Robots, Better Humans (?): On How Art Addresses Human Improvement Issues

With the recent development in gene editing technology, mankind is facing a new set of potentially controversial issues or dilemmas in such academic fields as bioethics, political science and philosophy, as the rapid advancement of technology offers not only great improvement of artificial intelligence, but also allows various degrees of enhancement of human beings. Various genres of art (literature, cinema, theatre, among others) have long reflected on the phenomenon of sentience in non-humans - such utopian (or dystopian) literary works as Isaac Asimov's *Robot series* (1950s), Phillip K. Dick's *Do Androids Dream of Electric Sheep* (1968), movies like *Blade Runner* (1982, 2017), or TV series

Westworld (2016, 2018) and *Humans* (2015, 2017) - but the most recent ones have been more daring in discussing trans- and posthumanist issues. This contribution will seek to analyze how the above-mentioned works - and their historical and social progression - reflect on the changes in human perception of technology, artificial intelligence, sentience in machines, but primarily on how this new state of affairs in human civilization has opened a new dimension in the artistic deliberation of social, psychological, biological, political (and other) issues. Using theoretical concepts of post-digitality (Cramer), hyperreality (Baudrillard), and transmedial narratology (Ryan), I will attempt to show the shifts in authorial processing of artistic material.

MARKOVÁ Michaela

Technical University Liberec, University of Hradec Králové,
Czech Republic

**Everything between us: Intra/Inter-community Division in
S. Gregg's *Shibboleth***

Everything between us: Following the success of Theatre of Memory Symposium, the Irish National Theatre organised a similar happening in 2015 entitled Theatre of War Symposium. The main objective of this event was to provide artists, journalists and academics with a platform to discuss the world's most troubling conflicts from a variety of standpoints. To enrich the debate, the Abbey commissioned a number of artists to produce pieces which articulate their perspectives, yet which also artistically explore the discussed issues. One of the commissioned works was Stacey Gregg's play *Shibboleth*. This play functions as both a performative embodiment of the symposium's objective at a conceptual level, as well as an exploration of the more geographically specific socio-political issues, the peace walls in Belfast in particular. Indeed, it has been described as 'the most promising theoretical explanation' for the Northern Irish conflict. The paper will address Stacey Gregg's *Shibboleth* as

an artistic means that questions socio-political geographies of division to discuss the specifics of the Northern Irish Troubles and to manifest how the play relates to the ethics of the other in general. It will argue that *Shibboleth* is quite critical about the ethno-national narrative and about the importance of viewing all aspects of the conflict through the prism of the two-communities.

MIKYŠKOVÁ Anna

Masaryk University, Brno, Czech Republic

Medieval Heroine with a Restoration Image: The Restoration Revival of *The Virgin Martyr*

Two playwrights Philip Massinger and Thomas Dekker introduced the subject of a Continental saint to the English Jacobean stage when their tragedy *The Virgin Martyr* (1618) became a successful theatre piece, which was later revived during the Restoration period. Massinger and Dekker's rendering of the martyrdom of St Dorothy received a new treatment when the actor and playwright Benjamin Griffin adapted it and published as his play *The Injured Virtue* (1714). However, Renaissance and Restoration drama approached the medieval theme in a strikingly different way. While the Jacobean play with its numerous elaborations still adhered to the message of the Continental medieval tradition of St Dorothy plays, Griffin's drama yielded to the taste of Restoration theatre culture and corrupted both medieval and Renaissance legacies. This paper intends to demonstrate how the medieval ideal of female spirituality underwent profound alterations in the hands of English Renaissance and predominantly Restoration playwrights.

MÍŠA Patrik

Masaryk University, Brno, Czech Republic

Historiographic Metafiction as a Link between Literature and History in Peter Ackroyd's *The House of Doctor Dee*

In *A Poetics of Postmodernism*, Linda Hutcheon argues that focusing on what history and literature have in common rather than on their differences, is what has been at the core of postmodern theory. In contemporary writing, the main intersection of these two disciplines is historiographic metafiction, a term describing novels which draw on historical facts and employ historical figures, but at the same time emphasise their own fictional nature and ask the reader to acknowledge it. Although the concept has been challenged, it has become one of the major features of postmodernism in literature and gained further prominence with the renewed interest in historical writing. This paper builds on the concept of historiographic metafiction and discusses its implications for the reader. On the example of Peter Ackroyd's *The House of Doctor Dee*, the paper shows how historiographic metafiction helps to create a unique relationship between the reader and the text – a relationship which combines literature and history in a way that enhances the reading experience through disrupting the traditional role of the reader. The paper then analyses this relationship using the terminology of reader response theory to show how the metafictional layer of the narrative expands the possibilities for interpretation.

