

docent Erik Sherman Roraback
D.Phil. (Oxon.)

**HISTORICAL-INTELLECTUAL BACKGROUND
AND CREDENTIALS AS A TEACHER-SCHOLAR
(AN *ENSEIGNEUR*)**

Born: Seattle, Washington, USA
Nationality: United States of America
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***RESEARCH/TEACHING
INTERESTS***

History of U.S. Literature, especially Henry James and James-Studies and Thomas Pynchon; Niccolò Machiavelli, Edmund Spenser and Spenser-Studies, William Shakespeare and Shakespeare-Studies, John Milton and Milton-Studies, John Keats, Honoré de Balzac and Balzac-Studies, Marcel Proust and Proust Studies, **Franz Kafka and Kafka-Studies**, James Joyce of *Finnegans Wake*, Gertrude Stein's *Tender Buttons* and *The Making of Americans*; James Baldwin; Ernest Hemingway; the Bible as Imaginative Literature; world literature in translation.

Ancient, Medieval, and Modern Occidental thought and culture, especially Plato, Aristotle, Augustine, Aquinas, Spinoza and Spinoza-Studies, Leibniz and Leibniz-Studies, Kant, the Jena Romantics with special reference to F.W. Schlegel and Novalis, Schelling Hegel and Hegel-Studies, Nietzsche and Nietzsche-Studies, Bergson, Freud, Benjamin and Benjamin-Studies, Wittgenstein, Heidegger and Heidegger-Studies, the Frankfurt School with special attention to Adorno/Adorno-Studies, Althusser, Artaud, Arendt, Bakhtin, Bataille, Blanchot, Barthes, Debord, Lacan, Foucault, Baudrillard, Lyotard, Lévinas, Derrida particularly *Glas*, Deleuze, de Certeau, Luhmann, Said, Serres, Leo Bersani, Fredric Jameson, Étienne Balibar, Jacques Rancière, Lacoue-Labarthe, Jean-Luc Nancy, Alain Badiou, Julia Kristeva, Luce Irigaray, Judith Butler, Peter Sloterdijk, Slavoj Žižek, Gianni Vattimo, Giorgio Agamben, Roberto Esposito, Jean-Pierre Dupuy, Bernard Stiegler, Frédéric Lordon, Nicolas Bourriaud, culture and big finance, culture and imperialism, culture and quantum theory, baroque and neobaroque studies, community and experimental creativity / decreativity studies, **theoretical psychoanalysis**, feminist theory, and equality of intelligence and egalitarian studies.

Cinema and Cinema Theory, especially Deleuze, Jameson, Žižek, Rancière, Agamben, and international movies (e.g., Maya Deren, Akira Kurosawa, Buster Keaton, Carl Theodor Dreyer, F.W. Murnau, Fritz Lang, Sergei Eisenstein, Orson Welles, Yasujiro Ozu, Robert Bresson, Andrei Tarkovsky, Michelangelo Antonioni, Federico Fellini, Rainer Werner Fassbinder, Terrence Malick, Chantal Akerman, and Alain Resnais); new media studies and philosophy including US television

(Sons of Anarchy, The Expanse, The Rockford Files, Twin Peaks, etc.).

Mass and popular culture, and cultural-studies, including American baseball (e.g., Cobb, Ruth, Walter Johnson, Mathewson, and Paige), American basketball (e.g., Magic Johnson), and world tennis (e.g. Rod Laver, Björn Borg, Jimmy Connors, John McEnroe, Ivan Lendl, Rafael Nadal, Novak Djokovic, and Roger Federer), classical music (e.g., Hildegard von Bingen, Bach, Beethoven, Mozart, Wagner, Mahler, and Satie) and jazz music (e.g. Baker, Coleman, Coltrane, Holiday); history of art.

ACADEMIC APPOINTMENTS

(V) Affiliate Associate Professor formerly **Visiting Scholar**, English Department, University of Washington-Seattle, for comparative cultural research (invited by dr. Robert McNamara, prof. Brian M. Reed, Chair) officially 15 June–30 September, 2015 and invited again from dr. McNamara and prof. Reed for 1 June–30 September 2016. This **Visiting Scholar** status with library privileges (including online access) was extended to 30 September 2017 and again for: 1 January–31 December 2018 and from prof. Anis Bawarshi, Acting Chair, 1 January–15 September 2019. The English Department faculty voted in a quorum in May 2019 to change my status to **Affiliate Associate Professor**, which is a higher rank. The vote of the quorum was 45 yes, 0 no, and 0 abstain. This new status has now been approved by the Dean of the College of Arts and Sciences as effective from **16 September 2019**.

(IV) Five-Year University Visiting Research Fellowship, Faculty of Arts, **University of Winchester**, Winchester, UK, 12/2014–12/2019 and **Three-Year Renewal, University Visiting Research Fellowship, University of Winchester**, 10/2020–10/2023. One predecessor is the British literary scholar of medieval literature, Tom Shippey (Ph.D. Cantab.).

(III) Charles University, Prague, Czechia, **Director, American Literature and Cultural-Studies**, 1 September 2014–present. Successful habilitation proceedings were held at the Faculty of Arts, Charles University, 19 iv 2018 with a lecture entitled, “The Stars of a Constellation; or, Orson Welles-William Shakespeare, Movement, and Silence”. The academic council approved of the promotion to the degree of docent and to the associate professorship. Official notification from the Rector’s Office of Charles University dates the appointment to **Docent in English and American Literature** and to **Associate Professor** from 1 vii 2018.

General Researcher-Scholar Status changed from 1 January 2015. 6 hours of weekly teaching as a Senior Researcher. Research points needed increased by 100% for this position after two highly productive 5 year performances in comparative cultural research from 2004–2009 and from 2009–2014.

Faculty member: U.S. Literature, Cinema Studies and Critical Theory, 10/97–present.

Interim Director of American Literature and Studies
(while doc. Justin Quinn was on leave)

—Summer 2011.

MA-level basic (i.e., required) and optional classes taught and forthcoming (52/95 w/FAMU included):

(52) ‘Experience, Commodity Culture, and Spectacle Society: US Fiction and Cultural-Studies’, Summer 2025.

(51) ‘Experience, Commodity Culture, and Spectacle Society: US Fiction and Cultural-Studies’, Summer 2024.

(50) ‘Experience, Commodity Culture, and Spectacle Society: US Fiction and Cultural-Studies’, Summer 2022.

(49) ‘Experience, Commodity Culture, and Spectacle Society: US Fiction and Cultural-Studies’, Summer 2021.

(48) ‘Experience, Commodity Culture, and Spectacle Society: US Fiction and Cultural-Studies’, Summer 2020.

(47) ‘Circulating within the Postmodern Cinematic Image’, Summer 2020.

(46) ‘Experience, Commodity Culture, and Spectacle Society: US Fiction and Cultural-Studies’, Summer 2019.

(45) ‘Experience, Commodity Culture, and Spectacle Society: US Fiction and Cultural-Studies’, Summer 2018.

(44) ‘Experience, Commodity Culture, and Spectacle Society: US Fiction and Cultural-Studies, Summer 2017.

(43) ‘Experience, Commodity Culture, and Spectacle Society: US Fiction and Cultural-Studies’, Summer 2016.

(42) ‘Psychoanalysis and Cultural-Studies’, Summer 2015.

(41) ‘Experience, Commodity Culture, and Spectacle Society: US Fiction and Cultural-Studies’, Winter 2014.

(40) ‘Experience, Commodity Culture, and Spectacle Society: US Fiction and Cultural-Studies’, Summer 2013.

(39) ‘Psychoanalysis and Cultural-Studies,’ Winter 2012.

(38) ‘Psychoanalysis and Cultural-Studies’, Summer 2012.

(37) ‘Experience, Commodity Culture, and Spectacle Society: US Fiction’, Winter 2011.

(36) ‘Lacan’s Seminars and After’, Winter 2010.

(35) ‘Experience, Commodity Culture, and Spectacle Society: From James to Stein’, Winter 2009.

(34) ‘Social Theory, Pynchon’s *Inherent Vice* (2009) and the Philosophical Baroque’, Winter 2009.

(33) ‘The Philosophical Baroque: Joyce’s *Finnegans Wake* and Pynchon’s *Gravity’s Rainbow*’, Summer 2009.

(32) ‘Cosmic Energies, Orson Welles, and Shakespeare’, Winter 2008.

(31) ‘Cosmic Energies and Pynchon’s *Against the Day*’, Winter 2008.

(30) ‘Modernity and Pynchon’s *Against the Day* (2006)’, Summer

2008.

- (29) 'Shakespeare, Orson Welles, and Modernity', Winter 2007.
- (28) 'Modernity and Pynchon's *Gravity's Rainbow*', Winter 2007.
- (27) 'Transforming Tradition: Baroque Ventures, Identities and Values in Literature and Theory II', Summer 2006.
- (26) 'Transforming Tradition: Baroque Ventures, Identities and Values in Literature and Theory I', Winter 2005.
- (25) 'Forms of Culture: Thomas Pynchon's *Gravity's Rainbow*', Winter 2005.
- (24) 'Aesthetic Joys: Joyce's *Finnegans Wake*', Summer 2004.
- (23) 'Spinoza and Contemporary Culture', Winter 2003.
- (22) 'Leibniz and Contemporary Culture', Summer 2003.
- (21) 'Literary and Philosophical Baroque: Spinoza and Leibniz for the 21st Century', Summer 2003.
- (20) 'Cinema as Meaning and Enjoyment', Summer 2003.
- (19) 'Cinema as Meaning and Pleasure', Winter 2002.
- (18) 'Cultural Baroque: Heidegger, Joyce, Klossowski', Winter 2002.
- (17) 'Cinematographic Meanings and Pleasures', Summer 2002.
- (16) 'Literary and Philosophical Baroque', Summer 2002.
- (15) 'Explosions of Being', Winter 2001.
- (14) 'Cinematic Meaning and Pleasure', Winter 2001.
- (13) 'Explosions of Freedom: James, Bataille, Deleuze, Nancy', Summer 2001.
- (12) 'Cinematic Unthought: Orson Welles', Summer 2001. The seminar took place at Ponrepo, an independent cinema in Prague; the post-film discussions were also open to the general public.
- (11) 'Aesthetic Pleasure and Evil: Pynchon's *Gravity's Rainbow*', Winter 2000.
- (10) 'Cinematic Pleasure and Evil: From Welles to Akerman', Winter 2000.
- (9) 'Aesthetic Pleasure and Authority: Joyce's *Finnegans Wake* and Pynchon's *Gravity's Rainbow*', Summer 2000.
- (8) 'Desire and Power: Late Novels of James', Summer 2000.
- (7) 'Cinematic Pleasure and Authority: From Griffith to Wenders', Winter 1999.
- (6) 'Aesthetic Pleasure and Authority: Pynchon's *Mason & Dixon*', Winter 1999.
- (5) 'Cinematic Authority: Orson Welles and Alain Resnais', Summer 1999.
- (4) 'Artistic Authority: Joyce's *Ulysses*', Winter 1998.
- (3) 'Intercultural Authority: Pynchon's *Gravity's Rainbow*', Winter 1998.
- (2) 'Theoretical Approaches to Joyce's *Finnegans Wake*', Summer 1998.
- (1) 'Theoretical Approaches to Henry James', Winter 1997.

BA-level required classes taught and forthcoming (82) + Special lectures given:

- (4) 'US and Canadian literature III, 1945–present': 1998–2002,

2004–Winter 2024 (49 class sections).

(3) ‘US and Canadian literature II, 1870–1945’: 1997–2005; 2007–Summer 2024 (30 class sections).

(2) ‘US literature I, beginnings–1870: 2003, 2010 (3 class sections).

(1) Lectures given (projected) on Twentieth–Century American Prose fiction: Summer 2000–Winter 2021 (3/4 lectures selected semesters; 3 lectures, e.g., Winter semesters 2014–Winter 2024).

Special lecture/seminar for an MA-level department lecture series (one of three for American Cultural Studies):

(7–1) ‘Consumerism and the Unconscious in US Prose Fiction and in Continental Theory’, Winter semesters 2013–2019.

Special lecture and seminar for MA-level American Cultural Studies lecture series:

(14–10) ‘Adorno, Dystopia-Utopia, U.S. Cultural Modernity, and After’, Summer semesters 2009–2013.

(9) ‘Adorno, Baroque Modernity, and U.S. Culture’, Summer 2008.

(8) ‘The Concept of Dizziness and the Cinema of Buster Keaton’, Summer 2007.

(7) ‘Orson Welles, Shakespeare and American Culture with Special Reference to *Chimes at Midnight*’, Summer 2006.

(6) ‘New Subjects and Modes of Movement: Cinematic Narratives of Terrence Malick’, Summer 2005.

(5) ‘New Halls of Communication: Maurice Blanchot and Thomas Pynchon’, Summer 2004.

(4) ‘Orson Welles, American Cinema and the Unthought’, Summer 2003.

(3) ‘Thomas Pynchon and the Post-Enlightenment Epoch’, Summer 2002.

(2) ‘Money, Power and Desire of James’s *The Golden Bowl*’, Winter 2000.

(1) Two special lectures for an American Cultural Studies lecture series, ‘A Pairing of Balzac’s *Eugénie Grandet* and of James’s *Washington Square*’; ‘Money, Bio-Power and ‘Race’: James’s *The American Scene*’, Winter 1999.

Supervisions:

72 + (71 Charles/1 FAMU) 54 graduates, including 6 successfully finished doctoral students, 29 successfully completed master’s students plus 1 finished MFA student at FAMU, and 18 successfully accomplished bachelor’s students; ongoing: 4 Ph.D. students, e.g.,:

(71) **Supervising a Ph.D. thesis** (Botagoz Koilybayeva) On Animal Subjectivity in Film: Multispecies Documentaries and the Cinematic *Umwelt*. 2023–present.

(70) **Supervising an M.F.A. thesis at FAMU International** (Antoine Dossin) Building bridges from Friedrich Nietzsche, to László Krasznahorkai and Béla Tarr: the shadows of Nietzsche’s perspectival existentialism in the novels of Krasznahorkai and films of Tarr. 2022–24.

Will graduate.

(69) **Supervising a Ph.D. thesis** (Peter Luba) On Art and Life with Emerson, Nietzsche, and Rancière. 2021–present.

(68) **Supervising a Ph.D. thesis** (Darya Kulbashna) Note All and Nothing: Indeterminacy of Meaning in the Writing of Samuel Beckett and Experimental Music of the New York School. 2021–present.

(67) **Supervising a Ph.D. thesis** (Batuhan Lüleci) on Transgressive Life Writing and Exilic Criticism. 2021–present.

(66) **Supervised an M.A. thesis** (Oksana Kozachukhnenko) The Force of Rhetoric: James Baldwin and the Era of Digital Media. 2021–24. Will graduate.

(65) **Supervised an M.A. thesis** (Snezhanna Markova) Towards a new social media model: redistribution of power in the subscription-based creator economy. 2023–24. Will graduate.

(64) **Supervised an M.A. thesis** (Roksolana Fedorenko) Lost in Time: The Concept of Temporality in Works of the US Lost Generation. 2021–24. Will graduate.

(63) **Supervised an M.A. thesis** (Thuy Luongova) Nostalgia for the Hyperreal: Communities, Myths and Metamodern Sensibilities. 2022–23. Unfinished.

(62) **Supervised an M.A. thesis** (Jyoti Verma) Shades of Iconoclasm in Orson Welles’s Film Noirs. 2022–23. Graduated.

(61) **Supervised an M.A. thesis** (Bota Koilybayeva) On Animal Subjectivity in Contemporary US Cinema. 2021–23. Graduated.

(60) **Supervised a B.A. thesis** (Julia Lessová) A Comparative Analysis of the New African-American Narratives and Critical Voices of Toni Morrison, Angela Davis, Al Sharpton, and Patrisse Cullors. 2021–22. Graduated.

