

ENJOY

ENGLISH JOURNAL FOR YOU



EnJoY (English Journal for You)
JOURNAL ON STUDENT'S CREATIVITY

ISSN 1339-7370

PUBLISHED ONLINE:
Once a semester, twice a year

PUBLISHED BY:
Department of Language Pedagogy and Intercultural Studies
Faculty of Education
Constantine the Philosopher University in Nitra

CONTACT:
KLIŠ, Dražovská 4, 949 01 Nitra

CONTACT EMAIL:
ikalaziova2@ukf.sk

EDITORIAL BOARD

Matej Beduš

Alexandra Böjtöšová

Viktória Garaiová

Lucia Glézlová

Alexandra Grmanová

Terézia Ivaničová

Dominik Jenčák

Dalibor Kmečko

Tatiana Kostúrová

Katarína Krajancová

Tatiana Kulikova

Renáta Kunová

Kristina Kužiak

Hana Ondrišková

Tatiana Reichelová

Natália Šelmeciová

Roman Tunys

Dávid Záh

PhDr. Ingrid Kálaziová, PhD.

Mgr. Juraj Datko, PhD.

Mgr. Klaudia Pauliková, PhD.

Mgr. Diana Židová, PhD.

Mgr. Petra Poláková

IT IS YOU
DALIBOR KMEČKO

I find you there
In a distant past
Like a silhouette on tinted glass
Of people passing by.

It is you
that gives me pleasure during lonely nights
that makes me think of sweet pleasures and delights
that creates a life from long forgotten dreams
it is you
that inch-by-inch tears my heart apart
with memories of a better past.

NATURE
MATEJ BEDUŠ

Spiky, tall mountains
Beautiful, green and lush plains
Ancient memories

Hot days and the sea
Foregone, alluring landmarks
I want to go back

Not for only a day
Not just to have fun and play
Forever to stay

SPRING
KRISTINA KUŽIAK

A gentle breeze wakes up and ruffles our hair. Nightingales sing from all sides. Behold, the forest rejoiced, and the tame deer told the sun to shine like a great star in the sky. Then the trees bowed to our godmother, the squirrel, and asked for some hazelnuts. Moreover, the nature wakes up from hibernation, like a beautiful princess, and changes her white dress for a new, green and colorful one. The animals are preparing a morning feast with a song by Larks choirs. Oh look! - Snowdrop raises her white head so that she could also see the clear sky shining. Finally since spring, the rabbits have gathered their courage, so there are no more afraid of the wolves. Yes, indeed. A spring morning in the forest brought joy to every animal and every plant.



Source: <https://www.gallerycorner.com.au/wp-content/uploads/2018/04/38211523.jpg>

SHADOW
DOMINIK JENČÁK

A stalker in the meadows
Lurking through the shadows
Lightning fast, a swallow
There, he hunts alone

DESPAIR
DOMINIK JENČÁK

The sea is mad, the ocean burns
Her king drowns in despair
She screams, she writhes, can't help but stare
For sweet release of death, she yearns

REBIRTH
DOMINIK JENČÁK

Reduced to ash, she can only hate
Ashen vengeance, her foretold fate
From fire, death she'll create
To avenge, her fallen mate
Reborn from hatred, dust, and pain
There is little she can gain
Alone she embarks on death's campaign
In her heart, burns bright disdain

FEELINGS

DOMINIK JENČÁK

It hurts... but it will be worth it..

A sturdy wall, barring her escape. Shards of glass adorn the floor. A maiden in a tower. Her worst adversary, stands not outside. It's not the dragon, who keeps her hostage. Her worst enemy, none but herself.

The faces, they keep staring.

How much longer must I endure? *long, drawn out crying sigh*

Existing at the edge of reality.

Ever leeching her of sanity.

Blooded feet but wait one omen.

But she never saw, the raven.

She existed in darkness, for the sun never came. But she never gave up hope.

For the first time in decades, a glimmer of light. It glows in the distance, ever so faintly, ever flickering.

Hold on. And another. And another. More.

The night sky is set with stars, burning ever so bright it hurts. The pain. Torturous bright. It hurts, but it will be worth it. She grasps tightly on her life. She reaches out her hand, and swiftly pulls it back. She finds soot at the tips of her fingers. It burns. Those who live in darkness, need to learn the light, he says. The embers will light your path. Reach out too far, and they will burn you. The phoenix takes off, merging with the stars. Starry eyed she stares. The wall is gone, her blisters healed.

A spiral staircase, enveloped in darkness. What do I do now? she asks. The embers flickers, ever so faintly.

She covers her eyes,

no matter how much she tries,

she cannot avert her gaze.

And the light, it lights the ways.



Source: <https://images.fineartamerica.com/images/artworkimages/mediumlarge/1/emotions-are-unpredictable-in-the-abstract-movie-poster-prints.jpg>

FEELINGS
TATIANA KULIKOVÁ

i wake up in the morning
already exhausted and tired
dare to say life is beautiful
and i'll call you a liar

i go to the kitchen
to listen to funeral march
which leak through the glasses
and make pain even large

i hear playing corpses
they don't realise
that in a few years
the light will be gone from their eyes



Source: <https://www.artistsnetwork.com/wp-content/uploads/2016/04/Water-Lilies-by-Niam-Jain.jpg>

FEELINGS

TERÉZIA IVANIČOVÁ

Have you ever felt like trapped inside the bottle?

wishing for times like this to be already over?

For better days?

For times full of happiness where suffering doesn't exist?

To reach this place where only pure love settles our homes?

Have you ever thought of how would humanity be if we stopped worrying
and thinking too much about everything?

I personally, overthink too much, but overthinking slowly eats you from inside.

It's like you are stuck in your own little world and some visitors always come to visit it
forcing you to think.

So is this world treating me well?

Or can we say that your voices are roaring inside your head?

And is it right to have too many expectations?

Ding dong, dear me, wake up from daydreaming and come back to reality!

I am waking up, my clocks going tik tok, tik tok over and over again,

I have to get out of my bed because I know,

the more I lay and think, the more the time seems to never stop.

Do I want to slow down the time?

No, once again, I find myself coming to the conclusion,

I can't get out of my bed right after waking up!

So I let myself get lost in y thoughts, then I look through my window, what can I see?

The sun is shining bright, only if I could go outside,

it's said that the sun is the best doctor.

My brain keeps spinning its wheels, like it was a train.

One conflict in this world after another, one problem after another,

dove, you are the symbol

of peace, please spread your wings and fly all around the world giving us peace.

Dear heart, you are the symbol of love,

please do your thing and give so much love to everyone who truly deserves it.

Maybe I am asking for too much, after all, all I know at the end

of the day that everything is going exactly just the way it's supposed to be.

Now I am writing this essay, feeling confused, chill that I have the opportunity to let go
of my thoughts and feelings but this path is crossing with tension.

Will they crash crossing each other's roads?

No worries, dear me,

I am certain that the wheels of the car I named tension will drive away soon and

I will let relax surround my soul and find my inner peace.

LIGHT
HANA ONDRIŠEKOVÁ

Let there be light
In my dark room
God please help me
Hope it will be better for me
To forget what I feel

LIGHT
VIKTÓRIA GARAIOVÁ

Let there be light when my days are overshadowed by darkness.
I know that there is one person who would give me her last flame.
Great thanks to mum for everything you gave me.
Huge love you give me is my luck.
The light of my life is you, my mum.

LIGHT
TATIANA KOSTÚROVÁ

Land of bitter-sweet pleasure
Imagine this kind of treasure
Going hand in hand through the fire
Hope someone lift me out of the mire
Trying to find my light
wandering the starry night

SPRING HAIKU
DÁVID ZÁŇ

Sun shining on us
Providing Vitamin D
Plants getting alive

Warmer, sunny days
Calling us outside right now
Telling us to smile

And enjoy our life
Seeing the lovely nature
With longer daylight

Birds singing their songs
Awaiting us to come near
And listen to them

Opening our eyes
Looking at the morning sun
And its orange rays

It's a whole process
Nature is awakening
As an entity

SPRING HAIKU
KATARÍNA KRAJANCOVÁ

Spring is in the air
Sunshine gives us warmth again
Goodbye to winter

Have you been to forest?
In the spring it feels like dream
Nature all around

Colourful flowers
All those fresh scents everywhere
Perfection exists

Birds singing their songs
Flying, playing, being free
Happy in the sky

Children are laughing
Running around and smiling
Spring is their dream field

Everyone feels fresh
All around nature awakes
And humans as well

CHERRY BLOSSOM
NATÁLIA ŠELMECIOVÁ

Cherry blossom pretty pink
As pretty as your cheeks heating up
Birds around swoop in a blink
And my heart is beating up

Park is your next destination
Where they all bloom
None of them have my captivation
As much as you do

Opened treasure fully gems
spring day woke up in our arms
hands through grass goes tense
shineless diamonds don't have your charms

REDEMPTION
DOMINIK JENČÁK

She cried for nights and days
Tears of hope but blind her gaze
For a life she thought not real
She can feel, they broke the seal
The flag waves high, it gives her hope
With her demons, she can cope
Finally, her spirits can raise
And then, she cried for days

FEATURES OF POSTMODERN FICTION IN 'A CLOCKWORK ORANGE'

ADRIANA KAPUSTOVÁ

The most known novel by Anthony Burgess is *A Clockwork Orange* published in 1962. In this novel we can find several features of postmodern fiction, for instance we can find here irony and dark humour, fragmentation of characters, magic realism, and so on. It is important to state that even though *A Clockwork Orange* does not carry only characteristics of postmodern fiction, there are many themes which belongs to postmodernism.

