

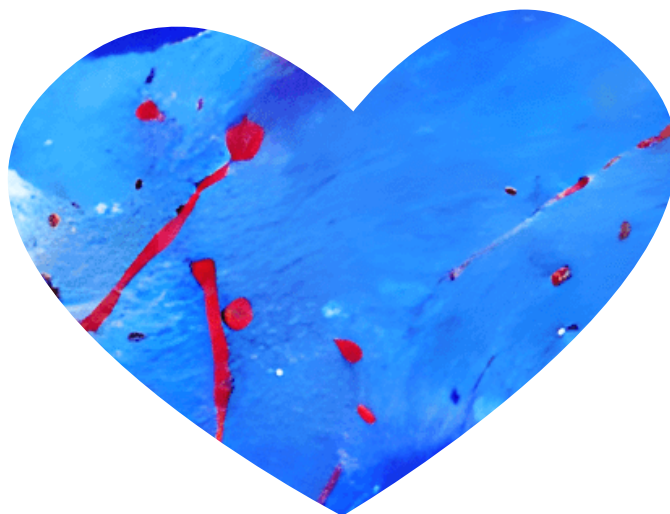


**INTERNATIONAL COLLOQUIUM OF AMERICAN STUDIES RENEWAL, REVIVAL,
AND RENAISSANCE**

OLOMOUC, MAY 22-23, 2026

**PROGRAM AND
BOOK OF ABSTRACTS**

THIS COLLOQUIUM WAS ORGANIZED BY THE CZECH AND SLOVAK ASSOCIATION FOR AMERICAN STUDIES WITH KIND COOPERATION FROM THE FULBRIGHT COMMISSION OF CZECH REPUBLIC. THE COLLOQUIUM VENUE WAS PROVIDED BY THE DEPARTMENT OF ENGLISH AND AMERICAN STUDIES, PALACKÝ UNIVERSITY OLMOUC.





PROGRAM

THURSDAY

19 **MOVIE NIGHT (OPTIONAL) - RECONSTRUCTING THE ROCKY HORROR PICTURE SHOW**



FRIDAY

9 **WELCOME SPEECH**

9:30-11 **A1 RECONSTITUTING THE AMERICAN MIND**

Chair:

Erik Roraback "On Fredric Jameson (1934–2024) and on the Problem of the Rebirth of US–American Intellectual Work and Cultures"

Ivan Čipkár Metamodernism and American Media

Tomáš Kačer "Appropriate" for "The Humans": Contemporary Revisions of Classic American Drama

Tomáš Pospíšil Genre Hybridity as Cultural Hybridity in Everything Everywhere All at Once

9:30-11 **A2 REENVISIONING LANGUAGE**

Chair:

Snizhana Holyk From Decline to Agency: The Revival of Marginalized Ageing Female Voices in American Media Discourse

Lada Prokešová Pork Belly and Punchlines: Humor Intrusions in Digital Horror through the Lenses of Cognitive Poetics

Michaela Hroteková From African American Slang to Global Mainstream: Neologisms and Their Dissemination Through Hip-Hop Culture and Social Media

Jozef Pecina The Story of Harry S. Truman: Reviving the Campaign Biography in the Golden Age of Comics

11-12:30 **BREAK**

12:30-13:30 **FULLBRIGHT PRESENTATION AND Q & A**

13:30-15 **MENTORING HOUR WITH COFFEE BREAK (LIBRARY, AROUND)**

15-16:30 **B1 LOVECRAFT REINVIGORATED**

Chair:

Michael M. Kaylor Scarcity, Pseudobiblia, and the Literary Work of Lovecraft's Necronomicon in "The Festival"

Ianina Volkova Thresholds of Terror: Liminality and the Hero's Journey in Gaiman's Lovecraftian Narratives

Laura Škrobánková From Mythopoesis to Ludic Horror: Lovecraft's Cosmic Horror in Transmedial Video Games

Jan Čapek Displacements: A(-)Systematic View of H. P. Lovecraft

15-16:30 **B2 RETURN TO THE WEST**

Chair:

Denisa Krásná Reviving the Frontier, Rewilding the Empire: The Dutton Saga and the Renaissance of Settler-Colonial Animal Narratives

Ian Zwaschka Reviving the Lakota Voice: From Buffalo Bill to War Pony – Cinematic Renewal and Representation of the Pine Ridge Nation

Piotr Matczak Listening to Ancestral Space: Mapping the Soundscape of Lily H. Tuzroyluke's Sivulliq: Ancestor (2023)

Michael Dove Trekking from Winnetou Country and the Western Imaginary to Authenticity: The Various Functions of Native American Media Representations in North America and Central Europe

16:30-17 **BREAK**

17-18 **KEYNOTE: JEFFREY WEINSTOCK**

19 **EVENING SOCIAL (OPTIONAL)**



SATURDAY

9-10:30 C1 THE FEMALE PROTAGONIST REVEALED

Chair:

Blanka Tomášková "The City as Underworld: Urban Descent and Mythic Renewal in City of Bones"

Ewelina Łowicka "Construct an autobiography before someone does it for you": Autotheory and queer self-making in Barbara Hammer's Tender Fictions (1995)

Klaudia Rybovičová Nature is an active participant rather than a space: The Voice of the Garden in Louise Glück's The Wild Iris.

Jana Moravcová Repetition, Revival, and Re-activation: Renewing Feminist Critique in Sophie Treadwell's Drama

9-10:30 C2 REROUTED LITERATURES

Chair:

Weronika Dziurleja Why does the world need High John de Conquer – an analysis of Zora Neale Hurston's High John de Conquer through the lenses of deep time and transnationalism

Pavel Kuznetsov Nocturnal Temporalities of Romanticism

Corin Wardzich A canon in transition: creating a genealogy of transgender literature

Jana Jelínková Broken but not Shattered: Gentle Survival in Patrick Rothfuss's The Slow Regard of Silent Things

10:30-12 BREAK

12-13:30 D1 REDEFINING THE CANON

Chair:

Ivan Lacko Spectral Returns: The Legend of Sleepy Hollow and Its Recurrent Revival in Film and Television

Jindřich Pastorek Keeping Trans-Authorial Fictional Worlds Consistent: Revisiting the Canonicity of August Derleth's Inclusion of Moral Conflict in the Cthulhu Mythos

Marek Paryž Contemporary European Reinventions of the Film Western: A Tentative Typology

12-13:30 D2 REIMAGINED MASCULINITIES

Chair:

Mykola Bilei Shifting Masculinities and Queer Transformation: Hawkins Fuller's Transition Across Masculine Regimes in *Fellow Travelers*

Katarína Rendošová Recovering Suppressed Voices: The Post-Black Bildungsroman in Brit Bennet's *The Vanishing Half* (2020)

Mariia Kokh "Ut pictura poesis": Intermedial Renewal of the Self in W.D.'s *Midnight Carnival*

13:30-14 BREAK

14-15:30 E1 REVISITING IDENTITY ON THE BORDER

Chair:

Jaroslav Kušnír Reimagining the American Pacific: Revival of Marginalized Voices in Kristiana Kahakauwila's *This is Paradise* and Michael Puleloa's *Man Underwater*.

Monika Večeřová Shared Language of Loss: Renewal and Survival Through Silence in *The Edge of Water* (2025) and *The Tiny Things Are Heavier* (2025)

Michal Kleprlík Back to the Soil: Agrarian Imaginaries and Retrotopian Desire in *Yellowstone*

Petr Anténe "Though skeptical, we are not ambivalent to hope:" Ocean Vuong's *The Emperor of Gladness* as a story of new beginnings

14-15:30 E2 DARK RECONFIGURATIONS

Chair:

Eliseo Guardado Salguero Revisiting the Lovecraftian mythos on Death Metal Epic novel series

Petra Filipová *Wolf (and) Man*: Masculinity in Postmillennial Classic Horror Reboots

Karolina Polínko Reviving the Teeth: The Contemporary Reorientation of the Vagina Dentata Myth

Jiří Jelínek Live Women, Dead Fingers: H. P. Lovecraft's corporeality revived and reimagined in *She Walks in Shadows*

15:30 CLOSING SPEECH

15:45 CONFERENCE COFFEE HOUR / RECEPTION



SIDE QUESTS AND ADVENTURES

From May 18-22, students of all levels from Czech Republic, Slovakia, Estonia, Austria and Bulgaria have worked together to develop new and exciting projects in academic writing, RPG games and comics. At the end of this week, they are presenting their work, and Colloquium participants are welcome to stop by and take a look.

FRIDAY


10-12 ELEVATOR PITCHES

Students will give short pitches to explain their game or comics projects.

13-16 STUDENT MINI CONFERENCE

13-18 ASYNCHRONOUS COMICS VIEWING AND GAME PLAY





BOOK OF ABSTRACTS

KEYNOTE SPEAKER

JEFFREY ANDREW WEINSTOCK

TIME FRIDAY 17-18

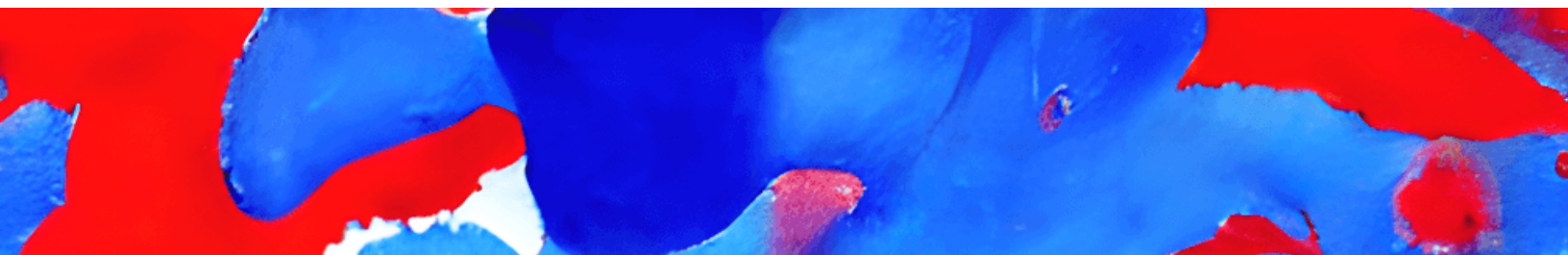
TITLE Gothic Inversions

BIO Jeffrey Andrew Weinstock is a professor of English at Central Michigan University, where he teaches a range of courses on American literature and popular culture. He is the founder and president of the Society for the Study of the American Gothic, the founder and general editor of the peer-reviewed journal *American Gothic Studies*, and the co-founder and past chair of the Modern Language Association's Gothic Studies Forum. He is also the associate editor in charge of horror for the *Los Angeles Review of Books* and am currently the general editor for Bloomsbury's six-volume *Cultural History of Monsters* series.

He has authored or edited 33 books and more than 100 essays and book chapters on the Gothic, American literature, cult film, and pop culture.

Born in Washington, DC and raised in Maryland, he earned my BA in English from the University of Pennsylvania, his MA in American literature from the George Washington University, and his PhD from the interdisciplinary Program in the Human Sciences at the George Washington University. He has taught at Central Michigan University since 2001.

His research focuses on the "cultural work" performed by the Gothic in its various manifestations—the ways in which Gothic texts and practices give shape to culturally specific anxieties and desires. This interest has led him from considering, for example, how nineteenth- and early twentieth-century American women made use of Gothic conventions as a strategy to express discontentment with their circumscribed roles to thinking about the ways contemporary monsters reflect shifting American fears and aspirations.



CONFERENCE PARTICIPANTS

ANTÉNE, PETR

PAPER TITLE: "Though skeptical, we are not ambivalent to hope:" Ocean Vuong's *The Emperor of Gladness* as a Story of New Beginnings

PANEL: Saturday 14-15:30 E1 REVISITING IDENTITY ON THE BORDER

ABSTRACT: As a queer Vietnamese American, Hai, the nineteen-year-old protagonist of Ocean Vuong's second semi-autobiographical novel *The Emperor of Gladness* (2025) resembles the main character of the author's debut novel *On Earth We're Briefly Gorgeous* (2019). The opening of the novel with Hai's decision to commit suicide by jumping off a bridge in the fictional town of East Gladness, Connecticut, foreshadows the seriousness of its themes; like in *On Earth We're Briefly Gorgeous*, the protagonist struggles with the deaths of his grandmother and a young man he loved. By a fortunate accident, Hai is prevented from suicide by Grazina, an eighty-two-year-old widow born in Lithuania and suffering from dementia. In turn, the two lonely characters befriend each other, and he becomes her caretaker, helping her distinguish the present from the past, as she is haunted by the memories of WWII. Both characters lack true connection with their immediate family members, as Hai is separated from his mother who still believes he is in medical school, and Grazina's son wants to put her in a nursing home rather than provide genuine care. Hai's only family member he stays in touch with is his younger neurodivergent cousin Sony, who believes his father was a soldier in the Vietnam war and is obsessed with the Civil War. Both Hai and Sony are employed at a fast-food restaurant called HomeMarket, their coworkers coming from disadvantaged working class backgrounds, including an African American man, or an immigrant from Tajikistan. Hai's gradual bond with his coworkers thus presents another example of unexpected solidarity and friendship. The story proper is set in 2009, at the beginning of Barack Obama's first term as US president, a time of hope and change despite the financial crisis, the continuing wars in Afghanistan and Iraq, and the beginning of the opioid epidemic. The novel thus alternates between dire passages revealing the characters' complicated personal histories as well as commenting on the past and present wars, and hopeful moments of unforeseen ties among the characters. While the novel features an open ending regarding the protagonist's future, it suggests that these interpersonal relationships have provided him with a resilience for a new life. The presentation will thus examine how the novel achieves this final effect, by paying close attention to the historical, social and cultural references in the text.

KEYWORDS: Ocean Vuong, Vietnamese American literature, *The Emperor of Gladness*, contemporary American novel

BIO: Petr Anténe is an assistant professor of English at the Faculty of Education at Palacký University in Olomouc, Czech Republic. He is the author of *Campus Novel Variations: A Comparative Study of an Anglo-American Genre* (Palacký University, 2015) and *Howard Jacobson's Novels in the Context of British Jewish Literature* (Palacký University, 2019). He is also the editor of the volume "Route CZ-AT" to the USA: *Perceiving American Culture in Central Europe* (Palacký University, 2018). His current research interests include the Irish short story and contemporary literatures of ethnic minorities.

BILEI, MYKOLA

PAPER TITLE: Shifting Masculinities and Queer Transformation: Hawkins Fuller's Transition Across Masculine Regimes in *Fellow Travelers*

PANEL: Saturday 12-13:30 D2 REIMAGINED MASCULINITIES

ABSTRACT: The present research examines the evolving portrayal of queer masculinity in the television miniseries *Fellow Travelers* (2023) and argues that Hawkins Fuller's shift from Cold War-era hegemonic masculinity to a more emotionally expressive subordinate one reflects a deep personal transformation driven by his relationship with Tim Laughlin, alongside a larger cultural renewal of queer historical narratives. The present study draws upon the conceptualisations of R. W. Connell and James W. Messerschmidt (2005) and Mike Donaldson (1993) regarding hegemonic masculinity, situating Hawk within the rigid masculine hierarchies of the Lavender Scare. In this context, heterosexual performance, strict self-discipline, and unquestioning political conformity were obligatory modes of survival. His early masculinity embodies what can be identified as the culturally exalted form of manhood, one that depends on subordinating queerness to maintain its authority (Connell and Messerschmidt 2005, 837). Within this theoretical framework, Eve Kosofsky Sedgwick's *Epistemology of the Closet* (1990) elucidates the manner in which the subject's identity is structured by secrecy, shame, and internalised homophobia, thereby engendering a masculine posture that is outwardly characterised by authoritative behaviour yet internally marked by a state of destabilisation. In contrast, Tim Laughlin embodies a contrasting subordinate masculinity that prioritises vulnerability, ethical desire, and affective openness. His approach to intimacy resonates with José Esteban Muñoz's *Cruising Utopia* (2009), which conceptualises queer desire as a site of futurity and possibility rather than repression. Tim's willingness to imagine a life shaped by love rather than fear positions him as the figure of queer hope, a counterpoint to the political and emotional structures that bind Hawk. As the relationship evolves, so does Hawk's masculinity—from rigid and constrained by the Cold War era to more relational and emotionally attuned. This change is characterised by a shifting range of emotions, belated self-recognition, and the eventual desire to live in a more authentic manner. Hawk's transformation is mapped onto broader sociopolitical changes from McCarthyist paranoia to the AIDS crisis, demonstrating that queer masculinity is not static but evolves in response to historical pressures, shifting affective norms, and intimate relational encounters. This study, therefore, aligns with the colloquium theme "Renewal, Revival, and Renaissance" by examining how *Fellow Travelers* participates in the rethinking of queer past and masculinity as a cultural category. It demonstrates how contemporary US media remediates historical trauma, reanimates suppressed narratives, and generates new frameworks for understanding masculinity, sexuality, and belonging. The miniseries is representative of the contemporary tendency to re-examine, re-use, and re-interpret US history, thereby demonstrating the manner in which queer narratives can be both recovered from the past and reimagined for the future.