MIŠTEROVÁ Ivona

University of West Bohemia, Plzeň, Czech Republic

"The Texting Shakespeare?"

Shakespeare's plays are undoubtedly among the most frequently translated, staged, adapted - both for stage and screen - and (over/mis)quoted. His plays and sonnets are widely read and are generally considered as canonical. Their

appeal crosses thematic, geographical and chronological boundaries. Each generation of recipients obviously responds to Shakespeare's work in a different way. The present paper discusses Shakespearean adaptations which aim to encourage young recipients to engage with Shakespeare through young people's language. First, it examines how emoticons, textual portrayals and hashtags are used to render Shakespeare's plays in new ways. The "OMG Shakespeare series", which was both criticized and praised, represents a transformation of Shakespeare's plays into a new (textese) form, i.e. "srsly Hamlet" (by Courtney Carbone, 2015), "YOLO Juliet" (by Brett Wright, 2015), "Macbeth #killingit" (by Courtney Carbone, 2016), and "A Midsummer Night #nofilter" (by Brett Wright, 2016). In addition, attention will be paid to the representations of and allusions to Shakespeare and Shakespeare's characters in popular culture. The paper concludes by discussing how the new non-traditional interpretative choices may impact on the youngsters' reception of Shakespeare and his work.

PECINA Jozef

Comenius University, Bratislava, Slovakia

"I can't remember anything, can't tell if this is true or dream": Dalton Trumbo's *Johnny Got His Gun* and the Centenary of the End of the Great War

In November 2018, the centenary of the end of "the war to end all wars" will be commemorated all around the world. World War I affected millions of people and had a profound impact on literature and culture. The paper discusses Dalton Trumbo's 1939 pacifist novel *Johnny Got His Gun* and its late 20th century legacy. Although the novel was published long after the war's end, it remains one of the most powerful anti-war statements. Contrary to the more famous World War I novels, this story of a quadruple amputee that takes place entirely in the main protagonist's head does not deal with the disillusionment of the post-war generation. Instead, it is

a claustrophobic and nightmarish journey into the mind of a young boy trapped in himself, imprisoned in darkness. The novel frequently fell out of favor during the 20th century but it enjoyed its share of popularity in Czechoslovakia, thanks to Trumbo's communist sympathies.

ROSS Erin

Johannes Gutenberg-Universität, Mainz, Germany

Studying 'British Humour'

Humour and comedy are among the UK's most pervasive and arguably successful cultural products. But what is it about 'British humour' that sees it exported worldwide? How can humour be studied effectively to develop an understanding of UK culture? Teaching 'British humour' is essentially an interdisciplinary, multimedia and contemporary way of exploring and challenging stabilities and stereotypes of British identities. Expect discussion of the theory, structure, findings and challenges of my cultural studies course in 'British humour', and conclusions about the value of studying humour as part of UK culture.

SMITH Jeff

Masaryk University, Brno, Czech Republic

The Black, White, and Invisible Empires of Sutton E. Griggs and Thomas Dixon Jr.

This paper compares the "Imperium in Imperio" that Sutton E. Griggs imagined in his 1899 novel of that title with the "nation inside a nation" that preoccupied Thomas Dixon Jr., author of *The Reconstruction Trilogy* on which D.W. Griffith based *The Birth of a Nation*. The concept of nations within nations had been brought to bear on race questions decades before these two Baptist preachers turned to fiction-writing to probe it further. But the Jim Crow regime had raised the prospect of permanent African-American exclusion, while

white supremacists claimed that even that would be inadequate to the long-term task of safeguarding the “Anglo-Saxon race.” For both Griggs and Dixon, this conflict exposed a constitutional vacuum, an absence of legitimate authority that left one racial group at the other’s mercy. And in fictions that are, in striking ways, each other’s photo-negative reverse, both imagine the beleaguered “citizens” of the race-nation reasserting agency by reconstituting the missing institutional forms in secret. Griggs’ clandestine underground is the “Imperium,” an entire parallel but hidden U.S. government exclusively of and for African-Americans, and Dixon’s is, notoriously, the “Invisible Empire” or Ku Klux Klan, a conspiracy of nighttime faux tribunals and paramilitary police. Both movements claim not just local but world-historical aims, yet both also finally self-destruct, and for similar reasons: As Hannah Arendt and others would later explain, citizenship is a feature of “the political way” and presumes a (public) polity, which cannot be constructed secretly without recapitulating the evils it was meant to address.