Boyne and Rattansi (1990) defined postmodern literature as cultural projects which are connected by a self-proclaimed commitment to heterogeneity, fragmentation, and difference. Heterogeneity refers to variability and diversity. According to Sharma and Chaudhary (2011) we can find several common themes in postmodernism, those are: irony, playfulness, black humour, intertextuality, pastiche, metafiction, fabulation, poioumena, historiographic metafiction, temporal distortion, fragmentation, magic realism, techno-culture and hyperreality, paranoia, maximalism and minimalism. In this paper we are going to focus on fragmentation, magic realism and poioumena.

Fragmentation is shown on the characters, especially on the main character, Alex. He did not care about anything and anyone, he did whatever he wanted whenever he wanted. He was smart enough to help himself when wanting something, for example when he wanted sex, he bought some drinks for some random girls. Also, with his passion in violence, the disagreement of others did not mean anything. At the beginning of the book, we can see Alex as a young boy who enjoyed doing bad things. In the first chapter there is a scene which shows us how much he liked the way he lived. "The old veck began to make sort of chumbling shooms - "wuf waf wof" - so Georgie let go of holding his goobers apart and just let him have one in the toothless rot with his ringy fist, and that made the old veck start moaning a lot then, then out comes the blood, my brothers, real beautiful." From this passage we can see that Alex did not feel any regrets for beating the old man, not at all. He talked about it with passion, he described it as something natural and beautiful. However, in the end of the book after Alex took the Ludovico technique, even though he still loved violence he could not come in touch with it. He lost everything he loved, and we can say that he became just an empty human jar without any reason to live – "I creeched out to the world: 'Good-bye, good-bye, may Bog forgive you for a ruined life.' Then I got on to the sill, the music blasting away to my left, and I shut my glazzies and felt the cold wind on my litso, then I jumped."

Magic realism is marked by sharply defined objects which are often horrific and the inexplicable. The book *The Clockwork Orange* often offers detailed view on horrific scenes, for example when Alex and his crew beat up writer and his wife who is also raped, there are also other situations when Alex is beat up by police officers or violent scenes which Alex see on Ludovico technique are described in detail. For instance, part where Alex and his crew were raping the writer's wife was described in a quite brutal way:

“Plunging, I could slooshy cries of agony and this writer bleeding veck that Georgie and Pete held on to nearly got loose howling bezoomny with the filthiest of slovos that I already knew and others he was making up. Then after me it was right old Dim should have his turn, which he did in a beastly snorty howly sort of a way with his Peebee Shelley maskie taking no notice, while I held on to her.”

Poioumena refers to the process of creation and it also explores the limits of narrative truth. In this book we can see this feature on Ludovico technique. The idea of this technique is that people would not be able to commit crimes or done anything violent. Even though this idea might seem beneficial for society, we can see in the book that it drastically disturbs everyday life. Unfortunately, whether we want it or not, violence is part of our daily lives. Also in the book, Alex is not able to do anything because he feels permanently sick. He roughly comes home and tries to play some music, but the side effect of Ludovico technique is also built intolerance on music which was played while using this technique. It is hard to say how many other side effects there would be with technique as drastic as this one. Undoubtedly, Ludovico technique lies beyond the borders of reality.

Even though the language used in A Clockwork Orange is not a main focus of this paper, it is important to state that there is used a mix of London slang and Russian language. The way how the main character speaks is chaotic and sometimes hard to understand. This feeling is carried all along the book. This can be also included into irony and playfulness, but also fragmentation.

As we can see, there are various themes typical for postmodernism which also appear in the book. A Clockwork Orange is a book which contains a lot of irony and often also parody. Whole story is a little bit chaotic which is caused by the fragmented characters who also use quite chaotic language. Even with its chaotic side there are still very clear and well-described scenes and situations which might be a little too realistic and brutal. However, it served its aim as we are supposed to look at life of the main character Alex, who loves this violent and brutal side of life. All those characteristics helped to get involved in this story.



Source: https://www.filmnpaper.com/wp-content/uploads/2014/05/ClockworkOrange_quad_2000ReRelease_UK_PhilipCastle-4.jpg

FEATURES OF DRAMATIC POETRY IN 'THE TEACHER'S MONOLOGUE' BY CHARLOTTE BRONTË

IULIIA PASYNKOVA

The Teacher's Monologue by Charlotte Brontë was written during the Romantic era, in 1846. Based on the title, a person expects to read about the hard everyday life of a teacher, love for this profession and find something instructive. However, after reading the poem, sadness and longing appear on the soul. These are definitely not the feelings one expects to find in a teacher's monologue. Nevertheless, this all refers us to the features inherent in dramatic poetry. In this essay, we will try to find the traits of dramatic poetry in the work of an English poetess. Namely, we are going to discuss the form of the monologue itself in which the poem is presented, the importance of the writer's life period when the work is written, the intention of a poet to reveal the significant aspects of the hero's qualities and experiences to the reader, and even the presence of song-like qualities in the analyzed masterpiece.

Monologue is a very common form of dramatic poetry. According to its dramatic functions, it can be divided into technical, lyrical and decision-making (Byron, 2003, p. 11). This work can be attributed to a lyrical monologue, as it reveals the strong emotional experiences of the heroine, reflections on her past, present and future life. In addition, a monologue can be addressed to the audience or yourself (ibid.). We dare to assume that our heroine is having a conversation with herself: "Where look for peace? When cease to mourn?" using the technique of rhetorical questions that remain without any answer.

All the drama of the monologue can be explained by getting acquainted with the biography of Charlotte Brontë. She was born in a clergyman's family which from early childhood attributed to her a certain way of life and even a profession: as a rule, of a governesses or a teacher. As it is known, the poetess herself worked as an English teacher, so it is very likely that behind the image of the heroine there is an English poetess, who is stuffy in the walls of the school. In the poem, one can find lines that say this is not the life the heroine would like. Probably, she dreams of recognition in the male world of poetry and the opportunity to earn a living by literary works. It is worth noting that 1846 is considered to be the beginning of Brontë's career. It was then when her sisters and she published a joint poetry collection at their own expense for the first time. Unfortunately, it was not a success as only 2 copies were sold. So, the heroine of the monologue imagines dreams of an ideal life in the form of a song that could "solace" her. But the teacher thinks that she is trying "in vain" because she "cannot sing". Thus, we can see that the monologue really echoes an important period of the poetess' life.

The next point that confirms that this monologue belongs to dramatic poetry is the manifestation of the emotions, qualities and experiences of the heroine in the poem. From the very beginning, it is clear that the teacher's monologue unfolds in the classroom. Lessons are over and, finally, there is silence – a chance to be alone with your thoughts. The heroine's gaze is directed to the window, where she pours out homesickness. That is why it seems that the classroom is presented as a place of imprisonment of the heroine, where she has a bad life.

Next, the teacher reflects on her life. She blames her heart for not being content with her surroundings. Sometimes it seems to her that a mirage is leading her through life. But then real life opens up to her again, and she longs for the years that have passed and the hopes that were not meant to be realized. Also, the heroine is concerned about her home, she is afraid that it may be “desolate”. Most likely, the teacher is worried about the possible death of her father, since at the time of writing the poem, she was not married yet. The death of the father is associated with complete ignorance of the distant life: “What shall I do, and whither turn?” Then there are the lines which make obvious that this is not the life that the heroine would like. The last paragraphs of the poem are devoted to thoughts about future life, whether there will ever be peace for severe suffering. The entire past life seems to the heroine to be a continuous study, work, sorrows and longing. Does exactly the same fate await her in the future? She is ready to accept her fate, calling on reason, patience and faith to help her “To suffer to the end”. In the end, empathizing with the heroine, the reader goes through a whole storm of emotions: from homesickness to resignation to fate.

Dramatic poetry and dramatic monologue are not limited to associations with drama and theater. They can also have song-like qualities, using lyrical elements, rhyme, and even tropes. It is worth noting that the closest rhyme in this poem is terza rima (third rhyme). Terza rima is known as a rhyming verse stanza form that consists of an interlocking three-line rhyme scheme (Tatlock, 1936, p. 895). It is stated this form of rhyme was first used by the Italian poet Dante. Besides, terza rima uses a chain rhyme in the ABA BCB CDC DED pattern which can be found in Brontë’s poem. Next, it should be mentioned that the author uses lexical repetition to emphasize significant images: “so” is repeated 8 times (“So faint, so blue, so far removed”), “I” 20 times (“I see”, “I watch”, “I love”), “and” 30 times (“Still and untroubled”, “Silent and sunny”, “friends and friendships”) and “to” - 22 times (“to be”, “to keep”, “to vanish into vacancy”). Finally, “I” as well as “and”, repeated at the beginning of some neighboring lines, indicate the use of anaphora, a stylistic device when the same sounds, words or expressions are repeated at the beginning of each line of a verse, stanza or phrase (Kemertelidze and Manjavidze, 2013, p. 4). All these features give melodiosity to the English poetess’ monologue.

In conclusion, it is worth noting that we managed to prove the belonging of The Teacher’s Monologue by Charlotte Brontë to dramatic poetry. To do this, we successfully analyzed the poem for the key features of a monologue, its connection with the real life of the poetess, the emotional tone and experiences of the heroine, and even found the song-like features in it. It is obvious that for the poetess, the teacher’s monologue was only a starting point in the real world of Literature. Today, everyone remembers Charlotte Brontë as the author of the novel “Jane Eyre”, not as an English teacher. Despite all the sorrows expressed in the monologue, the outstanding novelist definitely managed to leave a mark on the World’s Literature history.

FEATURES OF LYRIC POETRY IN THE POEM 'THE RED POPPY'

LUCIA GLÉZLOVÁ

We are going to look at a poem written by Nobel Prize winner Louise Glück. In addition to winning the 2020 Nobel Prize in Literature, Louise Glück has served as Chancellor of the Academy of American Poets and was the twelfth Poetry Advisor to the Library of Congress. We hope you enjoy her 1943 poem "The Red Poppy". It is written from the point of view of a flower and paired with an image of the red poppy to kick off a beautiful new spring weekend. It describes the moment when the flower blooms and then begins to wither. The aim of this essay is to give examples of lyric poetry features in the poem "The Red Poppy".