KEYWORDS: Subordinate masculinity, hegemonic masculinity, Cold War, queer futurity, closet, gay, *Fellow Travelers*

BIO: Mykola Bilei is an MA student in the Department of English and American Studies at Palacký University Olomouc. His research centers on gender and queer theory, with a particular emphasis on masculinity studies and neocolonial critique. He is especially interested in the representation of masculinity and its transformation over time in literature, as well as the influence of political regimes on these shifts. At the International Colloquium of American Studies, he will present his research on the transformation of queer masculinity in the miniseries *Fellow Travelers* (2023).

ČAPEK, JAN

PAPER TITLE: Displacements: A(-)Systematic View of H. P. Lovecraft

PANEL: Friday 15-16:30 B1 LOVECRAFT REINVIGORATED

ABSTRACT: Few authors in the history of literature have enjoyed a rise in reputation comparable to that of the American writer of weird fiction H. P. Lovecraft (1890–1937). Before his work entered the public domain, Lovecraft's legacy rose from the pulpy waters of *Amazing Stories* and *Weird Tales* in the 1920s and 1930s to a place among America's "great writers and timeless works," with *Tales* (2005) appearing in the Library of America, a series devoted to "exploring the exceptional writing that reflects the nation's history and culture." Since his fiction entered the public domain in 2008, a renaissance of interest in Lovecraft's persona and oeuvre has unfolded across culture, scholarship, and publishing. No one would likely have been more astonished by this trajectory than Lovecraft himself, who entered the most productive decade of his career by penning "The Outsider," a brief tale about "a stranger in this century and among those who are still men." Devoting much of his fiction to forging an aesthetic for cosmic horror within the weird tale, Lovecraft struggled as an author of a conceptually wild, aesthetically offbeat, and philosophically alienating new timbre of deeply cynical horror. Like his most famous creation, the slumbering monstrosity Cthulhu, his tales lay dormant, waiting for a better-attuned audience that seems to have arrived in the new century. Further, this trajectory appears to vindicate the sustained labor of Lovecraft scholars, whose efforts have unfolded in an increasingly organized fashion since the mid-1950s and gained momentum through the editorial work of Robert M. Price in the 1970s and S. T. Joshi since the 1980s. By the time the new millennium embraced Lovecraft, a substantial critical infrastructure was already in place. Yet the renewed visibility of his influence poses a question for critics who wish to join this tradition: what kind of Lovecraft are they helping to institutionalize, and by what means? This paper focuses on one obstacle to any systematic account of Lovecraft's development: a group of tales displaced by significant gaps between the dates of their composition and publication. Such displacements complicate readings that seek to trace autobiographical elements, aesthetic and generic evolution, or mythopoietic strategies in his work. A critical practice attentive to compositional chronology instead reveals new constellations among temporally or thematically proximate tales and alters our sense of the writer's evolving authority over his material. While "The Outsider" (1921/1926), "The Dream-Quest of Unknown Kadath" (1926–1927/1943), and *At the Mountains of Madness* (1931/1936) have long been recognized as central works, their displacement unsettles any straightforward chronological narrative. By attending to these gaps, the paper proposes a view of Lovecraft's career as a field of continuous, unstable experimentation and argues that his posthumous ascent reflects this ongoing artistic labor as much as any external market or cultural forces.

KEYWORDS: Biographical criticism, cosmic horror, Lovecraft studies, "The Outsider," weird fiction

BIO: Jan Čapek is Assistant Professor of American literature at the University of Jan Evangelista Purkyně in Ústí nad Labem. His research and publications focus on representations of crises in the Gothic and Horror genres in literature and film, their representation of the inter-mixing of socio-historical values with subjective interests and human desire in the face of crises. His interpretative perspectives and approaches are heavily inspired by historical materialism, psychoanalysis, and post-structuralist thought. For several semesters at the Faculty of Arts, Masaryk University, Brno, he and Dr. Michael Matthew Kaylor co-taught a Master's seminar entitled "H. P. Lovecraft and His Followers." He has published on Lovecraft in *Supernatural Studies* and in a forthcoming issue of *Brno Studies in English*.

ČIPKÁR, IVAN

PAPER TITLE: Metamodernism and American Media

PANEL: Friday 9:30-11 A1 RECONSTITUTING THE AMERICAN MIND

ABSTRACT: Never before in the (broadly) modern era have reboot and renewal been such a driving force in popular culture as in the past decade. Free from the postmodernist constraint of pastiche and parody, the current aggregate cultural oeuvre, labeled by Timotheus Vermeulen and Robin van den Akker as “metamodern” (2010) appears to be obsessed with repetition for repetition’s sake. Even the theory used by leading scholars to describe the current cultural era seems little more than a mash-up of concepts inherited from modernism and its successor. In the present paper, it is argued that, far from being an iteration of bygone eras, the present cultural moment has distinct features that transcend mere recombination of modernist and postmodernist approaches. To demonstrate this, this paper traces the development, reflection and re-imagination of H. P. Lovecraft’s legacy from its modernist origins through post- and meta-modernism across a variety of media, including board games and TV shows. Metamodernism is described as an oscillation between the modernist earnestness and post-modernist irony. The Cthulhu mythos can be used to demonstrate how the same franchise/IP/idea behaves in different modes: in its modernist origins, Lovecraft expressed the “truth” of a disinterested, incomprehensible cosmos that cares little for humanity; in the postmodernist mode, the mythos becomes a plaything or a joke—if the universe doesn’t care about us, why should we care about it? Sandy Petersen turns the mythos into a role-playing game “Call of Cthulhu” (1981), while Neil Gaiman lets a horrifying evil deity dictate its autobiography in the parody “I, Cthulhu” (1987). Finally, in the metamodern era, with segments of its popular culture properly Lovecraftified, we can play the boardgame “Cthulhu: Death May Die” (2018) as a nun, a schoolgirl psychic or Ernest Hemingway armed to the teeth, cracking jokes while trying to stop the arrival of a Great Old One in an earnestly horrifying scenario that tries to stay true to Lovecraft’s vision of weird fiction. The seamlessness and fluidity of switching between the ironic and the earnest, between detachment and commitment, between naïveté and knowingness, is the key to understanding metamodernism, as well as the distinctive feature putting it apart from both postmodernist and modernist modes of engaging with the world. We can see this liquidity and oscillation in many other contemporary instances of Lovecraft-inspired works as well, such as the show *Stranger Things* (2016–2026), where humor, family-friendly entertainment and teenage drama exists alongside horror, gore and depictions of trauma without the audience experiencing a tonal clash. In short: today we can hold an endearing Cthulhu plushie in our lap while pondering the genocidal ignorance of depersonalized cosmic forces without undergoing any cognitive dissonance.

KEYWORDS: Metamodernism, H.P. Lovecraft, Cthulhu Mythos, Popular Culture, Cultural Oscillation

BIO: Ivan Čipkár teaches American Literature at Palacký University Olomouc. His past work is concerned with cognitive literary universals, reader response, and the philosophical critique of semantic externalism in the American analytic tradition. His current project entails finding ways out of metamodernism.

DOVE, MICHAEL

PAPER TITLE: Trekking from Winnetou Country and the Western Imaginary to Authenticity: The Various Functions of Native American Media Representations in North America and Central Europe

PANEL: Friday 15-16:30 B2 RETURN TO THE WEST

ABSTRACT: When asked to define the rather amorphous geographical concept of Central Europe, one answer I sometimes give, albeit a provocative one, is “Winnetou Country”: the parts of Europe where certain generations were raised on Karl May’s novels and their film adaptations. These rich texts have given rise to a variety of cultural notions and practices across Central Europe. More broadly, the real American West’s relationship to the imaginary Wild West is analogous to that of Medieval Europe to modern fantasy literature, creating an imaginary space with a plethora of societal and cultural functions. This Western imaginary is in turn populated by cowboys and Indians, who function not as authentic representations of real people, but as Baudrillardian simulacra, bestowed, like the realms they inhabit, with a variety of traits and functions. Since the beginning of North America’s colonization, the simulacrum of the Native American has mainly functioned to promote a colonialist, expansionist narrative, licensing and excusing genocide in its various forms. In Central Europe since the early 20th century, this simulacrum’s functions have been more varied, from political use in Fascist and Communist regimes to inspiring various subcultures, even influencing common parlance (“Howgh!”). Through the critical lens described above, this talk examines the cultural and societal functions of various examples of media representations of Native Americans in Central Europe and North America. These include a representation of Inuit culture in a recent advertising campaign from a Slovak electricity provider, as well as recent, more authentic representations in the North American media landscape. One particularly interesting aspect of such representations is the role played by language. When they are used as a “primitive” foil to ostensibly more “advanced” Euro-American and European cultures, one way this is conveyed is through “primitivized” forms of language. The specific grammatical and lexical means through which this “primitive” impression is conveyed naturally vary from language to language, and this talk will present some of the key features of these imaginary varieties of their respective languages (Slovak and English). Recent research has shown that media representations of minority or oppressed groups can be analyzed quantitatively (see, e.g., Żerebecki et al. 2024), their effects can be measured, and, moreover, such effects are significant (see, e.g., Saleem et al.’s 2026 meta-analysis). It is thus important to note the recent appearance of Native American representations in North American media that are more authentic, positive, and complex, though not without flaws and unintentional implications. In closing, this paper argues that, in university courses in applied cultural studies for foreign-language teachers and translators/interpreters, we should acquaint students with both: 1) the influential myths and stereotypes that mainstream cultures superimpose upon certain groups, both foreign and local, as well as their societal and cultural functions, and 2) the authentic reality of the people and cultures in question.

KEYWORDS: Native American simulacra, Central Europe, Karl May, media representations, cultural stereotypes

BIO: Michael E. Dove is a passionate teacher, scholar, and translator based in Banská Bystrica, Slovakia, where he is a lecturer of applied linguistics and translation at the Department of English and American Studies, Faculty of Arts, Matej Bel University. His areas of professional focus include TEFL methodology, applied cultural studies, translation theory and practice, and the various ways these domains intersect and interact. Among the highlights of Michael’s writing and editing activities in recent years are chapters in an American studies textbook (Explorations in American Life and Culture) and edited volumes on accessible language and anthropology. Michael is also an avid musician, both in and outside of work.

DZIURLEJA, WERONIKA

PAPER TITLE: Why Does the World Need High John de Conquer – An Analysis of Zora Neale Hurston's High John de Conquer through the Lenses of Deep Time and Transnationalism

PANEL: Saturday 9-10:30 C2 REROUTED LITERATURES

ABSTRACT: High John de Conqueror, known by his many names, is an important figure in African American folklore. Although his origins are quite obscure, he most probably appeared in folk tales during the times of slavery. As a trickster character, who outsmarts the master with his wit and cunningness, he is often described as the "hope-bringer" (Plant 1995: 90). Hurston, one of the most prominent female representatives of the Harlem Renaissance, with her anthropological background and profound interest in African American folklore, decided to bring the figure of John back to life in 1943. The timing here is not a coincidence. It was a form of a literary response to what was happening in the world, namely, World War II. Like in oral renditions of the tale of John, Hurston's version is a source of solace. But this time it is not limited to African Americans only; rather, Hurstonian John de Conquer is there to uplift everyone regardless of their race and identity. Therefore, considering the varied time frames that the figure of John embodies and mixes as well as his lack of linearity, he can definitely be analysed through the notion of deep time. As Dimock posits, deep time is "'un-American' in conforming neither to a national chronology nor to a national map" (2006: 123). And John de Conquer, both the short story and the folk figure, definitely conforms to this definition, as he is neither constrained by nationality nor by any axes of time. The fact that he is not bound by nationality and his connection to the Black Atlantic make him also a transnational figure. These two methodological frameworks are used in this paper to discuss the multilayered connections of the aforementioned folk figure and the way he could still be applicable to the contemporary times. This applicability is explained in reference to the current political situation in the world. Taking into consideration the popularity of extremist or far-right politicians in the U.S. and Europe, the ongoing military struggles, and the general trend for conservatism, the figure of High John de Conquer with his uplifting and transgressive qualities might prove to be a vital force for change.

KEYWORDS: Transnationalism, deep time, African American folklore, Zora Neale Hurston

BIO: Weronika Dziurleja holds a bachelor's degree in English and is currently a postgraduate student of English at Adam Mickiewicz University in Poznań, where she is pursuing her master's degree. Her main academic interests are African American women's literature and feminist theory. In her research she focuses on historical/cultural trauma and the intersectional nature of everyone's identity. Last year she was awarded a research grant, and the funds allowed her to explore the aforementioned themes in Toni Morrison's literature in greater detail. Apart from her commitment to the academic realm, she also engages in various educational events which promote literature.

FILIPOVÁ, PETRA

PAPER TITLE: Wolf (and) Man: Masculinity in Postmillennial Classic Horror Reboots

PANEL: Saturday 14-15:30 E2 DARK RECONFIGURATIONS

ABSTRACT: The wolf as an archetypal, mythical symbol has been present in many stories throughout humanity's existence, and its interpretations often relate to the discussions of gender (Convery et al., 2023). Werewolf films "can be construed as dramas about men regressing, but also as ones about young men moving forward" (Spadoni, 2015). Through the comparative analysis of the 1941 original film *The Wolf Man* and in its two 21st century remakes, *The Wolfman* (2010) and *Wolf Man* (2025), this paper aims to assess how these films communicate and co-create contemporary cinematic masculinities, and how the two 21st-century remakes reshape the original myth to address contemporary issues and collective fears. These films exhibit clear focus on masculine figures, as suggested by the titles, and contribute to the contemporary opening of the discourse on monstrous masculinities, as a reaction to the several decades focusing on the monstrous feminine (e.g., *Creed*, 1993). This paper also claims that the construction of the monstrous masculine varies in the 21st century remakes. The post-9/11 film (2010) presents a traumatized, tragic wolfman whose curse is that of patriarchal heritage, focusing on guilt, duty, and emotional repression of modern masculinities. The post-COVID remake (2025) focuses on a domestic setting and the depiction of the wolfman's transformation reacts to contemporary discourses on masculinities within the family unit.

KEYWORDS: Film, Masculinities, Gender, Wolf Man

BIO: Petra Filipová is an Assistant Professor at the Department of British and American Studies at P. J. Šafárik University in Košice, Slovakia. She teaches courses on gender, media, and literature, and holds a double-degree PhD from the University of the Balearic Islands in Palma, Mallorca and from her alma mater in Košice. Her research focuses on vegan food studies, gender, sexuality, queerness, and their representation in film and television.