SOUČEK Jakub

University of Prešov, Prešov, Slovakia

The Post-Man Identity in Bukowski's Fiction

Charles Bukowski claimed he had never been lonely. However, he might have felt alone sometimes, especially when he was surrounded by other people. This paradox epitomises the postmodern identity and it also captures the essence of Bukowski’s writing style. A famous American poet, short story writer, and novelist may be characterized as a solitary author. Living on the periphery, he examines the life in American cities and combines attributes of different literary movements (e. g. dirty realism or beat generation). This paper explores the identity of Bukowski’s protagonist(s) and their social position. It analyses the relationship between man and society, individualism and collectivism, and

rediscovers the role of Bukowski in 20th century American literature. Text interpretations are focused on the depiction of postman and its significance in context of individual as well as global identity. The motif of postman is viewed as a critique of evolving society, a metaphor that reflects a loss of basic values and altered ethical principles.

SUK Jan

University of Hradec Králové, Hradec Králové, Czech Republic

A()political Deframing of Contemporary US Performance: ATOM-r's Kjell Thøry and Every House Has a Door's Scarecrow

The present paper sets out to explore two contemporary Chicago-based performance theatres. Specifically, the analysis revolves around ATOM-r's Kjell Thøry (2017) and Every House Has a Door's Scarecrow (2018). Both performance troupes share several aspects that are highlighted throughout the analysis: they both attempt to explore 21st century US identity embodiment through interdisciplinary performance. While ATOM-r (Anatomical theatres of mixed reality) embraces state-of-the-art technological tools such alternative or augmented reality, Every House Has a Door utilize research as performance, especially practices which have been abandoned or marginalized. Secondly, both performances share features attributed to performance theatre genre. Finally, and curiously, the founding members of the troupes are all members of academia, which manifests a fertile ground for research-as-performance operability. The conclusion of the paper suggests that unlike the majority of US performance which is overly political, both discussed projects poetics escapes the apparent political framing of contemporary performative strategies nowadays, creating thus a highly engaging politically latent deframing trajectory in US live art.

SUKDOLOVÁ Alice

University of South Bohemia, České Budějovice, Czech Republic

What Is Behind the Door? Liminality in Neil Gaiman's Fantasy Fiction

The paper focuses on Neil Gaiman's recent fantasy fiction in which he presents space dimensions with respect to the postmodern theory of liminality, combining the elements of horror, myth, fantasy and reality. Various aspects of the generic, narrative and thematic liminality are discussed in the context of Gaiman's fantasy books (*Coraline*, *The Graveyard Book*) and the use of irony is explored on the basis of Linda Hutcheon's frame-ups and marks of irony as defined in *The Theory and Politics of Irony*. Farah Mendlesohn's *Rhetorics of Fantasy* is used to create the theoretical background of the presentation, concentrating on the moments of transgression within the narrative layers between fantasy and reality. The paper mentions the vertical and horizontal structure of space in Gaiman's *Graveyard Book* (2008) and further concentrates on the intertextual aspects of *Coraline* (2002), pointing out to *Alice's Adventures in Wonderland*.

ŠMARDOVÁ Daniela

Masaryk University, Brno, Czech Republic

Time and Space in Jeanette Winterson's Work

Discussions on the nature of time and space represent one of the most recurring topics in Jeanette Winterson's fiction. The author repeatedly challenges the generally accepted notions of time as chronological and measurable by the clock and offers alternative perceptions of temporal and spatial realities based primarily on subjective experience. The aim of this paper is to examine these alternative visions and discuss the ways in which binary oppositions related to time and space, such as reality/fantasy, objective/subjective or

inner/outer, are deconstructed in Winterson's work, particularly in the novels *The Passion*, *Sexing the Cherry*, *Written on the Body*, *Gut Symmetries* and *The Gap of Time*. The paper focuses on the author's perceptions of history, which is presented as a mere social construct, and analyzes the ways in which Winterson disrupts the distinction between the past, the present and the future. Moreover, Winterson repeatedly portrays love as an all-powerful force defying spatial and temporal boundaries and thus allowing the emergence of an alternative, timeless reality bound by no rules or limitations. The paper discusses this special significance of love and passion in the novels and examines Winterson's alternative conception of the world, where the mind is freed from social conventions and where time no longer has any meaning, since different temporal and spatial layers can operate simultaneously.