This poem is classified as lyric poetry. What exactly is lyric poetry? Blasing (2009) writes that while most lyrical poems are brief, there are those that are longer. They are all usually composed in the first person and feature the poet. Lyric poetry has many features that help us understand this poem better. Holman (1985) writes that subjectivity is a crucial component of expressing human feelings. These feelings are drawn to the extremes of life, such as passion, death, or loss. A symbol is often used in lyric poetry and other modes of writing to express a particular message to the viewer. There is also used contrast when the author explains the distinctions between two or more individuals.

Subjectivity is a lyric poetry feature that shows how the speaker's emotions, tastes, and perspectives influence him or her. "The Red Poppy" shows the innermost feeling of the poet, Louise Glück. Fire is burning in her heart like the fire of the sun. "I have a lord in heaven called the sun, and open for him, showing him the fire of my own heart, fire like his presence." This flower talks about its feelings. The flower speaks to the Sun, whom the flower called the greatest lord on earth because thanks to the Sun the flower can be alive. It describes how it opened up to him. She is speaking now because she is shattered. "I am speaking now the way you do. I speak because I am shattered." This may be a sign of her suffering in her life, for example. Lyric poetry is the most effective means of sharing our sorrows, unhappiness, and isolation, both of which can be crippling to a sensitive human being.

One of the most striking features of lyric poetry in this poem is the symbol. It is an object, image, written word, sound, or particular sign that represents something else by some resemblance. "The Red Poppy" is written from the perspective of the flower, describes the moment when the flower blooms and then begins to wither. Glück uses the poppy as a symbol for all that is beautiful, natural, defenceless and desirable. "The great thing is not having a mind. Feelings: oh, I have those; they govern me." She doesn't need a mind, her feelings are enough. But there is another symbol in this poem and that is the Sun. The red poppy likens the Sun to a lord because it gives it energy and light. "I have a lord in heaven called the sun." There are many options to which we could compare this poem. It's up to the readers from which side we will take it. The Sun can be also used as a symbol for God. We can also connect this with faith in God.

At some point in our lives, we feel that God is our only help and we believe in it, and then faith awakens in us. For example, we are in such a situation that it only helps us to pray. But on the other hand, sometimes in our lives, there is such a moment that our faith in God declines. It is a feeling when our heart prevails over the mind.

Contrast is also one of the features of lyric poetry. The poem alternates between two opposite motifs, which are placed next to each other and at the same time anonymously against each other. We can see the contrast at the beginning and at the end of the poem. "The Red Poppy" is guided by its feelings at the beginning. "The great thing is not having a mind. Feelings: oh, I have those; they govern me." The Red Poppy does not need to mind; her feelings are enough to show how pure and undamaged it is. Only when it blooms completely and begins to wither it begins to transform and it is no longer controlled by its feelings but by the mind. The Red Poppy begins to think like humans and thus loses its purity. Once it becomes a human, it starts addressing the humans as its brothers and sisters. It realises that it behaves like humans; therefore it asks questions such as: "Oh my brothers and sisters, were you like me once, long ago, before you were human? Did you permit yourselves to open once, who would never open again?" From that moment, the red poppy reassures itself that it is like humans since it realises that it is speaking now the way humans do. "I am speaking now the way you do." The red poppy finds itself shattered as a result of it turning into a human. "I speak because I am shattered." Now, it has a mind as humans do. So, it is no longer different from humans. However, when it becomes a complete human being, it loses its special feature and starts to be governed by its mind as well. The red poppy being able to speak like humans indicates the fact that it has lost its ability to think with its heart purely.

When analyzing such a poem, traits of the genre, in this case, traits of lyric poetry are very important. We have noticed that elements of subjectivity, symbols and contrast can be found in this poem. However, there are also many other features of lyric poetry that this poem contains, such as it is written from a first-person perspective. Personification is also used here. It describes how it opened up to the Sun, which we can compare to human behaviour. Lyric poetry is a short poem that is distinguished by its vocabulary and care simplicity. The strongest lyrics are those that convey deeply held feelings, claims Maity (2020). The strength of the poet's emotion, like flames, burns away the irrelevant, concentrates all energy on the underlying emotion, and leads to a tremendous increase in poignancy. It comes straight from the poet's side, and therefore goes straight to the hearts of the listeners. At its finest, the lyric is poignant, pathetic, and powerful. I chose this poem because I like the style that this poem is written. Which such poems, it is difficult to understand right at the first reading what the poem is about. Our understanding of that poem does not have to be equal to the poet's thoughts. Therefore, it is up to us readers from what perspective we will take it.

FEATURES OF FEMINIST NOVEL IN 'LOLLY WILLOWES: OR THE LOVING HUNTSMAN'

MAGDALÉNA VALACHOVÁ

Lolly Willowes: Or the Loving Huntsman written by the author Sylvia Townsend Warner, was firstly published in 1926. Warner's book is a feminist novel that describes life of Laura Willowes, unmarried woman who at the end of the book becomes a witch. Lolly Willowes: Or the Loving Huntsman contains common features of feminist novel, like stories of the lives of women or portrayal of male characters through women's eyes, but it also utilizes less common features of feminist literature when it connects satire with fantastical elements. Lolly Willowes: Or the Loving Huntsman shows how Sylvia Townsend Warner used these features to create one of the most unique novels in feminist literature.

The feature that is very common for feminist novels and it is present in Lolly Willowes: Or the Loving Huntsman, is that the story deals with the lives of women, in this case with the lives of "forgotten" women. There is, of course, main protagonist Laura, who is unmarried and no one really gives her a second thought, and then there are two women, Sibyl and Caroline, who are married and have children, but they are unseen and forgotten same as Laura. More striking of the two women is Caroline, because she is stay-at-home mother, but she is very precise, hardworking and she manages the whole house. Although she is described as a perfect lady of the house, she always stands in the background, and it feels like she is only seen as a part of the house. This portrayal of a married woman as someone stuck in the background, is very illuminating. Not many novels deal with mothers and wives as they really are, yet they are one of the most important parts of society. This novel shines a light on these woman, not in a romantic sort of way, but with a sober look. Laura, main character of the story, speaks with the Devil in the end of the book where she delivers a short speech about the mothers and wives: "If they could be passive and unnoticed, it wouldn't matter. But they must be active, and still not noticed." Empowering housewives or mothers through stories like this is important nowadays, as it was back in 1926 when Lolly Willowes was firstly published, but feminist literature dealt with lives and problems of the mothers throughout its history. Mary Wollstonecraft's Vindication of the Rights of Woman (1792) was the first to appeal to middle-class women, especially mothers, who were, as she thought, major influences on society. (Sarah Gamble, Valerie Sanders, 2006) Sylvia Townsend Warner sees this importance of mothers and solves problem of the "forgotten" mother by just simply talking about it. She does not says how to free mothers and wives, she knows that they do not need to be saved, they need to be seen, and she just shows them as they really are: irreplaceable, but often forgotten. Sylvia Townsend Warner uses the main feature of feminist novels, stories of the lives of women, to shine light on women who are often forgotten.

Feminist novels, as well as story of Laura Willowes do not only tell stories of women, but they have effective and specific way of dealing with men. Feminist literature, when it is written by women, does not present lives of men in detail, because if they did they would probably create something unrealistic.

Charlotte Bronte lamented to her friend James Taylor that she is unsure when she is writing about men, and Jane Austen, although she wrote about men in her stories, had refrained from presenting men in groups. (Elaine Showalter, 1977) Sylvia Townsend Warner deals with men similarly. She, as woman, only writes from a woman point of view, and while men are present in *Lolly Willowes: Or the Loving Huntsman*, they are only seen through the eyes of the protagonist. Laura Willowes is unmarried, and her only interactions with men are with her blood relatives. Most prominent of them is her nephew Titus, while others, like her brother James and Henry, are mostly absent in the story. Titus, although he is significant, is never really introduced, and we as a reader of the book only see him through Laura's eyes, and her gaze is ever-changing. First she loves Titus, maybe because he reminds her of better times: "She (Laura) caught his eye, and he (Titus) smiled back at her, just as he had smiled back when he was a baby... It was nice to feel sure of his understanding and approval, since at this, moment he (Titus) was looking the greatest of Willowes of them all." Then when he visits her at Great Mop, she hates him because he came to her world, and now she feels like she must be something that she never wanted to be: "For she (Laura) wanted, oh! how much she wanted, to be left alone for once... And she would never be able to tell him (Titus). When she was with him she came to heel and resumed her old employment of being Aunt Lolly." That is why we as a reader see him at first as noble character, and then as a usurper of some kind. But we only see what Laura sees, and that is why these might not be real characteristics of Titus, yet they feel realistic. Sylvia Townsend, as well as many other feminist authors, shows men only through eyes of women, which is specific, but also a very effective way of writing male characters in feminist novels.