HOLYK, SNIZHANA

PAPER TITLE: From Decline to Agency: The Revival of Marginalized Ageing Female Voices in American Media Discourse

PANEL: Friday 9:30-11 A2 REENVISIONING LANGUAGE

ABSTRACT: Recent demographic changes have encouraged scholarly interest in ageing and old age. Yet, despite this growing interest, ageing remains strongly medicalized, often understood as a process of biological decline and evaluated according to dominant Western ideals of everlasting youth. In contrast, sociocultural approaches to ageing provide more nuanced and multifaceted interpretations. Within age studies, particularly in line with Gullette's works, age, similar to gender, is defined as a socially constructed category. Accordingly, this research presents an attempt to critically analyze American digital-media discourse on old age through a gender-oriented perspective. In particular, the current study focuses on the intersection of age and gender in contemporary media representations of older women, underscoring the ways in which discourse and narrative practices (re)shape cultural perceptions of later life. Using an interdisciplinary lens that brings together insights from linguistics, cultural gerontology, and gender studies, the research challenges dominant portrayals that depict older women as passive and/or marginalized. The empirical material for this study is selected from the podcast *Two Old Bitches: Stories from Women Who Reimagine, Reinvent, and Rebel*, which provides a vivid example of how marginalized female voices are reclaimed in contemporary American culture. By applying the methodology of critical discourse analysis, the study identifies the discursive strategies and linguistic resources through which ageing identities of women are constructed and negotiated. The analysis focuses on ten episodes from Season 9, employing thematic coding, transcript reviews, and the identification of metaphorical conceptualization and discursive patterns. The podcast presents dialogues with women who speak about reinventing themselves, adapting to new circumstances, and being actively engaged as they age. Its guests, including artists, activists, scholars, and community leaders, affirm ongoing productivity, pleasure, and purpose in later life. The podcast hosts strategically reclaim the stigmatized terms such as "old" and "bitch," shifting their negative connotations towards expressions of empowered womanhood. They present later life as a stage of agency and resistance, an idea captured in their humorous acronym "B.I.T.C.H." meaning "Being In Total Charge of Herself." In the world of media, where older women tend often to be underrepresented, the podcast provides a platform that portrays later life as dynamic, fulfilling, and socially meaningful. By engaging in conversation, sharing stories, and careful thematic structuring, the hosts and guests collaboratively produce narratives that contest ageist and sexist assumptions. They highlight everyday practices, such as shopping, art-making, movie-watching, and participating in social events, as expressions of agency in later life, presenting ageing as a period of vitality rather than limitations. In conclusion, the findings of this study show that older women's voices can challenge stereotypes and offer valuable insights related to ageing and gender. By highlighting diverse experiences of ageing, the research illustrates that these circulating narratives have the potential to inspire cultural transformation. It also shows that digital media effectively amplify marginalized voices and (re)shape cultural norms in contemporary American society.

KEYWORDS: Ageing, gender, female voices, discourse analysis, digital media

BIO: Snizhana Holyk is an associate professor of linguistics, head of the Department of English Philology, Uzhhorod National University, Uzhhorod, Ukraine. Her scholarship brings together cultural linguistics, cognitive linguistics, discourse analysis, aging studies, literary and cultural gerontology, with a strong focus on the interdisciplinary study of language, culture, and society. She explores how language and discourse construct social realities around aging, gender and culture. Her latest publications: "Cultural Conceptualization of Old Age in English," in Baranyiné Kóczy, J., Prodanović Stankić, D., Panić Kavgić, O. (eds.) *Cultural Linguistics and the Social World* (pp. 149–166) (Cultural Linguistics, Springer, Singapore, 2024); "Approaching 'The end': Conceptual features and metaphors of old age in literary discourse," in *Lege artis: Language yesterday, today, tomorrow. The journal of University of SS Cyril and Methodius in Trnava*. VI (2), December 2021, 2–32.

HROTEKOVÁ, MICHAELA

PAPERTITLE: From African American Slang to Global Mainstream: Neologisms and Their Dissemination Through Hip-Hop Culture and Social Media

PANEL: Friday 9:30-11 A2 REENVISIONING LANGUAGE

ABSTRACT: African American Vernacular English (AAVE) has historically served as a fertile ground for lexical innovation, producing words and phrases that were initially enclosed in the AAVE speech communities before gaining prominence through rap lyrics, media, and popular culture. The words and phrases are considered new in the mainstream language because the larger audience has not yet encountered them and are unlikely to have been recorded in general dictionaries (Mauer & High 1980). Unfortunately, less formal neologisms tend to be overlooked due to their structural and semantic instability. However, thanks to global internet access, they are becoming more visible and accessible to the general public. Therefore, this paper investigates the path of African American slang as a source of neologisms and its dissemination from hip-hop culture into mainstream global discourse. It will examine English language trends and their tendency to enter other languages, particularly Slovak. It also aims to identify and analyze slang expressions that emerged in hip-hop contexts, and subsequently entered mainstream usage, and became popularized by social media and adapted by a broad audience, such as Gen Z. Words such as lit, flex, skrrt, savage, boujee, and on fleek exemplify the cultural and social identity and linguistic creativity. To reveal the mechanisms of the dissemination and adoption of slang neologisms, a corpus-based approach will be employed. Lexical items from hip-hop lyrics and social media-related discourse (Instagram and TikTok) will be analyzed. In addition to original data collection, the study will utilize available wordlists of hip-hop slang and mainstream neologisms to ensure comprehensive coverage of frequently used terms. Frequency analysis and semantic mapping will be applied to trace the evolution of selected terms from their original AAVE context to their current usage in Slovak. Special attention will be given to the processes of borrowing, phonological adaptation, and morphological integration as these words enter the Slovak linguistic system. For instance, the adaptation of English slang into Slovak often involves phonetic approximation or hybridization with local suffixes, reflecting both linguistic creativity and cultural appropriation. The findings are expected to demonstrate that hip-hop culture serves as a global linguistic channel, facilitating the rapid dissemination of slang beyond its original sociocultural boundaries. This diffusion not only reshapes youth language practices but also raises questions about authenticity, cultural ownership, and linguistic hybridity. By focusing on English and the Slovak language, the study contributes to understanding how globalized media and culture influence linguistic communities, offering insights into the interplay between global cultural flows and local linguistic norms. Finally, this research highlights the significance of hip-hop as a catalyst for linguistic innovation and cultural exchange. It will illustrate how neologisms born in African American communities have become integral to global youth identity and digital communication.

KEYWORDS: Neologisms, slang, hip-hop, African American, online, social media

BIO: Michaela Hroteková is a research assistant at the Faculty of Arts, Comenius University in Bratislava. Her research interests include neology, Internet linguistics, and sociolinguistics with a particular emphasis on domains such as technology, pop culture, and social media. She examines how emerging vocabulary reflects cultural and technological shifts, and how these innovations differ across various linguistic contexts. Through her research, she analyzes the dynamic interplay between language and contemporary societal trends, contributing to a deeper understanding of how new words and expressions shape—and are shaped by—global communication.

JELÍNEK, JIŘÍ

PAPER TITLE: Live Women, Dead Fingers: H. P. Lovecraft's Corporeality Revived and Reimagined in *She Walks in Shadows*

PANEL: Saturday 14-15:30 E2 DARK RECONFIGURATIONS

ABSTRACT: The paper aims to analyze the ways in which H. P. Lovecraft's aesthetics and modes of narration, especially when linked to corporeality and human bodies, change when adapted for contemporary audiences and their sensibilities, in the stories published in the 2015 anthology *She Walks in Shadows* (or *Cthulhu's Daughters in the US*), edited by Silvia Moreno-Garcia and Paula R. Stiles. It may seem more apt to describe the Lovecraftian subculture as a lasting, evolving phenomenon rather than a renewal, with the Arkham House publishing house being founded shortly after the original author's death. However, in artistic terms, it has long stayed both a comparatively conservative and almost completely male-dominated field, and only the arrival of 21st century infused it with new, provocative approaches and a meaningful number of woman writers. Their additions to the Mythos are, to quote Gina Whisker, "replete with powerful, wry, imaginative women," as well as full of new, often intricate and paradoxical, approaches to corporeality—reflected in unfamiliar ways by said characters, as they struggle both with their bodies and the roles forced upon them. Following up contemporary papers on the topic by Gina Whisker or Loren Barbour, the paper presents the *She Walks in Shadows* stories as a reimagining of well-known elements by and through corporeality. While in the original stories, the treatment of bodies, and especially female bodies, within the narrative is awkward at the best of times—or, as Alison Sperling says in "H. P. Lovecraft's *Weird Body*," the characters "experience the body as strange and alien, freakish and out-of-control, or even as imprisonment"—the feminist take on Lovecraftian aesthetics presents a counterbalance that this paper aims to analyze. Contrary to the gruesome and grotesque body deformities of the past, the reimaginings offer a more nuanced take, with the bodies and body parts constantly participating in the narrative and imaginative structures of the texts. This, among others, includes a new role of "cells" and "genes;" a new approach to old age, nervous fits and "ugliness" as defining characteristics of women (such as Lovecraft's mother in "Turn on the Light"); and, most prominently, body parts serving as points of contact between the human and the environment. Taking a closer look at the body parts, the roles of mouth, feet, and especially fingers are examined. In Lovecraft's stories, fingers usually play the role of skillful conduits of magical powers (in the case of Curwen's incantations in *The Case of Charles Dexter Ward*), of key parts of the symbolic landscape, or of agents of perception and cognition, most famously in the final scene of "The Outsider." This sentiment seems to be sometimes mirrored, sometimes transcended in the surprisingly numerous cases of finger-description in the *She Walks in Shadows* stories. Occasionally, it is even made into the most fundamental motif, such as in Jilly Dreadful's "De Deabus Minoribus Exterioris Theomagicae," a new take on the "dangerous ancient tome" trope and imagery, shifting the emphasis from an intellectual act into an act of bodily contact.

KEYWORDS: Body horror, corporeality in fiction, feminist horror, H. P. Lovecraft, Lovecraft reimagination, *She Walks in Shadows*, weird body

BIO: Jiří Jelínek studied Comparative Literature at Charles University in Prague, defending his PhD thesis *Constructed Languages in Literature* in 2018. He works as an assistant professor at the University of Hradec Králové, teaching classes on stylistics, text analysis, cognitive linguistics and lexicology. He has written Czech and English articles on word formation, on modern poetry (description of objects in Martian poetry, the works of Petr Hruška and Petr Maděra), and on speculative literature—among others on Jiří Gruša's dystopian novel *Mimner* ("Gruša's *Mimner* and the Language of Paradox"), on the reimaginings of the Libuše myth in modern Czech literature ("Of the Constructivist and the Essentialist," which appeared in the *Česká literatura* journal), as well as on catastrophic diseases in both fiction and non-fiction ("Anthropocene vs. Plague," published as a chapter of *Images of the Anthropocene in Speculative Fiction*). Recently, he has also become interested in crime fiction, and his paper "Turning Tides, Changing Times: Sea in Evil Under the Sun and Journey to the South," co-authored with Jana Jelínková, was published in the *Hungarian Journal of English and American Studies* in 2025.

JELÍNKOVÁ, JANA

PAPER TITLE: Broken but not Shattered: Gentle Survival in Patrick Rothfuss's *The Slow Regard of Silent Things*

PANEL: Saturday 9-10:30 C2 REROUTED LITERATURES

ABSTRACT: The paper focuses on Patrick Rothfuss's 2014 fantasy novella *The Slow Regard of Silent Things*, a companion volume to his as-yet-unfinished *The Kingkiller Chronicle* trilogy, mapping six days in the life of the recluse girl Auri who lives by herself under the University. In his Endnote, the author himself bashfully describes the novella as a story which "doesn't do the things a story is supposed to do," being a "thirty-thousand-word vignette" which has only one character and no proper "dialogue, action, conflict." Using Michal Peled Ginsburg's notion of marginal narratives of survival, where "process or movement in time is not goal oriented [...], where the goal is immanent to the process [...], and where the notion of closure is irrelevant rather than subverted or unattainable" as a springboard, this paper will attempt to demonstrate that albeit the novella is indeed unconventional, there is in fact a distinct sense of gradation and conflict present within it. Firstly, the paper shall examine the story's place within American survivalist fiction. By featuring a female protagonist with childlike characteristics and occupations, *The Slow Regard of Silent Things* presents a departure from the gritty male heroes of the past who grapple with severe threats (seen, for example, in Cormac McCarthy's *The Road*, Jack London's *White Fang* or Andy Weir's *The Martian*). This subversion of the reader's preconceived notion of survivalism introduces tension and frustration, slowly resolved over the course of the story as Auri puts her instincts to good use and showcases her various, often unorthodox, abilities in the face of intrusive elements that start permeating the narrative. Secondly, attention will be given to the main character's unconventional and, at first, incomprehensible agenda: namely her way of interacting with the world, where days, places, and things around her are perceived and treated as living beings. Auri's "knowing the way of things" will be pitted against thing theory, first proposed by Bill Brown and further addressed by Severin Fowles, to demonstrate that *The Slow Regard of Silent Things* offers much more in the way of true anti-anthropocentric empathy, which is arguably more alien, and thus more difficult for the reader to grasp. The paper will also examine other aspects of Auri's lifestyle, looking at the various ways in which the text straddles American tradition (asceticism, husbandry, being at one with the world) and modern sensibilities (ecology, embracing imperfections, female empowerment). Finally, a third point of narrative tension will be explored: that of the author introducing cracks and fissures once an aspect of the story is firmly in place and taken for granted by the reader. This concerns Auri's isolationism, her endless economy, her chastity, and even the eponymous silence, which all get broken towards the end of the novella—creating another layer of enigma and intrigue and, rather than shattering Auri's story, making it more complex and dynamic.

KEYWORDS: *The Kingkiller Chronicle*, objects in fiction, Patrick Rothfuss, *The Slow Regard of Silent Things*, survivalism, survivalist fiction, thing theory

BIO: Jana Jelínková is pursuing her master's degree in English Philology at Palacký University Olomouc. Her main field of study is the Golden Age of Detective Fiction, her bachelor's thesis and upcoming diploma thesis focusing on Agatha Christie. In 2025, as the co-presenter of Jiří Jelínek, she attended the Captivating Criminality 12 conference with a paper titled "'We're the Zoo...': Society Through the Lens of *And Then There Were None*." Their previous paper "Turning Tides, Changing Times: Sea in Evil Under the Sun and Journey to the South," based on their presentation at the Captivating Criminality 11 conference, was published in the *Hungarian Journal of English and American Studies* in 2025.

KAČER, TOMÁŠ

PAPER TITLE: "Appropriate" for "The Humans": Contemporary Revisions of Classic American Drama

PANEL: Friday 9:30-11 A1 RECONSTITUTING THE AMERICAN MIND

ABSTRACT: American drama in the 21st century owes a lot of its popular themes to works of its predecessors of Modernist and especially post-WWII periods. While the classic American drama of these periods includes writers such as Eugene O'Neill, Lillian Hellman, and Clifford Odets among the Modernists, as well as Tennessee Williams, Arthur Miller, Lorraine Hansberry and Edward Albee among the most imaginative writers of the post-WWII period, displaying a wide array of approaches to reflecting the American reality, there are still a lot of groups of Americans that are underrepresented. At the same time, the tradition of modern American drama has created a number of typical American genres of plays that aimed at a representation of the American society as a whole. From O'Neill's explorations of the historical roots of the American nation, to Williams's memory plays and Hansberry's racial dramas, the most typical American form has been the family drama. The American family, a microcosm within a macrocosm of the American society at large, is a reflection of transformations and an individualized case for criticism of the society's failings in general. Still, more and more authors in the current times begin to question the universality of the genre and try to explore new ways of speaking about the American society, while at the same time updating the typical American genre of the family drama and its main representatives (*Long Day's Journey into Night*, *Death of a Salesman*, and *A Raisin in the Sun* to name but the few most obvious examples), as well as other classics of the history of American theater of other genres (*The Octoroon*, *Waiting for Lefty*, and *The Crucible* to give a few recent examples of remade titles). In this talk, several of these recent rewrites will be examined, especially those that do not merely revive classics but also interrogate their assumptions about gender, race, class, and power for contemporary audiences: assumptions both of the contemporary authors of the new versions but also of the original plays and their respective genres. The focus will be primarily on the plays focusing on revising the family drama. With the question in mind, what kind of family is considered to be representative of a phenomenon presumably applicable to the American society as a whole (such as Willy Loman's failure illustrative of the dissolution of the American Dream in post-Depression United States), this paper will discuss family-centered plays such as *August: Osage County* (2007) by Tracy Letts, *Appropriate* (2013) by Branden Jacobs-Jenkins, *The Humans* (2015) by Stephen Karam, and *Fairview* (2018) by Jackie Sibblies Drury. It will show that by paying homage to the classics, these contemporary revisions confirm the universality of the originals, while expanding their scope to an even more refined surgical view of various ailments of the ever-transforming American society.