(59) **Supervised a Vilém Mathesius Prize-winning M.A. thesis** (Dunja Ilić) “Between Mainstream and Avant-Garde Filmmaking: The French New Wave and the Illusion of Realism”. 2021–22. Graduated.

(58) **Supervised a B.A. thesis** (Markéta Karlasová) “Aspects of Temporality in F. Scott Fitzgerald’s Early Novels”. 2020–21. Topic changed.

(57) **Supervised an M.A. thesis** (Klára Nekvasilová) “The Body, Mind, and Lost Generation in Hemingway and Fitzgerald”. 2020–21. Graduated.

(56) **Supervised a B.A. thesis** (Alžběta Rückl) “Forms of Alienation and Loss in Hemingway’s Texts”. 2020–21. Graduated.

(55) **Supervised an M.A. thesis** (Simona Milotová) “Agents without Agency: A Study of Archetypes and Society in Works of Edith Wharton”. 2020–21. Graduated.

(54) **Supervised an M.A. thesis** (Darya Kulbashna) “Alejandro Jodorowsky’s *The Holy Mountain* and René Daumal’s *Mount Analogue*: From Pataphysics to Power”. 2019–20. Graduated.

(53) **Supervised an M.A. thesis** (Marek Torčík) “Objectivity Disguised: Ideas of Authenticity in the Novels of Thomas Pynchon and Paul Auster”. 2019–20. Graduated.

(52) **Supervised a B.A. thesis** (Andrew Buring) “American Capital and

American Art: How Some Escaped and Others Did Not”. 2018–20. Studies terminated.

(51) Supervised a Ph.D. thesis by Jevgenija Konoreva, “The Lacanian Concept of Sexuation as an Alternative to the Genderqueer Paradigm”. (M.A. in English and Intercultural Studies, Charles Univ.). Successful viva held 20 December 2022. Thesis readers: docent Josef Fulka, Philosophy Department, Faculty of Humanities, Charles University and doctor Gabriel Tupinambá, Instituto de Filosofia e Ciências Sociais—IFCS, Universidade Federal de Rio de Janeiro, Rio de Janeiro, Brazil. 2014–22. Will graduate.

(50) **Supervised an M.A. thesis** (David Kudrna) “Mental and Ontological Simulacra: Non-Rationality and Non-Reality in Works by Philip K. Dick”. 2018–20. Successful viva 6/2020. Graduated.

(49) **Supervised a Vilém Mathesius Prize-winning M.A. thesis** (Teja Šosterič) “Labyrinths in Postmodernism: Danielewski, Pynchon, Wallace”. 2019–20. Successful viva 1/20. Graduated.

(48) **Supervised a Vilém Mathesius Prize-winning BA thesis** (Anna Cranfordová) “Postmodernities in Thomas Pynchon’s *The Crying of Lot 49*”. 2019. Graduated.

(47) **Supervised a Vilém Mathesius Prize-winning MA thesis** (Alex Russell) “Wallace among the Machines: David Foster Wallace, Technology and the Self”. 2018–19. Graduated.

(46) **Supervised a B.A. thesis** (Václav Kyllar) “Woman’s Revolt: Revolt in *The House of Mirth* and *The Awakening*”. 2017–present. Graduated.

(45) **Supervised an M.A. thesis** (Jason Burleson) “The Function of Paranoia in Thomas Pynchon’s *Gravity’s Rainbow*”. 2014–19. Graduated.

(44) **Supervised a B.A. thesis** (Karolína Kašparová) “The Political Aspect of Literature: Criticism of a (Neo-)conservative Community”. 2017–18. Graduated.

(43) Supervised a Ph.D. thesis on “Bartleby, the Scrivener’ in Contemporary Culture” by Tereza Stejskalová, (M.A. in English and Philosophy, Charles Univ.). Successful viva held 7 June 2017. Thesis readers: Prof. Marcel Arbeit, Palacký University, Olomouc and Prof. David L. Robbins, Charles University, Prague. 2008–17. Graduated. Currently working as a Lecturer of Art Theory and Photography at FAMU, Prague, Czechia.

(42) **Supervised a B.A. thesis** (Lucia Szemetová) “Deconstructing the Fantastic World of Wes Anderson: The Philosophy Behind the Artificial Surface of a Contemporary Director”. 2015–16. Graduated.

(41) Supervised an M.A. thesis (Přemysl Černík) “*The Great Gatsby* vs. *Trimalchio*: Nick Carraway Reconsidered”. 2015–16. Unfinished.

(40) Supervised a B.A. thesis (Anastasia Molozina) “Representations of Freedom, Belief, and Democracy in Selected Beat Authors, Pynchon, and O’Connor”. 2013–. Unfinished.

(39) **Supervised a B.A. thesis** (David Kudrna) “The Comic in Henry James’s Fiction”. 2013–16. Graduated.

(38) Supervised a Ph.D. thesis (Christopher Gonzales, B.A. in English Literature-San Diego State University, MA in Liberal Arts and Sciences-

San Diego State University) “From the Sages of Oral Tradition to the Pages of Gothic Fiction: Examining Folklore and Rural Tradition in the Gothic Canon, and Beyond”. 2012–17. Unfinished.

(37) **Supervised an M.A. thesis** (Andreas Patenidis) “Spatio-Temporality in Faulkner’s *The Sound and the Fury*”. 2013–15. Graduated.

(36) Supervised a B.A. thesis (Lenka Šimková) on US Crime TV Series and Cultural-Studies. 2011–. Unfinished.

(35) Supervised an M.A. thesis (Daniel Litochleb) 2012–. Unfinished.

(34) **Supervised an M.A. thesis** (Petra Landerová) “The Female Body and Voice in U.S. Prose Fiction.” 2012–16. Graduated.

(33) **Supervised an M.A. thesis** (Lucie Halášková) “Modernity and the Changing American South: Alienation in Selected Fiction by Flannery O’Connor and Eudora Welty”. 2013–15. Graduated.

(32) **Supervised an M.A. thesis** (Jan Mackal) “Henry James & His Stance Towards Aestheticism and Decadence.” 2013–15. Graduated.

(31) **Supervised an M.A. thesis** (Julie Začková) “Representing Race on Screen: The Concept of African-American Pain Through the Lens of European-American Filmmakers”. 2013–15. Graduated.

(30) **Supervised an M.A. thesis** (Matěj Moravec) “American Suburbia from 1950s to 1980s: The Development of the Image of Suburbia in the Short Stories of John Cheever, John Updike, and Raymond Carver”. 2013–14. Graduated.

(29) Supervised a Ph.D. thesis “Against Adaptation: Toward Transdisciplinarity and Minor Cinema” by Linda Petříková (M.A. in English, Charles Univ.), 2006–14. Successful viva held 5 June 2014. One positive opponent/external reader’s report was from Professor Richard Burt, University of Florida. Graduated. Currently working as Vice-President, Artist Management, IMG Artists, New York City, USA. Graduated.

(28) **Supervised a B.A. thesis** (Tomáš Bazika) “Orson Welles: Film Noir and its Aesthetic Legacy”, 2012–13. Graduated

(27) **Supervised a B.A. thesis** (Kristýna Seidlová) “On the Psychology of Human Desire of Capote’s *Breakfast at Tiffany’s* and of Steinbeck’s *East of Eden*”. 2011–13. Graduated.

(26) **Supervised an M.A. thesis** (Iva Vejvodová) “The Portrayal of Racial and Ethnic Stereotypes in American Animated Cartoons”. 2011–13. Graduated.

(25) Supervised a Ph.D. thesis on “Territory and Deterritorialization in Works of Thomas Pynchon: Space in the Post-Modern Novel” by Vít Vaníček (PhDr., Charles Univ.), 2005–12. Successful viva held 25 April 2012. One positive opponent/external reader’s report from Prof. J. Hillis Miller, Distinguished Research Professor, Comparative Literature, Distinguished Research Professor, English, UC-Irvine, USA and another from Prof. David L. Robbins, Suffolk University-Boston, USA / Charles University, Prague. Graduated. Currently teaching academic writing at the University of Illinois–Chicago, USA.

(24) **Supervised a B.A. thesis** (Petra Landerová) “Vertiginous Relations in Eugene O’Neill’s *Desire Under the Elms* & *Mourning Becomes*

Electra". 2011–12. Graduated.

(23) Supervised a Ph.D. thesis on materialist aesthetics in Generation X writers from the United States by Melinda Morvay (M.A., the University of Constantine the Philosopher, Nitra, 1999), 2009. Terminated study for personal reasons and due to new degree requirements.

(22) **Supervised a B.A. thesis** (Hana Moravčíková) "The Function of Seymour Glass in the Conceptual and Textual Persona and Fictional Output of J.D. Salinger". 2011–12. Graduated.

(21) **Supervised an M.A. thesis** (Iva Martináková) "Beyond Horror: or, Exploring Connections Between E.A. Poe's Writings and A. Hitchcock's Cinema". 2010–12. Graduated.

(20) **Supervised an M.A. thesis** (Jana Kadrevis) "Acker & Pynchon: A Comparative Analysis of the Postmodern Body". 2009–10. Unfinished.

(19) **Supervised an M.A. thesis** (Pavlína Černá) on Theodor Dreiser. 2008–10. Graduated.

(18) **Supervised an M.A. thesis** (Michaela Létalová) "The Columbian World Exposition of 1893 and Thomas Pynchon's *Against the Day*". 2008–10. Graduated.

(17) **Supervised a B.A. thesis** (Jana Samkova) "Kurt Vonnegut's Humor in Three Cinematic Adaptations". 2010–12. Graduated.

(16) **Supervised a Vilém Mathesius Prize-winning B.A. thesis** (Marika Buršíková) "The Metaphysical Detective Story: Paul Auster's *New York Trilogy* and Thomas Pynchon's *The Crying of Lot 49*". 2009–10. Graduated.

(15) **Supervised a B.A. thesis** (Julie Žáčková) "African-Americans in American Film". 2009–11. Graduated.

(14) **Supervised a B.A. thesis** (Daniel Litochleb) "Entropy and Consumerism in Pynchon's Works". 2008–11. Graduated.

(13) **Supervised a B.A. thesis** (Andrea Knotková) "Portrayal of the Indian in American Cinematography". 2009–11. Graduated

(12) Supervised a B.A. thesis (Vera Řenčová) on Edith Wharton. 2008–10. Program changed.

(11) Supervised a Ph.D. thesis on "The Puzzle Novel" by Richard Stock (M.A. in Literature and Theory, University of Illinois–Urbana Champaign), half-time 2003–10. Successful viva held 11 February 2010. One positive opponent/external reader's report from Prof. J. Hillis Miller, Distinguished Research Professor, Comparative Literature, Distinguished Research Professor, English, UC-Irvine, USA. Graduated.

(10) Supervised a Ph.D. thesis on "Contemporary Reevaluation of Southern Local Color Fiction" by Dagmar Junková (M.A. in English and Philosophy, Charles Univ.), 2005–2009. Held a Fulbright Scholarship in the USA, and has now graduated. Successful viva held 30 June 2009. One positive opponent/external reader's report from Prof. Barbara C. Ewell, Dorothy Harrell Brown Distinguished Professorship in English, Loyola University-New Orleans, USA. Graduated.

- (9) **Supervised an M.A. thesis** (Jvegenija Konoreva) “Reflections of the Deleuzian ‘Time-Image’ in the Films of Andrei Tarkovsky and Alain Resnais”. 2007–08. Graduated.
- (8) Supervised an M.A. thesis (Lenka Petáková) on Henry James. Student suspended her status, 2006. Unfinished.
- (7) **Supervised a B.A. thesis** (Pavlna Černá) “Authentic Existence and the ‘American Dream’ in Dreiser’s Fiction”. 2006–07. Graduated.
- (6) **Supervised a B.A. thesis** (Markéta Křenková) “Frustrated Sensibilities in the Context of the Conventions of the New York Elite of Wharton’s Fiction”. 2005–06. Graduated.
- (5) **Supervised a Vilém Mathesius Prize-winning MA thesis** (Hana Ondráčková, one of two translators of a published edition of *Gravity’s Rainbow* into Czech) “Radiant Literature, Thomas Pynchon: *Gravity’s Rainbow*”. 2003–05. Graduated.
- (4) **Supervised an MA thesis** (Věra Musilová) “The New Franklin: Demythologizing Benjamin Franklin’s Moralities”. 2002–03. Graduated.
- (3) **Supervised an MA thesis** (Karel Vachek) on Thomas Pynchon, 2002–03. Graduated.
- (2) **Supervised a Vilém Mathesius Prize-winning MA thesis** (Jana Mlčochová) “Freedom & Subjectivity: The Late Novels of Henry James”. 2001–02. Graduated.
- (1) **Supervised an MA thesis** (Silvia Hromádková) “Three Readings of Pynchon” 1997–98. Graduated.

Official consultant (1):

- (1) For Richard Olehla for a Ph.D. thesis on Thomas Pynchon, 2003–11. Graduated.

Thesis reader opponencies (71+):

—**Author of more than 70 official reader’s reports as the opponent of various Habilitation (1), PHD (4), MFA (1 FAMU), MA (35) and BA (30) theses from 1998–present**, including, e.g.,:

- (71) Lucie Malcová, “The Color Purple|Alice Walker|sexuality|gender roles|religion|movie adaptations|African-American literature” (BA, 2025). Forthcoming.
- (70) Thea Šebková, “Geography is Destiny: Globalization in Urban Spaces in Karen Tei Yamashita’s *Tropic of Orange* and Mohsin Hamid’s *Exit West* (BA, 2025) Forthcoming.
- (69) Danila Gudkov, on Flannery O’Connor, (MA, 2025). Forthcoming.
- (68) Emanuela Maltese, “Postcolonial Reading of James Baldwin” (PhD, 2024). Will graduate.
- (67) Julia Lessová, “Masks, Veils, and Invisibility: Racial Passing in Afro-American Literature” (MA, 2024).
- (66) Ondřej Polák, “Language as a Virus of the Mind: The Thinking and Writing of William. S. Burroughs” (BA, 2024).
- (65) Dr. Jiří Flajšar, “The Suburban Novels of Richard Yates”, (external examiner for Palacký University, Olomouc). Report submitted 2/24. Habilitation proceedings in progress.