Satire is one feature in *Lolly Willowes: Or the Loving Huntsman* that is more or less included in various feminist stories, but in this book it is also connected with fantastical elements to emphasize a feminist message in this story. Fantastical elements in this book include the Devil and witches having Sabbaths, and they only appear in the last part of the book. First and second part of the book describes events of an ordinary life of an unmarried woman, and last part of the book while portraying fantastical elements, also shows Laura finally being free and her own person. Placing of these elements right in the ending of the book is very important and intentional, because it creates chaos and disruption, which are characteristics that were often attributed to the women throughout the history. For example in the Aristotelian philosophy of reasoning in ancient Greece the "universal" woman represented the embodiment of nonreason and antirational procedures. (Justyna Sempruch, 2008) Warner takes this archaic typical woman, thinks of the most satirical way to write this classic woman, and portrays her as a witch, because she feels that transforming common spinster into a witch will create a proper chaos. Warner masterfully uses satire and fantastical elements in this book to emphasize feminist idea in *Lolly Willowes: Or the Loving Huntsman*. Sylvia Townsend Warner used features that are typical for feminist literature, but she twisted them to create a unique piece of literature. She portrayed life of women, but she has chosen to portray "forgotten" women. She wrote about men and she showed them through women's eyes. She used satire to poke fun at the typical portrayal of women, and she created a witch to do so. While there are other more famous feminist novels, *Lolly Willowes: Or the Loving Huntsman* definitely belongs in feminist classics, and hopefully this book will become well known and inspire future generations of women.

FEATURES OF FANTASY IN TOLKIEN'S WORKS

MAROŠ BETKO

J. R. R. Tolkien is one of the most known and most significant fantasy authors of all time. His work, mainly "The Hobbit" and "The Lord of the Rings" published in 1937 and 1954-1955, but also "Silmarillion", which was finished after Tolkien's death by his son Christopher in 1977, belong to some of the most famous works ever. These works became even more popular and experienced a "boom" long time after Tolkien's death, after the release of Peter Jackson's movie trilogy "The Lord of the Rings" which, like its literary template, ranks among one of the most awarded and most popular movies of all time. In this essay I would like to prove why Tolkien's works are some of the most typical fantasy works in terms of setting, supernatural aspects and keeping the reader in suspense – some of the criteria mentioned in the Routledge dictionary of literary terms (Fowler, Childs, 2006).

Setting, is one of the most typical features of fantasy literature. The stories are mainly set in fictional worlds as well as different time periods on our planet. Tolkien's Arda is a mixture of both these aspects. The Arda is supposed to be our planet in an uncertain time period long before our known history. In "Silmarillion", Tolkien describes how the world actually came to be, when the different beings such as the Valar (god-like beings, who were the ones to shape the world around them with the music they played), Elves and later dwarves and humans came to life. This universe has also its own, rich and long history, which is mainly told by the stories in "Silmarillion". Specifically, this book is the most overwhelming of all Tolkien's works, as the other ones focus on one, sometimes two or three parallel timelines. However, in "Silmarillion" it is very common to observe sometimes even five or more parallel storylines at the same time, which can be very confusing, which is not helped by the similarity of names of characters from the same bloodlines, and these are also some of the reasons why I would recommend anyone to re-read the book to get the full experience with no confusion. Tolkien was a linguist, and he was interested in different languages, spoke and lectured Old English at Oxford University and created even his own languages (first of them when he was fourteen years old). He used his linguistic skills to make his universe even more authentic by creating several languages for the different groups, such as the Black Speech (also known as the Dark tongue of Mordor) spoken by orcs, as well as the Dark Lord Sauron himself, the Sindarin (elvish) spoken by most of the Elves in the Middle-Earth, or the dwarfish, for which he used Norse runes. Another feature, that makes Tolkien's completely made-up universe more believable are the maps – every single one of his books includes very detailed map of how the particular part of the Arda looked in the certain period of time (the shape of Arda as well as the positions of continents changed throughout time).

Another important feature of fantasy literature is the presence of "supernatural", which is very significant in Tolkien's literature – plot of almost any story somehow includes some sorts of magic or supernatural, immortal beings. Large part of "Silmarillion" revolves around stories of the Valar, who were the first sentient god-like beings in the Arda, and who created and shaped the world around them – one of them became jealous and tried to ruin what they were trying to build, and it took ages until they finally defeated him.

On the other hand, the plot of “The Lord of the Rings” is bound to the 19 magical rings of power, which were given by the Dark Lord Sauron (in disguise) to elves, dwarves and humans and which gave their wearers various powers. However, Sauron secretly made one more ring – The One Ring, which had the power to control all the other rings and he wanted to use it to assert dominance and rule and enslave all living beings. His plan did not work though, because some of the elves and humans stood up against him and he lost The One Ring in the battle. Generally there are many different supernatural beings in the Arda, from various wraiths, through the Maiar (some sort of angel-like beings, who were supposed to guide the people of Middle-Earth, later known as the wizards – Sauron was one of them but then decided to join the Dark Lord Morgoth, and later, after the defeat of Morgoth, even became the second Dark Lord himself) to the Valar, literal gods, who shaped the world, created seas, continents and one of them even created his “own” living beings – the Dwarves.

Tolkien very frequently managed to keep the reader in suspense. Whether we talk about “The Lord of the Rings”, in which we do not know whether Boromir tries to take the One Ring from Frodo, we are also uncertain what happened to Gandalf after his fight with Balrog or if Frodo can manage to be strong enough to resist the influence the One Ring has on its bearer and how the Gollum acts and whether he genuinely wants to help destroy the One Ring or he just plays some game and waits for a suitable moment to kill Frodo and take the One Ring from him. There are also different uncertainties in “The Hobbit” as well, for instance, the reader is kept in suspense when Bilbo discovers the Arkenstone and needs to make a decision what to do with it and then decides to give it to the people from Lake Town and the reader again does not know, what Thorin’s reaction is going to be when he finds out what happened – as he is very unpredictable in this part of the story. “Silmarillion” brings many uncertainties as well, one of the first ones – what happens to Feanor after killing many innocent elves while pursuing Morgoth with the Silmarils, or later in the story, when Beren manages to sneak into Morgoth’s fortress Angband, when looking for his love Lúthien. We do not know until the very end, how the story of Húrin’s children is going to evolve and whether they will be able to break Morgoth’s curse. These are only some of the examples found in the many pages of Tolkien’s works.

of the most complex and most significant literary works and universes of all time, which are still very popular among the readers even almost half a century after the author’s death.

TRACES OF CIVIL RIGHTS MOVEMENT IN THE NOVEL 'FLOWERS FOR ALGERNON'

MARTINA TURZOVÁ

The novel "Flowers for Algernon" was written by Daniel Keyes in 1966. Novel is aimed at something that the author addresses to the public. The main topic is the development of the mind of Charlie Gordon as he becomes smarter and smarter before slipping back into his poor mental capacity. Charlie never details the mechanism that makes him smart. We know it has some neurosurgery procedures, but nothing more. The brain surgery shows how the conception of a person can be changed. For the readers, though, it is not important, since it is just a track system, which allows us to read the evolving mind of a person undergoing this procedure. The tolerance and empathy message for mentally disabled people challenges and many of the problems relating to intellectual disabilities are reflected in the social challenges of Charlie Gordon.

Social sensitivity is one characteristic that can be found in the novel, for it was written at the height of the United States civil rights movement, Flowers for Algernon reveals a deep regard for the rights of people to be viewed as humans irrespective of their condition of life. The Civil Rights movement grew in the United States in the time from when the book was being published from 1959 until 1966. During this period, the privileges of the mentally disabled were discussed. The early pages of the newspaper portray a dark portrait of how the mentally disabled are handled. Charlie is constantly humiliated by his colleagues in the bakery, verbally and physically. As he becomes a genius, he undergoes some kind of dehumanisation, when the experimental scientists look at him: "(...) as if I were some kind of newly created thing.... No one... considered me an individual-a human being." In another example, we witness Charlie seeing a slow-witted kid who is mocked for smashing dishes in a restaurant: "Leave him alone! He can't understand. He can't help what he is... but for God's sake, have some respect! He's a human being!" People in the country were very judgemental towards mentally disabled people, just like in the novel in the restaurant and Charlie, who has been one of them was fully aware of that. Growing focus on the question of fair and equal justice for everyone went along with the civil rights movement. The social sensitivity shown in the personalities of other characters is one of the features connected with human/civil rights. People are born as equals. People must consider the other as equal, regardless of who they are. It's silently wrong for people with less I.Q to be treated as nobody. They aren't a "thing" and should not be considered as it in any way.

Another feature is social hierarchy. The social aspect involves four aspects: social structure, social status, immigration relations, and social relations. The social hierarchy of the classes comprises the higher, middle and lower classes. This work, which is written in the 20th century, shows the social status of the United States. Daniel Keyes establishes the social characters of the novel. The working class in this group is focused on the lower, middle and higher working status of the US. The lower class is the smallest division of the class hierarchy population.

The middle of the social order is a class of individuals from middle social hierarchy and the upper class is a high rich class. Charlie Gordon, as the main character, works in Dormers bakery paid 11 dollars per week, which makes him part of the lower class: "I werk in Dormers bakery where Mr Donner gives me 11 dollers a week and bred or cake if I want." This shows that not every class was treated the same, in fact, the lower class was very underrated. Even nowadays people from lower classes aren't seen the same as people from higher classes. The novel shows how people from lower classes are treated and how it affects the thinking of people, which is reflected on the main character, Charlie. The surgery offers a view of the question, if people's judgement would change, when they saw a mentally disabled person in another, wise form of being. "That's the thing about human life--there is no control group, no way to ever know how any of us would have turned out if any variables had been changed." The intelligence change of Charlie changed his class adherence as well. Author tries to point out, that if you become the person according to world's standards, you are an appreciation worthy person.

Religious aspect is also connected with human/civil rights, for people are creatures of free will and they can choose any religion or movement they want to believe. However, Flowers for Algernon does not explicitly reflect religion, the novel rather demonstrates how the characters' actions are related to religion. Fanny Birden is a Dormer bakery employee who advise Charlie about his change in the Bible: "If you'd read your Bible, Charlie, you'd know that it's not meant for man to know more than was given to him to know by the Lord in the first place. The fruit of that tree was forbidden to man. Charlie, if you done anything you wasn't supposed to-you know, like with the devil or something-maybe it ain't too late to get out of it. Maybe you could go back to being the good simple man you was before." People have the right to a decent life standard including food, clothes, accommodation, health and social services. It is clarified in the novel that everyone has the right to special treatment and the protection of society from all dangers and prejudice. Citizens all over the world must honour and protect their rights.