TABAČKOVÁ Zuzana

Constantine the Philosopher University in Nitra, Nitra, Slovakia

From Eastern Prophets to Syrian Yankees: Tracing the First Generations of Arab American Writers

The last two decades have seen a wide scholarly and publishing interest in Arab American literary landscape. Numerous centers of Arab American culture and literature have been opened at various universities across the United States; books with an Arab American label have begun to appear in American bookstores and libraries. This literary burgeoning might create an impression that before the beginning of the 21st century, Arab American letters were virtually non-existent. In reality, the Arab American author has been living in the USA for more than a century but his work has been relatively unknown to American readers. This paper traces the Arab American literary tradition back to its beginnings with the aim to identify the reasons for its more or less obscured past. Drawing on postcolonial critical

approach with a special focus on Saidian Orientalism, the paper discusses the first generations of Arab American writers. Specifically, it focuses on the “prophets of the Mahjar movement” (Gibran Khalil Gibran, Ameen Rihani) whose writings created bridges between American and Arabic literature; on assimilating tendencies in early Arab American immigrant autobiographies (Abraham Mitrie Ribhany, Salom Rizk) as well as on self-distancing narratives created by such authors as Vance Bourjaily or William Peter Blatty. The analysis points to a predominance of self-effacing narrative strategies that prevented the majority of authors in question from becoming known as Arab Americans.

TIHELKOVÁ Alice

University of West Bohemia, Plzeň, Czech Republic

Victims of Austerity or Feckless Freeloaders? The Stereotypes of the Deserving and Undeserving Poor in the Debate on Britain’s Food Bank Users

Once a rare sight, food banks are fast becoming an established feature of Britain’s social security system, their number having increased from around a hundred in 2010 to over two thousand at the present time. In 2017, as many as 1.2 million emergency food parcels were given out to individuals and families, with demand continuing to grow. The unprecedented dependence of British households on donated food is a disturbing phenomenon raising many questions not only about the government’s welfare policies but also about poverty and the poor themselves. Using critical discourse analysis, the paper aims to explore the ways in which food bank users are portrayed in the public sphere, with special emphasis on media coverage and political discourse across the left-right spectrum. The competing depictions of food bank users are shown as a continuation of the age-old debate on the causes of poverty and its understanding as either individual or systemic failure.

VARGA Tomáš

Masaryk University, Brno, Czech Republic

Viewers and Screenwriters in the Streaming TV Era: Uses and Gratifications Analysis

The presentation will offer theoretical analysis of viewers' motifs when making decisions to watch the conventional broadcasted TV or the streaming TV (Netflix, Amazon Prime, HBO Go). In addition, it will also consider the consequences of these decisions on the screenplays and their structure. The analysis will be conducted using Uses and Gratifications theory devised by Blumler and Katz. The theory considers viewers to be active in TV-viewers relationship. Part of this activity is the decision-making process of selecting a specific type of media (conventional or streamed TV for the purposes of this presentation) in order to satisfy their particular needs (mood control, passing time, socialization), which are also called, within the U&G theory, gratification factors. The hypothesis for the presentation is that streaming TV provide higher gratification than conventional TV because they provide 24/7 access to wide range of (oftentimes) high-quality content in (mostly) ad-free environment with the ability to pause/rewind/replay the content at the viewers' convenience. This gives the viewers the power to decide when and where the "prime time" takes places. At the same time, the presentation will address the changes in screenplays, such as the decreasing impact of cliffhangers at the end of individual episodes due to the availability of the whole series at once, and the increased opportunity for complex narratives within episodes.

