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Contents

Linguistics and Translation Studies

Slavka Janigova <i>Coding versus cognitive indication of valency reading of a NP/VP/NP sequence – a cross-language study</i>	7
Naděžda Staškova <i>Devising a Method for the Identification of Derivational Formations: English Back-Formations</i>	31
Ondřej Procházka <i>Internet Memes – A New Literacy?</i>	53

Literature and Culture

Tomaš Jajtner <i>Un-selfing of the Self – the logic of ecstasy in the poetry of Richard Crashaw</i>	77
Radek Glabazňa <i>Subjectivity as a Void in The Impressionist by Hari Kunzru</i>	93
Katarina Labudova <i>Postmodern Scheherazades: The Patchwork Metaphor in Angela Carter's Wise Children and Margaret Atwood's Alias Grace</i>	107
Martina Martausova <i>Recycling Hollywood: The Case of Classical and 1990s Cinema</i>	117

Book Reviews

Michaela Weiss <i>Gender and literature/Rod v literature (Eds. Nieves Pascual Soler and Jan Gbur)</i>	133
Matthew Sweney <i>Robinson Jeffers a John Steinbeck: Vzdaleni i blizci (Petr Kopecky)</i>	136
Martina Novotná <i>Podoby americkeho homosexualniho romanu po roce 1945 (Roman Trušník)</i>	140
Andrea Holešova <i>Horace M. Kallen a vyvoj americke kulturni identity (Ed. Josef Jařab)</i>	142

News, Announcements

<i>12 ESSE Conference, Košice</i>	145
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Coding versus cognitive indication of valency reading of a NP/VP/NP sequence – a cross-language study

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Abstract

The study is concerned with the issue of the Agent/Patient relevant markers in selected languages. The sample of languages under analysis included both analytical and synthetic languages having SVO dominant word order (except for German and Hungarian). A cross-language enquiry was conducted via a questionnaire filled in by 8 bilingual respondents who were asked to indicate the grounds on which they were able to distinguish the Agent from the Patient in a NP/VP/NP sequence. The coding Agent/Patient markers included inflectional affixes, word order and prepositions, and these were contrasted with the implicit markers: the so-called cognitive feasibility test and context. I have hypothesized, inter alia, that beyond or above the explicit formal indicators there is a universal cognitive capacity of language users to admit a particular argument structure as admissible or more probable, or to reject it as odd, even in the absence of the diagnostic coding markers.

Key words: valency, cognitive roles, coding markers, cognitive feasibility test, dominant word order, language typology.

Devising a Method for the Identification of Derivational Formations: English Back-Formations

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Abstract

The study proposes and tests a method for the identification of back-formed words, presumably applicable to any type of formation. It describes the method and an experiment with selected back-formation types to prove the functionality of the method. It is based on a formal approach: the starting point is the selection of potential source words for back-formations according to affixes typically involved in the process; the next step is the verification of the hypothetical back-formations on the Internet. On a general level, the success of this method in locating back-formations that might otherwise go unnoticed leads to the idea that the method may in principle have a wider application and could be adapted to search for other types of derivational formations. If true, it could help close the frequently occurring gap between the data used in word-formation analysis and the current state of the lexicon (especially in the area of neologisms).

Keywords: Word-formation, back-formation, affix, identification, neologism, productivity

Internet Memes – A New Literacy?

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Abstract

This paper examines the recently emerged multimodal artefacts commonly known as Internet memes in the light of the new literacies that are rapidly emerging in the digital age. Attention is paid particularly to the most popular type of Internet meme – image macros – with Joseph Ducreux as a model meme, analyzing and demonstrating their features as well as their correlation with the theoretical framework of new literacies. The paper includes a brief introduction to the theory of new literacies in relation to Internet memes followed by a description of memetic selectivity, distribution, classification and the linguistic and non-linguistic peculiarities of this phenomenon that expand the traditional notion of literacy.

Key words: Internet meme; Joseph Ducreux; reading comprehension; image macro; 4chan; new literacy; replication

Un-selfing of the Self – the logic of ecstasy in the poetry of Richard Crashaw

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Abstract

The present paper deals with the problem of ecstasy in the English poems of Richard Crashaw. Its main argument is that Crashaw redefines the Platonic/Neoplatonic concept of ecstasy in his work, since his central focus is not of philosophical, but of theological nature, i.e. it deals with the sacramental transformation of the self in an act of 'un-selfing' one's self. It discusses three main problem fields: the concept of ecstatic love, ecstatic self-consummation and, finally, the decentring of the self and the musical nature of the new creation recentred and reclaimed by God.

Keywords: Richard Crashaw, English metaphysical poetry, concepts of ecstasy, sacramental theology, mysticism

Subjectivity as a Void in *The Impressionist* by Hari Kunzru

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Abstract

*This article reads the central character of Hari Kunzru's debut novel as a traveller within a discursively defined universe of colonialism and argues that the hybridity that forms the texture of his identity is not perceived by him as liberating, but rather as a stigma that he tries to conceal. Further, the article reads *The Impressionist* through the theories of Homi Bhabha and Judith Butler, who have both addressed the ways in which subjectivity arises as an effect of cultural, ethnic and gender performances. Finally, the paper will try to answer the question of whether the multiplicity of selves experienced and/or performed by the novel's protagonist can or cannot land him in happiness and freedom.*

Keywords: Kunzru, Bhabha, mimicry, Butler, performance, subjectivity

Postmodern Scheherazades: The Patchwork Metaphor in Angela Carter's *Wise Children* and Margaret Atwood's *Alias Grace*

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Abstract

*The paper compares Carter's *Wise Children* and Atwood's *Alias Grace*. Both novels reintroduce the changing perception of female friendship and bonding, fashioning the self as well as fashioning the family. Both novels draw on a female tradition that employs the imagery of quilting as a conscious narration/creation of one's own life, identity and body. Moreover, clothing and the fashioning of the self has a deeper connotation in understanding the body as a flesh dress: both protagonists, Dora and Grace, have a twin who shares their (flesh) dress, metaphorically as well as literally.*

*Keywords: Angela Carter, *Wise Children*, Margaret Atwood, *Alias Grace*, patchwork, quilting, trickster*

Recycling Hollywood: The Case of Classical and 1990s Cinema

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Abstract

This paper examines the implications of Hollywood's tendency to recycle formulas. It proposes a pattern of a recycled narrative structure which reinforces dominant ideologies and determines the mode of male representation in mainstream cinema, focusing on two specific cinematic eras – the classical period and 1990s Hollywood cinema. The comparison of these two periods reveals the mutual inter-reliance of notions that are still vital and evocative in cultural research – ideology and gender representation – and uncovers the tendencies and practices used by Hollywood to secure its dominant position in contemporary productions. It also discloses practices which, in Foucaultian terminology, help dominant ideologies engrave American mythology and reinforce “the pursuit of conformity” (Foucault 32–50).

Keywords: Hollywood, American dream, classical Hollywood cinema, 1990s, hero