The story of Charlie Gordon described in the novel "Flowers for Algernon" shows us the features like social sensitivity, social hierarchy and religious aspect. The story offers a unique view to the life of mentally disabled person who fights to be appreciated as a human being. Human rights being mentioned in the background of the story are very sensitive topic, yet people often back up when the topic occurs. The author proposes an idea that being "different" doesn't mean that the person should be treated differently. People have the same rights irrespective race, age, gender or nation and all human beings are born equal. They have the same dignity as one another, whether they are healthy or disabled. The aim of human rights is to protect everyone from harm and prejudice. For the sake of a happier life, all forms of discrimination must be stopped.

FEATURES OF COMING-OF-AGE IN STEPHEN KING'S THE BODY

MATEJ JELÍNEK

Stephen King is a famous American author who is well-known for writing horror, science fiction and dark fantasy books. Throughout his prolific professional career, starting from 1970s, King has written over 70 books, many of which were adapted into a film or a TV series. Released in 1982, *Different Seasons* is King's first collection of four novellas, focusing on various genres. Instead of numerous malevolent supernatural forces, novellas from *Different Seasons* focus on a grounded, believable setting, where human nature is the source of evil. The third novella, titled *The Body*, which was faithfully adapted into a great 1986 film *Stand By Me*, tells a coming of age story about four young boys and their encounter with death.

According to the *Routledge Dictionary of Literary Terms* (Childs and Fowler, 2006) the German term *Bildungsroman*, literally translated as a novel of growth, applies with a broader meaning to works of fiction detailing personal development or educational maturation. Much of the story is told in a retrospective first-person narration, through the perspective of an adult Gordon Lachance. Gordon, who serves as a main character, writes a memoir about an event which happened in his youth. The tone is clearly set from the very first page, as Gordon states: "I was twelve going on thirteen, when I first saw a dead human being. It happened in 1960, a long time ago... although sometimes it doesn't seem that long to me." The other characters are Gordon's best friend Chris, as well as two other friends from his class, Vern and Teddy. Set in the year 1960 in a fictional small town of Castle Rock, Maine, the novella follows Gordon and his friends as they set on a quest to find the body of Ray Brower, a boy from a nearby town, who went missing and is presumed dead. As the third novella within the collection, *The Body* also has a subtitle, *Fall from Innocence*. This innocence is represented by the main characters, a group of four boys whose view is changed by the central event. Their journey is both literal and figurative, as they travel through nearby country and woods, as well as a journey of self discovery, identity and maturity.

Stephen King's novella follows the theme of *Self and Identity*, which is described by Ira Mark Milne (2008) as follows: "Facing the complexities of the adult world causes the protagonist to learn about others and about himself. Thus, the *Bildungsroman* is a psychological novel in which the main character evolves toward mature self-awareness."

In this sense, King follows some traditions found in *Bildungsroman*, while breaking away from many conventions and tropes. As Ira Mark Milne, editor of the second edition of *Literary Movements for Students* (2008) further states: "The American *Bildungsroman* follows the pattern of moral growth for the protagonist as he discovers his identity in conflict with social norms." These social norms play an important role in character development. Instead of idealization, King shows many negative aspects of living in a small town, where people know each other. Gordon's best friend Chris lives with his father, who is an abusive alcoholic, and older brothers, who are delinquents. In spite of this, Chris does his best to succeed and get a good job, but is often a victim of prejudice and blame because of his family's bad reputation. Painful memories of the past he tried to forget.

While Vern is a character we learn the least about, he is afraid of his older brother, who is a member of a local street gang. And finally Gordon, called Geordie by his friends, suffers emotionally. His parents mourn the death of their eldest son, Dennis, Gordon's older brother, who died in an unfortunate car accident several months prior to the events of the book. Gordon, who had a good relationship with Dennis, feels sad over his unfortunate death. His parents, unable to move over a loss of their child, disregard Gordon and pay him little attention, which Gordon compares to a book called 'the invisible man', although he does not resent his parents. Gordon likes writing and entertains his friends with some of his stories along the way. While *The Body* has dark undertones, it does not feel hopeless or unnecessary bleak, as there is a sense of friendship among the characters and several humorous scenes.

However, the tone shifts as the story moves to its climactic peak, which is the discovery of Ray Brower's dead body. Gordon and three of his friends, who until this moment underestimated the gravity of the situation, realize the dark truth after seeing the lifeless remains of a boy their age. This event makes the boys realize their own mortality, the fact that even children can die in this world. Gordon writes: "That finally rammed it all the way home for me. The kid was dead. The kid wasn't sick, the kid wasn't sleeping. The kid wasn't going to get up in the morning anymore or get the runs from eating too many apples or catch poison ivy or wear out the eraser on the end of his Ticonderoga No 2 during a hard math test. The kid was dead; stone cold dead." In the case of Gordon and Chris, this realization causes them to pursue their own path and individuality. Chris, although worried he has no chance for a better future because of his dysfunctional family, firmly decides to further distance himself as an individual. Gordon, reminded of his brother's death, cries and asks why he didn't die instead, as he feels his parent's wouldn't miss him as much. After a while, his grief ends. With the support of Chris and the other friends, Gordon decides to become a writer. After they return to Castle Rock, near the end of their summer break, their lives continue, although they go their separate ways. Gordon mentions it: "Teddy and Vern slowly became just two more faces in the halls or in 3:30 detention. We nodded and said hi. That was all. It happens. Friends come in and out of your life like busboys in a restaurant, did you ever notice that?" Gordon, now much older and mature, also mentions the unfortunate deaths of Vern and Teddy:

"Some people drown, that's all. It's not fair, but it happens. Some people drown."

The Body, written by Stephen King is a coming of age story, which deals with dark themes like trauma and death. It is through confronting trauma and realizing the harsh parts of life, which allows characters to mature. Contrasting themes of friendship and loss, innocent child-like naivety and the adult indifference, along with the retrospective narration serve as a foundation for the author's criticism and deconstruction of the 'American Dream' of rural American towns. While Stephen King may be most famous for his horror and thriller novels, I believe that his works in more grounded genres are just as good, if not better.

FEATURES OF DETECTIVE STORY IN “MURDER ON THE ORIENT EXPRESS” BY AGATHA CHRISTIE SANDRA GALANKOVÁ

Agatha Christie, as the best-selling novelist of all time, sold over two billion copies and this number is still increasing, even after her death. Her detective novels are famous around the world, especially “Murder on the Orient Express”. This particular novel consists of three main themes, namely murder, justice and deception, and it takes place on the train. Novel also includes all features of a detective story, particularly interesting characters, thrilling suspense and brilliant twist at the end.

Detective fiction includes an investigator or detective, who solves crimes, mostly murders. According to C. Hugh Holman (1985) a detective story is a story where a crime, often a murder is being solved by a detective by following evidence and clues, and the character is a person in fictional story and his or her brief description. A good detective story, in my opinion, must be mysterious, keep reader in tension, and make readers think.

Characters form a very important feature in the story. They must be interesting, different and in detective story also mysterious and very good liars. The main character is a detective, who in this detective novel is Hercule Poirot. He is a fictive, very famous detective from Belgium with a sense of intuition, who notices details, which the others miss, but he is a retired police officer. He can be recognized very easily because of his long moustache and short figure. M. Poirot is a part of many detective stories in Agatha’s works. Other characters in this story are interesting as well. M. Bouc is an old friend of Poirot from police work, Dr. Constantine is a coroner, who helps with investigation, and the passengers, who are as M. Bouc said “people of all classes, of all nationalities, of all ages”. The victim here is Mr. Ratchett, who, as we later found out, was involved in killing a little girl, Daisy Armstrong, in the past and paying for that now. So we can now ask: is he now really a victim? M. Poirot portray a protagonist and an antagonist here is Mr. Ratchett. Antagonist is, according to The Concise Oxford Dictionary of Literary Terms (2001), an opposite of hero, mostly a villain, who is trying to frustrate a hero. And protagonist is, according to the same source, the main character in the play, who is mostly positive. After investigating all suspects, Hercule found out some uncertain connections of characters to the case and to victim. While solving a murder another story, about Armstrong family, reveals and it seems like everyone is lying. Are they? Twelve passengers, twelve wounds in the Ratchett’s body. Is this just a coincident? This mysterious plot is revealing many questions and is letting readers in excitement.

By interviewing every suspect the plot is full of suspense. As Cuddon (2013) claims, plot is the plan, design, scheme or even a pattern of all events in a work of fiction, play or poem, as well as the whole organisation of incidents and characters. Every new information, which suspects give, are new leads for solving the murder. For example, during the investigation one of the passengers, Colonel Arbuthnot, said he smoke a pipe, which seems to be a lead because its cleaner was found near the victim in his compartment, but he had an alibi.

Also a woman's handkerchief was found, which I think already meant that there were more people in Mr. Ratchett's compartment that night. But not just this murder is being solved here. The death of Daisy Armstrong seems to be very connected to this case and to all the suspects. These information are causing suspense and curiosity. All the personal connections of passengers to this Daisy are step by step uncovered and everybody appears to have a motive to murder him. But who really did that? Who is the real murderer?

