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Her face was big and round
and red, like a moon - a red
moon.
She had big, broad, flat feet,
and they were naked to the
bare ground...

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Early American Utopias: Equality and the Individual Self

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*After discussing the most important seventeenth and eighteenth-century religious utopian communities, the article focuses on the secularization of Foucauldian “pastoral power” and its impact on one of the first U.S. secular utopias, Charles Brockden Brown’s *Alcuin* (1798). Whereas the conclusion of *Alcuin* expresses the opinion that secularized “pastoral power” can transform traditional marriage and thus contribute to the democratization of sexual politics, some Brown’s novels, namely *Wieland* (1798) and the unfinished *Memoirs of Carwin the Biloquist* (1804), explore the abuse of “pastoral power” and the effects of its use on the manipulation of individuals, their spirituality and moral principles. In this way, “pastoral power” is linked with the degradation of the original spiritual form of American utopianism.*

Keywords: American utopias, pastoral power, sexual politics, manipulation

The Transformation of Place in James Fenimore Cooper’s novel The Pioneers

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*The paper examines the contradictory interpretations and evaluations of the transformation of place in James Fenimore Cooper’s novel *The Pioneers* (1823). The comparison of the extradiegetic frame of the prologue and the diegetic narrative has revealed significant gaps (displacements and erasures) not only in the diegetic narrative but also in the idyllic pastoral prospect of the frame. While most interpretations stress either the subversive impossibility of reconciling the tensions and conflicts of the plot or seeking their resolution at the diegetic level of the text, this paper argues that the reconciliation should be sought outside those two levels, in the space of the reader’s mind, where both the displacements and the returns of the displaced are enacted and coexist in the formation of cultural memory.*

*Keywords: James Fenimore Cooper, *The Pioneers*, place, transformation, environmental criticism, frame, forest, displacement, prospect, pastoral*

“We were all lions”: Avatars of the Dandy in Poe’s *Tales of the Folio Club*

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The essay discusses the dandy figures in three early tales by Edgar Allan Poe, “The Duc De L’Omelette,” “Bon-Bon,” and “Lionizing.” Although the tales are parodies of the styles of contemporary British and American authors, themselves dandies, they also address serious issues related to literary personality, the artificial and fictional nature of identity, as well as social and literary authority. As an author writing for literary magazines, Poe felt the

pressure to conform to the editors' demand for writing that was marketable, but was also intent on producing quality works. His dandy characters allowed him to comment on the status of intellectual labor in antebellum America, the fleeting nature of literary fashion, and the difficulty to succeed in a cultural ambiance in which authors were torn between the demands of originality and popularity.

Keywords: Edgar Allan Poe, antebellum American culture, dandyism, the literary dandy, parody and satire, modern notions of the self and identity, social hierarchy, status and authority, literary professionalism, commodification of literature

Rivers, Roads and Conveyor Belts: The making of America(n poetry)

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This paper describes the chronotope of modular time-space in the infrastructure of early twentieth-century New York and in literary and cinematic depictions of the city. It argues that most international modernist lyric poetry placed its speakers outside of the flow of time in space. Critics view modular time-space as particularly antithetical to personal identity. But the African American Langston Hughes and the feminist immigrant Mina Loy situated their poems within the flow of time in space, and used modular time-space to demonstrate racism and sexism in American society, arguing for the inclusion of women and African Americans in social discourse.

Keywords: chronotope, lyric poetry, New York, Chaplin, Hughes, Loy, Whitman, Halpern, Lorca

Call It Modernism: Henry Roth

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Unlike almost all previous works by American writers of Jewish origin, Henry Roth's novel Call It Sleep (1934) is more a story of initiation than a story of assimilation and acculturation. Roth's prose is thus much closer to the works of Anglo-American modernists. The essay analyzes modernist features in Call It Sleep, on both the thematic and formal levels, and concentrates on the parallels with Eliot's Wasteland.