KEYWORDS: American family drama, contemporary theatrical revision, American Dream, gender and race, representation

BIO: Tomáš Kačer is currently proudly serving as the President of the Czech and Slovak Americanists' Association. He is an Associate Professor of English and American literature at the Department of English and American studies, Faculty of Arts, Masaryk University (Brno, Czech Republic). He focuses on modern and contemporary British and American drama, mostly on the canonical playwrights such as Eugene O'Neill, Arthur Miller, and Tom Stoppard. He is also interested in 18th- and 19th-century American theater and performance culture. Tomáš is also a translator of fiction, non-fiction, and plays from English to Czech; his translation of *A Touch of the Poet* by Eugene O'Neill is currently playing at the Municipal Theater in Brno.

KAYLOR, MICHAEL M.

PAPER TITLE: Scarcity, Pseudobiblia, and the Literary Work of Lovecraft's Necronomicon in "The Festival"

PANEL: Friday 15-16:30 B1 LOVECRAFT REINVIGORATED

ABSTRACT: In H. P. Lovecraft's story "The Festival" (Weird Tales, January 1925), the Necronomicon achieves its strongest literary effects not through plenitude but through deliberate bibliographic scarcity. What might seem a missed opportunity to quote this infamous grimoire chapter and verse instead becomes a purposeful strategy of withholding that concentrates dread, deepens mythos, and invites collaborative world-building. Anchoring the argument in the scene where the narrator consults Miskatonic University's guarded copy and dares quote only a single paragraph, the paper shows how Lovecraft mobilizes one brief excerpt—"Happy is the tomb where no wizard hath lain, and happy the town at night whose wizards are all ashes"—to vast effect. A close reading of that excerpt attends to its syntax, pacing, and rhetoric of interdiction, situating it within Lovecraft's broader pseudobiblia practices and his place within Anglophone Modernism. By orchestrating paratexts (archaic language, institutional custody, spurious authorities) that suggest an archive larger than the tale affords while simultaneously keeping the actual grimoire offstage, Lovecraft produces what can be termed "bibliographic sublime": an apprehension of textual vastness through carefully curated absence. In this light, the Necronomicon's notorious incompleteness emerges as a deliberate literary technique that shifts horror from the book's content to the act of citation itself—a sort of "citation-as-dread." The narrator's refusal to quote more extensively stages prohibition as affect, casting the reader as a prospective transgressor. This deliberate scarcity yields three key effects. Firstly, it charges the act of quotation with dread. Secondly, it implies a vast unseen archive, exemplifying Lovecraft's pseudobiblia technique (the "invention of fake books, fake libraries, and fake traditions"), and illustrating Leif Sorensen's point that Lovecraft builds verisimilitude through strategic practices of citation. Thirdly, Lovecraft's restraint enables the Necronomicon's long-term transmedia afterlife: by leaving the grimoire underdetermined yet well-situated, he preserved its portability across authors and media, turning a nonexistent volume into a durable platform for adaptation and revival in fictions, comics, films, television series, podcasts, and board and video games; as John Engle notes, some readers have even been convinced that the Necronomicon is genuine. A brief comparison to other appearances of the Necronomicon in Lovecraft's fiction (as a formula in "The Dunwich Horror" or as casual mentions in *At the Mountains of Madness*) highlights the uniqueness of "The Festival," where a single excerpt bears the burden of world-building. Hence, Lovecraft's apparent failure to provide a more elaborate Necronomicon reveals a restraint that becomes an enabling constraint. While overspecification would have collapsed enigma into lore, by refusing fully to reveal the book's contents Lovecraft preserved its mystery and ensured its perpetual renewal across time. This study reframes the Necronomicon's sparseness as an intentional aesthetic strategy with formal consequences and offers a compact model for analyzing pseudobiblia in Modernist pulp fiction—stories where curated absence performs the primary work of world-building.

KEYWORDS: Book history, H. P. Lovecraft, intertextuality, Necronomicon, paratexts, pseudobiblia, weird fiction

BIO: Michael Matthew Kaylor is Associate Professor in the Department of English and American Studies in the Faculty of Arts, Masaryk University, Brno. His research and teaching cover Victorian poetry, the Modernist novel, English decadence, and queer theory. For several semesters, he and Dr. Jan Čapek co-taught a Master's seminar entitled "H. P. Lovecraft and His Followers." His publications include *Secreted Desires: The Major Uranians: Hopkins, Pater and Wilde* (2006), *Lad's Love: An Anthology of Uranian Poetry and Prose* (2010), a scholarly edition of Forrest Reid's *Tom Barber Trilogy* (2011), and a two-volume, scholarly edition, *The Collected Works and Commissioned Biography of Edward Perry Warren* (2013). He is presently completing *The Collected Works of Forrest Reid*, in four volumes.

KLEPRLÍK, MICHAL

PAPER TITLE: Back to the Soil: Agrarian Imaginaries and Retrotopian Desire in Yellowstone

PANEL: Saturday 14-15:30 E1 REVISITING IDENTITY ON THE BORDER

ABSTRACT: This contribution explores the resurgence of retrotopian sentiment in contemporary American culture, drawing on Zygmunt Bauman's concept of retrotopia—a longing for an idealized past as a response to present uncertainties. This paper argues that this cultural tendency manifests vividly in the television series *Yellowstone* (T. Sheridan, J. Linson, 2018–2024), which dramatizes a return to foundational myths of the American frontier. The series constructs a vision of rooted existence, where life is attuned to the rhythms of nature and the land is transformed from a mere possession into an ontological space—a foundation for existence grounded in being-at-home-with-the-land. Central to this narrative is the reclamation of the archetype of the American farmer and cowboy, historically imagined as a “new race of man” tied to soil and self-reliance. *Yellowstone* revives this ideal, presenting self-reliance, frontier masculinity, and agrarian ethos (independence and harmony with the nature) as antidotes to the perceived fragmentation of modern life and as a counterpoint to globalized, urban identities. By analyzing *Yellowstone* through the lens of retrotopia, this paper situates the series within broader discourses of renewal and renaissance in American identity. It demonstrates how the frontier myth—once a narrative of progress—now functions as a site of cultural restoration, reaffirming agrarian and frontier imaginaries as enduring foundations of American self-understanding.

KEYWORDS: Retrotopia, Frontier Myth, Yellowstone, Agrarian Imaginary, American Identity, Cultural Revival

BIO: Michal Kleprlík is an Assistant Professor of Anglo-American literature and cultural studies at the University of Pardubice. In his research he focuses on the issue of the humanistic tradition and its (post)modern (re)definitions. He has published a book-length essay on James Joyce and his modernist treatment of mythos (*James Joyce: North of the Future*, 2017) as well as several scholarly articles exploring the philosophical and aesthetic background of the development of concepts of culture in Western civilization. He also works as a translator, having translated works by J. Conrad, H. Broch and G. Steiner into Czech.

KOKH, MARIIA

PAPER TITLE: "Ut pictura poesis": Intermedial Renewal of the Self in W.D.'s *Midnight Carnival*

PANEL: Saturday 12-13:30 D2 REIMAGINED MASCULINITIES

ABSTRACT: Although W. D. Snodgrass is primarily associated with the rise of confessional poetry, his later work resists being bound by that legacy. Critics have often dismissed his post-confessional writings as "anomalies" or "misdirections," yet these works reveal a sustained effort at artistic renewal. This paper examines the collection *W.D.'s Midnight Carnival* (1988), Snodgrass's collaborative project with painter DeLoss McGraw, as a site where the poet undertakes a deliberate revival of his poetic self by revisiting and reclaiming the "old" aspects of his early identity and reframing them through experimentation. Drawing on Claes Oldenburg's notion of a "theater of vision," this paper argues that the coordinated interplay of poems and paintings produces a performative mode of self-reclamation, one that reimagines the boundaries between persona, autobiography, and visual aesthetics. Within McGraw's surreal, carnivalesque canvases, Snodgrass revisits, reworks, and revitalizes his poetic identity, transforming earlier autobiographical impulses into layered personae through new narrative voices, shifting perspectives, and ironic self-portraiture. The collection thus stages a deliberate renaissance of creative identity and demonstrates how inter-artistic collaboration and dialogue can reanimate established poetic modes, renew artistic vigor, and expand the expressive capacities of each medium. By situating W. D.'s *Midnight Carnival* within ongoing discussions of revival, multimodality, and cultural re-engagement, this paper highlights Snodgrass's contribution to broader cultural patterns of creative (self-)reinvention.

KEYWORDS: Multimodality, intermediality, self, poetic identity, persona, painting, creative partnership

BIO: Mariia Kokh is a PhD candidate in the Literatures in English program at the Department of English and American Studies, Masaryk University in Brno, Czech Republic. Grounded in transatlantic and cross-temporal relations, her dissertation focuses on the mechanisms of narrative remembering and the fragmented selfhood in autobiographical and "confessional" poetics of Thomas Hardy and W. D. Snodgrass. She is particularly interested in the process of what she terms "self-re-collection," aspects of persona construction, and the status of the (autobiographical) poetic "I." She approaches these issues through Jacques Derrida's concept of the parergon, considering the "I" in personal poetry not as fixed or self-evident, but as constituted by the parergonal persona, which frames—and is framed by—the content, at once sustaining and crafting the self through acts of reconstructive remembering. Her research interests include English and American poetry from the late nineteenth century to the present, auto/biography and memory studies, as well as creative writing.

KRÁSNÁ, DENISA

PAPER TITLE: Reviving the Frontier, Rewilding the Empire: The Dutton Saga and the Renaissance of Settler-Colonial Animal Narratives

PANEL: Friday 15-16:30 B2 RETURN TO THE WEST

ABSTRACT: The recent proliferation of Taylor Sheridan's neo-Western universe—1883, 1923, and Yellowstone—has been celebrated as a renaissance of the American Western. This revival, however, does more than reanimate a nostalgic genre: it reconstructs and updates settler-colonial worldviews through a renewed grammar of conquest, land use, and nonhuman animal life. This paper argues that the Dutton family saga functions as a contemporary site of cultural renewal that reboots the mythology of the frontier while simultaneously reviving older, often unexamined, narratives of nonhuman animal subjugation at the heart of U.S. expansionism. Across Sheridan's works, nonhuman animals are not incidental elements of the Western landscape but central actors through which questions of race, belonging, property, and national identity are negotiated. From the buffalo slaughter visualized in 1883 to predator-control storylines in 1923 and the horses, wolves, cattle, and bison framing conflict in Yellowstone, these series revive a long tradition in which wildlife management practices reproduce the logics of settler colonialism. Drawing on scholarship in Critical Animal Studies, Indigenous studies, and environmental humanities, this paper reads the Dutton universe as a site where the past's settler colonial (ecological) violence is not simply represented but culturally rehabilitated. Central to this argument is the concept of animal colonialism—the use of nonhuman animals as instruments of territorial claim, racial hierarchy, and civilizational narratives. Sheridan's neo-Westerns renew these patterns in two key ways. First, the series replicate historical justifications for domination by portraying animal life as a resource requiring settler stewardship, protection, or elimination, echoing contemporary debates shaped by the North American Model of Wildlife Conservation. Second, they revive the trope of the “white ecological savior,” positioning the Dutton family as guardians of a supposedly vanishing natural world while marginalizing Indigenous ecological knowledge and relational ontologies. At the same time, the series participate in a broader cultural fascination with revival: resurrecting older aesthetics, restoring masculinist frontier heroism, and reasserting the West as a site of national destiny. The Dutton saga illustrates how such revival is seldom neutral: in the process of remaking the Western, it also reanimates racialized and speciesist hierarchies that shaped the original genre. By reading the Dutton narratives through the framework of animal colonialism and settler revivalism, this paper contributes to discussions of intermediality, cultural recycling, and the political stakes of genre reboots. Ultimately, it argues that Sheridan's Western renaissance does not merely revisit the past, but actively reinscribes it, renewing frontier ideology for a contemporary global audience.

KEYWORDS: Neo-Western, animal colonialism, Yellowstone, media reboots, settler colonialism, 1923, 1883

BIO: Denisa Krásná is a literary and cultural scholar whose work bridges decolonial, ecofeminist, and critical animal studies perspectives across the settler-colonial nations in North America. She teaches at the Department of English and American Studies at Masaryk University in Brno, Czech Republic, and conducts postdoctoral research in environmental philosophy at Palacký University, Olomouc. Denisa is the co-editor of *Flow: Outdoor Counternarratives by Women from Rivers, Rock, and Sky* (Rocky Mountain Books, 2025) and the author of numerous peer-reviewed articles in journals such as *ISLE: Interdisciplinary Studies in Literature and Environment*, *Relations: Beyond Anthropocentrism*, and the *European Journal of American Studies*. Her research has been supported by the European Association for American Studies, the International Council for Canadian Studies, and Masaryk University's Internal Grant Agency. She has conducted research at the University of British Columbia, the University of Hawai'i at Mānoa, El Colegio de la Frontera Sur in Chiapas, and Universidad de La Laguna in Tenerife. She has presented her research at many international conferences across North America and Europe. She frequently features in Czech media, where she contributes to public discussions on U.S. and Canadian politics, Indigenous rights, and environmental justice.

KUŠNÍR, JAROSLAV

PAPER TITLE: Reimagining the American Pacific: Revival of Marginalized Voices in Kristiana Kahakauwila's *This is Paradise* and Michael Puleloa's *Man Underwater*

PANEL: Saturday 14-15:30 E1 REVISITING IDENTITY ON THE BORDER

ABSTRACT: In his critical study of Hawaiian literature and culture, *Reimagining the American Pacific*, Rob Wilson understands Hawaiian literature and culture as oscillating between the local, global and transnational spheres, which manifests itself in Native Hawaiian authors Kristina Kahakauwila's and Michael Puleloa's fiction. Hawaii's complex history of colonialism and cultural diversity has given rise to a distinct cultural identity shaped by Indigenous traditions and Oceanic worldviews, Asian settler and plantation cultures, and American colonial influence. In their fiction, both authors explore a specificity of Hawaiian cultural identity as a product of these intersecting forces. This identity emerges through a nuanced interplay of cultural traditions, (post)colonial legacies, and contemporary modernities, contributing to its hybrid and evolving character. This comparative paper examines how Hawaiian identities are constructed within the framework of post-millennial, post-race, and post-ethnic aesthetics and sensibilities (Saldívar, Hollinger), while also being shaped by postcolonial modernities, media representations, and intricate interracial dynamics, as reflected in Kahakauwila's story *This is Paradise* and Puleloa's *Man Underwater*. By reading *This Is Paradise* and *Man Underwater* through Wilson's post-race aesthetics, this paper aims to show how both authors recuperate marginalized Native Hawaiian voices within cultural spaces that often render them invisible. Kahakauwila exposes how Indigenous presence in Waikīkī is simultaneously normalized and erased by post-racial narratives of leisure and multicultural harmony, allowing the story to articulate various forms of resistance. Puleloa's narrative, by contrast, privileges interiority and embodied memory as modes through which silenced Indigenous experiences become visible. Together, these texts demonstrate how post-millennial Hawaiian fiction recuperates marginalized subjects, not by rejecting post-race discourse, but by revealing its limits and re-inscribing Indigenous difference within transnational modernity. The paper will also focus on the way the stories reveal how post-race discourse in contemporary Hawaiian fiction does not erase difference but reframes it within transnational and spatial registers, complicating simplistic narratives of cultural assimilation or hybridity.