- (64) Tomáš Veselý, “We Are All Metamoderns: An Introduction To Metamodernism” (MA, 2024).
- (63) Yaren Gezer, “Notes from the House of Sleep: Reading the Hieroglyphs of Night-Language in Anais Nin, H.D., and Anna Kavan” (MA, 2023).
- (62) Magdalena Matoušková, “The Mechanism of Lynching in William Faulkner's *Light in August*” (BA, 2023).
- (61) Michail Kiristaev, “Indie Rock Poetry: Arctic Monkeys' *Whatever People Say I Am, That's What I'm Not*” (BA, 2023).
- (60) Daniela Rydlová “(In)Sincere Authorship – Three Novels of Jeffrey Eugenides” (MA, 2022).
- (59) Adéla Zeimmanová, “What It Means to Be American?: Creating American National Identity” (MA, 2021).
- (58) Peter Ľuba, “Ralph Waldo Emerson, Friedrich Nietzsche, John Dewey, and the Creative Reader” (MA, 2021).
- (57) Michal Otahal, “The Legacy of *Invisible Man*: Ralph Ellison's Influence on *Fight Club*” (BA, 2021).
- (56) Tereza Ottová, “Nomina nuda tenemus: Postmodernist Method in Vladimir Nabokov's *Pale Fire*” (BA, 2021).
- (55–54) Klára Staňková, “The Problematics of Race in Selected Writings of Toni Morrison” (BA, 2021; twice).
- (53) Kristýna Bularzová, ““The Same River Twice”: An Analysis of Alice Walker's *The Color Purple* and Steven Spielberg's Film Adaptation” (BA, 2021).
- (52) Jana Benadiková, “Getting the Picture: An Analysis of Narrative in E. L. Doctorow's *The Book of Daniel*” (BA, 2020).
- (51) Jamie Rose, “Ongoing Queerness: The Flourishing of Trans Women's Literature in North America” (MA, 2020).
- (50) Barbora Tomášková, “The American Notion of Freedom: Freedom as a Central Element of American History and Its Reflection in Literature” (BA, 2020).
- (49) Tatiana Kupková, “The Search for Meaning in Donald Barthelme's Work” (BA, 2020).
- (48) Adéla Zeimannová, “Emerson's Self-Reliance as a Core Value of American Society” (BA, 2019).
- (47) Zdeněk Polivka, “Between Nostalgia and Pragmatism: Cormac McCarthy's Border Trilogy” (MA, 2019).
- (46) Tomáš Kovařík, “Triangulating Agency: Identity, Society and Politics in Ralph Ellison's *Invisible Man*” (BA, 2019).
- (45) Peter Ľuba, “Pragmatic Method, Transformation, Perspectivism, and Individualism: The Cornerstone of Pragmatism Laid by Ralph Waldo Emerson” (BA, 2019).
- (44) Alina Sokolova, “Experiment in Richard Brautigan's Work” (BA, 2019).
- (43) Jan Suk, “The Poetics of Immanence: Performance Theatre of Forced Entertainment” (PhD, 2016). Viva passed 4/2017.
- (42) Pavel Gončarov, “Internet Memes And Their Significance For Myth Studies” (external examiner for Palacký University, Olomouc, PhD,

- 2016). Viva passed 4/2017.
- (41) Martin Šinal, “An Analysis of Francis Fukuyama’s Arguments Exemplified on Contemporary Dystopian Cultural Production” (MA, 2016). Exam taken and passed 2/2017.
- (40) Elena Tkacheva, “Not Quite a Juggler of Identities: Joseph Brodsky’s Translations within the American Literary Tradition” (BA, 2016).
- (39) Magdalena Císlerová, “Free of Inhibitions and Full of Pleasure: The Image of Europe in the Work of James Salter” (BA, 2015).
- (38) Victoria Hädler, “Elements of the Grotesque in the Novels of Toni Morrison” (BA, 2015).
- (37) Tereza Pospíšilová, “Faith and the Search for Identity in the Works of J.D. Salinger” (BA, 2015).
- (36) Michaela Žůrková, “The New York School Poets and Visual Arts: The Poetry of John Ashberry and Frank O’Hara” (BA, 2014).
- (35) Ádám Hushegyi, “A Rite of Passage: The Transformation of Anglo-American Comic Books in the Post World-War II Era” (BA, 2014).
- (34) Martin Lauer, “Instability of Character in Sam Shepard’s Work of the 1970s” (MA, 2013).
- (33) Marek Linhart, “Myth in American Advertising after 1945” (MA, 2013).
- (32) Matěj Moravec, “The Depiction of Ethnicity in the Short Stories of William Saroyan” (BA, 2012).
- (31) Ivan Marinović, “Alternative Storytelling Principles And Their Rendering In Contemporary Revisionist Western” (MFA, FAMU International, CDM, 2011).**
- (30) Blanka Maderová, “Self, Speech and Agency: Emerson, Melville and Bartleby—Beyond Pragmatism and Performativity” (PhD, 2011).
- (29) Kateřina Hůlková, “Toni Morrison: Magical Realism Serving to Outline Cultural Experience” (BA, 2011).
- (28) Karolina Vančurová, “Affinities Between the Poetry of Wallace Stevens and Paul Valéry” (MA, 2011).
- (27) Martina Šindelářová, “Fictional Political Mirroring in Two Novels by Vladimir Nabokov” (BA, 2010).
- (26) Jakub Boguszak, “*King Lear* on Screen” (BA, 2010).
- (25) Michal Mecner, “Robert Frost: The Village and Beyond” (MA, 2010).
- (24) Kristýna Patočková, “The Depiction of the Changing Consciousness of Women in Three Novels of the Turn of the Century” (MA, 2010).
- (23) Ali Daghman, “Giving a Voice to the Other: Said’s Theory of Anti-Colonial Discourse” (MA, 2010).
- (22) Hana Slováčková, “The Disappointment of the Western Intellectual in the Twentieth-Century (in Saul Bellow’s novels *Mr. Sammler’s Planet* and *Herzog*)” (MA 2005/2010).
- (21) Veronika Stankovianská, “Literary Semiotics in the Early Works of Harry Matthews” (BA, 2010).
- (20) Johana Labanczová, “Copy, Imitation, Forgery as an Artistic Principle in the Novel *Chatterton* by Peter Ackroyd” (BA, 2010).
- (19) Bibiana Machátová, “Edward W. Said : Postcolonial Studies and the

- Politics of Literary Theory” (MA, 2007).
- (18) Safwan Naser, “The Emersonian Pynchon” (MA, 2007).
- (17) Zuzana Buriánková, “Adaptation—Mimesis, Transformation, Interpretation” (MA, 2007).
- (16) Damian Manire, “‘Living’ Europe: The Alien Impressions of Henry James and Lambert Strether” (MA, 2007).
- (15) Karolína Jelínková, “William Faulkner’s *Light in August*: Constructing Race in the Community” (MA, 2006).
- (14) Kryštof Chamonikolas, “Fictional Paths to ‘A Larger Truth’ in American New Journalism” (MA, 2006).
- (13) Dagmar Junková, “An Ambiguous Triumph: Evolving Stereotypes of Local Color Fiction in Kate Chopin’s *The Awakening*” (MA, 2005).
- (12) Zuzana Pokorná, “Word made Flesh: Re-Creating Identity in Toni Morrison’s *Beloved*” (MA, 2005).
- (11) Dita Salavová, “Post 9–11 Hollywood” (MA, 2005).
- (10) Linda Petřiková, “Between Literature and Cinema: Edith Wharton’s and Martin Scorsese’s *The Age of Innocence*” (MA, 2005).
- (9) Kamila Xenie Vetišková, “The Aesthetics of A Lie of the Mind” (MA, 2005).
- (8) Maria Knofličková, “Construction and Deconstruction of Racial Identity in Toni Morrison” (MA, 2005).
- (7) Radka Schlosserová, “Symbolism of names in Toni Morrison’s novels (in the relationship to the concept of power and control)” (MA, 2001).
- (6) Aleš Kaňka, “Some Notes on Motifs and Structure in *Pale Fire*” (MA, 2000).
- (5) Zuzana Šemberová, “Toni Morrisonová a české překlady jejích románů” (MA, 2000).
- (4) Jan Jonák, “*Beloved* and the Common Ground in Select African American Novels” (MA, 2000).
- (3) Jan Jonák, BA thesis on Thomas Pynchon (BA, 1999).
- (2) Petra Key, “Slave Narratives: Journeys Towards an Identity?” (MA, 1998).
- (1) Lucie Kloubková, “Slave Narratives: Journeys Towards an Identity?” (MA, 1998).

Freebie Video Series Attached to Classes Taught (7):

—Winter 1998, 2000, 2005, and 2009; Summer 1999, 2000, and 2018.

Lacan Reading Group (1):

—Winter 2010.

Selected faculty member committee work:

- (4) Appointed to/served on the Board of Examiners for the Doctoral Studies Examination: 2/2010–present. (23 sessions only)
 (Chair) Viva defense session: 11/2023 for Vít Bohal. Pass.
 Viva defense session: 9/2024 for Emanuela Maltese. Pass.
 Viva defense session: 12/2022 for Jevgenija Konoreva. Pass.
 Viva defense session: 11/2021 for Jana Marešová. Pass.

Viva defense session: 12/2020 for Františka Zezuláková Schormová. Pass.

Viva defense session: 9/2017 for Stephan Delbos. Pass.

Viva defense session: 6/2014 for Linda Petříková. Pass.

Viva defense session: 2/2010 for Richard Stock. Pass.

Viva defense session: 6/2009 for Dagmar Pegues. Pass.

Viva defense session and on the dissertation defense committee: 6/2011 for Christopher Koy, for Blanka Maderová, and for Richard Olehla. All pass.

Exam in Literature: 6/2024 for Peter L'uba. Pass.

Exam in Literature: 6/2024 for Václav Kyllar. Pass.

Exam in Literature: 9/2023 for Darya Kulbashna. Pass.

Exam in Literature: 10/2022 for Vít Bohal. Pass.

Exam in Literature: 9/2020 for Kateřina Kovarová. Pass.

Exam in Literature: 9/2020 for Veronika Krajčicková. Pass.

Exam in Literature: 9/2020 for Evgenia Konoreva. Pass.

Exam in Literature: 9/2020 for Františka Zezuláková Schormová. Pass.

Viva defense session and on the dissertation defense committee: 4/2012 for Vít Vaniček. Pass.

Exam in Literature: 4/2012 for Vít Vaniček. Pass.

Exam in Literature: 9/2012 for Jan Suk. Pass.

Exam in Literature: 9/2012 for Jakub Ženíšek. Pass.

Exam in Literature: 2/2011 for Linda Petříková. Pass.

Exam in Literature: 6/2011 for Tereza Stejskalová. Pass.

(3) Examined and/or read BA and/or MA theses in US literature, Charles University (50 sessions):

6/1998, 9/1998, 9/1999, 2/2000, 2/2001, 9/2001, 9/2002, 5/2003, 9/2004, 2/2005, 5/2005, 9/2005, 2/2006, 9/2006, 9/2007, 5/2008, 2/2010, 1/2011, 6/2011, 9/2011, 2/2012, 9/2012, 2/2013, 6/2013, 9/2013, 6/2014, 9/2014, 6/2015, 2/2016, 9/2016, 2/2017, 6/2018, 6/2019, 9/2019, 1/2020, 6/2020, 9/2020, 6/2021, 9/2021, 6/2022, 9/2022, 1/2023, 2/2023, 9/2023, 2/2024, 6/2024, and 9/2024.

(2) Appointed to/served on the board of baccalauréat examiners for the BA examination in US literature and Studies, Charles University (31 sessions): 10/1997, 2/2000, 2/2001, 5/2003, 5/2004, 9/2004, 2/2005, 9/2005, 9/2006, 9/2007, 9/2008, 5/2009, 9/2009, 6/2010, 6/2011, 9/2011, 6/2013, 9/2013, 6/2014, 6/2015, 2/2016, 6/2016, 9/2018, 6/2019 (Chair of Committee), 9/2019 (Chair of Committee), 6/2020 (Chair of Committee), 9/2020 (Chair of Committee), 6/2021, 9/2021 (Chair of Committee), 6/2022 (Chair of Committee), and 6/2024.

(1) Appointed to/served on the board of examiners for the MA-level examination multiple times in Literary and Cultural Theory, Charles University, e.g. more recently 9/2020 (Chair of Committee), 9/2023 (Chair of Committee), 2/2024 (Chair of Committee), and 9/2024 (Chair of Committee); English Literature, Charles University, 6/2021 (Chair of Committee), and in US literature and Studies, Charles University (33

sessions): 10/1997, 5/1998, 2/2000, 5/2004, 2/2006, 9/2006, 9/2007, 1/2008, 5/2008, 9/2008, 5/2009, 9/2009, 2/2010 (no exam held), 5/2010, 9/2010, 2/2013, 2/2015, 9/2015, 2/2016, 6/2018, 9/2018 (no exam held), 5/2019, 9/2019 (Chair of Committee), 6/2020 (Chair of Committee), 9/2020 (Chair of Committee), 6/2021 (Chair of Committee), 9/2021 (Chair of Committee), 6/2022 (Chair of Committee), 9/2022 (Chair of Committee), 9/2023, 2/2024 (Chair of Committee), 6/2024 (Chair of Committee), and 9/2024 (Chair of Committee).

Paid sabbatical leave at Charles University:

- Summer, 2023.
- Summer, 2014.
- Winter, 2006.

(II) F.A.M.U. (Film and TV School of the Academy of Performing Arts in Prague), Prague, Czechia, faculty member in Cinema Studies, re-named F.A.M.U. International, 10/03–present. Worldwide students (including from CIEE-Prague too): from **Brown, Charles, Columbia, Cornell, Fordham, Haverford, Indiana, Mount Holyoke, New School (NYC), Northwestern, Occidental, Pomona, Rice, Smith, Tulane, UC–Berkeley, UC–Irvine, UCLA, Universität Wien, USC, Whitman, Yale**, etc. Save during the pandemic for three semesters only, classes held at Lažanský Palace (Lažanský palác).

Classes taught and forthcoming (48):

- (48) ‘Circulating within the Postmodern Cinematic Image’** FAMU International, F.A.M.U.-Prague, Summer 2025.
- (47) ‘Circulating within the Modern Cinematic Image’** FAMU International, F.A.M.U.-Prague, Winter 2024.
- (46) ‘Focus on Film History and Theory I’** (two sessions for a team-taught course), FAMU International, F.A.M.U.-Prague, Winter 2024.
- (45) ‘Circulating within the Postmodern Cinematic Image’** FAMU International, F.A.M.U.-Prague, Summer 2024.
- (44) ‘Circulating within the Modern Cinematic Image’** FAMU International, F.A.M.U.-Prague, Winter 2023.
- (43) ‘Focus on Film History and Theory I’** (two sessions for a team-taught course), FAMU International, F.A.M.U.-Prague, Winter 2023.
- (42) ‘Circulating within the Postmodern Cinematic Image’** FAMU International, F.A.M.U.-Prague, Summer 2023.
- (41) ‘Circulating within the Modern Cinematic Image’** FAMU International, F.A.M.U.-Prague, Winter 2022.
- (40) ‘Focus on Film History and Theory I’** (two sessions for a team-taught course), FAMU International, F.A.M.U.-Prague, Winter 2022.
- (39) ‘Circulating within the Postmodern Cinematic Image’** FAMU International, F.A.M.U.-Prague, Summer 2022.
- (38) ‘Circulating within the Modern Cinematic Image’** FAMU International, F.A.M.U.-Prague, Winter 2021.
- (37) ‘Focus on Film History and Theory I’** (two sessions for a team-taught course), FAMU International, F.A.M.U.-Prague, Winter 2021.

- (36) 'Circulating within the Postmodern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Summer 2021.
- (35) 'Focus on Film History and Theory I'** (two sessions taught for a team-taught course), FAMU International, F.A.M.U.-Prague, Winter 2020.
- (34) 'Circulating within the Modern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Winter 2020.
- (33) 'Circulating within the Modern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Winter 2019.
- (32) 'Circulating within the Postmodern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Summer 2019.
- (31) 'Circulating within the Modern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Winter 2018.
- (30) 'Circulating within the Postmodern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Summer 2018.
- (29) 'Circulating within the Modern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Winter 2017.
- (28) 'Circulating within the Postmodern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Summer 2017.
- (27) 'Circulating within the Modern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Winter 2016.
- (26) 'Circulating within the Postmodern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Summer 2016.
- (25) 'Circulating within the Modern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Winter 2015.
- (24) 'Circulating within the Postmodern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Summer 2015.
- (23) 'Circulating within the Modern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Winter 2014.
- (22) 'Circulating within the Postmodern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Summer 2014.
- (21) 'Circulating within the Modern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Winter 2013.
- (20) 'Circulating within the Postmodern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Summer 2013.
- (19) 'Circulating within the Modern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Winter 2012.
- (18) 'Circulating within the Postmodern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Summer 2012.
- (17) 'Circulating within the Modern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Winter 2011.
- (16) 'Circulating within the Postmodern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Summer 2011.
- (15) 'Circulating within the Modern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Winter 2010.
- (14) 'Circulating within the Postmodern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Summer 2010.
- (13) 'Circulating within the Modern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Winter 2009.