WEISS Michaela

Silesian University in Opava, Opava, Czech Republic

Victoria Hislop's *Island* as a Historical Tourist Fiction

The paper analyses historical romantic novel *The Island* by contemporary British writer Victoria Hislop. While the novel is framed by a contemporary narrative of a twenty-five year old Alexis who needs to face her adulthood but also hidden family history, the main emphasis is placed on the historical development at Crete in the first half of the 20th century. By providing a detailed description of the island of Spinalonga that became a leper colony for whole Greece, Hislop's novel became international bestseller and turned the island into a sought-after tourist spot, together with the Elounda Bay and town Agios Nikolaos. While it was not intentional, *The Island* became a literary tourist novel that was translated to over twenty languages and adapted into a 26-part series by a Greek producer. Broadcast in 2010-2011, *The Island* became the most successful series in Greece.

ŽENÍŠEK Jakub

Charles University, Prague, Czech Republic

Juxtaposing Irish American and African American Panoptical Neuroticism in Early 20th Century US Literature

The paper exemplifies the most pronounced analogies between Irish- and African-American communal self-vigilance perceptible in the early 20th century literary community in the United States. The level of underprivilege and prejudice which the Irish Americans suffered in the 19th century was not quite on par with racial slavery and the post-bellum status of African Americans, yet it can be argued that both communities retained a considerable amount of panoptical uneasiness about the possibility that too outspoken or ideologically unhinged art (and literature in particular) may tarnish the public image of the ethnic community by pandering to the prejudices of mainstream audiences. The

modernist decades saw an increasing interest in folklore, which was widely seen as a rejuvenation of stale literary paradigms. Many African American and Irish cultural vigilantes, however, saw artistic celebration of folk primitivism as ideologically unsavoury, because it presumably cemented the very stereotypes which those leaders sought to eradicate. This tension between the larger communal interest and individual artistic autonomy exploded in several heated public debates, perhaps most notably in response to John Synge's play *The Playboy of the Western World* and Claude McKay's novel *Home to Harlem*. Given the historically hindered emancipatory trajectory of African American literature, it is no surprise that these two iconic public disputes are more than two decades apart.

**LINGUISTICS
AND
TEACHING/LEARNING ENGLISH**

BARRER Peter

Comenius University, Bratislava, Slovakia

Teaching Students about Far-away Countries of Which They Know Something

Subjects dealing with Australian and New Zealand history, culture, and society have a marginal position at Slovak universities. There is no teaching or research programme in this area, and subjects dealing with Australia or New Zealand at all tend to be elective and not a core part of any university curriculum. This is, of course, quite understandable given Slovakia's minor historical connections and low-level economic, political, and person-to-person links with these countries, which, quite literally, lie at the other end of the globe. Despite this lack of direct contact, there is certainly no lack of interest: Slovaks have positive impressions of Australia and New Zealand, and they tend to know something about these places, even if this information is often basic or inaccurate. Within the broader context of popular perceptions of Australia and New Zealand in central Europe, this paper discusses the present author's experiences of teaching Australian and New Zealand Studies to university students, which has focused on correcting common misperceptions, encouraging active student participation in class discussion and original research, and emphasizing interesting and relevant commonalities and contrasts between Slovakia and these far-away lands.

ČERNÁ Monika

University of Pardubice, Pardubice, Czech Republic

Learning English in the Classroom and Learning Outside the School: Disconnected Worlds?

The presentation focuses on learning English as a foreign language in the Czech context. It will discuss selected outcomes of a mixed methods study of Czech students' individual learning histories. Data-based evidence will be provided to argue that learning English at school and learning English outside the school represent disconnected worlds. The lack of connectedness of the two worlds will be deliberated and,

finally, some teaching techniques and strategies that may potentially merge the two worlds will be suggested.

HUSCHOVÁ Petra

University of Pardubice, Pardubice, Czech Republic

Interpretation of Modalized Utterances Containing CAN/COULD in a Spoken Learner Corpus

This paper focuses on the incidence and use of the verbs CAN and COULD in various speech acts produced by Czech learners of English, since these modal verbs are widely used in native spoken English (Biber et al. 1999; Carter and McCarthy 2006). The aim is to investigate syntactic patterns, semantic features and pragmatic functions of utterances containing CAN/COULD in the Corpus of Czech Students' Spoken English (Ježková, 2015). The analysis attempts to identify, on the basis of context, i.e. the physical setting in which the exchange takes place, the range of speech intentions covered by these verbs. The findings indicate that both verbs are often employed as a modifying device in the expression of directives and that COULD, perceived as a remote representation of CAN, tends to convey polite suggestions and a higher degree of tentativeness. Finally, the paper discusses a possible influence of the learners' native language and tentatively suggests potential innovations in teaching pragmatic features of modals to support learners' communicative skills.