KEYWORDS: Hawaiian literature, cultural identity, American Pacific, Indigenous traditions, post-race aesthetics, transnational, postcolonial

BIO: Jaroslav Kušnír is Professor of American, British and Australian literature at the University of Prešov, Slovakia. He is the author of *Poetika americkej postmodernej prózy* (Richard Brautigan and Donald Barthelme) [*Poetics of American Postmodern Fiction: Richard Brautigan and Donald Barthelme*] (Prešov, Slovakia: Impreso, 2001); *American Fiction: Modernism-Postmodernism, Popular Culture, and Metafiction* (Stuttgart, Germany: Ibidem, 2005); *Australian Literature in Contexts* (Banská Bystrica, Slovakia: Trian, 2003); and *Postmodernism and After: New Sensibility, Media, Pop Culture, and Communication Technologies in Anglophone Literatures* (Nitra: ASPA, 2015). *Specificity of Place, Region and Space in Anglophone Literatures* (ed.) (Nitra: SlovakEdu, 2019).

KUZNETSOV, PAVEL

PAPER TITLE: Nocturnal Temporalities of Romanticism

PANEL: Saturday 9-10:30 C2 REROUTED LITERATURES

ABSTRACT: The principal aim of this contribution is to reflect upon what can be called 'nocturnal temporalities,' as they can be found in the works of American Romantic writers of the nineteenth century. In the course of this presentation, some essential details of how such writers as Edgar Allan Poe, Herman Melville, and Nathaniel Hawthorne perceived Time under the symbol of Night will be examined. In order to give a more or less profound account of the subject, certain types of night experience, most characteristic of the way those writers treated nocturnal temporality, will be considered. When one is to look closely at even some of the well-known works of these authors, one will very likely come across a specific way of how the theme of Time can be treated. Here, Night is presented as a space where different modes of time merge together: the temporality of repetition (which reigns those events which occur time and again) takes place alongside the temporality of exclusiveness (which reigns those events that occur only once, and then are gone forever); or else, here, the negative temporality (which allows for an event to occur that could otherwise have never happened) does not cancel out the positive one, but is instead carried out alongside of it. The general claim to be made in the course of this presentation would be as follows: by artistically engaging with the symbol of Night, some of the American Romantic writers of the nineteenth century were able to provide a solid ground for thinking about different modes of perceiving the flow of Time. This point will be proven by reflecting upon some of the cases, when the aforementioned writers (Hawthorne, Melville, Poe) brought the symbol of Night into play. For the most part, these nighttime episodes are of great importance, as regards the overall structure of the whole text. In the case of Nathaniel Hawthorne, this paper will reflect upon the scene of the vigil in his work *The Scarlet Letter*, where the nocturnal imagery allows him to masterfully mix together the time of the historical past, and the time immemorial (overarching human existence as such), resulting in an altogether original view of temporality—*The Interminable Night*. In the case of Edgar Allan Poe, this paper will touch on the special kind of temporality, as it has been presented in his *The Tell-Tale Heart*. Here, the original mode of time related to Night is mixed up with the transgressive act of a character obsessed with putting an end to the life of the one, who allegedly gives him no peace. This is an example of the temporality which gives one no chance to escape—*The Inescapable Night*. In the case of Herman Melville, this paper will refer to the several nighttime scenes of captain Ahab soliloquizing with himself. For in these scenes, Melville gives us another mode of time, which reflects a sort of detachment of Time from reality of action—*The Night of Suspended Time*. After discussing each of these examples of the nocturnal temporalities, this paper will conclude with some general thoughts on why one should be concerned with Night, in the first place; and how one can benefit from transdisciplinary study of different ways of engaging with the symbol of Night.

KEYWORDS: Night Studies, Romanticism, temporality, Nathaniel Hawthorne, Herman Melville, Edgar Allan Poe

BIO: Pavel Kuznetsov is a doctoral student at the Department of Anglophone Literatures of Charles University in Prague. His main field of research is American Romantic Literature of the nineteenth century. His current research is concerned with the topic of Night, as it has been treated in the works of Melville, Hawthorne and Poe. His secondary research area is Philosophy of Art, where he is concerned primarily with the ontological analysis of the aesthetic experience.

LACKO, IVAN

PAPER TITLE: Spectral Returns: The Legend of Sleepy Hollow and Its Recurrent Revival in Film and Television

PANEL: Saturday 12-13:30 D1 REDEFINING THE CANON

ABSTRACT: Renaissance and/or revival in American literature are rarely singular moments of return; rather, they are ongoing processes of cultural remediation through which canonical narratives are reimagined to address evolving ideological, aesthetic, and technological contexts. Washington Irving's *The Legend of Sleepy Hollow* (1820) is an exemplary case of such cyclical reinvention. Irving's tale blends folklore, satire, and historical self-reflection, dramatizing conflicts between inherited European narrative models and a distinctly American imagination. While some of the remediation attempts may reinvent the original narrative in a new aesthetic form, bestowing the story with even more pronounced Gothic elements, others take the Romantic exaggeration to extremes, mixing nineteenth-century sentiment with the harshness of current streaming service crime genre. This paper endeavours to examine three of the text's remediations—Disney's animated feature *The Adventures of Ichabod and Mr. Toad* (1949), Tim Burton's movie *Sleepy Hollow* (1999), and Fox's television series *Sleepy Hollow* (2013–2017)—arguing that each adaptation constitutes a form of literary renaissance in its own medium, shifting the story's focus both narratively and aesthetically, though not always successfully. Disney's *Ichabod* can be viewed as a postwar intervention reviving Irving's satire through the visual vocabulary of American pastoral nostalgia. The film reframes the conflict as a comedic morality play rooted in class antagonism and provincial rivalry. Its aesthetic communicates a "return to origins" that paradoxically modernizes the text by mythologizing it further, absorbing folklore into nationally legible iconography. This adaptation foregrounds animation as a technology of renewal—transforming ambiguity and fear into stylized folklore spectacle, while presenting Ichabod Crane as a prototypical American antihero. In contrast, Tim Burton's *Sleepy Hollow* focuses on the story's Gothic elements, reviving the text by displacing its comedic ambiguities into archetypal (if not outright clichéd) horror contexts. Burton renews the tale through genre intensification, replacing Irving's ironic narrator with a strongly aestheticized vision of mythic dread. The Headless Horseman is no longer a staged prank, but a supernatural force tied to witchcraft, trauma, and inherited guilt. Burton reinforces the theme of American literary rebirth by embedding national origins in physical violence and spectral return, converting legend into a technologically realized Gothic horror. The adaptation asserts the reality of what Irving deliberately leaves unresolved. The TV series *Sleepy Hollow* renews the original text through intercultural dialogism and transhistorical continuity. In a distinctly twenty-first century approach, the series revives not just the legend but Ichabod himself, positioning him as a protagonist crossing into contemporary social, cultural, and political realities. The Headless Horseman becomes a participant in apocalyptic biblical teleology and historical warfare and the tale itself is revived by integrating national-historical critique, racial discourse, and serialized fantasy world-building (perhaps to a point of utter disbelief). Across these remediations, *The Legend of Sleepy Hollow* experiences recurring renaissance because each adaptation acts as a mechanism that revives the text's original tensions—class, rationality, folklore, national origins—and restages them using increasingly exaggerated Romantic and Gothic imagery.

KEYWORDS: Washington Irving, remediation, American Gothic revival, *The Legend of Sleepy Hollow*

BIO: Ivan Lacko is an associate professor at the Department of British and American Studies, where he conducts research and teaches courses in American literature and culture, as well as courses focused on popular culture and the relationship between theatre and society. He has also taught classes in creative and academic writing. At present, he is the head of the Department of British and American Studies. As an author, actor and director, he has been active in various student and professional groups (BELTS, Stoka Theatre, ActofKAA, Spare Parts Theater). He has translated monographs in the field of drama and theatre theory (e.g. Christoph Schlingensiefel's *Art without Borders*, Corpus Association, 2023), plays from and into English (Wole Soyinka's *Play of Giants*, Marina Carr's *Map of Argentina*), scholarly texts and articles. He also conducts his own research in the field of theatre and drama and occasionally reviews productions of plays from the English-speaking world for the Monitoring Theatres in Slovakia portal.

ŁOWICKA, EWELINA

PAPER TITLE: “Construct an autobiography before someone does it for you”: Autotheory and Queer Self-Making in Barbara Hammer’s *Tender Fictions* (1995)

PANEL: Saturday 9-10:30 C1 THE FEMALE PROTAGONIST REVEALED

ABSTRACT: Second wave feminism (1960s–80s) established ‘the personal is political’ as a foundational slogan that opened feminist and later queer theory to lived experience (Wiegman 2020: 7). Feminist thinkers of the time often used their life narratives to show that systemic oppression directly influences private experiences. Writers such as Audre Lorde and Adrienne Rich scrutinised identity and power relations through the lens of their own lives. Nowadays, feminist and queer thought continues to push against the presumed neutrality of canonical theory, foregrounding embodiment, affect, and situated thinking (Smith and Watson 2024: 30). Contemporary scholars and artists who work in feminist and queer modes increasingly blend their life narratives with theoretical reflection—a practice that has relatively recently been labelled “autotheory” (Wiegman 2020; Zwartjes 2019; Fournier 2018; Nelson 2015). In the most comprehensive study of the concept to date, Lauren Fournier (2021: 12) posits that autotheory has the potential to become the “next big turn” in literary studies and visual culture. While autotheoretical writing has been studied quite extensively, especially after the publication of Maggie Nelson’s *The Argonauts* (2015) which popularised the term, less attention has been paid to its iterations in film. The following presentation aims to expand the discussion to film by providing a case study of Barbara Hammer’s *Tender Fictions* (1995), a feature-length autobiographical documentary in which the director challenges the nature of truth in auto/biography and does so by turning the camera on herself. In true postmodernist fashion, *Tender Fictions* constantly reminds us that narratives are constructed by (unreliable) subjects. Hammer is shown editing her film on the screen and the viewer is tasked with separating fact from fiction as the director asks questions about history, who makes it, and who it leaves out. In her own words, Hammer (2010: 267) “wanted to undermine notions of historical portraiture” by refraining from “constructing lesbian heroes.” Instead, she weaves the “I” of *Tender Fictions* into a community fabric and undermines broadly-understood Western notions of individualism. This paper argues that Hammer utilises autotheory in order to remake historical knowledge, destabilise the unitary Western self, and imagine lesbian identity as collective. The relevant paradigms of auto/biography and film studies and queer feminist frameworks are employed, including narrative and formal analysis and performativity.

KEYWORDS: Queer, feminist, autotheory, film, autobiography

BIO: Ewelina Łowicka is a second year PhD candidate at Adam Mickiewicz University in Poznań, Poland, in the American Studies Research Unit: Language and Culture. Her doctoral research explores feminist, gender, and queer theories in relation to autobiographical American literature and cinema. She is particularly interested in film and the ways autotheory shapes contemporary autobiographical texts. Her recent work examines how autotheory functions as a critical and creative practice in American film and literature.

MATCZAK, PIOTR

PAPER TITLE: Listening to Ancestral Space: Mapping the Soundscape of Lily H. Tuzroyluke's *Sivulliq: Ancestor* (2023)

PANEL: Friday 15-16:30 B2 RETURN TO THE WEST

ABSTRACT: Literary geography has long examined how texts imagine, produce, and contest space, traditionally relying on visual metaphors such as mapping, landscape description, and cartographic representation (Thacker 2017; Alexander and Cooper 2025). Over the past two decades, scholars have argued that this visually oriented focus limits the field's ability to grasp the multisensory ways literature constructs spatial experience (Cuddy-Keane 2005; Revill 2012). Responding to this limitation, Sheila Hones urges the development of a "more aurally oriented literary geography" (2015, 80), introducing auralization as a method that invites readers to imagine the acoustic dimensions of narrative space. Hones's intervention reframes space not as a static backdrop but as something heard, felt, and enacted through sound. Yet even as this shift broadens the field's sensory range, it remains grounded in Western theoretical traditions that treat sound primarily as a narrative technique rather than as a relational ontology. Native American thinkers articulate land-based epistemologies that position listening as a fundamental mode of engagement with place. Land teaches through its rhythms (Simpson 2017), territories possess agency and animacy (Kimmerer 2013), and knowledge emerges through ceremonial responsibility and relational reciprocity (Wilson 2008). Within these intellectual frameworks, sound is not an aesthetic layer but an active participant in sustaining relationships among humans, ancestors, and the land they inhabit. Building on the complementary insights of Western soundscape theory and Indigenous relational epistemologies, this paper follows the decolonial approach advocated by Linda Tuhiwai Smith (2012) to bring Hones's auralization into conversation with land-based knowledge frameworks articulated by Simpson (2017), Wilson (2008), and Kimmerer (2013) in order to explore how literary sound can operate simultaneously as an imagined acoustic field and as a medium of ethical responsibility, memory, and intergenerational presence. Through this synthesis, this paper examines how Lily H. Tuzroyluke's *Sivulliq: Ancestor* (2023) constructs an Indigenous soundscape shaped by environmental resonance, breath, rhythmic patterns, and ancestral utterances, showing how these sonic motifs structure human relationships with the land and within the society. Close readings demonstrate how Tuzroyluke's narrative enacts what James Ruppert identifies as "the paradoxical task of crying warnings and singing celebrations at the same time" (2014, 613), grounding this dynamic in attentive listening practices that link present experience to ancestral continuity. This paper argues that *Sivulliq: Ancestor* mobilizes sound as a mode of renewal in which listening becomes a decolonial spatial practice that reclaims Alaska as an animate, resonant homeland. The conference presentation will take the form of a multimodal close reading enhanced by brief Arctic soundscape clips, giving the audience a direct sense of how acoustic forms shape Indigenous spatial imagination.

KEYWORDS: literary geography, Indigenous epistemologies, auralization, decolonial spatial practice, soundscape

BIO: Piotr Matczak is a first-year PhD candidate in the Department of American Studies: Literature and Media at Adam Mickiewicz University in Poznań, Poland. His doctoral project focuses on the spatial modes of representation in contemporary Alaskan fiction from a literary-geographical perspective. The current part of his research concerns the spatiality of Native Alaskan novels published after 2015. In the past, he published on space in Californian novels from the 1960s, as well as on the efficacy of the American Dream in the works of Charles Bukowski. His research interests include literary geography applied to contemporary American prose, especially in relation to urban studies, Indigenous studies, and sociopolitical studies. Apart from working in academia, he is also an EFL teacher in a high school in Poznań.

MORAVCOVÁ, JANA

PAPER TITLE: Repetition, Revival, and Re-activation: Renewing Feminist Critique in Sophie Treadwell's Drama

PANEL: Saturday 9-10:30 C1 THE FEMALE PROTAGONIST REVEALED

ABSTRACT: Though perhaps still not broadly known outside specialized academic circles, plays by the early-twentieth-century American dramatist Sophie Treadwell offer a powerful framework for feminist discourse around reproductive rights, labor conditions, gendered violence, and autonomy. Her work anticipates many concerns central to contemporary feminist debates, making its renewed examination timely in the face of ongoing threats to women's autonomy, which continue to enact a pattern of recurrence. Reviving her plays therefore enables to reread the persistent inequalities they stage through present-day cultural and scholarly critique. Through analysis informed by feminist theory and performance studies, this paper examines these dynamics in two plays by Treadwell, *Constance Darrow* and the better-known *Machinal*. By placing them in dialogue, it reveals a longer arc of feminist critique within Treadwell's oeuvre than is typically acknowledged. Both plays depict women confronting a society that restricts their agency, sexuality, economic independence, and punishes deviation from prescribed roles. *Constance Darrow* exposes entrenched constraints at the turn of the century through a realist mode, while *Machinal* shows how similar pressures are intensified by the mechanized modernity of the 1920s. In both, protagonists suffer under inherited structures of inequality, exemplifying how patriarchal patterns are repeated across generations. As Judith Butler argues, contemporary societies likewise reproduce gendered vulnerability through systemic precarity and institutionalized violence, which can be witnessed in ongoing struggles over bodily autonomy, labor exploitation, domestic abuse, and systemic hostility towards women. This paper thus contributes a renewed feminist reading of Treadwell's dramaturgy, demonstrating how her work illuminates the persistence of gendered injustice across modern and contemporary contexts. Theoretically, the paper approaches renewal through three interrelated modes: repetition, revival, and re-activation. As repetition, renewal echoes what Simone de Beauvoir terms the "myth of the eternal feminine"—a recurring set of gendered scripts that reinscribe women into subordinate positions despite shifting political conditions. In *Constance Darrow* and *Machinal*, these scripts reflect what Sue-Ellen Case identifies as the "recursive temporality" of patriarchal ideology in theatre and culture. Secondly, as revival, renewal describes the critical return to marginalized authors like Treadwell, rediscovered by feminist critics. Finally, as re-activation, renewal refers to the application of Treadwell's insights to contemporary conditions: her dramaturgies of constraint gain fresh relevance in a period marked by gradual erosion of women's rights in many Western countries. Reviving and rereading Treadwell's work thus becomes a political act of renewal, enabling us to perceive how injustice persists under new guises.