- (12) **'Circulating within the Postmodern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Summer 2009.
- (11) **'Circulating within the Modern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Winter 2008.
- (10) **'Circulating within the Postmodern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Summer 2008.
- (9) **'Circulating within the Modern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Winter 2007.
- (8) **'Circulating within the Postmodern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Summer 2007.
- (7) **'Circulating within the Modern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Winter 2006.
- (6) **'Circulating within the Postmodern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Summer 2006.
- (5) **'Circulating within the Modern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Winter 2005.
- (4) **'Circulating within the Postmodern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Summer 2005.
- (3) **'Circulating within the Modern Cinematic Image'** FAMU International, F.A.M.U.-Prague, Winter 2004.
- (2) **'Film History and Theory II'**, Cinema Studies, F.A.M.U.-Prague, Summer 2004. The FAMU Dean, Michel Bregant, taught the other section of the class.
- (1) **'Film History and Theory I'**, Cinema Studies, F.A.M.U.-Prague, Winter 2003. The FAMU Dean, Michal Bregant, taught the other section of the class.

(I) Magdalen College, University of Oxford and Mansfield College, University of Oxford, UK, as doctoral candidate tutored US literature, e.g. Robert Lowell (Magdalen) and twentieth-century literature in English, e.g. Samuel Beckett (Mansfield), 1996, the former on the invitation of David Norbrook (ed., *The Penguin Book of Renaissance Verse: 1509–1659*, Penguin), 1996 and the latter on the invitation of Robert Young (ed., *Untying the Text: A Post-Structuralist Reader*, Routledge Kegan & Paul) 1996.

**GUEST AND ADJUNCT
APPOINTMENTS/
TEACHING**

(VIII) CERGE-EI and the School of Humanities at Charles University, Professor in the 'Undergraduate Program in Central European Studies' (UPCES), selected semesters only to teach and/or to tutor Independent Study in the subjects of Central European Cultural History/Central European Cinema, Kafka, and Theoretical Psychoanalysis. USA students from USA and UK institutions (Colgate, Columbia, Cornell, Hamilton, Johns Hopkins, McGill, Michigan, Middlebury, Oxford, Pennsylvania, Princeton, Richmond, Swarthmore, Tulane, Wesleyan, Willamette, Yale, etc.) as well as international students including from Berlin, Charles, Lyon, Paris, Rotterdam, et cetera. Held at Schebek Palace, Prague, Czechia.

MOST RECENT COURSES TAUGHT AND CURRENT (34):

—**“Psychoanalysis and Cultural-Studies”** (19) Spring 2012: e.g., overall evaluation 4.3/5; Fall 2012; Spring 2013: e.g., overall evaluation 4.1/5; Fall 2013; Spring 2014; Fall 2014: e.g., overall evaluation 4.4/5; Fall 2015; Spring 2016; Spring 2017: e.g. overall evaluation 4.32/5; Fall 2017; Spring 2018: e.g., overall evaluation 4.44/5; Fall 2018: e.g., overall evaluation 4.28; Spring 2019; Fall 2019; Fall 2022; Spring 2023; Fall 2023; Spring 2024: e.g., overall evaluation, 4.38/5; Fall 2024.

—**“Kafka in Prague”** (12) Spring 2012: e.g., overall evaluation 4.0/5; Fall 2015; Spring 2016: e.g. overall evaluation 4.3/5; Fall 2016: e.g. overall evaluation 4.23/5; Fall 2017 4.11/5; Spring 2018; Fall 2018: e.g., overall evaluation, 4.28; Spring 2019; Fall 2019; Fall 2022; Spring 2024: e.g., overall evaluation, 4.74/5; Fall 2024.

—**“Lines of Light: Central European Cinema”** (1) Spring 2014: E.g., overall evaluation 4.0/5.

—**“Central European Cinema”** (1) Spring 2008.

—**“Perspectives: Central European Cultural History”** (1) Spring 2008.

INDEPENDENT STUDY COURSES (4):

—**“Psychoanalysis and Cultural-Studies”** (2) Spring 2015 w/1 student: e.g. overall evaluation 5.0/5.0; Fall 2016 w/4 students: e.g. overall evaluation 4.88/5.

—**“Central European Film, Photography, and Psycho-Analysis”** (1) Spring 2011 w/1 student. E.g., overall evaluation 4.9/5.

—**“Czech New Wave and New German Cinema (Das Neue Kino)”** (1) Fall 2010 w/2 students. E.g., overall evaluation 4.8/5.

(VII) Université de Provence (Aix–Marseille I), Aix-en-Provence, France, unanimously elected into a Visiting Professorship (“Professeur Invité, 2nd class, 5th echelon, index 820”) May 2005 only. Coût total employeur 5005, 58 Euros, Base SS du mois 3 731, 67 Euros, net à payer 2 980, 69 Euros.

(VI) Collegium Hieronymi Pragensis (College of Jerome of Prague), Prague, Czechia, taught a single semester-long class only as *international guest professor*, “Literature and Philosophy of the Late Austro-Hungarian Empire” Fall 2004.

(V) Vermont College Union Institute & University (later re-named Union Institute & University), Montpelier, Vermont, United States, Adjunct Professor as field faculty advisor and examiner to MA (3) and to PhD (1) students in Graduate Program. 2002–2010. One supervised MA student included Richard Boling, (Harvard University, B.A. 1971) who wrote his thesis on Film and Postmodern American Sensibility.

(IV) University of New York in Prague, Czechia, Fall 2009–Fall 2014 (9/2009–1/2014):

COURSES (5) :

‘Great Books’ Fall 2009 and Spring 2011 (2).

‘Composition 2’ Spring 2011 (1).
‘The Rise of the West’ Summer 2010 (intensive course) (1).
‘American Literature & Culture’ Fall 2010 (1).

SEMINARS (4) :

‘Introduction to Literature’ (seminar) Fall 2010 and Fall 2011 (2).
‘Analysis and Interpretation of Literature’ (seminar) Fall 2010 (1).
‘Introduction to Literary Modernism’ (seminar) Fall 2011 (1).

DIRECTED INDEPENDENT STUDY COURSES (12) :

‘Adorno and Critical Theory’ 6–8/2011 (4 students).
‘The Short Story’ 2–5/2012 (2 students).
‘US Literature, 1870-1945’ 2–5/2012 (1 student).
‘The Great American Novel’ 6–7/2012 (2 students).
‘American Poetry’ 10/2012–1/2013 (2 students).
‘History of the English Language’ 10/2012–1/2013 (2 students) and
9/2013–1/2014 (1 student).
‘Introduction to Literature’ 10/2012–1/2013 (2 students).
‘American Literature: 1600–1865’ 2–5/2013 (3 students).
‘American Poetry’ 2–5/2013 (2 students).
‘Analysis and Interpretation of Literature’ 9/2013–1/2014 (2 students).
‘Introduction to Literary Modernism’ 9/2013–1/2014 (1 student).

(III) ECES-Charles University taught selected semesters only (5) the subject of international cinema (students attended my course held concomitantly at FAMU-Prague) from 2007–2010.

(II) Taught five sessions only as a guest professor for a seminar “Readings in Czech/ Bohemian Culture: Kafka, Hrabal and Klima,” Charles University-Prague (American Institute of Foreign Study), Winter 2001.

(I) Taught six sessions only as a guest professor for a seminar “Readings in Czech/Bohemian Culture: Kafka, Kundera and Hrabal,” Charles University-Prague (American Institute of Foreign Study), Summer 2001.

EDUCATION

(VI) Doctor of Philosophy, University of Oxford (Linacre College), Sheldonian Theatre, Oxford, UK, presided over by Chancellor Lord Roy Jenkins, **19 July 1997**, thesis topic area: “Money and Power in Henry James”, doctoral student 10/91–12/92, 1/94–6/97. **Supervisor: Mike L.H.L. Weaver**, Reader in American Literature, Linacre College, University of Oxford, then ed., *History of Photography* (Taylor & Francis) and author of *William Carlos Williams: The American Background* (Cambridge University Press).

D.Phil. examiners/readers:

1) Internal: Terence Francis (“Terry”) Eagleton, Thomas Warton Professor of English, St. Catherine’s College, University of Oxford; currently Distinguished Professor of English Literature at Lancaster University, Professor of Cultural Theory at the National University of Ireland, and Distinguished Visiting Professor of English Literature at the University of Notre Dame (USA). Author of *Literary Theory: An*

Introduction (Minnesota) 850, 000 copies sold and *The Ideology of the Aesthetic* (Blackwell).

2) External: Maud Ellmann, Reader in Modern Literature, King's College, University of Cambridge; subsequently Endowed Professor of English, University of Notre Dame (USA); currently the Randy L. & Melvin R. Berlin Professor of the Development of the Novel in English, Department of English Language and Literature, The University of Chicago (USA). Author of *The Hunger Artists: Starving, Writing, and Imprisonment* (Harvard/Virago).

—Oxford Amnesty International Lecture Series attended 2/92: lectures given at St. Aldate's and at the Sheldonian Theatre, Oxford by the following teacher-scholars: **Wayne Booth, Hélène Cixous, Jacques Derrida, Frank Kermode, Julia Kristeva, Paul Ricoeur and Edward W. Said**. This lecture series was later retooled as a book entitled *Freedom and Interpretation: The Oxford Amnesty Lectures 1992*, **Barbara Johnson**, editor with contributions by all of the aforementioned save J. Derrida who was replaced with a contribution by **Terry Eagleton** (1993, Basic).

—At Oxford as a D.Phil. candidate attended poetry readings/lectures by then **Oxford Professor of Poetry, Seamus Heaney**, and class sessions/lectures in the English and French faculties by **John Bayley** (Keats and Hardy), **Malcolm Bowie** (All Souls College, attended post-graduate year-long seminar on “Theoretical Approaches to Textual Analysis”), **John Carey** (Milton), **Terry Eagleton** (Lukács and Marxist Theory), **Barbara Everett** (Shakespeare and Renaissance Literature), **Tim Farrant** (Balzac), **Alison Finch** (Balzac), **Robin Lane Fox** (history), **Emrys Jones** (Shakespeare and Renaissance Literature), **Jeri Jonson** (Feminist Theory), **Donald F. McKenzie** (Bibliography and the Sociology of Texts), **Tony Nuttall** (Shakespeare), **Alan Raitt** (Balzac), **Jon Stallworthy** (textual analyses of handwriting in e.g., Wilfrid Owen and W.B. Yeats), **Mike Weaver** (Photography), **Henry Louis Gates, Jr.** (visiting lecture series on African-American literature), **Arthur Miller** (Visiting Cameron Mackintosh Chair of Contemporary Theatre), **Jacqueline Rose** (visiting lecture series on colonialism and writing), **Elaine Showalter** (visiting lectures on Freud and women), **George Steiner** (visiting lecture series on comparative literature), **Roger Chartier** at All Souls College, Oxford, **Sir Frank Kermode** (New College Seminar), **Jürgen Habermas** (St. Catherine's College event, introduced by **Bernard Williams**, All Souls College), **Jean Baudrillard** at the Maison Française d'Oxford and **Noam Chomsky** at the Oxford Museum of Modern Art, among others; on Supervisor's Night February 1992 at Linacre College, Oxford I hosted the critic, teacher, and novelist **John Bayley** and the novelist **Iris Murdoch**.

(V) University of Oxford/École Normale Supérieure exchange, Winter and Spring 1995, Paris, France, D.Phil. research, especially for the Balzac component; regularly attended a seminar entitled “**Questions**

de responsabilité” / “Questions of Responsibility” taught by Jacques Derrida (*Glas, Galilée*), E.H.E.S.S. three hour bi-weekly seminars from February-July 1995, in which we read side by side, Maurice Blanchot and Martin Heidegger; also audited a course on “Les pouvoirs et les limites de la psychanalyse” / “The Powers and Limits of Psychoanalysis” with **Julia Kristeva, l’Université de Paris VII-Denis Diderot.**

(IV) The University of Western Australia (St. Columba College), Perth, Australia, 2/93–11/93. Full-time non-degree humanities student. Marks: French A (Bloomfield and Pontré), **English Special Studies 599 A+ (the latter constituted 75% of an M.A. coursework degree and was supervised by Hilary Fraser, D.Phil. Oxon.)**. Perth Rotary Club counselor: Harry William Sorensen, Chancellor-Curtin University of Technology.

(III) Bachelor of Arts, cum laude, Pomona College, President David Alexander, *Presiding*, Ninety-sixth Commencement, **14 May 1989** Concentration: English, Claremont, California. Teacher-scholars include **Martha Andresen** (California Professor of the Year, 1992) (**‘Shakespeare’**), **Stephen A. Erickson** (*Language and Being*, Yale University Press; *The (Coming) Age of Thresholding*, Kluwer Academic Publishers) (**‘Western Philosophy Thru Its History’**), **Michael Kuhlwein** (**‘Macroeconomics’**), **James Leigh** (**‘Advanced 19th Century American Literature Seminar’** on H. James-S. Crane), **Cristanne Miller** (**‘Senior Seminar’**) (*Cultures of Modernism*, University of Michigan Press), **Brian Stonehill** (*Self-Conscious Fiction from Joyce to Pynchon*, University of Pennsylvania Press) (**‘Modern American Literature’**), and **J. William Whedbee** (*The Bible and the Comic Vision*, Cambridge University Press) (two courses: **Biblical Heritage and New Testament**). Senior seminar project: **“The Concept of Fate in *Beowulf*”**.

(II) Pomona Program at University College, Oxford (director Charles Wenden, Bursar, All Souls College) Oxford, UK, Fall 1988, individual one–on–one “Milton” tutorial with weekly essays worth two–courses equivalent at Pomona College in Christ Church College, Oxford with **Robert Maslen** (*Elizabethan Fictions*, Clarendon Press), and with the then **Lady Margaret Professor of Divinity, Rowan Williams**, future **Archbishop of Canterbury** 2002–12 and **Master of Magdalene College, Cambridge** 2013–20 (*Dostoevsky: Language, Faith and Fiction*, Baylor University Press/Bloomsbury); a British Politics seminar at University College; and a British Architecture three-student-tutorial in the **Stanford University Centre at Oxford** with the Stanford director and architectural historian **Geoffrey Tyack** (*Oxford: An Architectural Guide*, Oxford University Press).
Grade point average 4.0 / 4.0.

(I) University of Washington,

9/85–6/87, 6/88–8/88, and 6/91–8/91, Seattle, Washington. Classes include American Literature (Joseph Butwin), Anthropology (David H. Spain), Appreciation of Architecture (Hermann Pundt), Art History (Martha Kingsbury), Astronomy (Bruce Balick), Composition (Pamela Fox), French (Hedwige Meyer), Geography (Douglas Jackson), Geology (Stan Charnicoff), Mathematics (Stacy), Psychology (Mark Pagel), Reading Fiction (Suzanne Matson), Shakespeare (Gerald John “Jack” Brenner), Social Psychology, Sociology, Spanish (Darlene Lake, Dianne Pruitt) and The Ancient World/History (Jon Bridgman, *The Revolt of the Hereros*, University of California Press).

PUBLISHED BOOKS

(III) *The Power of the Impossible: On Community and the Creative Life*. 30 November 2018. **Iff Books**, Winchester, UK / Washington DC, USA, 2018. X + 384 pp. 3 ill. iff-books.com
Softbound | ISBN: 978-1-78535-149-5 | \$29.95 | £17.99 | 8.5 x 5.5 inches | 216 x 140 mm | x + 384 pp. 3 ill.
e-book | ISBN: 978-1-78535-150-1 | \$23.99 | £13.99

A review 15 December 2021

<https://journals.openedition.org/erea/12764>

**by Ian James, Professor of Modern French Literature and Thought,
Downing College, University of Cambridge**

The following back-cover endorsements appear on the work:

“Learned, exigent, original, and timely, Erik Roraback’s *Community and the Creative Life* presents authoritative readings of what important theorists from Spinoza to Bataille, Blanchot, Nancy, Žižek, and others have had to say about community and the individual, with sections along the way on how those theorists might lead us to approach work by Henry James, James Joyce, Ralph Ellison, Dante Alighieri, and, surprisingly, the great tennis player, Ivan Lendl. Roraback also develops on the basis of his theorists his own persuasive concept of an impossible/possible global community yet to come that would facilitate individual creativity as well as contest the repressive hegemony of finance capitalism and technology, especially digital technology.”