KOŘÍNKOVÁ Jana, VÁLKOVÁ Silvie

Palacký University, Olomouc, Czech Republic

Strategies of Positive Evaluation in Computer Mediated Communication

The aim of this paper is to present the results of our research into the strategies of complimenting music performance in English on the Internet. Compliments belong to politeness-sensitive speech events. They have been widely studied in face-to-face interaction for decades, with a relatively new tendency emerging: the occurrence of compliments and compliment

responses in digital contexts. Although there is no one strictly set formula for expressing compliments and positive evaluations in general, research shows that there seems to be a limited number of patterns used for their construction. On the corpus of compliments of online comments on modern and classical music, we would like to show whether the variety of forms would conform to the types presented in the theoretical part (based on currently available research material) and whether there are any essential differences in the characteristic lexical and syntactic repertoire with respect to the two selected music genres.

MALEKOVÁ Danica

Catholic University, Ružomberok, Slovakia

Cognitive Sources of Humour in Orwell's *Animal Farm* and its Translation into Slovak

The paper investigates cognitive sources of humour along the lines of incongruity theory as manifested in the description of the main characters of Orwell's *Animal Farm*. The analysis aims at highlighting the role of linguistic features especially on the level of syntax (apposition, information structure, various word-order patterns) as well as lexically coded imagery in generating the element of unexpectedness as the basis of subtle irony. It is further argued that lack of translator's sensitivity to the nuances of lexico-syntactic coding of the characters' descriptions can lead to neutralizing the latent humour and its effect present in the original text.

NOVÁKOVÁ Eva

University of Pardubice, Pardubice, Czech Republic

Academic Lingua Franca by Czech Speakers: The Case of Abstracts

Due to its status of present-day lingua franca, the English language plays a major role in international academic discourse, and the researchers are expected to present their academic output in English both in oral and written forms. Still, a large

number of them acquired English as the second language and, therefore, must face the challenges posed by various linguistic subtleties of L2 system on the level of all linguistic “planes”.

The present paper focuses on a specific type of the academic texts published by L2 (Czech) speakers of academic English, i.e., the abstracts that discuss the topics within the field of philology. These texts are approached from the perspective of in-depth text analysis comprising the selected problems of grammar and lexicon (grammaticality, idiomaticity, collocations) as well as the supra-segmental features—cohesion, coherence, communicative dynamism, and orthography. The selection and use of the linguistic means by L2 speakers are assessed with respect to their functional ends determined by both intra- and extra-linguistic norms of the academic style.

The analysis attempts to establish the contexts which are liable to infringe the stylistic conventions of academic English. Moreover, it tests the assumption that potential L1 interferences might not be determined by the lack of lexicogrammatical competence only, but might be rooted in the differences between the Czech and the anglophone academic discourses.

PAULIKOVÁ Klaudia

Constantine the Philosopher University in Nitra, Nitra, Slovakia

Cultural Aspects in English Textbooks at Primary Schools

Culture is an extremely important part of our everyday lives. When learning a foreign language, besides of becoming a good language user it is also important to know the culture, the habits and customs of the country, whose language we are learning. The paper studies textbooks of English commonly used in Slovak primary schools with regards to cultural aspects. The descriptive research uses content analysis as its main source of collecting data.

ŘEŘIČHA Václav, PRÁGER Libor

Palacký University, Olomouc, Czech Republic

Learning English in School and Out-of-school Environment

Teachers name the young students' unsatisfactory attitude to their subjects of study as the most frequent obstacle to meeting their educational objectives. Therefore, it is relevant to posit a question regarding the impact of the constant decline in the quality of educational results upon the primary subject of educational activities, the pupils themselves.

The next step in our long-term research of the impact of media (as defined by McLuhan) on education will be a probe developing a list of events, both in school and out-of-school environment, through which a young learner is in contact with English, intentionally or unintentionally. These events will be analysed in terms of the effect on the development of their language skills.

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