KEYWORDS: Sophie Treadwell, Feminist Drama, Gendered Injustice, Renewal, Patriarchy, Modernity

BIO: Jana Moravcová is an MA graduate from the Department of Anglophone Literatures and Cultures at Charles University in Prague. Her research focuses on twentieth-century American drama, feminist theatre, and the intersections of gender, performance, and political agency. Her thesis examined the plays of Sophie Treadwell, exploring how Treadwell's dramaturgy engages questions of embodiment, modernity, and women's constrained social roles. She is currently preparing a PhD proposal that seeks to extend this work by analyzing Treadwell's lesser-known plays from the late 1930s onward. Her scholarship draws mainly on feminist and queer theory, with particular attention to Simone de Beauvoir and Judith Butler. Beyond her academic work, Ms. Moravcová teaches English at the Academy of Performing Arts in Prague, where she helps theatre, film, and music students develop the professional vocabulary needed to navigate the practical and theoretical dimensions of their fields. In 2023, she published the essay "A Brief Reflection on ADHD in Children: Parents' Perspective" in the student academic journal *The Protagonist*. Her wider research interests include American theater and cultural history, feminist activism, disability studies, and the shifting conceptions of identity. She is committed to exploring how texts reveal and challenge structures of social power.

PARYŻ, MAREK**PAPER TITLE:** Contemporary European Reinventions of the Film Western: A Tentative Typology**PANEL:** Saturday 12-13:30 D1 REDEFINING THE CANON

ABSTRACT: Films exist in a global space of cultural exchange in which aesthetic borrowings and contextual reinventions have become something of a norm. Thanks to the advancement of media technologies, new channels of film circulation have opened and new, fluctuating audiences have emerged. Many national cinemas are strong today because they have found appealing ways of combining cultural specificity with issues of universal interest. Contemporary European uses of the film Western attest to this. The processes of the cultural appropriation of the Western have followed their own different courses in different countries. Such appropriations carry ideological implications with respect to local cultures, histories, social systems, etc. as well as to the functioning of the global film market. Today we do not observe any larger tendencies with regard to the employment of the Western genre by different national or regional cinematographies. Contemporary Westerns and Western-like films made outside the US are singular and diverse; some of them have been international hits, others local successes, still others have reached only niche audiences. European film Westerns made after 2000 are numerous enough to justify typological considerations, and the present paper offers an attempt at creating a typology of contemporary European reinventions of the Western in film. The following categories of recent European film Westerns will be discussed: 1) films directly employing American conventions of the Western; 2) films adapting the Western to the depiction of different European historical realities; 3) films entering a dialog with earlier European traditions of the film Western (Italy, Germany, France); 4) parodies; 5) weird Westerns; 6) post-Westerns.

KEYWORDS: The Western, European cinema, transnational cinema, typology, appropriation

BIO: Marek Paryż is an associate professor of American literature at the Institute of English Studies, University of Warsaw. He is the chief editor of the Polish Journal for American Studies and senior editor of the European Journal of American Studies. He serves as the President of the Polish Association for American Studies.

PASTOREK, JINDŘICH

PAPER TITLE: Keeping Trans-Authorial Fictional Worlds Consistent: Revisiting the Canonicity of August Derleth's Inclusion of Moral Conflict in the Cthulhu Mythos

PANEL: Saturday 12-13:30 D1 REDEFINING THE CANON

ABSTRACT: August Derleth's custodianship of H. P. Lovecraft's legacy has long been viewed ambivalently. A chief point of criticism leveled sees his introduction of a moral frame onto the Cthulhu Mythos entities as incongruent with Lovecraft's original vision of cosmic indifferentism (Tierney [1972] 2011; Price 1991; Joshi [2008] 2015). Re-considering these shifts, this paper examines the narrative situation in his select short fiction to argue that the clashing moral orientation ascribed by Derleth to the entities populating Lovecraft's pantheon cannot be considered factual within the fictional world Derleth stages. As such, it does not contradict earlier Mythos canonicity, which is notably argued to be devoid of a moral frame. Following Mark J. P. Wolf's definition of canonicity as the notion that "that certain things are 'true' for an imaginary world" (Wolf 2012, 270), this paper distinguishes two of the commonly accepted canonicities within the broader Cthulhu Mythos' historical development. In order, these are the Mythos Proper, ubiquitous with the work produced by Lovecraft and the authors affiliated with him under the post hoc label The Lovecraft Circle, and the Derleth Mythos, a distinct development of this earlier Mythos associated with Derleth's fiction. This paper takes a contrasting position to entrenched claims (Price 1991, 250) that Derleth's imposition of a moral frame onto the pantheon entities displaces the cosmic indifferentism found within Mythos Proper and bases this position on the analysis of the narrative situation (approached from Bal's standpoint as the compound of narration, focalization [Bal 2017, 12]). Based on the narrative situation, this paper argues that the moral judgements found in Derleth's narration are derived from diegetically internal focalizers and therefore cannot be considered authoritative statements on the entities' supposed morality. Because the true nature of Derleth's entities is never established extradiegetically, his moral frame functions as an in-universe interpretation rather than a contradiction of Mythos Proper.

KEYWORDS: Derleth, Lovecraft, Trans-authoriality, Cthulhu Mythos, Canonicity, Narrative Situation

BIO: Jindřich Pastorek is a graduate student at the Department of English and American Studies at Palacký University Olomouc. His research interests comprise mainly of bridging classical narratology and possible worlds theory to systematically describe the variant manifestations of the impossible in select genres of speculative fiction.

PECINA, JOZEF

PAPER TITLE: The Story of Harry S. Truman: Reviving the Campaign Biography in the Golden Age of Comics

PANEL: Friday 9:30-11 A2 REENVISIONING LANGUAGE

ABSTRACT: This paper examines *The Story of Harry S. Truman* (1948), a sixteen-page comic book campaign biography produced by the Democratic National Committee for President Harry Truman's re-election campaign. It argues that the comic represents a deliberate revival of the nineteenth-century campaign biography, renewed through the visual vocabulary and narrative devices of the comic-book medium. While nineteenth-century campaign biographies relied on prose to construct moral character and exemplary leadership, the Truman comic reanimates familiar motifs such as humble beginnings, perseverance, and wartime service through sequential art crafted for a mass audience. Recent scholarship has demonstrated that comics function as strong vehicles of political storytelling, capable of shaping political myths. Building on this work, the paper situates the Truman comic within a broader experiment that also included comic-book biography produced for Dwight D. Eisenhower's 1952 campaign. This moment reveals an attempt by political strategists to modernize the traditional campaign biography by adapting it to visual formats associated with accessibility, dynamism, and popular appeal. An analysis of the Truman comic's layout, pacing, and iconographic choices shows how the medium revitalizes the persuasive techniques of earlier campaign narratives. Comparing the comic to its nineteenth-century predecessors demonstrates how the campaign biography survived by transforming as political communication embraced new media. This visual approach to campaigning exemplifies the episodic patterns of revival and reinvention that characterize American political persuasion across media and historical periods.

KEYWORDS: Harry Truman, presidential campaign, campaign biography, comic books

BIO: Jozef Pecina is Assistant Professor at the Department of British and American Studies at the Faculty of Arts, Comenius University in Bratislava, Slovakia. He earned his PhD in British and American Literature from Palacký University in Olomouc, where he specialized in nineteenth-century American fiction. At Comenius University, he teaches courses on American history, American literature and history of comic books. His research interests lie primarily in antebellum history, popular fiction, and comic books, fields in which he has published widely. He is the author of *The Representation of War in Nineteenth-Century American Novels* (2015) and *EC Comics: The Pioneers of Shock and Social Commentary* (2024), a textbook on one of the most influential comic book publishers of the 1950s. He has also published numerous articles on antebellum sensational novels, hillbilly stereotypes, crime and horror comics, and the motif of eye-gouging in American culture.

POLINKO, KAROLINA

PAPER TITLE: Reviving the Teeth: The Contemporary Reorientation of the Vagina Dentata Myth

PANEL: Saturday 14-15:30 E2 DARK RECONFIGURATIONS

ABSTRACT: The present research examines the revival and reinterpretation of the vagina dentata myth in contemporary horror literature and argues that its twenty-first-century reappearance constitutes a reorientation of a long-standing cultural narrative. The tooth-bearing vagina is a multicultural image, widely discussed within folkloric, mythological, anthropological, and psychoanalytic traditions. This myth has appeared and traveled across the globe, and has not bypassed the Native American cultures. Following a seemingly standard script, a male hero usually encounters a desirable yet in some way defiant woman whose genitals are adorned with sharp teeth. Oftentimes, the hero must subdue and/or tame the woman, thereby symbolically restoring normative sexual order (Gohr 2013, 30). In the folktales of the Indigenous tribes of the Americas, these stories are complemented by symbolic images of animals, such as dogs and wolves, and spaces like houses, doors and other passages (Hopman 2012, 139–141). For feminist theorists, the vagina dentata has been productively examined through a psychoanalytic lens, particularly via and contrarily to Freudian ideas of castration anxiety (Rees 2013, Barbara Creed 2023, etc.). Essentially, the castrating vagina is known to embody a deeply ingrained patriarchal fear of the feminine, both psychologically and physically (Gohr 2013, 29). Hence, its historical function has largely been to reinforce anxieties surrounding female sexuality, bodily autonomy, and reproductive capacities. However, the twenty-first century has seen a significant resurgence and transformation of the discussed myth across diverse media, including horror cinema—particularly rape-revenge movies—digital art, and literature (Kelly 2016, Courcoux 2022, Segarra 2024). This revival is probably fueled by contemporary social movements, renewed debates on bodily autonomy, and growing critiques of the biocapitalist structures governing reproductive and sexual rights. In this sense, the vagina dentata takes on new functions of challenging phallogocentric logics, (bio)capitalism, and heteronormativity. Illustrative of this change is a 2021 queer horror novel, *Queen of Teeth* by Hailey Piper, which reframes the vagina dentata as a locus of critique of neoliberal biocapitalism. Piper's novel centers on a queer woman, Yaya Betancourt, whose genetically engineered mutations label her as both a product and a threat within a global biotechnology industry. Drawing on biopolitical theory, feminist and queer criticism, and monster studies, this study argues that the contemporary revival of the vagina dentata myth constitutes a critical reorientation of its cultural function. Contemporary literary works like *Queen of Teeth* reclaim the myth as a tool for articulating queer autonomy, resisting biomedical control, and imagining alternative modes of embodiment. Thus, contemporary queer horror revitalizes an ancient myth and participates in a broader cultural discourse that perpetuates a dialogue between queer body autonomy and the neoliberal biocapitalist heteronormative apparatus.

KEYWORDS: Vagina dentata, female sexuality, castration anxiety, biocapitalism, bodily agency, heteronormativity

BIO: Karolina Polinko is an MA student at the Institute of Foreign Languages, Silesian University in Opava, Czech Republic. Her academic interests lie in contemporary Gothic and horror fiction, with a particular focus on the representation of queer identity and its relation to sociocultural conditions. Her current research explores the monstrous corporeal and psychic transformations of sapphic characters in literature, situating queer identity politics alongside heteronormative, capitalist, and environmental critique. At the International Colloquium of American Studies, she will present her findings on the contemporary revival and reorientation of the vagina dentata myth in queer horror literature.

POSPÍŠIL, TOMÁŠ

PAPER TITLE: Genre Hybridity as Cultural Hybridity in Everything Everywhere All at Once

PANEL: Friday 9:30-11 A1 RECONSTITUTING THE AMERICAN MIND

ABSTRACT: In this presentation, the focus will be on Daniel Kwan and Daniel Scheinert's Academy Award-winning sci-fi action-adventure film *Everything Everywhere All at Once* (2022) as an example of formally innovative filmmaking, representing a culmination of the creative output of the A24 independent film studio. On the one hand, the film is a serious family drama that explores issues such as intergenerational conflict, queer acceptance within the immigrant household, and economic precarity in the face of impersonal bureaucracy. At the same time, it incorporates elements of kung fu, action comedy, romance, and speculative science fiction. Through its multiverse premise, the film combines a wide range of Asian and American cinematic traditions—from Hong Kong action cinema to contemporary Hollywood genre films—in a deliberately heterogeneous form. Against readings that dismiss the film as stylistically excessive and emotionally thin (Bradshaw), this paper argues that its spectacular display of genre hybridity serves as an expression of the cultural hybridity at the heart of the 21st-century American experience (whether Asian or otherwise). Also, the film can be read as a (perhaps unnecessary) reminder of the impossibility of gaining any actual, unmediated position regarding a social group in today's world, increasingly dominated by media platforms thriving on creating and distributing attention-grabbing material to fragmented (and addicted) audiences.

KEYWORDS: *Everything Everywhere All at Once*, Michelle Yeoh, Chinese-American screen representation

BIO: Tomáš Pospíšil is an Associate Professor in the Department of English and American Studies at the Faculty of Arts, Masaryk University, Brno. He teaches courses in American literature, American and Canadian film, and American cultural studies. His current research focuses on African American film representation, Canadian feature cinema, and the reception of American culture in the Czech lands.

PROKEŠOVÁ, LADA

PAPER TITLE: Pork Belly and Punchlines: Humor Intrusions in Digital Horror through the Lenses of Cognitive Poetics

PANEL: Friday 9:30-11 A2 REENVISIONING LANGUAGE

ABSTRACT: Digital-born literature has gained scholarly attention over the last few years as new forms of writing emerge from the constantly changing digital space. This environment offers endless opportunities for creative endeavours and experimentation for its users, giving rise to unique forms, including plays with traditional genres. One such prominent manifestation is creepypasta, a genre rooted in horror conventions but produced and circulated online. While existing scholarship on this phenomenon often emphasizes cultural studies lenses and its immersive properties, its linguistics and cognitive dimensions remain underexamined. This paper examines the peculiar quality found in creepypasta, the way in which humor interlaces with horror, and its engagement with readers. These tonal interactions are scrutinized through the lens of cognitive poetics, drawing on the framework of Peter Stockwell and Reuven Tsur. Using selected creepypasta texts, this paper shows how humor intrudes into horror and violates established horror schemas. Close reading of specific passages demonstrates how these moments of incongruity generate edges that are to be tackled by the readers and amplify their emotional texture. By examining the schema violations and tonal shifts, this paper argues that humor in creepypasta functions as a structural and stylistic device, contributing to digital texts that both revive and reinterpret the grotesque and traditional horror conventions. This study aims to contribute to the broader discussion of digital literature as well as the scholarship surrounding the creepypasta genre, highlighting the literary and linguistic approaches to such a topic.