—J. Hillis Miller, The University of California at Irvine

“A spirited, luminous romp through theory, literature—and professional tennis! This original, unorthodox study illuminates our current crises of community formation and creativity in ways unexpected but necessary.”
—Robert Appelbaum, Chair and Professor of English Literature, Uppsala University, Sweden

(II) *The Philosophical Baroque: On Autopoietic Modernities*. 23 March 2017. **Brill** (est. 1683) (Leiden, The Netherlands; Boston, USA). The

book aims as a critical enterprise to substantiate a new way of conceiving of the baroque as a more thoroughgoing and accurate periodizing category for cultural history (or of capitalist “modernity”, so-called) in certain patterns of literature, of theory and of philosophy by examining the baroque or neo-baroque aesthetics and subjectivities that may be extracted from certain target-texts. Adopted from the flyer for the book:

- › Hardback (xvi + 295 pp. 3 ill.)
- › ISBN: 9789004323278
- › List price: €110 / \$132
- › Language: English
- › Literary Modernism, 2
- › Imprint: BRILL

In his pioneering study *The Philosophical Baroque: On Autopoietic Modernities*, Erik S. Roraback argues that modern culture, contemplated over its four-century history, resembles nothing so much as the pearl famously described, by periodizers of old, as irregular, *barroco*. Reframing modernity as a multi-century baroque, Roraback steeps texts by Shakespeare, Henry James, Joyce, and Pynchon in systems theory and the ideas of philosophers of language and culture from Leibniz to such dynamic contemporaries as Luhmann, Benjamin, Blanchot, Deleuze and Guattari, Lacan, and Žižek. The resulting brew, high in intellectual caffeine, will interest all who take an interest in cultural modernity—indeed, all who recognize that “modernity” was (and remains) a congeries of competing aesthetic, economic, historical, ideological, philosophical, and political energies.

REVIEW S :

“*Erik Roraback's The Philosophical Baroque: On Autopoietic Modernities is a great book that will engage an energetic and important subfield of scholarship.*”

—William Egginton, The Andrew W. Mellon Professor in the Humanities, *The Johns Hopkins University*, author of *The Theater of Truth: The Ideology of (Neo) Baroque Aesthetics* (Stanford University Press).

For more information see <https://www.brill.com/limo>

A review 15 February 2018

<https://journals.openedition.org/erea/6147>

By William Egginton, The Andrew W. Mellon Professor in the Humanities, The Johns Hopkins University

(I) *The Dialectics of Late Capital and Power: James, Balzac and Critical Theory*. 1 July 2007. Cambridge Scholars Publishing (Newcastle-upon-Tyne, UK). This tome conceptualizes the vanguard

concepts of ‘un-power’ and of ‘un-money’ and illumines the relational configurations and dialectical connectedness between various types of capital and power (including, but not limited to, the complicity of the cultural form of the novel with social mechanisms of power) by engaging with selected narratives by Henry James and his grand literary model, Honoré de Balzac.

Dust jacket: a Georg Jensen designed silver bowl from 1912.
ISBN 1–84718–226–7, 220 x 150 (mm), xviii + 312 pp. 1 ill.
Hardback, UK: £34.99, US: \$58.95.

Backcover reviews from:

- 1) Stephen A. Erickson, Professor of Philosophy and the E. Wilson Lyon Chair of Humanities, Pomona College
- 2) Alison Finch, see below
- 3) Henry B. Wonham, Professor of English, University of Oregon.

For more information see

<http://www.cambridgescholars.com/productreviews/58872>

“This book makes fascinating and long-overdue connections between Balzac’s and Henry James’s literary treatment of money—money both as an economic fact and as a metaphor and symbol. Dr Roraback’s astute analysis is pioneering and should be read by all experts on these two authors as well as by anyone who has an interest in the post–1800 novel.”

—Alison Finch, Professor and Senior Research Fellow, Churchill College, University of Cambridge

This book represents an attempt to contribute to the understanding of James’s and of Balzac’s work as two of the seminal corpuses of texts in the long nineteenth-century novel, and of the fertile critique their texts, as well as related ones from critical theory, offer of the conceptual intersection between forms and languages of capital and power.

A review 2015:

http://www.graat.fr/review_roraback.html

Gerardo Del Guercio, York College, The City University of New York

***SELECTED WORK
IN PROGRESS***

(IV) Producing *Forms of Cinematic Cultural Capital: Circulation, Movement, & Thought, Volume I*. This textual project on cinema as a form of thought and of politics that promotes new forms of freedom and equality for the twenty-first century contains 125,000 words. The endeavor deploys writings on cinema by Giorgio Agamben and Gilles Deleuze, Walter Benjamin’s philosophy of history, Pierre Bourdieu’s social theory, Fredric Jameson’s engagement with the Marxian problematic, and Niklas Luhmann’s systems theory. Also enlisted are

Jacques Lacanian-Slavoj Žižekian theoretical psychoanalysis, Jacques Rancière's "indisciplinarity" and axiomatic of an equality of intelligence in his account of the appropriation of the sensible and of the politics and aesthetics of cinema, and Bernard Stiegler's pharmacology and notion of the era of disruption. The study aims to differentiate new post-capitalist utopian forms of capital in circulation, of movement and of thought for the elucidation of new forms of life and so of what can be enacted, discovered and seen with the cinematographic image. In so doing it aims to discover for the active spectator new non-sadistic and non-authoritarian ways of moving, circulating, thinking and being within the cinematic frame. As against the dominant cinematic apparatus and economic system of circulation and circulationism, the active spectator in this study engages with the cinematic image for a novel progressive form of circulating and movement force, the cultural capital of egalitarian and cooperative 'non-power'. This subversive circulationism deactivates things for the conditions of possibility of an emancipated subject and future. The study thus constitutes an account of a conflict over the sensible with regard to circulation, movement, and thought. Objects analyzed include gestures, ideas, movies, and scenes from the superstar directors D.W. Griffith, Fritz Lang, F.W. Murnau, Orson Welles, Michelangelo Antonioni, Alain Resnais, Chantal Akerman, and Terrence Malick.

(III) Working on a textual enterprise on *Forms of Experience & Commodity Culture: Transnational Cultural Modernisms* in US literature as well as in the Continental European writings of Theodor Adorno, Georges Bataille, Walter Benjamin, Sigmund Freud, Franz Kafka, Marcel Proust, and Joyce's 1922–39 Paris Project, *Finnegans Wake*.

(II) Writing a treatise on *Forms of Cinematic Cultural Capital: Circulation, Movement, & Thought, Volume II*. See the above description of *Volume I*. Objects analyzed include gestures, ideas, movies, and scenes from the superstar directors Buster Keaton, Carl-Theodor Dreyer, Dziga Vertov, Sergei Eisenstein, Orson Welles, Andrei Tarkovsky, Michelangelo Antonioni, Maya Deren, Hito Steyerl, Yasujiro Ozu, and Rainer Werner Fassbinder.

(I) Producing a treatise on *Forms of Life; or, Melancholic Subjectivity, Modes of Production, and the Utopian Rhetoric of Shakespeare's 'King Richard II' (c. 1595)*. The textual project contains 50,000 words, and owes its genesis to an essay I wrote for a Pomona College Senior Seminar in Spring Semester 1989 on *King Richard II* under the teaching of Martha Andresen, Paul Mann, and Cristanne Miller.

**ARTICLES AND BOOK
CHAPTERS**

(XLIX) Invited to write an Essay-Review article by the production editor on behalf of the co-editors for the journal, *American Literary History*, Oxford University Press on the book, *To the Collector Belong the*

Spoils: Modernism and the Art of Appropriation by Annie Pfeifer (Ithaca: Cornell University Press, 2023). This 1200–1500-word article was submitted July 6, 2024, and will be published online in 2025. A link to the most recent issue of the journal: <https://academic.oup.com/alh/issue>. Link to the book, <https://www.cornellpress.cornell.edu/book/9781501767791/to-the-collector-belong-the-spoils/#bookTabs=1>.

(XLVIII) A book chapter, “**Toward a New Frame; or, Trans(in)fusing the Capitalocene into Neganthropocene Cultural Capital**” as Chapter 7, pp. 87–114, in *Trans(in)fusion and Contemporary Thought: Thinking in Migration*, edited by Jayjit Sarkar. Lanham, Boulder, New York, London: Lexington Books, Rowman & Littlefield, 2023. Publication date 12 September 2023. Xi + 135 pp. ISBN–10: 166935066; ISBN–13: 978–1–66693–506–6 (hbk). For a Forum on Ranjan Ghosh’s *Trans(in)fusion: Reflections for Critical Thinking* (New York: Routledge, 2021) in the series 'Transforming Literary Studies' by Lexington Books, Rowman & Littlefield. The series is edited by Ranjan Ghosh (University of North Bengal) and Daniel T. O'Hara (Temple University). This chapter argues in thinking with James Joyce’s *Finnegans Wake* and Bernard Stiegler’s philosophy for a new cultural frame that will transvalue big capital for cultural capital and for a new age, the neganthropocene.

(XLVII) An article entry on “**Nihilism**” in *Encyclopedia of the Bible and its Reception: Negative Theology – Omniscience* (EBR) Volume 21. Eds. Constance M. Furey, Joel Marcus LeMon, Brian Matz, Thomas Chr. Römer, Jens Schröter, Barry Dov Walfish and Eric Ziolkowski. Berlin/Boston: Walter De Gruyter, 2023. Corrected proof now approved by the author. ISBN: TBA.

(XLVI) An article entry on “**New Jerusalem**” in *Encyclopedia of the Bible and its Reception: Negative Theology – Omniscience* (EBR) Volume 21. Eds. Constance M. Furey, Joel Marcus LeMon, Brian Matz, Thomas Chr. Römer, Jens Schröter, Barry Dov Walfish and Eric Ziolkowski. Berlin/Boston: Walter De Gruyter, 2023, 710 words/5000 characters. Corrected proof now approved by the author. ISBN: TBA.

(XLIV) An article entry on “**New Heaven, New Earth**” for “Literature” in *Encyclopedia of the Bible and its Reception: Negative Theology – Omniscience* (EBR) Volume 21. Eds. Constance M. Furey, Joel Marcus LeMon, Brian Matz, Thomas Chr. Römer, Jens Schröter, Barry Dov Walfish and Eric Ziolkowski. Berlin/Boston: Walter De Gruyter, 2023, 470 words/3000 characters. Corrected proof now approved by the author. ISBN: TBA.

(XLIV) An article entry on “**Narrative Criticism, Narratology**” for “VI. Literature” in *Encyclopedia of the Bible and its Reception: Mouse, Mice – Nefesh* (EBR) Volume 20. Eds. Constance M. Furey, Joel

Marcus LeMon, Brian Matz, Thomas Chr. Römer, Jens Schröter, Barry Dov Walfish and Eric Ziolkowski. Berlin/Boston: Walter De Gruyter, 2022. Xxviii + 598 pp., 32 figures (black and white illustrations) and 16 plates (colored illustrations; of the 16 plates, 13 full page color illustrations and 6 half/page color illustrations), pp. 410–11/Columns 819–821. ISSN: 2193–2840 (online). ISBN: 9783110313376 (hardcover).

This article outlines some basic aspects of the function and role of narratology and of narrative criticism and the literary reception of the Bible across national-cultural traditions. The piece also underscores some key contributions and thematic concerns by various schools of criticism.

(XLIII) An article entry on “**Mocking of Jesus**” for “IV. Literature” in Encyclopedia of the Bible and Its Reception: Midrash and Aggada – Mourning (EBR) Volume 19. Eds. Constance M. Furey, Joel Marcus LeMon, Brian Matx, Thomas Chr. Römer, Jens Schröter, Barry Dov Walfish and Eric Ziolkowski. Berlin/Boston: Walter De Gruyter, 2021. xxix + 686 pp., 30 Illustrations/20 Coloured illustrations, pp. 528–530. Publication date: September 7, 2021. ISSN: 2193–2840 (online). ISBN: 9783110313369 (hardcover).

This article presents multiple portrayals from literary cultures of the mocking and passion of Jesus, ranging from, inter alia, *The Dream of the Rood* and *Piers Plowman* to *King Richard II*, *Don Quixote*, “Bartleby, the Scrivener: A Story of Wall-Street”, *The Trial*, *Mrs. Dalloway*, and *Wise Blood*, down to the late twentieth century with Gore Vidal’s *Messiah* to Norman Mailer’s *The Gospel According to the Son*.

(XLII) A book chapter, “**On Capital and Class with Balzac, James, and Fitzgerald**” as Chapter Thirty, pp. 398–411, in *The Routledge Companion to Literature and Class*, ed. Gloria McMillan. New York and London: Routledge Taylor & Francis Group, 2022. Publication date 2 September 2021. Xv + 456 pp. ISBN: 978-0-367-44211-8 (hbk); ISBN: 978-1-032-04294-7 (pbk); ISBN: 978-1-003-00835-4 (ebk).

This chapter evaluates the matrix of capital and of class in selected works by Balzac and Henry James, as well as in Fitzgerald’s *The Great Gatsby*, in order to think of new egalitarian ways of thinking through this problematic. The piece enlists critical theory from Giorgio Agamben, Karl Marx, Jacques Rancière, Bernard Stiegler, and Slavoj Žižek to throw light on this double-pronged cultural and material phenomenon.

(XLI) An article entry on “**Mark, Gospel of**” for “III. Literature” in Encyclopedia of the Bible and Its Reception. (EBR) Volume 17 [Lotus—Masrekah]. Eds. Christine Helmer / Steven L. McKenzie / Thomas Römer / Jens Schröter / Barry Dov Walfish / Eric Ziolkowski. Berlin/Boston: Walter De Gruyter Press, 2019. xxxiv + 641 pp., 30 Fig., columns 1282; pp. 471–472, columns 941–944. ISSN: 2193–2840. ISBN: 978-3-11-031334-5.

This article delineates a diverse array of examples from literary, critical and theoretical cultures of the reception and appropriation of the Gospel of Mark. Writers discussed include, inter alia, Shakespeare, Dostoyevsky, Melville, Nietzsche, Benjamin, Heidegger, Lacan, Simone Weil, Harold Bloom, Burton L. Mack, and Rowan Williams. Problems of faith, of reception, of misrecognition, and of worldly values are also addressed.

(XL) A book chapter, “**The Anti-Modern James, Balzac and Barthes**” as Chapter Fourteen, pp. 155–66, in *Reading Henry James in the Twenty-First Century: Heritage and Transmission*, eds. Dennis Tredy, Annick Duperray and Adrian Harding. Newcastle upon Tyne: Cambridge Scholars Publishing, 2019. Xxv + 404 pp. ISBN 10: 1–5275–3287–9; ISBN 13: 978–1–5275–3287–8.

This text focuses on Henry James’s, on Honoré de Balzac’s, and on Roland Barthes’s contributions to an anti-modern sensibility. This is demonstrated both in the light of Antoine Compagnon’s work on the antimodern in *Les Antimodernes de Joseph de Maistre à Roland Barthes* (2005) and in its own discrete claims and terms, especially with regard to questions of experience, of entertainment culture and of the institution of a more general cultural sensibility; the article extends Compagnon’s idea that to be antimodern is to be anticapitalist. In this study, to be antimodern is to be a true modern, because it denotes that one has fidelity to what is most valuable in our ongoing cultural modernity that dates back to the rude energies of the seventeenth century.