The ends in these detective stories, by Agatha Christie, are always the best parts. The moment when we found out the truth is priceless. The main point in solving the case, in my opinion, was when M. Bouc said that "perhaps, all these here are linked together- by death", which stands for the first part of the twist at the end. All of the suspects pretended to not know each other but after investigation Poirot found out they know each other well, because the case of Daisy Armstrong connected them all, even though they were all so diverse. It became clear that all of the suspects are liars, which is a proof of great characters in detective story, but they are not good enough to trick the detective Hercule Poirot. In this novel he represented The Judge, because it was up to him to decide which names would be given to the police, which stands for the first part of the twist at the end. All of the suspects pretended to not know each other but after investigation Poirot found out they know each other well, because the case of Daisy Armstrong connected them all, even though they were all so diverse. It became clear that all of the suspects are liars, which is a proof of great characters in detective story, but they are not good enough to trick the detective Hercule Poirot. In this novel he represented The Judge, because it was up to him to decide which names would be given to the police, which later caused the second part of the twist at the end. After he told the first possible solution, which he, as well as everybody else, knew wasn't right he started to tell the second one and said "do not abandon this one too abruptly, you may agree with it later", which already showed how he decided and his decision was in disagreement with his duties, which caused him a conflict with himself. Conflict, according to Cuddon (2013), is a tension between characters, but in this case it is an internal conflict within one person. And the twelve suspects represented The Jury, the symbol of justice, as they decided the fate of Mr. Ratchett.

The main feature in this detective novel, *Murder on the Orient Express* by Agatha Christie, are characters. Everything depends on their behaviour and personalities, and it is them who creates the plot. The mystery they carry is important. Readers themselves must decide whom they going to believe. They also stand for the thrilling suspense, the second feature, by gradually revealing their truths to the detective. Revelation at the end is the most exciting and forms the third feature. Readers now find out if their starting theory was the correct one or if they missed something, and from the beginning to the very end the story keeps them in tension. The story contains also symbols, such as The Jury – all suspects, and The Judge – Hercule Poirot, and shows how so many different people, from all over the world, can be united because of justice.

JAMES JOYCE: EVELINA

TRANSLATED BY ALEXANDRA BÖJTÖŠOVÁ

Sedela pri okne a sledovala ako sa večer vkráda do ulíc. Hlavou sa opierala o záclony na oknách a v nozdách cítila pach zaprášeného kretónu. Bola unavená. Ulicou prechádzalo zopár ľudí. Muž z posledného domu bol na ceste domov; počula, ako jeho kroky klopú po betónovom chodníku a potom škripu na škvárovej ceste pred novými červenými domami. Kedysi to bývalo voľné priestranstvo, na ktorom sa každý večer hrávali s inými deťmi. Potom ho odkúpil nejaký muž z Belfastu a postavil na ňom domy- nie malé hnedé domčeky ako mali oni, ale svetlé tehlové domy so žiarivými strechami. Na tomto priestranstve sa kedysi spolu hrávali deti z ulice- Devinovci, Waterovci, Dunovci, mrzák Keogh, ona a jej bratia a sestry. Ernest sa však nikdy nehral: bol už príliš dospelý. Jej otec ich často vyhánal z priestranstva trnkovou palicou; ale obyčajne zvykol malý Keogh držať stráž a keď videl prichádzať jej otca zakričal. Zdá sa, že vtedy boli dosť šťastní. Jej otec vtedy nebol taký zlý; a okrem toho bola jej matka ešte nažive. Bolo to veľmi dávno. Ona a jej bratia a sestry vyrástli a matka zomrela. Aj Tizzie Dunnová zomrela a Waterovci sa vrátili do Anglicka. Všetko sa mení. Teraz sa chystala odísť ako ostatní, opustiť svoj domov.

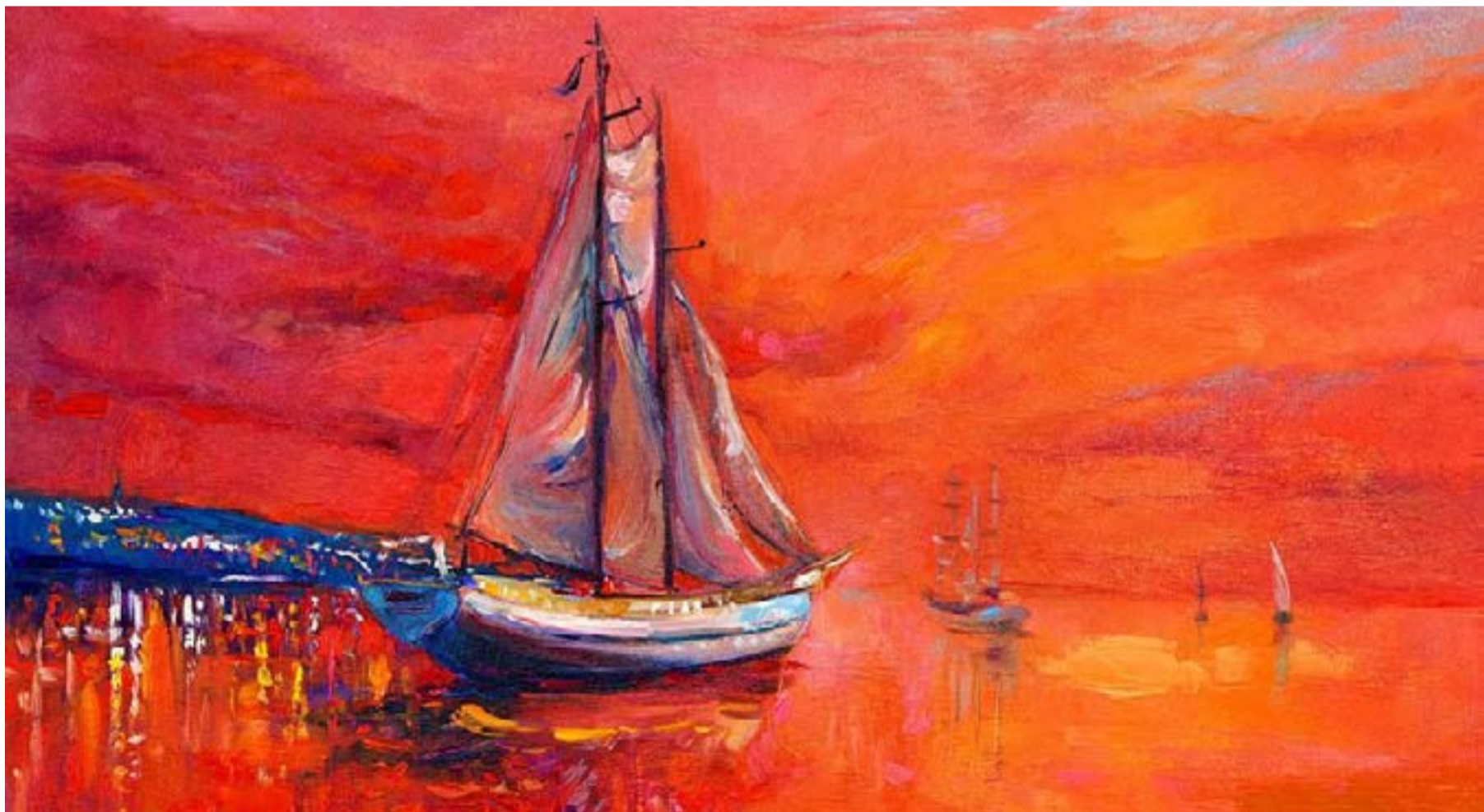


Source: https://www.berfrois.com/uploads/2015/12/Get_lautrec_1889_the_laundress2.jpg

JAMES JOYCE: EVELINE

TRANSLATED BY HANA ONDRIŠEKOVÁ

Chystala sa s Frankom objaviť nový život. Frank bol veľmi milý, mužný, otvorený. Mala s ním odísť nočnou loďou, aby sa stala jeho ženou a žila s ním v Buenos Aires, kde na ňu čakal jeho domov. Ako dobre si pamätala, kedy ho prvýkrát uvidela. Ubytoval sa v dome na hlavnej ceste, ktorý zvykla navštevovať. Zdalo sa jej, akoby to bolo len pred pár týždňami. Stál pri bráne, brigadírku mal otočenú dozadu a vlasy mu padali na bronzovú tvár. Potom jeden druhého lepšie spoznali. Zvykol sa s ňou každý večer stretávať pred obchodom a odprevádzať ju domov. Zobral ju na operu *The Bohemian Girl* a ona bola nadšená, keď si s ním sadala do pre ňu nezvyčajnej časti divadla. Hudbu mal nesmierne rád a tiež trochu spieval. Ľudia vedeli, že jej dvoril a keď spieval o dáme, ktorá miluje námorníka, vždy sa cítila príjemne zmätená. Zvykol ju pre zábavu volať Bábika. Najprv to pre ňu bolo vzrušenie, že má priateľa a potom ho začala mať naozaj rada. Zažil príbehy zo vzdialených krajín. Začal s jednou librou mesačne ako pomocník na palube lode *Allana Linea*, ktorá sa plavila do Kanady. Povedal jej mená rôznych služieb a lodí, na ktorých bol. Plavil sa cez Magalhaesov prieliv a porozprával jej príbehy o hrozných Patagóncoch. V Buenos Aires sa usadil, ako sám vravel, a sem chodil len na dovolenku. Samozrejme, jej otec sa dozvedel o ich vzťahu a zakázal jej čokoľvek s ním mať



Source: <https://i.pinimg.com/originals/cf/b8/07/cfb807f851285787b5391141cd9489d9.jpg>

JAMES JOYCE: EVELINE

TRANSLATED BY TATIANA REICHELOVÁ

Domov! Rozhliadla sa po izbe a prezerala si všetky známe predmety, z ktorých po mnohé roky raz do týždňa utierala prach a rozmýšľala, odkiaľ sa všetok ten prach berie. Možno už tie predmety, od ktorých by jej ani vo sne nenapadlo, že sa niekedy odlúči, nikdy neuvidí. A predsa za celé tie roky nikdy nezistila meno kňaza na zažltnutej fotografii, ktorá visela nad rozbitým harmóniom vedľa farebného výtlačku sľubov pre blahoslavenú Margitu Máriu Alacoque. Bol to otcov kamarát zo školy. Vždy, keď tú fotografiu otec ukazoval nejakému hosťovi, zvykol ju okomentovať slovami “Teraz je v Melbourne.”