KEYWORDS: Creepypasta, cognitive poetics, schema violation, digital-born literature, horror

BIO: Lada Prokešová is a graduate student at Palacký University Olomouc, Czech Republic, in the Department of English and American Studies. Her research centers on horror, with a particular focus on creepypasta, its narrative mechanisms, and reader response within digital environments. She is currently working on her dissertation thesis, which examines creepypasta through the framework of cognitive poetics, especially in relation to schema disruption.

RENDOŠOVÁ, KATARÍNA

PAPER TITLE: Recovering Suppressed Voices: The Post-Black Bildungsroman in Brit Bennett's *The Vanishing Half* (2020)

PANEL: Saturday 12-13:30 D2 REIMAGINED MASCULINITIES

ABSTRACT: This presentation will argue that Brit Bennett's *The Vanishing Half* (2020) serves as a model for the twenty-first century Bildungsroman, showing how the genre can be reinterpreted to reflect the spirit of revival currently found in Afrodiasporic literature. While the classical Bildungsroman typically delineates the linear progression of a singular white, heterosexual male protagonist towards social assimilation, contemporary versions significantly diverge from this paradigm. Bennett's novel re-shapes the genre by using it as a way to recover forgotten histories, challenge fixed ideas about identity, and highlight how identities are fluid, complex, and always changing. Drawing on the work of Thelma Golden and Touré, this presentation utilizes the framework of post-Blackness which rejects monolithic notions of Black identity and seeks liberation from the "immense burden of race-wide representation" (Golden, 2001), classifies as the expectation that every Black individual must speak for the entire race. Instead, it embraces Black multiplicity, contradictions, and diverse expressions. Building from this framework, the idea of the post-Black Bildungsroman extends these principles into narrative form, offering coming-of-age stories that foreground fluid, unstable, and continually negotiated identities. The term post-Black Bildungsroman was introduced by Marlon Lieber in his 2017 article (Post-Black) Bildungsroman or Novel of (Black Bourgeois) Manners? The Logic of Reproduction in Colson Whitehead's *Sag Harbor*, in which he identifies several characteristics that might define this emerging subgenre. However, Lieber (2017) ultimately fails to apply these features to the texts he analyses, leaving the framework underdeveloped. When these characteristics are applied to a more fitting literary work, however, they reveal the coherence and critical value of the category. This effectiveness is demonstrated by applying Lieber's features to the selected novel, which depicts identity not as stable self-formation but as a process of reinvention, fragmentation, and recovery. The novel's multi-generational structure redefines development as non-linear and unresolvable, transforming the Bildungsroman's aim from assimilation to restoration of suppressed histories, vanished identities, and silenced voices. The two main characters, Stella and Desiree Vignes, represent different ways of becoming that are shaped by race, colourism, trauma, and personal choice. The fictional Louisiana town of Mallard was founded with a singular aim: to cultivate lighter skin and embody the pursuit of whiteness. Growing up there meant existing in a society where colorism didn't just determine identity and belonging but was woven into the very fabric of its residents' existence. Stella's decision to pass as white exemplifies a negative form of Bildung: her social advancement requires an erasure of her origins, culminating in a fragmented identity that illustrates the sacrifices entailed in the pursuit of freedom through invisibility. These characters collectively exemplify a post-Black conception of identity as performative, unstable, and continuously negotiated. Instead of ending with closure, Bennett's story leaves things open-ended, reflecting the continuous negotiation of identity. Therefore, *The Vanishing Half* gives the Bildungsroman a new look, as Bennett's novel explores broken identities and brings back voices that have been silenced. In this context, the post-Black Bildungsroman appears as a genre characterised by constant evolution: a dynamic, regenerative form that emphasises the continuous processes of self-creation, historical reclamation, and collective transformation.

KEYWORDS: Bildungsroman, Post-Blackness, Genre Reinterpretation, Afrodiasporic Literature, Brit Bennett

BIO: Katarína Rendošová is a second-year PhD student in the Department of British and American Studies at Pavol Jozef Šafárik University in Košice. She is also currently pursuing a double PhD in collaboration with the University of the Balearic Islands in Palma de Mallorca. Her specialized research area is contemporary Afrodiasporic female Anglophone literatures from the postmillennial era. Specifically, she focuses on the evolution and development of the Bildungsroman genre within this body of work. In her dissertation, she aims to demonstrate how contemporary Afrodiasporic female narratives actively challenge and significantly experiment with the traditional, often rigid, structure of the coming-of-age framework. Her analysis centres on narrative strategies employed by female authors such as Bernardine Evaristo, Chimamanda Ngozi Adichie, and Brit Bennett. By examining the work of these American and British authors, she explores how these texts redefine personal growth to reflect the complex, fluid experiences of identity negotiation, belonging, and cultural integration in an increasingly globalized world. She seeks to highlight the innovative narrative approaches used to portray non-linear development and fragmented selfhood, providing crucial insights into how diasporic women articulate their experiences outside established literary paradigms.

RORABACK, ERIK

PAPER TITLE: On Fredric Jameson (1934–2024) and on the Problem of the Rebirth of US–American Intellectual Work and Cultures

PANEL: Friday 9:30-11 A1 RECONSTITUTING THE AMERICAN MIND

ABSTRACT: This talk will explore the cultural achievement and ongoing legacy of the US critic, teacher and philosopher, Fredric R. Jameson (1934–2024) for thinking the problem of the renewal, revival and renaissance of US American intellectual work and cultures. There is now ongoing a lack of trust in institutions in the national situation in the USA that goes back to at least the Watergate scandal from 1972. This includes belief in the university, and so by extension in academic research and intellectual work therefore. This anti-intellectualism, which has long been part and parcel of the US–American adventure, has arguably become even more pronounced in the last three decades or so with the downfall of theory in the academy and beyond due to what Anna Kornbluh terms a certain culture of “Immediacy” in her recent 2023 book of the same name. Jonathan Beller’s work (a former student of Jameson’s) will also be considered, *The Message is Murder: Substrates of Computational Capital* (2018). In addition, this talk will engage one of Jameson’s most important legacies, Mark Fisher (1968–2017) with special reference to his text, *Post-Capitalist Desire: Mark Fisher The Final Lectures* (2021). To contextualize this so-called devalorization of the intellect in the contemporary ideological climate, this paper will also engage the French thinker Bernard Stiegler (1952–2020), who espouses such ideas as a certain dearth of spirit in our age of time, which he envisages could be replaced by a Neganthropocene that would revalorize knowledge work and the life of the intellect in the service of a new concrete universal of learning for a newfangled world society. We must think the Anthropocene with Jameson, so that this phenomenon may be “bifurcated” (Stiegler’s word) by the Neganthropocene. In this regard, to think new instances of the world spirit would for this presentation be not merely advisable and helpful, but needful. This paper is also interested in the notion of an end, and of how Jameson’s perishing denotes the passing of an era of time, and of what this means for us moving forward with all our projects, aspirations, and dreams for the future, as a certain kind of fresh beginning. In this regard, Jameson’s own intellectual mode of production may be seen as paradigmatic if not exemplary for cultural production moving forward into the second quarter of the twenty-first century. The question ultimately is how to construct a new world, a new mode of production for us both as individuals and as members of a collective.

KEYWORDS: Fisher, Mark; intellectual work; Jameson, Fredric R.; Kornbluh, Anna; mode of production; Neganthropocene; Stiegler, Bernard

BIO: Docent Erik S. Roraback, D.Phil. (Oxon.) was born in Seattle, USA, and teaches USA literature, cultural-studies, critical theory, and theoretical psychoanalysis in Charles University, and transnational cinema at FAMU. Erik Roraback began his teaching career offering tutorials for Magdalen College and for Mansfield College, University of Oxford, UK where he earned a D.Phil. with Terry Eagleton (Oxford) and Maud Ellmann (Cambridge) as his viva voce examiners; he holds a BA Cum Laude from Pomona College in Claremont, California, USA; in 2005 he was Visiting Professor at the Université de Provence (Aix-Marseille I), Aix-en-Provence, France. Erik Roraback has been a 10-time Visiting Researcher at the Universität Konstanz (2004–14), Germany and is from 2019 an Affiliate Associate Professor in the English Department at the University of Washington, Seattle, USA. He has also been from 2012 a 7-time Erasmus+ Visiting Scholar at the University of Winchester, UK, where he held from 2014–2023 a University Visiting Research Fellowship. Erik Roraback has presented 36 guest lectures and 42 conference papers in 16 countries. Moreover, Erik Roraback has published three original works: *The Dialectics of Late Capital and Power: James, Balzac and Critical Theory* (Cambridge Scholars, UK, 2007), *The Philosophical Baroque: On Autopoietic Modernities* (Brill: Leiden, The Netherlands/Boston, USA, 2017), and *The Power of the Impossible: On Community and the Creative Life* (IFF Books: Winchester, UK/Washington USA, 2018); he is also the author of 45 scholarly articles and book chapters.

RYBOVIČOVÁ, KLAUDIA

PAPER TITLE: Nature is an Active Participant Rather than a Space: The Voice of the Garden in Louise Glück's *The Wild Iris*

PANEL: Saturday 9-10:30 C1 THE FEMALE PROTAGONIST REVEALED

ABSTRACT: Louise Glück's Pulitzer Prize-winning collection, *The Wild Iris* (1992), employs polyphonic narration, distributing the poems among three distinct voices: a human speaker, a transcended godlike figure, and the garden itself. In *The Wild Iris* collection, plants are not merely the background scenery, but creators with a voice; this repositions the human-nature relationship as interconnected and interdependent rather than transactional, rejecting the notion of nature as simply a resource for human use. The polyphony of the voices offers the readers multiple perspectives through which to interpret the tensions emerging from dialogues and monologues. Wyman (2020), in her study published in *Feminists Formations*, notes that "the category of garden involving both nature and place marks the intersection between individual and collective, subject and material, object contained and created. As a realm of growth and change, the garden can become a figurative space where fixed notions of gender and sexual identity still fall away" (p. 137). From an ecofeminist standpoint, the oppression of women within the patriarchal society and the exploitation of nature by humans are intertwined. Drawing on the ecocritical and ecofeminist perspective, this paper analyses the three different voices speaking in the collection of poems *The Wild Iris*, comparing their perspectives and examining how the voice granted to the garden and the plants reframes nature as an active participant and how "the poetic space where women, similarly to wild plants, can outgrow stereotypical conventions is created" (Wyman, 2020, p. 137).

KEYWORDS: Nature, ecofeminism, polyphonic narration

BIO: Klaudia Rybovičová is a first-year PhD student in Literary Science at the Department of English and American Studies. She completed her master's degree in teaching of the Slovak and English Language and Literature and spent two years working in primary education. Her PhD research focuses on the motif of the garden in the poetry of Louise Glück and Mila Haugová. It examines the garden as an imaginative, existential, and physical space, comparing how these poets represent this motif across their work. Through close textual analysis, her dissertation explores how their poetic gardens function as metaphors for human existence, evoking both fragility and transcendence.

SALGUERO, ELISEO GUARDADO

PAPER TITLE: Revisiting the Lovecraftian Mythos on Death Metal Epic Novel Series

PANEL: Saturday 14-15:30 E2 DARK RECONFIGURATIONS

ABSTRACT: By means of content analysis, the narratives of three contemporary American, metal novels are studied to explore how the Lovecraftian mythos—based on Howard Phillips Lovecraft’s literary work—is revisited and then narrated not only contextually but also lyrically. The novels analyzed are the three Death Metal Epic novels: I: The Inverted Katabasis (2013), II: Goat Song Sacrifice (2017) and III: Sinister Synthesizer (2022) by Dean Swinford. Among some Lovecraftian themes such as summoning the nameless ones and motifs analyzed in this study, Necronomicon—a fictional grimoire book, stylized in this novel series as “Nekronomikon”—is the main motif present leading the narratives of these novels, which is also a reflection on the Lovecraftian, lyrical inspiration from genres such as death metal. The narrations in these novels provide a different approach on how a traditional American mythos is recycled and then presented through the narratives of musical novels, which is yet an aspect needed to research about.

KEYWORDS: (Death) metal music, metal novel, H.P. Lovecraft, Necronomicon, Cthulhu mythos

BIO: Eliseo Guardado Salguero is Doctor in English Language and Anglophonic Culture at the University of Prešov in Slovakia, whose dissertation was focused on the metal novel in contemporary fiction. His primary research is in musico-literary studies with emphasis on metal music in contemporary fiction, especially in both the conception and the definition of the metal novel as well as on the expansion of the studies about metal literature. Other interests in his research are: video-game narratives, translation of metal lyrics, and multimedia studies focused on both education and literature.

ŠKROBÁNKOVÁ, LAURA

PAPER TITLE: From Mythopoesis to Ludic Horror: Lovecraft's Cosmic Horror in Transmedial Video Games

PANEL: Friday 15-16:30 B1 LOVECRAFT REINVIGORATED

ABSTRACT: This paper argues that, while many literary mythoi have achieved cultural prominence, none rival the transmedial circulation and adaptive flexibility of H. P. Lovecraft's Cthulhu Mythos. Lovecraft's mythopoesis, characterized by cosmic scale, archaic diction, open canon, modular lore, and quasi-scientific rhetoric, draws selectively on earlier myths, including William Blake's visionary moral cosmology and Lord Dunsany's estranging dreamworlds. His distinctive innovation lies in transforming myth into epistemological terror: narratives that do not merely frighten but unmake knowledge, subjectivity, and even reality itself. The paper situates Lovecraft's myth-making within debates about the nature of myth. Alan Dundes insists that myth must emerge organically from collective cultural practice, while Joseph Campbell understands myth as the expression of universal psychological structures. Lovecraft's mythos occupies a liminal position between these poles: deliberately authored and originally parochial, yet evolving through transmedial expansion and fan participation into a shared cultural framework. The central claim is that video games, more successfully than films, have become the privileged medium for reanimating Lovecraftian cosmic horror. Through ludic mechanics, environmental storytelling, and constrained player agency, games translate Lovecraftian fear into participatory experiences that foreground uncertainty, disorientation, and the limits of perception. Beginning with *The Lurking Horror* (Infocom, 1987)—often cited as the first computer game to adapt Lovecraftian themes—the paper traces a series of distinct revivals in Lovecraftian game design tied to technological innovation and evolving design frameworks. Focusing on critically acclaimed titles, the study identifies three major revivals. The first is centered on *Amnesia: The Dark Descent* (Frictional Games, 2010), which popularizes the sanity mechanic, yoking horror to the player-character's mental state and layering narrative perspectives. The second emerges with *Bloodborne* (FromSoftware, 2015), which fuses gothic aesthetics with "souls-like" gameplay and a gradually unfolding cosmic narrative, reconfiguring how mythos-style lore can be embedded diegetically. The third is marked by *Call of Cthulhu* (Cyanide, 2018), a transmedial adaptation that, in contrast to *Call of Cthulhu: Dark Corners of the Earth* (2005), showcases advances in visual design and narrative flexibility, including alternative endings that test Lovecraft's characteristic fatalism. The paper also considers games such as *Dead Space* (Visceral Games, 2008) and *Dredge* (Black Salt Games, 2023), which operate outside direct adaptation yet mobilize core elements of Lovecraftian cosmology—cosmic dread, unknowable entities, and psychological fragmentation—to craft original narratives. By clustering these revivals and reinterpretations, the paper argues that Lovecraft's influence on video games is cyclical, shaped by technological shifts and creative design, and that this evolving ludic engagement sustains the cultural afterlife of the Cthulhu Mythos.

KEYWORDS: Cthulhu Mythos, H. P. Lovecraft, mythopoesis, transmedia, video games, weird fiction

BIO: Laura Škrobánková is a Ph.D. candidate in the Department of English and American Studies in the Faculty of Arts, Masaryk University, Brno. Her research focuses on the evolution and significance of H. P. Lovecraft's mythos and its influence on contemporary horror in various media, particularly video games. Her publications include "Crossing Genres, Crossing Media: The Cthulhu Mythos Through the Ages," in *Crossing Borders Between Countries, Scholars, and Genres* (Verbum, 2025) and "Lovecraft in the 21st Century: A Search for Cosmic Horror in Videogames," in *Twenty-First Century Perspectives on Text Analysis* (Silesian University, 2021).