(XXXIX) A 2400-word book review on *Where is History Today? New Ways of Representing the Past*, eds. Marcel Arbeit and Ian Christie (Olomouc: Palacký University Olomouc, 2015) 208 pp., ISBN 978–80–244–4760–5 in Editor: Arbeit, Marcel, inter alia, *The Moravian Journal of Literature and Film*. Volume 7, nos. 1–2 (2016), 138–41, published by Filosofická Fakulta, Palacký University, Olomouc. ISSN 1803–7720. Printed in 2019.

This cca. 2400–word book review article distills and critiques the essence of the fourteen respective contributions to the 2016–study *Where is History Today? New Ways of Representing the Past*, under the editorship of Marcel Arbeit and Ian Christie. The piece demonstrates how and why the contributors and editors have produced a highly interesting and searching investigation into the textual and ideological space of ways of delineating, and of expanding, the general sense of forms of history in and for our historical present.

(XLVIII) Journal article, “**Pondering Along With Ranjan Ghosh and J. Hillis Miller’s *Thinking Literature Across Continents* (2016)**”, in *Interdisciplinary Literary Studies: A Journal of Criticism and Theory* (Penn State University Press), Vol. 20, No. 2, SPECIAL ISSUE: Thinking Literature across Continents (2018), pp. 151–68. Written for a special number on a new book by Ranjan Ghosh and J. Hillis Miller,

Thinking Literature across Continents (Duke University Press, 2016). The issue features 6 invited essay articles from Ghosh and Miller as well as an introduction. ISSN 15248429.

This article amplifies perceptions from Ranjan Ghosh and J. Hillis Miller's *Thinking Literature Across Continents* in order to think what is necessary to cultivate a creative culture of learning, and of literature broadly conceived, which would be in the service of a thriving economic and cultural democracy for forms of critical citizenship in the twenty-first century.

(XXXVII) A contribution "**This is Money & Power; or Thinking Materialism with James & Balzac**" pp. 347–64 in a paperback volume sold in bookstores for 23 Euros, *Argent, pouvoir et représentations* (*Money, Power and Representations*), sous la direction de (Eds.) Eliane Elmaleh, Pierre Guerlain, Raphaël Ricaud. Paris: Presses universitaires de Paris Nanterre, 2017, 403 pp. ISBN: 978–2–84016–259–9.

This article presents a theory of radical materialism and of money capital found in selected writings by Henry James and in Honoré de Balzac's novel work, *Eugénie Grandet*. The theory argued for here presents an understanding of materialism and of capital that would be most radical when predicated on something that builds on the life-asserting notions of 'un-power' or 'non-power', so that in their most significant and substantial form, materialism and capital are about assuming their own symbolic non-existences or basis in nothing. As such, writings by James and Balzac give us the creative opportunity to think afresh the category of wealth and of how it may be redefined in a new understanding of its form and content for the twenty first century.

(XXXVI) A book chapter on "**Emancipating Forms Of Death With Polanyi And Leibniz**" appeared as Chapter Eleven pp. 267–94 in a volume entitled, *Death And Anti-Death, Volume 14: Four Decades After Michael Polanyi, Three Centuries After G. W. Leibniz*, ed. Charles Tandy. Ann Arbor, Michigan: Ria University Press, 25 December 2016, 358 pp. Hardback ISBN: 978-1-934297-25-4; Softback ISBN: 978-1-934297-26-1.

This opportunity for publication was received as an invitation addressed specifically to me in April 2016. This chapter demonstrates that G.W. Leibniz and Michal Polanyi's creative work in multiple fields of attention may serve a twenty first century in need of scholars willing to put daring and speculative imaginative inter-disciplinary risks in play. Such a cultural development would activate a general and cross-cultural sensibility that may salvage knowledge work, which is often predicated on property and power, for instead intellectual work that would serve the production of multiple truths that may enliven the world and inspire it.

(XXXV) "**An Aesthetic & Ethical Revolutionary on the U.S.-American Road: Theodor W. Adorno in Los Angeles & in New York, 1938–53**". In: *A View from Elsewhere*. Editors: Arbeit, Marcel & Trušník, Roman. Olomouc: Palacký University, 2014, 247 pp. ISBN

978-80-244-4396-6, pp. 59–84. Czechia. First edition.

This scholarly text outlines some of the basic coordinates of Theodor W. Adorno's time spent living and working in the United States in the period of time from 1938–1953. It evaluates both Adorno's cultural output and the nature of the reception of his intellectual work while in the US, and the formative influence his American experience had on his last years as a cultural producer in Germany from 1954–1969.

(XXXIV) **“Slavic Encounters: The Reception of Henry James in the Czech and Slovak Lands”**. In: The Reception of Henry James in Europe The Athlone Critical Traditions Series: The Reception of British and Irish Authors in Europe Editor: Duperray, Annick, Series Editor Schaffer, Elinor. London/New York: Bloomsbury Academic, 2014, 381 pp. ISBN 978-1-4725-3593-1, pp. 124–138 and 325–328. UK/USA. Paperback edition. First published in 2006 by the Continuum International Publishing Group Ltd.

This second and updated version of an already published scholarly chapter (there is in an earlier version from 2006) traces the historical response and reception to Henry James's published writings by teacher-scholars and readers in the Czech and Slovak territories. The piece also takes into account the presence of such James scholars as F.O. Matthiesen who taught at the Charles English division in 1947, the Charles Ph.D. René Wellek who later lived in Britain and settled permanently in the United States, and the present scholar's own experiences teaching, lecturing, and publishing on James. The text also contextualizes the reception of James in comparison with other US writers, and contains theoretical contexts with the help of Niklas Luhmann's systems theory and Pierre Bourdieu's sociological writings. The text received special recognition from the series editor, Dr. Elinor Schaffer, Fellow of the British Academy.

(XXXIII) An article entry on **“Fassbinder, Rainer Werner”** in Encyclopedia of the Bible and Its Reception. Volume 8 [Essenes—Fideism]. Eds. Allison, Jr., Dale C. / Helmer, Christine / Seow, Choon-Leong / Spieckermann, Hermann / Walfish, Barry Dov / Ziolkowski, Eric. Berlin/Boston: Walter De Gruyter Press, December 2013/January 2014, 1200 columns/xxvi + 600 pp. 23 Fig.; columns 901–903, pp. 451–52, ISBN: 978-3-11-018376-4.

(XXXII) **“The Dialectical Legacies of Jacques Derrida's *Glas*”**. In: *Tis to Create and in Creating Live: Essays in Honour of Martin Procházka*. Eds. Ondřej Pilný and Mirka Horová. Prague: Karolinum Press, 2013, 327 pp., pp. 228–37, ISBN: 978-80-7308-445-5. This article surveys the dialectical nature of the cultural and literary-philosophical heritage of Jacques Derrida's magnum opus, *Glas* (1974).

(XXXI) A book chapter on **“A Gateway to a Baroque Rhetoric of Jacques Lacan & Niklas Luhmann”**. In: Prague English Studies Centenary and the Transformation of Philologies. 1st ed. Eds. Martin

Procházka and Ondřej Pilný. Prague: Karolinum Press, 2013, 218 pp., pp. 166–83, ISBN: 978–80–246–2156–2.

This chapter articulates the ideological content and the rhetorical nature (including the baroque aspects) of selected works by the French psychoanalytic thinker Jacques Lacan (1901–81) and the German systems theorist Niklas Luhmann (1927–98) and, where applicable, the mediatory roles of the Prague philosopher Ladislav Rieger (1890–1958), of Edmund Husserl (1859–1938), who lectured to the members of the Prague Philosophical Circle in 1935, and of the founding member of the Circle and the first Professor of English Language and Literature at Charles University, Vilém Mathesius (1882–1945).

(XXX) A book chapter “**The Dialectic of Adorno–Jameson, Deleuze–Guattari, U.S. Cultural Modernity, Utopias of ‘Becoming’, & After**” printed in Prague in a translational treatment into Czech by Linda Petříková and by Tereza Stejskalová as *Adornova–Jamesonova dialektika, Deleuze–Guattari, kulturní modernita USA, utopie “dění” a poté*. Moderní svět v zrcadle literatury a filosofie Ed. Miroslav Petříček Praha: Herrmann & synové/Univerzita Karlova, 2011, pp. 185–196, ISBN 978–80–87054–28–4, 288 pp.

This article essays to profile some major contours of the understanding of US-American culture and of its utopian and anti-utopian configurations vis-à-vis Theodor W. Adorno and to a lesser extent more abstractly on the latter most conceptual categories more than on the United States per se from Fredric Jameson, from Gilles Deleuze and from Félix Guattari.

(XXIX) A book chapter on “**The Social and the Negative: F.W. Murnau’s *Der Letzte Mann* (*The Last Laugh*, 1924) and Walter Benjamin’s ‘Angelus Novus’**”. Krajina bez vlastností: Literatura a Střední Evropa / Landschaft ohne Eigenschaften: Literatur und Mitteleuropa. Peteru Demetzovi k 85. Narozeninám / Festschrift für Peter Demetz zum 85. Geburtstag. Petr A. Bilek, Tomáš Dimter (eds.). Aktion, Praha, 2007/2010, pp. 247–63. 344pp. ISBN: 978–8–08634–930–5.

Part of a book in honor of prof. Peter Demetz’s (Yale University) 85th Birthday from a conference on “The Landscape without Qualities: Literature and Central Europe” at the Dept of Czech and Comparative Literature, Faculty of Arts, Charles University–Prague, & at the Austrian Cultural Forum, 23–25 October 2007. This scholarly article formalizes the question of the social and of the unthought in connection to F.W. Murnau’s film *Der Letzte Mann* (*The Last Laugh*, 1924) and to Walter Benjamin’s demonic angel of history.

(XXVIII) Author of a chapter in an academic book “**A Multiplicity of Folds of an Unconscious ‘Crystal’ Monad: James, Benjamin, and Blanchot**”. Supplemental online chapter S 68–77. *Henry James’s Europe: Heritage and Transfer*. Dennis Tredy, Annick Duperray and

Adrian Harding, eds. Cambridge: Open Book Publishers, 2011. 294 + 5
92pp. ISBN 978-906924-36-2.

This chapter outlines a constellation, a monad combining and so linking
the aesthetic capacities, propensities and achievements of the cultural
work and conceptual personae of Henry James, of Walter Benjamin, and
of Maurice Blanchot.

(XXVII) Author of a feature essay in a literary-cultural journal:
“**Nejsvětější svátosti v americké próze Nad Thomasem Pynchonem**” /
“**Among the Holy of Holies of Prose Fiction in U.S. English; or, on
Thomas Ruggles Pynchon**” A2, Thomas Pynchon & Literární Paranoia,
7.21, 12.10.2011, 22–23. Z anglického original přeložila Anna
Vondřichová.

URL: <https://www.advojka.cz/archiv/2011/21/among-the-holy-of-holies-of-prose-fiction-in-u-s-english-or-on-t>

This article illuminates some distinguishing characteristics of Thomas
Pynchon’s narrative work in order to show that it is the special aesthetic
space that he creates that from one critical angle of vision truly matters in
his aesthetic universe.

(XXVI) **Introduction, Aftermath, 1970–2000, the sections on Thomas
Pynchon, Norman Mailer, Kurt Vonnegut, David Foster Wallace,
and Lydia Davis, part of the section on Ralph Ellison.** In: *Lectures on
American Literature, Third Edition*. Editor: Justin Quinn. Prague:
Univerzita Karlova v Praze, 2011. Pp. 277–80, miscellaneous from pp.
257–58 and 298–305. ISBN 978-80-246-1996-5.

(XXV) “**Heretical Capital: Walter Benjamin’s Cultic Status in
Cultural and Theoretical History**”. Piece originally presented at a
colloquium on “Cult Fictions, Film and Happenings”, Palacký
University, Olomouc, Czechia, 4–9/9 2005. Olomouc. Editor: Arbeit,
Marcel, inter alia, The Moravian Journal of Literature and Film. Volume
1, no. 2 (Spring 2010), 5–18, published by Filosofická Fakulta, Palacký
University, Olomouc. ISSN 1803-7720.

This article dishes up a critique of first-rate readings of Benjamin given
by such cultural critics as Adorno, Arendt, Bersani, Jay, and Susan Buck-
Morss, among others, in order to underscore Benjamin’s radically cultic
function today.

(XXIV) “**Niklas Luhmann and Forms of the Baroque Modern; or,
Structure, System and Contingency**”. *The Prague School and Theories
of Structure: Interfacing Science, Literature, and the Humanities /
ACUME 2, Vol. 1*. Edited by Martin Procházka / Markéta Malá / Pavlína
Šaldová (eds.). Goettingen: V&R unipress, 2010. pp. 363–78; book 469
pp.

This contribution elucidates some main contours and baroque elements
in Niklas Luhmann’s late twentieth-century systems theory.
ISBN 978-3-89971-704-4.

(XXIII) “**A Benjamin Monad of Guy Debord & W.D. Howells’s *The Rise of Silas Lapham* (1885); or, Individual & Collective Life & Status as Spectacle**”. *Profils américains, 21: William Dean Howells*, ed. Guillaume Tanguy. Montpellier: Presses Universitaires de la Méditerranée, 2009. Pp. 165–92; book 303 pp. ISBN 978–2–84269–880–5.

(XXII) “**Gothic Components and Gothic Globality of Balzac’s Early-Style *Le Centenaire, ou, Les Deux Bérinhelds* (1822) [*The Centenarian: or, The Two Beringhelds* (trans. 2005)]**”. Gothic N.E.W.S., Volume 1: Literature Edited by Max Duperray. Paris: Michel Houdiard Éditeur, 2009. pp. 202–18; book 348 pp.; the text grew out of a presentation given on 26 June at the International Gothic Association ‘Gothic N.E.W.S.’ conference held at Aix-en-Provence, France, 25–29 vi 2007.

This contribution engages a largely unknown early Balzac piece of prose fiction *Le Centenaire, ou, Les Deux Bérinhelds* (1822) [*The Centenarian: or, The Two Beringhelds*] and in so doing illumines some of the text’s gothic aspects and how these elements allow us ways of meditating on a fledgling globalization and globality in the early nineteenth century.

ISBN 978–2–35692–008–9.

(XXI) “**A ‘Future First’ Silence; or, Welles’s *Chimes at Midnight* and *Shakespeare***”. *Shakespeare: Between the Middle Ages and Modernism: From Translator’s Art to Academic Discourse. A Tribute to Professor Martin Hilský, OBE*. Edited by Martin Procházka and Jan Čermák. Prague: Charles University, Faculty of Arts, 2008. Pp. 166–80; book 267 pp.

This academic article engages and enlists the philosophy of Gilles Deleuze, of Walter Benjamin and of Martin Heidegger in an attempt to throw new light on Orson Welles’s late-style Shakespeare film; it constitutes one text among several in a volume of essays that celebrates prof. Martin Hilský’s 65th Birthday; part of a cinema volume by the present scholar.

ISBN 978–80–7308–244–4.

(XX) “**Cosmic Auto-Poetic Self-Reference, Participation & Actuality: *Citizen Kane* (1941)**”. *Parallax: Journal of International Perspectives*, Volume V, Number 1 (Fall 2008) (Boston) pp. 109–25.

This scholarly article (a subunit of the present scholar’s larger film project) engages systems theory, among other modelings, to throw light on Welles’s early-style *magnum opus*.

ISSN 1549–0645.

(XIX) “**A Chiasmus of Baroque Forms of Existence, Community, and Spectrality: Benjamin-Debord**”. *Litteraria Pragensia* 17.34 (2007) 101–18.