Súhlasila, že odíde a opustí svoj domov. Bolo to rozumné? Snažila sa to zvážiť z každej stránky. Doma má strechu nad hlavou a jedlo a ľudí, ktorých pozná celý život. Samozrejme, musela tvrdo pracovať – v domácnosti aj v práci. Čo by o nej asi tak v obchode narozprávali, keby zistili, že utiekla s milencom? Možno by povedali, že sa zbláznila a jej miesto by obsadil niekto, koho našli cez inzerát. Slečna Gavanová by bola rada. Vždy sa nad ňu vyvyšovala, najmä vtedy, keď tam boli ľudia, ktorí to mohli počuť. „Slečna Hillová, nevidíte, že dámy čakajú?“ „Trochu života do toho umierania, slečna Hillová, prosím.“ Nad odchodom z obchodu by veľa slz neuronila.

Zato v novom domove, v ďalekej neznámej krajine, to bude iné. Už bude vydatá – ona – Eveline. Ľudia sa k nej budú správať úctivo.



Source: <https://i.pinimg.com/originals/d8/41/2b/d8412bd97acbae5adf304b055b7a150.jpg>

HENRY JAMES: DAISY MILLEROVÁ
TRANSLATED BY LUCIA GLÉZLOVÁ

V mestečku Vevey vo Švajčiarsku na okraji pozoruhodne modrého jazera - jazera, ktoré je vhodné návštevy každého turistu sa nachádza obzvlášť príjemný hotel. Na brehu jazera je neprekonateľná paleta podnikov tohto rádu každej kategórie, od veľkého hotela najnovšej módy s kriedovo bielou fasádou, stovkou balkónov a tuctom vlajok vejúcich na streche až po malý trochu starší švajčiarsky penzión, ktorého názov je vyrytý v nemčine na ružovej alebo žltej stene a s čudným altánkom v záhrade. Jeden z hotelov vo Vevey, i keď klasický no však slávny tým, že od mnohých svojich začínajúcich susedov sa odlišuje luxusom a zrelosťou. Počas júna je v tomto regióne naozaj veľký počet amerických turistov. Môžeme povedať, že Vevey sa v tomto období vskutku podobá americkým kúpeľom. Existujú pamiatky a zvuky, ktoré evokujú víziu, ozvenu Newportu a Saratogy. Po celú dobu sa tu a tam motajú „štýlové“ mladé dievčatá, počuť tu šušťanie mušelínových volánikov, hranie tanečnej hudby v ranných hodinách, zvuk vysokých hlasov. Dojem z týchto vecí získate vo vynikajúcom hostinci „U troch korún“ a v luxusnom prevedení sa dostanete do domu pri oceáne alebo do kongresovej sály. Ale treba dodať, že „U troch korún“ sú aj prvky, ktoré sú v rozpore s týmito tvrdeniami: upravení nemeckí čašníci, ktorí vyzerajú ako tajomníci veľvyslancov, ruské princezné sediace v záhrade, malí poľskí chlapci, ktorých vodia za ruku guvernéri, pohľad na zasnežený hrebeň masívu Dent du Midi a malebné veže Chillonského hradu.



Source: https://i.ytimg.com/vi/1Gj000_gnZU/maxresdefault.jpg

HENRY JAMES: DAISY MILLEROVÁ
TRANSLATED BY ALEXANDRA BÖJTÖŠOVÁ

Sotva viem, či to boli analógie alebo rozdiely, ktoré prebiehali mysľou mladého Američana, ktorý pred dvoma alebo troma rokmi sedel v záhrade u Troch korún a obzeral sa nečinne po tých pôvabných predmetoch, ktoré som už spomínal. Bolo krásne letné ráno a nech sa mladý Američan pozeral na veci akýmkoľvek spôsobom, museli mu pripadať očarujúce. Deň predtým prišiel parníkom zo Ženevy, kde býval už dlhšiu dobu, aby navštívil tetu, ktorá bola ubytovaná v hoteli. No tetu bolela hlava. Tetu vlastne bolela hlava skoro vždy a tak sa zavrela v izbe a voňala gáfor, takže mohol ísť kam sa mu zachcelo. Mal okolo dvadsaťsedem rokov. Keď o ňom hovorili jeho priatelia, zvyčajne tvrdili, že v Ženeve študuje. Keď o ňom hovorili nepriatelia, tvrdili... ale koniec koncov žiadnych nepriateľov nemal, bol nesmierne prívetivý človek a bol všeobecne obľúbený. Asi by som to zhrnul tak, že keď o ňom niektorí ľudia hovorili, tvrdili, že dôvodom jeho dlhého pobytu v Ženeve bola nesmierna oddanosť dáme, cudzej dáme, ktorá tam býva a je staršia než bol on sám. Túto dámu, o ktorej kolovali podivné príbehy videlo veľmi málo Američanov. Winterbournna pútali k hlavnému mestu kalvinizmu dávne vzťahy. Ako chlapec tam chodil do školy a potom tam študoval na univerzite. Našiel si tam veľa priateľov, ktorých má dodnes a sú zdrojom jeho spokojnosti.



F. SCOTT FITZGERALD: VEĽKÝ GATSBY
TRANSLATED BY ALEXANDRA GRMANOVÁ

Po tri generácie bola v tomto stredozápadnom meste moja rodina považovaná za prominentných a dobre situovaných ľudí. My Carrawayovci, sme niečo ako klan a v rodine sa traduje, že pochádzame z rodu vojvodu z Buccleuchu, no skutočným zakladateľom našej línie bol brat môjho starého otca. Ten sem prišiel v päťdesiatom prvom, poslal za seba náhradu do občianskej vojny a založil veľkoobchod so železiarstvom, ktorý dnes prevádzkuje môj otec.

Nikdy som tohto prastrýka nevidel, ale vraj sa na neho podobám – hlavne teda, ak sa pozriete na obraz v otcovej kancelárii, kde prastrýko vyzerá obzvlášť bezcitne. Promoval som z New Haven v roku 1915, len štvrtstoročie po mojom otcovi, a o čosi neskôr som sa zúčastnil tej oneskorenej germánskej migrácie známej ako Prvá Svetová Vojna. Protiútoky som si užil tak dôkladne, že som sa domov vrátil nespokojný a rozorvaný. Namiesto toho, aby bol stredozápad vrelým a prívetivým stredom môjho sveta, videl sa mi byť otrhaným okrajom vesmíru. Rozhodol som sa teda ísť na východ a naučiť sa obchodovať s dlhopismi. Všetci, ktorých som poznal, podnikali v dlhopisoch, tak som predpokladal, že sa tu nájde miesto ešte pre jedného slobodného muža. Moje tety a strýkovia to medzi sebou pretriasali, akoby pre mňa vyberali základnú školu, a nakoniec, s veľmi vážnymi, váhavými tvármi, povedali: „Taaak dobre“. Otec súhlasil, že ma bude rok financovať, a po rôznych odkladoch, som na jar 1922 odišiel na východ, mysliac si, že natrvalo.



Source: https://www.lpm.com.br/livros/imagens/grande_gatsby_9788525425300_9788525422156_hd.jpg

F. SCOTT FITZGERALD: VEĽKÝ GATSBY
TRANSLATED BY ALEXANDRA GRMANOVÁ

Najrozumnejšie bolo nájsť si ubytovanie priamo vo veľkomeste, ale bolo leto a práve som opustil vidiek, kde trávniky sú široké a stromy priateľské. Tak, keď mi nejaký mládenec v kancelárii navrhol, aby sme si spoločne prenajali dom v neďalekom mestečku, zdalo sa mi to ako skvelý nápad. On našiel dom, kartónový bungalov unavený počasím, za osemdesiat na mesiac, ale na poslednú chvíľu ho firma poslala do Washingtonu a tak som tam šiel sám. Mal som psa, teda pokým neušiel, starý Dodge automobil a gazdinú z Fínska, ktorá mi ustielala posteľ a pripravovala raňajky a ponad elektrický sporák si pre seba mumlala fínske múdrosti.

Deň-dva som sa cítil osamelý, až kým ma jedného rána nezastavil nejaký chlapík, ktorý do mesta dorazil ešte neskôr ako ja.

„Ako sa dostanem do dediny West Egg?“ spýtal sa bezradne.

Ukázal som mu smer a ako som tak kráčal ďalej, zistil som, že už nepociťujem osamelosť. Stal sa zo mňa sprievodca, priekopník, pôvodný osídlenec. Ten človek mi nevedomky udelil slobodu nad celým okolím. A tak s jasom slnka a prudkým rozmachom lístia na stromoch - tak rýchlym, ako sa môže udiť iba vo filmoch – sa zasa dostavil ten známy pocit, že letom sa život začína odznova.



Source: <https://az334033.vo.msecnd.net/images-0/the-great-gatsby-javier-medellin-puyou-2013-4f826839.jpg>

OSCAR WILDE: PORTRÉT DORIANA GRAYA
TRANSLATED BY ROMAN TUNYS

„Tuším, že si zachytil najnovšie správy, nemýlim sa Basil?“ povedal lord Henry nasledujúci večer v Bristol, práve keď Hallwarda priviedli do miestnosti určenej na stretnutie uzavretej spoločnosti. Večera bola prichystaná pre troch.