TOMÁŠKOVÁ, BLANKA

PAPER TITLE: "The City as Underworld: Urban Descent and Mythic Renewal in City of Bones"

PANEL: Saturday 9-10:30 C1 THE FEMALE PROTAGONIST REVEALED

ABSTRACT: This paper examines young adult (YA) urban fantasy as a dynamic site of cultural recycling and narrative renewal. Within this genre, mythic and folkloric motifs are not merely revived but actively recontextualised, transforming inherited cultural materials into frameworks for exploring contemporary experiences of identity, trauma, and belonging. YA urban fantasy acts as a literary environment where traditional mythic structures are maintained through adaptation, remediation, and reinterpretation. Through a close reading of Cassandra Clare's *City of Bones* (2007), this paper argues that the novel reworks the classical descent motif—the journey into the underworld—alongside angelic, demonic, and apocalyptic imagery, to articulate a metaphor for rediscovering the mythic within the modern metropolis. By layering a hidden mythic geography beneath the surface of New York City, Clare stages an act of cultural recycling in which supernatural frameworks of meaning, moral order, and communal identity are reintroduced into a seemingly secular and fragmented world. The protagonist's descent into the city's occult strata becomes a symbolic recovery of meaning in an environment shaped by disillusionment, instability, and loss. In *City of Bones*, Clare demonstrates how YA urban fantasy translates archetypal narrative patterns into the idioms of contemporary urban life, allowing mythic imagination to address issues central to adolescent experience. Clare's journey into the Shadowhunter world enacts classic motifs of initiation and self-discovery, yet these are reframed through the liminal spaces of modern New York where feelings of marginalisation and the search for belonging become tangible. Through the lens of cultural recycling, the genre preserves mythic resonance not through nostalgic repetition but through continual reshaping. In doing so, Clare keeps mythic imagination culturally vital, mobilising it to address the moral and emotional needs of a new generation.

KEYWORDS: Urban fantasy, young adult literature, mythic adaptation, cultural recycling, modernity, *City of Bones*, Cassandra Clare

BIO: Blanka Tomášková is a graduate student at the Department of English and American Studies at Palacký University Olomouc. Her research examines representations of secrecy in contemporary urban fantasy, with a particular emphasis on young adult and new adult literature. Her work explores how mechanisms of concealment, revelation, and epistemic restriction structure fantastical world-building and genre conventions. This research forms part of a broader interest in genre theory, narratology, and the cultural work of modern speculative literature.

VEČEŘOVÁ, MONIKA

PAPER TITLE: Shared Language of Loss: Renewal and Survival Through Silence in *The Edge of Water* (2025) and *The Tiny Things Are Heavier* (2025)

PANEL: Saturday 14-15:30 E1 REVISITING IDENTITY ON THE BORDER

ABSTRACT: This paper explores how contemporary Nigerian women's fiction navigates diasporic identity, mythological frameworks, and survival strategies through silence. Further, it positions the novels' protagonists as modern trickster figures who negotiate intergenerational trauma, migration, and cultural dislocation across Nigeria and the United States, and highlights the transnational dimensions of Black diasporic experience. Drawing on Saidiya Hartman's assertion in *Lose Your Mother* that "loss remakes you" and that return exposes both the world "to which you no longer belong" and the one "in which you have yet to make a home," this paper argues that *The Edge of Water* and *The Tiny Things Are Heavier* present precisely this Hartmanian condition of diasporic unsettlement. In each novel, Nigerian women move between Nigeria and the U.S., while inhabiting the liminal space Hartman describes, in which migration, memory, and longing produce fractured identities that cannot be reconciled through return. Within this territory, the protagonists embody tricksters who navigate rupture through mythological frameworks and adaptive silence that echo Yoruba cosmology and broader Black diasporic folklore. Likewise building on Oyèrónke Oyěwùní's critique of Western "body-reasoning," which imposes hierarchical male/female binaries onto societies where they did not originally pose as structuring categories, this paper reads the heroines of the two novels through a Yoruba-informed understanding of identity, agency, and social navigation rather than rigid gender archetypes. In this frame, the trickster is not confined to masculinity; rather, the trickster's fluidity, adaptability, and relational intelligence become traits fully available to women, though often overlooked in Western scholarship. Thus, the protagonists enact a trickster logic that emerges not from gendered transgression but from culturally grounded strategies of survival shaped by silence, intuition, and nonlinear movement. Their silence operates as a tactical mode of negotiation, and allows them to maneuver intergenerational trauma, familial obligation, and the dislocations of Nigeria/U.S. migration. Furthermore, the characters embody the mythic flexibility that defines Yoruba trickster epistemologies. Contemporary Nigerian women's fiction therefore reveals a shared language of loss, renewal, and diasporic reinvention. The novels place their protagonists within Hartman's teachings of historical rupture, yet demonstrate that the process of remaking the self relies on trickster strategies, positioning this flexible, world-shifting mode of survival as a form of agency that women not only inhabit but exemplify.

KEYWORDS: African diaspora, Nigerian women's fiction, Transnational identity, Silence as strategy, Yoruba cosmology, Trickster logic, Mythology

BIO: Monika Večeřová received her Ph.D. from the Department of English and American Studies at Masaryk University in Brno. Her research explores the intersections of African American trickster mythologies, feminist theory, and contemporary crime fiction. Her work on gendered violence and misogynoir in hardboiled fiction was presented at NeMLA's 53rd Annual Convention at Johns Hopkins University, and her paper on the anticolonial reinterpretation of the Black femme fatale was featured at the Global Conference on Women and Gender at Christopher Newport University. In 2022, she received the František Chudoba Prize for her scholarly contributions to her alma mater. She currently works as an Assistant Professor in the Department of English and American Studies at the University of Ostrava.

VOLKOVA, IANINA

PAPER TITLE: Thresholds of Terror: Liminality and the Hero's Journey in Gaiman's Lovecraftian Narratives

PANEL: Friday 15-16:30 B1 LOVECRAFT REINVIGORATED

ABSTRACT: This paper examines how Neil Gaiman reanimates Lovecraftian cosmic horror through the intertwined frameworks of mythopoeia, liminality, and the hero's journey. Focusing on the novel *The Ocean at the End of the Lane* (2013) and the short story "Only the End of the World Again" (1994), it argues that Gaiman transforms Lovecraftian dread—rooted in inhuman vastness and existential insignificance—into a site of metamorphosis where encounters with the monstrous function as thresholds to self-knowledge and renewal. Drawing on Joseph Campbell's model of the monomyth and Victor Turner's theory of liminality, the study traces how Gaiman's protagonists cross ontological borders between the mundane and the numinous, negotiating the tension between mythic archetype and late-modern subjectivity. The paper first situates Gaiman within contemporary reworkings of H. P. Lovecraft's weird fiction, outlining critical debates about whether the Cthulhu Mythos can sustain hopeful or humanistic narratives without betraying its original cosmic pessimism. It then offers close readings of narrative voice, spatial symbolism, and intertextual allusion in Gaiman's texts. In *The Ocean at the End of the Lane*, the middle-aged narrator's fragmented memories of childhood encounters with the Hempstock women and with the parasitic entity Ursula Monkton are read as stages in a hero's journey that unfolds in a radically unstable liminal space, where domestic interiors, country lanes, and ponds become portals to an indifferent yet enchantable universe. In "Only the End of the World Again," the werewolf and insurance adjuster Lawrence Talbot embodies a doubly liminal subject, suspended between human and monstrous identities and between individual agency and cosmic determinism, as he confronts an impending Lovecraftian apocalypse in the decaying, Innsmouth-like seaside town of Innsmouth-on-Sea. Through these readings, the paper identifies what may be termed a "mythopoeic weird": a mode in which terror and transcendence coexist. While Lovecraft's narrators are typically overwhelmed and destroyed by the cosmic void, Gaiman's heroes return from the abyss bearing fragmentary, fragile forms of meaning and responsibility. Their journeys suggest a postmodern reconfiguration of the heroic pattern within a universe that remains indifferent yet becomes newly permeable to personal and ethical transformation. This synthesis humanizes the Lovecraftian cosmos without neutralizing its horror and situates Gaiman within the broader late twentieth- and early twenty-first-century revival of the weird tale, in which horror, myth, and psychological interiority converge. Ultimately, the paper argues that the liminal threshold between terror and transformation offers a privileged site for re-enchanting the modern imagination and for reconsidering the cultural value of cosmic horror in the present.

KEYWORDS: Cosmic horror, H. P. Lovecraft, hero's journey, liminality, mythopoeia, Neil Gaiman, transformation, weird fiction

BIO: Ianina Volkova is a Ph.D. candidate at the Faculty of Arts, Masaryk University in Brno. Her research focuses on the concept of liminality in contemporary literature, with particular emphasis on the works of Neil Gaiman. She explores how myth, identity, and transitional spaces intersect in modern narratives that blur the boundaries between the real and the fantastical. In her first year of the Ph.D. program, she published a book chapter titled "Liminal Aspects of the Hero's Journey in the Major Works of Neil Gaiman" in *Crossing Borders Between Countries, Scholars, and Genres: Commemorating the Late Kathleen E. Dubs* (Ružomberok: Verbum). In addition to academic writing, she is the author of five books of fiction and is currently working on a novel in the dark academia genre.

WARDZICH, CORIN**PAPER TITLE:** A Canon in Transition: Creating a Genealogy of Transgender Literature**PANEL:** Saturday 9-10:30 C2 REROUTED LITERATURES

ABSTRACT: Outlining the genealogy of transgender literature is a difficult task, both due to past censorship and the changing understanding of gender identity as separate from sexuality. It seems that the established histories of gay and lesbian literatures might serve as a suitable blueprint for this task, even though they have their own limitations and flaws. In “Temporality” (in: *TSQ: Transgender Studies Quarterly*, Volume 1, Numbers 1–2), Kadji Amin attempts to outline the history of contemporary transgender literatures using the concepts of chrononormativity and trans temporalities. This paper aims to build on Amin’s research in order to construct a tentative genealogy of transgender literature with a particular focus on two affects present in selected works: joy and grief. Adapting the framework of Black joy to the task at hand, the paper aims to trace the changes in expressing these two affects in American literature by transgender authors and build an initial genealogy of this specific field. Does the history of gay and lesbian literature(s) apply to the same extent to transgender literature? What are the limitations of using existing literary canons as a blueprint for this particular field? How do trans temporalities influence the construction of a chronological literary canon? By answering these questions, this paper hopes to shed some light on the topic of renewed approaches to transgender literature and the construction of literary canons. The results of this project are a part of the author’s PhD thesis, which is currently under preparation.

KEYWORDS: Transgender literature, biopolitics, chrononormativity, literary canon, affect theory

BIO: Corin Wardzich is a PhD student at the Jagiellonian University in Kraków, Poland, studying under the literary studies programme; he holds a master’s degree in British and American literary studies. He received a bachelor’s degree from the University of Silesia in 2017 and a master’s degree from the Jagiellonian University in Kraków in 2022. Wardzich is also one of the co-authors of “The Many Meanings of Home” (eds. Ewa Kowal and Izabela Curyłto-Klag, 2022). His academic interests include areas such as LGBTQ+/queer studies, with a special focus on transgender studies, horror in various types of media and representations of marginalised social groups in film and TV.

ZWASCHKA, IAN

PAPER TITLE: Reviving the Lakota Voice: From Buffalo Bill to War Pony – Cinematic Renewal and Representation of the Pine Ridge Nation

PANEL: Friday 15-16:30 B2 RETURN TO THE WEST

ABSTRACT: This paper explores the renewal of Indigenous representation and resistance in American cinema through films set on or around the Pine Ridge Reservation, homeland of the Oglala Lakota Nation. From the revisionist 1990s and early 2000s productions such as *Thunderheart* (1992), *Skins* (2002), and *Bury My Heart at Wounded Knee* (2007) to more contemporary works including *Songs My Brothers Taught Me* (2015), *Woman Walks Ahead* (2017), *War Pony* (2022), and *Lakota Nation vs. the United States* (2022), these films collectively participate in a cinematic renaissance, giving long-overdue attention to the Lakotan tribe's culture, their storytelling, and their demands for the return of their land. While earlier films in cinematic history, dating back to the Edison film catalogue with films such as *Sioux Ghost Dance* (1894) and *Buffalo Dance* (1894), often filtered Native experiences through non-Native perspectives, recent works assert visual sovereignty and reclaim the power of narration. In doing so, they reflect a broader American and global movement of cultural awakening that has intensified since the Black Lives Matter era. *Lakota Nation vs. the United States*, in particular, frames its story within the ongoing Land Back movement, connecting cinematic representation to contemporary political and legal activism. The film positions itself not as fiction but as testimony to an ongoing struggle for justice: the reclamation of the Black Hills, a sacred landscape still at the heart of Indigenous identity. The Lakota Nation's insistence on refusing to accept the 1980 settlement awarded for this land, which now amounts to over a billion dollars, underscores the nation's values that transcend capitalist ownership, insisting instead on a living, spiritual relationship to land as relative and sustainer. Across these films, recurring imagery of the buffalo, the horse, and the Black Hills' landscape reflects both the trauma and the endurance of a people navigating the long aftermath of colonization. Works such as *Songs My Brothers Taught Me* and *War Pony* reveal how the consequences of historical dispossession are lived in contemporary Pine Ridge communities—through cycles of poverty, commodification, and survival. Yet within these same landscapes emerge visions, symbols, and acts of defiance that embody the spiritual continuity of the Lakota people. The children play freely in the Badlands landscape. The horse becomes a symbol of freedom and resistance—an assertion of vitality amid systems that seek to domesticate and erase Indigenous identity. By juxtaposing films from distinct eras of cinematic history, this paper argues that the renewal of Indigenous cinema is both aesthetic and political. It charts a movement from representation to reclamation, from being spoken for to speaking within and beyond the cinematic frame, renewing the representation of the Lakota's culture, language, and values. This cinematic revival aligns with Black Elk's prophetic concept of the "seventh generation," which holds that the descendants of those who endured colonization will one day reclaim the land. Through both fictional and documentary storytelling, these films manifest that renewal—bridging historical memory, cultural resistance, and the ongoing redefinition of what it means to be Indigenous in the United States today.

KEYWORDS: Lakota cinema, Indigenous representation, cultural revival, American film, Pine Ridge Reservation, postcolonial studies, visual sovereignty

BIO: Ian Zwaschka was born and raised in Iowa and attended the University of Iowa from 2017 to 2021, earning bachelor's degrees in English, Creative Writing, and Cinema. In 2023, he taught English in Seoul, South Korea, working with primary school students at a private academy before relocating to Frýdek-Místek, Czech Republic, where he now teaches in secondary schools. His experiences living and working in multiple cultural contexts inform both his research and his creative practice. Ian's academic interests include English-language film adaptations of Czech literature, cinematic representations of rural America, and the intersections of cross-cultural media, history, and identity. His current research engages with Indigenous representation in American cinema, particularly depictions of the Oglala Lakota Nation and the role of film in articulating political resistance and cultural sovereignty. Creatively, Ian writes fiction centered on motorcyclists and their relationship to the broader history and mythology of the United States. Before teaching abroad, he worked at the historic Foxhead Tavern, a longtime gathering place for writers of the Iowa Writers' Workshop, which helped shape his engagement with contemporary literary communities. Next year, he plans to pursue a master's degree at Palacký University to continue his research on cross-cultural literature and film.



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THE CONFERENCE ORGANIZERS - LADA PROKEŠOVÁ, JINDRICH PASTOREK, AND ELIZABETH ALLYN WOOCK - WOULD LIKE TO THANK ALL THE PARTICIPANTS, AUDIENCE MEMBERS, AND OUR ESTEEMED KEYNOTE SPEAKER FOR MAKING THIS EVENT HAPPEN. WE SINCERELY HOPE THAT THE CONVERSATIONS STARTED HERE WILL SPARK MORE EXCELLENT SCHOLARLY WORK TO COME!



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