Keywords: American Jewish Modernism, Henry Roth, Call It Sleep, T. S. Eliot, The Wasteland

Ethnic Encounters in 1930s Jewish American Childhood Novels of New York

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A number of childhood novels by Jewish American writers of the 1930s, although disparate in terms of literary aesthetics – from Gold's openly "proletarian" Jews Without Money (1930) to Henry Roth's "ethnic" modernism in Call It Sleep (1934) – share a concern on how the autobiographical Jewish boy characters regard (and are regarded by) ethnic Others. This essay will trace "ethnic encounters" in three Jewish American novels of the period, highlighting passages which repeal popular notions and prejudices on ethnicity, as regards the "place" of Jews vis-à-vis Italians, Irish, or other immigrant Gentiles, noting paradoxical conceptualizations of the Jew's "whiteness" drawn from mainstream American culture.

Keywords: Childhood novels, New York, ethnic 'others', Jewish identity, immigrant neighbourhoods, 'whiteness'

The Health of the Nation in the Shadow of Modern Historical Trauma: Art Spiegelman's *In the Shadow of No Towers*

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This paper deals with the representation of the American national trauma of 9/11 in Art Spiegelman's comic book/graphic novel In the Shadow of No Towers. Although it points out analogies with Spiegelman's graphic novel Maus, it sees In the Shadow of No Towers as a unique artistic work whose difference from Maus is determined by the author's direct experience of the traumatic event. The paper discusses the most important symbols in the book, such as the recurrent image of the glowing Tower, the motif of falling men, and smoke. The paper emphasizes the strong anti-Bush tone of Spiegelman's work, which rejects the official presentation of 9/11 as serving the purposes of political and ideological propaganda. It shows how the traumatic event of the terrorist attack on the World Trade Center is transformed into narrative memory, the result of the author's therapeutic acting out of the historical trauma. An important part of this paper is an exploration of the visual presentation of the globally witnessed tragic event and the function of Spiegelman's incorporation of classic cartoons and comic strip characters into his book, indicating the artist's elaborate work with intertextuality.

Keywords: trauma, 9/11, Art Spiegelman, comics, memory, national symbols, G. W. Bush, nationalism, health, therapy

Finding Identity through Trauma

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The following paper focuses on the analysis of traumatized characters in Jonathan Safran Foer's novel Everything Is Illuminated (2002) by means of trauma theory. The analysis of traumatized characters in this novel has confirmed the assertion that identity can be divided or damaged by traumatic experiences. Furthermore, the disruption of identity caused by either surviving, witnessing or even perpetrating traumatic events can be transmitted onto other generations. The role of postmemory has proved to be an extremely important tool in

reinforcing repressed identity. The articulation of trauma through writing has shown the role which literature plays as a healing factor in trauma resolution.

Keywords: trauma, identity, Jewish American, transmission, transgenerational, postmemory

Bonding, Separation and Identity in Jamaica Kincaid's *Annie John*

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In contrast to Merle Hodge's suggestion that the novels of Jamaica Kincaid "are a genre unto themselves" (Hodge 53), the article discusses Annie John as a variation of the Bildungsroman genre. Engaging both the traditional and the more recent scholarship on the genre, the article places the novel in the context of the Bildungsroman and analyzes its typical generic elements (such as conflict with parents, sexual awakening, or leaving home) as well as those elements specific to the process of growing up in the postcolonial situation (such as reinterpretation of history).

Keywords: Bildungsroman, Annie John, Jamaica Kincaid, Caribbean childhood, homoeroticism, identity formation, reinterpretation of history

The Tempest on the Screen of the Eighties

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The assumption of my article follows Anthony R. Guneratne's claim that the Shakespearean movie is influenced by, but especially influences, the development of cinema: its genres and its forms. Well-known adaptations of The Tempest on the screen of the eighties are considered here as cases in point. While the American Mazursky's movie is faithful to Hollywood conventions, Jarman's and Greenaway's adaptations contribute to the vanguard auteur trends of the European movies of the eighties and plunge Shakespeare's text into a passionate debate, mainly within the fields of Film Studies and Adaptation Studies, on the relationship between the screen and the theatre, and the screen and the other media (intermediality).