The article received special mention from a board that read the journal.

ISSN 0862–8424.

(XVIII) **“Dialectizing Subjectivity with Sartre and with Adorno”**; a review article on David Sherman’s *Sartre and Adorno: The Dialectics of Subjectivity* (Albany: SUNY Press, 2007). EREA 5.2 (Autumn 2007), Univ. de Provence. France. In: E–REA. 2007, volume 5, number 2, This piece of work gives an interpretive critique of and response to an important recent volume in the field of Sartre, Adorno and subjectivity studies.

DOI: <https://doi.org/10.4000/erea.656>

URL: <http://journals.openedition.org/erea/656>

ISSN 1638–1718.

(XVII) A chapter number eight contribution on **“Slavic Encounters: The Reception of Henry James in the Czech and Slovak Lands”**. *The Reception of Henry James in Europe*, ed. Annick Duperray, series editor Elinor Schaffer, from **The Athlone Critical Tradition Series, London/New York: Continuum Publishing Company, 2006**. 124–38 and 324–27. UK/USA.

This chapter traces the response to James’s work by scholars and readers in Bohemia, in Moravia, and in Slovakia, including the presence of such James scholars as F.O. Matthiesen who taught at the Charles English division in 1947, the Charles Ph.D. René Wellek who later exfluxed to Britain and to the United States, and to a very minor extent the present scholar’s own experiences teaching and lecturing on James (in 3 M.A. seminars, in 10 B.A. survey classes, and in 3 special lecture series components), and in publishing two articles on James at Prague: one on *The Ambassadors* and another on *The Wings of the Dove*. The piece received special recognition from the series editor, Dr. Elinor Schaffer, Fellow of the British Academy.

ISBN 0826458807.

(XVI) **“Culture and a New Experience of Democracy”** in EREA 4.2 (Autumn 2006), Université de Provence. France. This review-article on Thomas Docherty’s *Aesthetic Democracy* (Stanford: Stanford University Press, 2006) offers up a critique of Docherty’s post-Immanuel Levinásian critique of the problem of contemporary aesthetics and political democracy.

DOI: <https://doi.org/10.4000/erea.692>

URL: <https://doi.org/10.4000/erea.620>

ISSN 1638–1718.

(XV) An article **“Re-Framing Modernity; or, A Literary and Philosophical Baroque”**. *Parallax: A Journal of International Perspectives* Centennial issue 4.1 (Fall 2006): 125–38. Boston, USA. ISSN 1549–0645.

(XIV) **“Cracking from the Air—Modern and Postmodern Examples of the Baroque”** a review article on Gregg Lambert’s *The Return of the*

Baroque in Modern Culture (London: Continuum, 2004). *E-REA* 3.2 (Autumn 2005), Univ. de Provence. France.

This piece offers up a critique of and response to an important recent book in the field of modern and postmodern baroque studies.

The article was quoted in the 2007 Continuum Philosophy catalogue and currently is cited on bloomsbury.com and amazon.com.

DOI: <https://doi.org/10.4000/erea.581>

URL: <http://journals.openedition.org/erea/581>

ISSN 0862–8424.

(XIII) “**Jean-Luc Nancy, Being-in-Common and the Absent Semantics of Myth**”. *Time Refigured: Myths, Foundation Texts & Imagined Communities*, eds. Martin Procházka & Ondřej Pilný. Prague: Litteraria Pragensia, 2005. Pp. 121–35. Prague.

This chapter attempts to elucidate the chief contours of Jean-Luc Nancy’s ideas on community and myth, notions that fly in the face of canonical takes on these two dense topic areas. Part of a forthcoming by the present scholar.

ISBN 80–7308–102–4.

(XII) “**Circulating within Orson Welles’s *Mr. Arkadin/Confidential Report for a Newly Armed Eye***”. *Theory and Practice in English Studies, Volume 4: Proceedings from the Eighth Conference of English, American and Canadian Studies*. Brno: Masaryk University, 2005. 227–33. Brno.

The present article interrogates one of Welles’s most under-rated films as a way to reflect on the true nature of power and authority as they pertain to the act of the viewer’s moving within the cinematic frame.

ISBN 80–210–3836–5.

(XI) “**Interdisciplinarity and Gilles Deleuze’s *Le pli: Leibniz et le baroque (The Fold: Leibniz and the Baroque)***”. *Litteraria Pragensia* 15.29 (2005) 39–47. Prague.

This article analyzes an important late work of Deleuze and builds on its insights through the filter of Leibniz’s own texts.

ISSN 0862–8424.

(X) “**The Colors and the Spinozist Bodies of Michelangelo Antonioni’s *L’avventura (The Adventure or The Fling, 1959)***”. *E-REA* 3.1 (Spring 2005): ix–xviii, Université de Provence. France.

This interdisciplinary reading of Antonioni employs the writings of Deleuze and Spinoza to home in on the post modern body in a classic work of post-war European film; it constitutes a first version of a chapter in the present author’s cinema book.

DOI: <https://doi.org/10.4000/erea.620>

URL: <https://doi.org/10.4000/erea.620>

ISSN 1638–1718.

(IX) **“Para-Baroque Conceptual Intersections and Interventions: *Finnegans Wake*, *Gravity’s Rainbow* and *L’Écriture du désastre* (*The Writing of the Disaster*)”**. *Hypermedia Joyce Studies*, 5.2 (2005).

This article probes the inter-linkages between three major works of twentieth-century prose to highlight their shared and hidden Baroque features.

URL: <http://hjs.ff.cuni.cz/archives/v3/roraback2.html>

ISSN 1801–1020.

(VIII) **“New Pathways through Pynchon”**. *Pynchon Notes*, issue 50–51 (copyright date 2004) 174–82. USA.

The review article of *American Postmodernity: Essays on the Recent Fiction of Thomas Pynchon*, ed. Ian D. Copestake (Oxford: Peter Lang, 2003) gives the survey of the book and builds on its multi-tiered insights from multiple contributors by fleshing out or even just suggesting other avenues for new lines of approach.

ISSN 0278–1891.

(VII) **“Future Directions for Intercultural Studies as Education Globalizes: An American Scholar’s Perspective at Charles University, Prague”**. *Parallax: A Journal of International Perspectives* 1.1 (Fall 2003): 67–73. Boston, USA.

This piece formalizes certain dimensions of interdisciplinary teaching and research both within and outside Charles University, with particular reference to the present scholar’s attempts at inter-disciplinary pedagogical work at Charles in Prague.

(VI) **“Artistic Authority, Interpretation and Economic Power: Joyce’s *Finnegans Wake*”**. *Hypermedia Joyce Studies* 4.1 (2003).

This text assesses the intersecting themes of authority, exegesis and forms of cultural-economic power and constitutes one of the chapters in the present author’s baroque volume that was printed in 2017.

URL: <http://hjs.ff.cuni.cz/archives/v3/roraback.html>

ISSN 1801–1020.

(V) **“Medicine, Money, Writing, Hermeneutics: James’s *The Wings of the Dove*”**. *Litteraria Pragensia* 12.24 (2002): 48–64. Prague.

A revised version of this article constitutes a chapter in the present scholar’s James-Balzac book from Cambridge Scholars.

ISSN 0862–8432.

(IV) **“Folding St. Petersburg Communities: Spaces and Subjectivities”** for a special issue on **Image + Identity**. *Arcade: Architecture/Design in the Northwest* 21.1. Seattle, Washington (Autumn, 2002): 28–29. USA.

This piece forms an interdisciplinary (Deleuze and Nancy-inspired) text that taps into the field of architecture studies.

(III) Contributing author with Martin Procházka, with Justin Quinn and

with Hana Ulmanová to *Lectures on American Literature*, Prague, Karolinum: Charles University Press, 2002. 313pp.

This contribution homes in on Post War American prose fiction. ISBN 80–246–0358–6.

(II) “**Money, Temporality and Bio-Power in *The Ambassadors*”.** *Litteraria Pragensia* 9.17 (1999): 1–25. (Journal published at the Centre for Comparative Studies, Charles University, Prague, and distributed in Amsterdam, The Netherlands.)

A revised version of this work—a Heideggerian and Foucaultian reading of James’s novel—was published in the abovementioned James-Balzac book.

ISSN 0862–8424.

(I) Commissioned research done by selecting quotes from works by Henry James for *The Age of Elegance: The Paintings of John Singer Sargent* (London: Phaidon Press, 1996). UK. ISBN–10: 0714835447. ISBN–13: 9780714835440.

**AWARDS/GRANTS/
SCHOLARLY VISITS/
STAYS**

(XX) **High Quality Monograph Recognition and Financial Award for *The Power of the Impossible: On Community and the Creative Life* (Iff, 2018) for the University Wide 2020 Excellent Monograph Competition at Charles University.** May 2020 notice from the Rectorate’s Office of Charles University, Prague, Czechia, EU. **Monetary value: 135, 380 Czech crowns.**

(XIX) **Affiliate Associate Professor** formerly **Visiting Scholar**, English Department, University of Washington-Seattle, for comparative cultural research (invited by dr. Robert McNamara, prof. Brian M. Reed, Chair) officially 15 June–30 September, 2015 and invited again from dr. McNamara and prof. Reed for 1 June–30 September 2016. This **Visiting Scholar** status with library privileges (including online access) was extended to 30 September 2017 and again for: 1 January–31 December 2018 and from prof. Anis Bawarshi, Acting Chair, 1 January–15 September 2019. The English Department faculty voted in a quorum in May 2019 to change my status to **Affiliate Associate Professor**, which is a higher rank. The vote of the quorum was 45 yes, 0 no and 0 abstain. This new status has now been approved by the Dean of the College of Arts and Sciences as effective from **16 September 2019**. * cf. ACADEMIC APPOINTMENTS above.

(XVIII) **High Quality Monograph Recognition and Financial Award for *The Philosophical Baroque: On Autopoietic Modernities* (Brill, 2017) for the University Wide 2019 Excellent Monograph Competition at Charles University.** 29 May 2019 notice from the Rectorate’s Office of Charles University, Prague, Czechia, EU. **Monetary value: 135, 980 crowns.**

(XVII) Seattle, Washington, USA; from Charles University received

funding toward two five-week, two seven-week, two six-week, and two eight-week comparative cultural research stays to use the Suzzallo library at the University of Washington-Seattle and to think and to write in good material conditions at Blue Ridge, Seattle, 7-9/12, 6-8/13, 7-8/14, 7-9/15, 7-8/16, 7-8/17, 7-8/18, 7-8/19, 7-8/23, and 7-8/24; two later research trips self-financed 7-8/21 and 7-8/22.

(XVI) University of Oxford, UK, (from Charles University) two one-week stays for comparative cultural research in the Taylor Institution and in the Bodleian Library, 11/07 and 10/12.

(XV) University of Tel Aviv, Israel, one-week stay on an exchange program (invited by prof. Shirley Sharon Zisser): 5/12.

(XIV) Modern Language Association (MLA) Travel Grant awarded to attend as a registered delegate the 127th annual MLA convention in Seattle, Washington, USA, 5-8 i 2012; MLA Travel Grant awarded to attend as a registered delegate the 130th MLA convention in Vancouver, B.C., 8-11 i 2015; MLA Travel Grant awarded to attend as a registered delegate the 135th convention in Seattle, WA, 9-12 i 2020. Attended as a registered delegate the virtual online 136th MLA convention (Toronto, Canada), 7-10 i 2021. Also attended the 112th annual MLA convention in Washington D.C., 27-30 xii 1996. MLA Travel Grant awarded to attend as a registered delegate the 138th MLA convention in San Francisco, California, 5-8 i 2023.

(XIII) University of Winchester, UK, seven one-week stays on an Erasmus teacher-scholar exchange program (initially invited by Director of Internationalisation, Alasdair Spark): 1/12, 1-2/13, 1-2/14, 3-4/16, 2/17, 2/19, and 3/20.

(XII) Paris, France (from Charles University) three short stays for comparative cultural research at various institutions including the École de la cause Freudienne, the library at Roland Garros, and the Maison de Balzac: 10/11, 10/13, and 10/15.

(XI) Universität Konstanz, Germany, ten (ten to 14 day) research stays as a visiting researcher-scholar; DAAD German Academic Exchange grants received multiple times (invited by prof. Aleida Assmann): 1/04, 1/05, 1/06, 2/07, 2/08, 2/09, 1/10, 1/11, 3-4/13, and 6/14; offered a stay but declined it for 5/15.

(X) Paris (from the University of Oxford), one week 5/94, one week 5/96 (for research on Honoré de Balzac at the Balzac Research Center—the Maison de Balzac—and on “French theory” and writing).

(IX) Overseas Research Student Award from the British government, Autumn 1992, Winter and Spring 1994, and 1994-95.

(VIII) Oxford University Scholarship for Overseas Students, 1991–92, Autumn 1992, Winter and Spring 1994, and 1994–95.

(VII) A French government grant to study at the École Normale Supérieure, winter and spring 1995.

(VI) Harvard University, Cambridge, MA (from the University of Oxford) one week in 12/94 (for research at Harvard's Widener Library on Henry James).

(V) Rotary Foundation Graduate Ambassadorial Scholar, Perth, Australia, 1993.

(IV) Senior Exercise: Distinction, May 1989.

(III) The David L. Edwards Memorial Scholarship, for a Pomona student concentrating in English, 1988–89.

(II) The Marilyn and Allen Johnson Memorial Scholarship, 1985–86 (University of Washington), 1986–87 (University of Washington), and 1987–88 (Pomona College).

(I) Yearly High Scholarship Award, 1986–87 (University of Washington).

**MEMBER OF GROUP
GRANTS/RESEARCH
TEAMS**

(IV) 2017–22 Member: PROGRES Q12, “Literature and Performativity”, Arts Faculty-Charles University, Prague, Czechia.

(III) 2012–16 Member: PRVOUK 09, “Proměny kulturních dějin anglofonních zemí – identity, periody, kánony/ Transformations of Cultural History of Anglophone Countries: Identities, Periods, Canons” Anglophone Literatures and Cultures, Arts Faculty-Charles University, Prague, Czechia.

(II) 2005–11 Member: Výzkumný záměr “Základy moderního světa v zrcadle literatury a filozofie/ Foundations of the Modern World as Reflected in Literature and Philosophy”, MSM 0021620824, English and American Studies/Anglophone Literatures and Cultures, Arts Faculty-Charles University, Prague, Czechia.

(I) 2004–1998 Member: Výzkumný záměr “Srovnávací poetika v multikulturním světě/ New Trends in British and American Cultural Studies” MSM 11200005, English and American Studies, Arts Faculty-Charles University, Prague, Czechia.

**GUEST AND INVITED
LECTURES**

(XLX) 1 xii 2023. Gave an invited lecture, “**On Cultural Capital; or, on the Spheric and Moving Cosmic Form of *Citizen Kane* (1941)**” at Charles University, Prague, Czechia as the inaugural opening event for a student-run and organized conference from Schwa on Interdisciplinary

American Studies, 1–3 December. Within the broader context of the contemporary world system and of a band of philosophical, psychoanalytic, and social theoretical issues and concerns, including the notion of cultural capital, this talk will explore some formal features, content effects and capitals of Orson Welles's *Citizen Kane* (1941). It will do so in order to promote new forms of thinking and of self-reflexivity from the movie's participant-observers. This activity may mediate new spaces for the movement of thinking about the global system and forms of capital.

(XLVII) 9 iii 2022. Gave a guest lecture online, “**Melancholic Subjectivity, Modes of Production, and the Utopian Rhetoric of Shakespeare’s *Richard II* (c. 1595)**” at the University of Winchester, Winchester, UK as part of a Faculty of Arts Research Seminar series and an Eight–Year University Visiting Research Fellowship. Attendees included, inter alia, multiple from the University of Winchester, Damian Bracken (University College, Cork), Antonio Cerella (Nottingham Trent University), and Christopher Norris (Cardiff University).