„Nie, Harry,“ odpovedal Hallward, keď podával svoj klobúk a kabát čašníkovi, ktorý sa mu s rešpektom uklonil. „Čo také? Dúfam, že to nemá nič do činenia s politikmi, tí ma nezaujímajú. V dolnej snemovni len ťažko nájsť osobu hodnú zvečnenia na plátno. No viacerý z nich by si zaslúžili pretrieť fasádu.“

„Dorian Gray je zasnúbený a chystá sa oženiť,“ povedal lord Henry, sledujúc ho ako hovoril.

Hallward úplne zbledol, v očiach sa mu zračil zvláštny pohľad. Zavrel ich, potom znova otvoril. Zmatneli.

„Dorian, zasnúbený? A chystá sa ženiť?“ vykrikol. „Nemožné!“

„Samozrejme, je to čistá pravda.“

„Za koho?“

„Za nejakú mladú herečku alebo také čosi.“

„Tomu nerozumiem. Dorian predsa býva až príliš rozvážny.“

„Môže sa zdať, že občas niektoré veci robí neuvážene, no nato je primúdry, môj milý Basil.“

„Sobáš je len ťažko vec ktorú plánuješ iba občas, Harry,“ úsmevne podotkol Hallward.

„S výnimkou Ameriky. No, nepovedal som, že sa už oženil. Povedal som, že je zasnúbený a oženiť sa ešte len chystá. V tom je veľký rozdiel. Až priveľmi dobre si pamätám, že som ženatý, ale nemám žiadnu spomienku na obdobie, keď som bol zasnúbený. Mám pocit akoby som zasnúbený vlastne ani nikdy nebol.“

„Ale pomysli na Dorianov pôvod, pozíciu a majetok. Bolo by absurdné, keby si zobral ženu neurodzeného pôvodu.“

„Basil, ak chceš aby si zobral také dievča, nuž povedz mu to. Potom to isto spraví. Ak človek urobí celkom hlúpu vec, tak vždy z najšľachetnejších motívov.“

„Dúfam, že to dievča bude preňho dobrá partia. Nerád by som Doriana videl v manželskom zväzku s nejakým podlým tvorom, ktorý môže skaziť jeho charakter a poznačiť jeho intelekt.“

„Ó, je viac než pekná, je prenádherná,“ zamrmlal lord Henry, počas toho ako si z pohára uchlipkával vermút s príchuťou horkého pomaranča. „Dorian povedal, že je krásna. A on sa v týchto veciach nezvykne často mýliť. Portrét, ktorý si mu namaloval v ňom urýchlil schopnosť oceniť vzhľad druhých. Okrem iného, malo to naňho znamenitý dopad. Dnes ju uvidíme, ak ten chlapec nezabudne na naše stretnutie.“

OSCAR WILDE: PORTRÉT DORIANA GRAYA
TRANSLATED BY ROMAN TUNYS

Stalo sa to siedmeho novembra navečer, v deň jeho tridsiatych druhých narodenín, na ktoré často spomínal.

Navečeral sa u lorda Henryho a okolo jedenástej sa vybral domov. Zabalil sa do ťažkého kožucha, lebo noc bola chladná a hmlistá. V hmlistom opare, na rohu Grosvenorského námestia a ulice South Audley, prešiel rýchlim krokom človek. Na plášti mal zdvihnutý golier a v ruke niesol tašku. Spoznal ho, bol to Basil Hallward. Prestúpil ho zvláštny pocit strachu, s ktorým nepočítal, tak sa zatváril že ho nepozná a pomaly pokračoval v ceste domov.

Ale Hallward ho spoznal. Dorian začul ako zastal a následne sa za ním rozbehol. V okamihu už mal ruku na jeho ramene.

“Dorian! Aká šťastná náhoda! Už od deviatej som ťa čakal v tvojej knižnici. Zľutoval som sa nad tvojim unaveným sluhom a poprial som mu dobrú noc, počas toho ako ma odprevádzal k dverám. Vyrážam do Paríža nočným vlakom a chcel som ťa ešte pred odchodom vidieť. Myslel som, že si to ty alebo skôr tvoj kabát, keď sme sa míňali. Ale nebol som si celkom istý. Ty si ma nespoznal?”

„V tejto hmle, môj drahý Basil? Neviem rozoznať ani Grosvenorské námestie. Zdá sa mi, že by tu mal niekde byť môj dom, ale nie som si celkom istý. Je mi ľúto že ideš preč, nevideli sme sa celú večnosť. Ale predpokladám, že onedlho budeš opäť späť, no nie?“

„Nie, mimo Anglicka budem šesť mesiacov. Plánujem si v Paríži prenajať ateliér a nevyjst' z neho dokým nedokončím dokonalý obraz, ktorý mám v hlave. Avšak, nechcel som hovoriť o sebe, tu na tvojom prahu. Dovoľ mi ísť na chvíľu dnu. Niečo ti musím povedať.“

„To by ma veľmi tešilo, ale nezmeškáš vlak?“ spýtal sa Dorian nonšalantne, zakiaľ kráčal po schodoch, aby odomkol vchodové dvere.

Svetlo z pouličnej lampy cez hmlu ledva presvitalo. Hallward pozrel na hodinky. „Mám more času,“ odpovedal. „Vlak neodíde skôr ako pätnásť minút po polnoci a ešte je len jedenásť. Pravdupovediac, akurát som ťa šiel hľadať do klubu, keď som ťa práve stretol. Všetky ťažké veci sú už tam, takže nebudem mať žiadne zdržania kvôli batožine. Vidíš? Všetko, čo mám so sebou je v tejto taške a na stanicu Victoria sa viem dostať do dvadsiatich minút.“ Dorian sa naňho pozrel a pousmial sa. „Pozrime sa, ako vymódený ide maliar na cesty! Kožená aktovka a pracovný plášť! Pod' dovnútra, lebo sa sem dostane hmla. A pamätaj, nehovor nič vážne, pretože v týchto dňoch nie je vážne nič. Napokon nič by nemalo byť.“

EMILY DICKINSON
A DROP FELL ON THE APPLE TREE

NA JABLOŇ KVAPKA DOPADLA
TRANSLATED BY RENÁTA KUNOVÁ

Na jabloň kvapka dopadla
Na strechu - ďalšia
Pol tucta pobozkalo odkvap
A strecha sa rozosmiala

Zopár šlo pomôcť potôčku
Ten šiel pomôcť moru
Predpokladala som, že sú perlami
Však náhrdelníkmi by mali byť

Prach na cestách nahradený bol
Vtáčik zaspieval
Slnce odhodilo klobúk svoj
Kríky nádherou posial

Vánky skleslé lutny vniesli
A kúpali ich v radosti
Orient jedinú vlajku ukázal,
A slávnosť razom zakázal.

Sources:

Adriana Kapustová

Features of Postmodern Fiction in 'A Clockwork Orange'

BOYNE, R., RATTANSI, A. 1990. Postmodern and society. London: Palgrave, 1990. Pp. 312. ISBN 978-0-333-47510-2.

BURGESS, A. 1962. A Clockwork Orange. Portsmouth: Heinemann, 1962. Pp. 192. ISBN 9780434098002.

SHARMA, R., CHAUDHARY, P. 2011. Common themes and techniques of postmodern literature of Shakespeare. In International Journal of Educational Planning & Administration, Vol. 1 Issue 2. 2011. [online]

Pp. 189-198. [cit. 17 April 2021] Retrieved from https://www.ripublication.com/ijepa/ijepav1n2_11.pdf.

Iuliia Pasyukova

Features of Dramatic Poetry in 'The Teacher's Monologue' By Charlotte Brontë

BYRON, G. Dramatic monologue. Routledge, 2003, p. 11.

TATLOCK, J. S. P. Dante's Terza Rima. In Publications of the Modern Language Association of America, 1936, p. 895-903.

KEMERTELIDZE, N., MANJAVIDZE, T. Stylistic repetition, its peculiarities and types in modern English. In European Scientific Journal, 2013. Vol. 9, no. 10, p. 4.

Lucia Glézlová

Features of Lyric Poetry in the Poem 'The Red Poppy'

BLASING, M., K., 2009. Lyric Poetry: The Pain and the Pleasure of Words. Princeton University Press. ISBN 9781400827411.

HOLMAN, C., H., 1985. A Handbook to Literature. Fourth edition. Library of Congress Cataloging in Publication Data. ISBN 0-61441-3.

MAITY, S., 2020. Lyric Poetry: Definition, Characteristics, and Examples. [online]. [cit. 2021-04-16]. Retrieved from: <<https://literaryocean.com/lyric-poetry-definition-characteristics-and-examples/>>

Magdaléna Valachová

Features of Feminist Novel in 'Lolly Willowes: Or the Loving Huntsman'

GAMBLE, S. 2001. The Routledge critical dictionary of feminism and postfeminism. London: Routledge, 2001. 389 pgs. ISBN 0-203-01101-5.

SEMPRUCH, J. 2008. Fantasies of gender and the witch in feminist theory and literature. West Lafayette, Ind.: Purdue University Press, 2008. 201 pgs. ISBN 978-1-55753-491-0.

SHOWALTER, E. 1977. A literature of their own. 2nd ed. Princeton: Princeton University Press, 1977. 389 pgs.

TOWNSEND WARNER, S. 2020. Lolly Willowes: Or the Loving Huntsman. B.m.: Penguin Books, 2020. 159 pgs. ISBN 978-0-241-45488-6.

EnJoY (English Journal for You)
JOURNAL ON STUDENT'S CREATIVITY

ISSN 1339-7370

PUBLISHED ONLINE:
Once a semester, twice a year

PUBLISHED BY:
Department of Language Pedagogy and Intercultural Studies
Faculty of Education
Constantine the Philosopher University in Nitra

CONTACT:
KLIŠ, Dražovská 4, 949 01 Nitra

CONTACT EMAIL:
ikalaziova2@ukf.sk