Keywords: The Tempest, Shakespeare movie, the eighties, Hollywood, British auteur cinema, intermediality

The Logic of the Paradox – Self-Inventing and Popular Culture in Nicola Barker's *Clear*

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Nicola Barker's Clear (2004) was inspired by David Blaine's endurance stunt "Above the Below", during which the illusionist fasted for forty-four days confined in a transparent box

suspended above the Thames, starting on September 5, 2003. This article focuses on how the theme of self-fashioning through the texts of popular visual culture is explored in the novel and how Barker renders some of the central paradoxical principles that generate these texts' meanings. It also argues that rather than being documentary fiction, Clear represents a novel of ideas because it dramatises some of the recent theories of postmodern popular culture and identity formation.

Keywords: identity, self-invention, self-fashioning, postmodern popular culture, visual culture, intertextuality, interculturality

Lawrencovo setkání s Whitmanem

Ondřej Skovajsa

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Tato studie komentuje Lawrencovo vášnivé čtení Whitmanovy poezie. Lawrence tvrdí, že Whitman udělal stejnou chybu jako před ním Ježíš Kristus: chtěl soucítit se všemi 'en block'. Lawrence tvrdí, že takovýto soucit je neautentický, a tón Lawrencova textu dává tušit, že z podobné chyby viní i sám sebe. Lawrencova báseň „Nové nebe a země“ svědčí o jistém procesu léčby, kterou si Lawrence naordinoval: po ukřižování se rodí znovu a svůj vztah ke světu rekonstruuje. Lawrencův pohled na soucit studie dále rozvíjí ve srovnání s pojetím protestantské teoložky osvobození Dorothee Sölle. Analýza Lawrencova „Whitmana“ vrhá světlo i na Lawrencovu poetiku jako celek: osciluje mezi poslušností „vnitřním božstvům“ a buberovským setkáním.

The paper discusses D. H. Lawrence's passionate reading of Whitman's poetry. Lawrence claims that Whitman made the same mistake as Christ before him – he strove for universal sympathy. Lawrence argues that such sympathy is inauthentic; the tone of the essay hints that Lawrence blames himself for having committed a similar mistake. Lawrence's self-ordained cure is apparent in his poem 'New Heaven and Earth', where self-crucifixion brings re-birth and a sound relationship with the outside world is re-established. Lawrence's views on sympathy are further discussed with reference to the Protestant liberation theologian Dorothee Sölle. The analysis of Lawrence's "Whitman" sheds light on Lawrence's poetics as a whole: they oscillate between fanatic obedience to the "inner gods" and Buberian encounter.

Klíčová slova: Walt Whitman, D. H. Lawrence, Dorothee Sölle, sympathie, znovuzrození, theologie, neposlušnost, jinakost, situační etika, pozornost

Keywords: Walt Whitman, D. H. Lawrence, Dorothee Sölle, sympathy, re-birth, theology, disobedience, alterity, situational ethics, attention

John Steinbeck a Robinson Jeffers: literární ikony Kalifornie v Československu

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Článek se zabývá recepcí díla Johna Steinbecka a Robinsona Jefferse v Československu v letech 1941–1971. Na základě dobových kritických ohlasů sleduje trendy a proměny ve způsobu interpretace obou kalifornských autorů. Primárním cílem studie tedy není hodnocení uměleckých kvalit Steinbecka a Jefferse. Předmětem analýzy jsou především ideologické aspekty soudobé kritiky, která byla do značné míry ovlivněna dogmaty oficiální kulturní politiky.

The essay examines the reception of the work of John Steinbeck and Robinson Jeffers in Czechoslovakia between 1941 and 1971. On the basis of criticism from this period the author traces the trends and changes in the interpretation of both Californian writers. The primary goal of the essay is not the evaluation of the artistic merits of Steinbeck and Jeffers. Instead, the analysis focuses on the ideological aspects of the criticism, which was largely influenced by the dogmas of official cultural policy.

Klíčová slova: John Steinbeck, Robinson Jeffers, Československo, americká literatura, recepce, ideologie, komunismus

Keywords: John Steinbeck, Robinson Jeffers, Czechoslovakia, American literature, reception, ideology, Communism