(XLVII) 31 iii 2021. Gave a guest lecture “**Forms of Cinematic Capital: Circulation, Movement, and Thought**” at the University of Winchester, Winchester, UK as part of a Faculty of Arts Research Seminar Series and an Eight–Year University Visiting Research Fellowship. Introduced and facilitated by prof. Inga Bryden. Attendees included, inter alia, multiple from the University of Winchester, Stanley Corngold (Princeton University), Henry Hills (experimental filmmaker, New York City/Vienna), Fredric R. Jameson (Duke University), Paul Saint-Amour (University of Pennsylvania), and Damian Bracken (University College, Cork).

(XLVI) 13 ii 2019. Gave a guest lecture “**On Community and the Creative Life**” at the University of Winchester, Winchester, UK as part of a Faculty of Arts Research Seminar Series and a Five–Year University Visiting Research Fellowship. Introduced by dr. Neil Ewen and facilitated by prof. Inga Bryden.

(XLV) 13 iv 2018. Gave a paper as an **Invited Speaker** on “**Languages and forms of capital in Balzac and James**” for a conference on “Balzac et L’Angleterre” / “Balzac and England” at the Maison Française d’Oxford, 12–14 April 2018. Invited by dr. Tim Farrant (Fellow and Reader in French) Pembroke College, University of Oxford, Oxford, UK.

(XLIV) 18 ii 2017. Gave an opening **Plenary Lecture** on “**An Anachronistic Figure of Redemption: Modernity, Rhetoric and Self-Identity of Shakespeare’s *King Richard II***” at a conference on “Shakespeare and Anachronism”, Kingston University, London, United Kingdom. 18 ii 2017. Invited by the Sir Peter Hall Professor of Shakespeare Studies, Richard Wilson. The other invited plenary speaker was prof. Tiffany Stern, Royal Holloway, University of London, London,

UK (formerly Professor of Early Modern Drama, University College, Oxford). Organized by dr. Ildiko Solti.

(XLIII) 16 ii 2017. ***The Philosophical Baroque***. The guest lecture showcased the author's forthcoming book, *The Philosophical Baroque: On Autopoietic Modernities* (Brill, 2017). Kingston University, London as part of a Lecture Series for the Kingston Shakespeare Seminar (KiSS) at the Rose Theatre, Kingston, London, England, UK. Invited by the Sir Peter Hall Professor of Shakespeare Studies, Richard Wilson.

(XLII) 1 iv 2016 “**Orson Welles’s *Chimes at Midnight (1966)*, Shakespeare, and our Contemporaneity**”, University of Winchester, Winchester, United Kingdom. Given as part of a Five-Year University Visiting Research Fellowship. Introduced and facilitated by dr. Gary Farnell and dr. Nick Rowe.

(XLI) 25 xi 2013 “**A Few Notes on the Ornate Movements of D.W. Griffith’s *Intolerance (September 1916)***”, Palacký University Olomouc, Czechia. Invited by prof. Marcel Arbeit and organized by prof. Michal Peprník.

(XL) 22 xi 2012 “**On Spinoza and Contemporary Culture**”, Center for Theoretical Studies at the Czech Academy of Sciences, Prague, Czechia. Invited by prof. Ivan M. Havel.

(XXXIX) 31 x 2012 “**Forms of Immortality: Expression, the Fold, and the Spinozan Opportunity of Existence qua Deleuze & Žižek**”, for a Philosophy Research Seminar series at the Cardiff branch of the Royal Institute of Philosophy, University of Cardiff, Cardiff, Wales, UK. Invited by prof. Christopher Norris.

(XXXVIII) 17 x 2012 “**On Terry Eagleton**”, Prague, Czechia. Invited by a local radical leftist intellectual and political organization in Prague.

(XXXVI) and (XXXVII) 10 ix 2012 “**Stick to the Dream: New Figures of Temporality and of the Revolution of *The Great Gatsby***”, University of Colorado-Boulder, Boulder, Colorado, USA. Invited by prof. Paul Michael Levitt.

(XXXV) 10 v 2012 the annual Verdi lecture “**The Autopoiesis of Modernity: A Philosophical Baroque**”, University of Tel Aviv, Tel Aviv, Israel. Invited by prof. Shirley Sharon-Zisser.

(XXXIV) 19 vii 2010 “**Orson Welles’s *The Trial (1963)***”, F.A.M.U., Prague. Invited by prof. Ian Buchanan.

(XXXIII) 17 vii 2010 “**City of Cosmos; or, Community and Communication**”, for a conference “Understanding the Other/the

Stranger/the Foreigner”, University of Regensburg, Regensburg, Germany. Invited by dr. Barbara Weber.

(XXXII) 19 i 2010 “**Lines of Light; or, Buster Keaton, Silence and the Unconscious**” given at the Research Colloquium of prof. Aleida Assmann, English Department, Universität Konstanz, Germany; invited by prof. Assmann and dr. Michael Frank.

(XXXI) 18 i 2007 “**Cinema and Spiritual Life: Dreyer’s Early-Style *La Passion de Jeanne d’Arc* (*The Passion of Joan of Arc*, 1928)**” at The Evergreen State College, Olympia, Washington, USA. Invited by prof. Setsuko Tsutsumi.

(XXIX and XXX) Two orientation lectures on Critical and Cultural Theory with Special Reference to Gilles Deleuze and to Jean-Luc Nancy during 2006–07 for the CERGE-EI UPCES program, Prague, Czechia.

(XXVIII) 17 xi 2006 “**Chiasmatic Forms of Baroque Existence, Community and Spectrality: Walter Benjamin and Guy Debord**”, English Department, Kansas State University, Manhattan, Kansas, USA. Invited by prof. Don Hedrick as part of a Charles/K State faculty exchange program.

(XXVII) 15 xi 2006 “**Shakespeare, Deleuze and Welles’s *Chimes at Midnight***”, English Department, K.S.U., Manhattan, Kansas, USA. Invited by prof. Don Hedrick as part of a Charles/K State faculty exchange program.

(XXVI) 16 v 2006 “**Terrence Malick’s *The Thin Red Line* (1998) and Circulating within the Heideggerian Cinematic Image**”, Philosophy Department, Universität Wien, Austria; invited by prof. Ludwig Nagl and prof. Herta Docekal-Nagl.

(XXV) 17 i 2006 “**Multisensorial Evocations and Provocations of Lost Paradise: Orson Welles’s *The Magnificent Ambersons* (1942)**” given at the Research Colloquium of prof. Aleida Assmann, English Department, Universität Konstanz, Germany; invited by dr. Michael Frank.

(XXIV) 22 xi 2005: On the invitation of Dean and prof. Jaroslav Vaček gave a talk as a Rotary Ambassadorial Scholar alumnus, “Spinoza, Kafka, Deleuze and Guattari for a New Social and a New Economic”, Rotary Club of Prague-Old Town, Hotel Paris, Prague.

(XXIII) 10 xi 2005 “**Henry James’s *The American Scene* (1907): Money, Power and ‘Race’**” delivered at the Historical Society, University College, Cork, Ireland; invited by the medieval historian dr. Damian Bracken.

(XXII) 9 xi 2005 “**Cruelty, Money and Power: Pairing Balzac’s *Eugénie Grandet* (1833–34) with James’s *Washington Square* (1881)**” given at the American Studies Division, English Department, University College, Cork, Ireland; invited by dr. Damian Bracken.

(XXI) 24 v 2005 “**Deleuzian Film Aesthetics**” for a Ph.D. seminar, Film Department., as visiting prof. at Université de Provence, Aix-en-Provence, France; invited by prof. Jean-Luc Lioult.

(XX) 21 v 2005 “**Literary Space; or, Folding Blanchot onto Pynchon: Enlightenment Reason, the Global System and the Literary Neo-Baroque**”, English Department, as invited prof. at Université de Provence, Aix-en-Provence, France; invited by prof. Annick Duperray and by prof. Joanny Moulin.

(XIX) 21 v 2005 “**Philosophical and Literary Joy Machines: Deleuze’s *The Fold: Leibniz and the Baroque* and Joyce’s *Finnegans Wake***”, English Department, as invited professor at Université de Provence, Aix-en-Provence, France; invited by prof. Annick Duperray and by prof. Joanny Moulin.

(XVIII) 10 v 2005 “**Cinema Against Cinema, or The Orson Welles Hit Parade**”, English Department, as invited prof. at Université de Provence, Aix-en-Provence, France; invited by prof. Annick Duperray and by prof. Joanny Moulin.

(XVII) 20 xi 2003 **Presented a 45–minute Plenary Lecture, “James, Balzac, and the Politics of Money and Power”**, at a conference English and American Studies Days, University of Szeged, Hungary/Europe. Venue: The Headquarters of the Hungarian Academy of Sciences, Szeged, Chapter “Diszterem”. The other international plenary speaker was prof. Jonathan Veitch, The New School of Social Research, New York City, USA (from 2009–20, Veitch was president of Occidental College in Los Angeles, California).

(XVI) 20 xi 2003: “**Deleuze, Orson Welles and the Cinematic Baroque**”, University of Szeged, Hungary.

(XV) 8 iv 2003 “**Excessively Noir Film: Welles’s *The Lady from Shanghai* and *Touch of Evil***” at the Prague Film and Television Faculty of the Academy of Dramatic Arts (F.A.M.U.), Prague, Czechia; invited by Dean Michal Bregant.

(XIV) 25 iii 2003 “**Cinema against Cinema: Welles and Resnais**” at F.A.M.U, Prague, Czechia; invited by Dean Michal Bregant.

(XIII) 18 iii 2003 “**The Colors and the (Spinozist) Bodies of Antonioni’s *L’avventura***” at F.A.M.U., Prague, Czechia; invited by Dean Michal Bregant.

(XII) 2001 Hotel Evropa, Prague, Czechia, gave a 90 min. talk on “An American Scholar in Prague” to a group of continuing-education-adult-learners from the U.S.A.

(II–XI) November 1993 talk given on “French Post-Structuralism Today” to an audience of some 100 people at the Rotary Club of Perth, Western Australia (one of ten such talks I gave that year as a Rotary Scholar on the abovementioned topic area at clubs throughout Western Australia and also in Washington State) with my Rotary Counselor present, Harry William Sorensen, Chancellor, Curtin University of Technology.

(I) November 1992 paper given on “**Henry James and Foucault**” in the Linacre College, University of Oxford seminar series. Oxford, UK; invited by the Linacre Principal Sir Bryan Cartledge.

***SELECTED GUEST
LECTURES ORGANIZED
AND INTRODUCED***

(XI) Cancelled 2022: prof. David Hicks, Summer semester Fulbright Professor, Anglophone Literatures and Cultures, Charles University (Wilkes University, Wilkes-Barre, Pennsylvania).

(X) Cancelled 2020: prof. David Hicks, Summer semester Fulbright Professor, Anglophone Literatures and Cultures, Charles University (Regis University, Denver, Colorado).

(IX) 18 v 2017: prof. Jennifer Riddle Harding, Summer semester Fulbright Professor, Anglophone Literatures and Cultures, Charles University (Washington & Jefferson College, Washington, Pennsylvania), “**Puns in American Literature and Culture**”.

(VIII) 9 iii 2015: dr. James Deutsch, Smithsonian Institution and the George Washington University, “**A Psychoanalytical Approach to Folklore**”.

(VII) 8 xii 2014: prof. Victor Castellani, Associate Professor of Classics/Humanities; Chair, Dept of Languages and Literatures; University of Denver, Denver, “**Tennessee Williams: On the Kindness of Strangers and the Harshness of Kin**”.

(VI) 3 xii 2014: prof. Barbara Ladd, Winter semester Fulbright Professor, Anglophone Literatures and Cultures, Charles University-Prague (Emory University, Atlanta), “**Beyond the Plantation: Race and Class at the Edge of the Swamp**”.

(V) 19 v 2011: prof. John T. Matthews, 2010–11 Fulbright Lecturer, Anglophone Literatures and Cultures, Charles University-Prague (Boston University), “**Hidden in Plain Sight: The Problem of the South in American Literary Imagination**”.

(IV) 5 v 2011: prof. Paul Levitt (University of Colorado-Boulder), **“The Narrator as Hero in *The Great Gatsby*”**.

(III) 26 xi 2008: prof. Valerie Miner, Michelle R. Clayman Institute for Gender Research (Stanford University), **“Trespass and Settlement: Crossing the Gender Frontier in the American West”**.

(II) 28 iv 2008: prof. Hugh Silverman (Stony Brook University), **“Being Postmodern Plural and The Sense of the World: From Plato to *The Matrix*”**. The lecture focuses on how to think community as a singular plural in the postmodern plural as an articulation of the ‘sense of the world’ (Jean-Luc Nancy) and as demonstrated in the film *The Matrix*.

(I) 27 iv 2005: prof. David Cowart (University of South Carolina), **“Heteroclitite Historiography: Representations of the Past in Contemporary American Fiction”**.

In addition, I have attended Visiting Lectures by more than 100 guest scholars and writers at Charles University from 1997 to the present, including Gore Vidal, Robert Creeley, Charles Taylor, Gary Snyder, Derek Attridge, J. Hillis Miller, Sacvan Bercovitch, Ishmael Reed, Christopher Norris, James Soderholm, Declan Kibard, Andrew S. Bowie, Jerome J. McGann, Cristanne Miller, Wolfgang Iser, Seamus Heaney, Robert J.C. Young, John Pier, Matthew Guterl, Jahan Ramazani, Ruth Morse, Barry Sheils, Timo Müller, Herbert Blau, Matthew Guterl, Michael E. Rosen, David Heckerl, Florian Deichl, John Edward Hasse, Daniel R. Melamed, Stephen Burt, Bryan Reynolds, Christoph Bode, Matthew Guterl, Timothy Snyder, Carlo Ginzburg, Chantal Mouffe, Drummond Bone, Carolyne Larrington, John Searle, Martin Nekola, Alexandra Borchardt, Eric Nelson, Mark Nixon, Dirk Van Hulle, and Bernd Herzogenrath, inter alia. Other speakers attended in Prague City include Alain Badiou, Daniel Boyarin, Roger Chartier, Martin Nekola, Nick Nesbitt, Jacques Rancière, Kai-Uwe Schrogl, and Slavoj Žižek.

***SYMPOSIA/CONFERENCE/
WORKSHOP PAPERS/
PANELS***

(XLVIII) 12 iv 2023: Gave a paper **“On the Artwork as Transitional Event”** for a one-day workshop/conference on “Art as an event in post-heideggerian discourse”, Keynote speaker, Claude Romano, Paris-Sorbonne, Institute of Philosophy, SAS, v.v.i., 12 iv 2023, Bratislava, Slovakia. This talk interrogates twentieth-century cinema as a form of cultural memory and a thinking machine, and in terms of aesthetics, cultural capital, and politics. Combining these promotes an ecology of questioning and thinking about new and transitional post-capitalist forms and events of beauty, equality, and freedom for the twenty-first century. The aim is to awaken for the active spectator new ways of being, dreaming, interpreting, and thinking within the space of the cinematic frame and institution.

(XLVII) 1 iv 2017: Gave a paper **“Hegel, Shakespeare, and Forms**

of the World Spirit” for a one–day symposium on “Hegel and Shakespeare” that took place as part of the Kingston Shakespeare Seminar (KiSS), Kingston University, London. Invited by the Sir Peter Hall Professor of Shakespeare Studies, Richard Wilson This event was held at the Garrick’s Temple, Hampton. The other speakers for the event were **Jennifer Bates, Ewan Fernie, Simon Haines, Paul Kottman** and **Joe Moshenska**. The event was followed with a performance of Chamber Music, “The Music of the World Spirit” from the Abel Quartet in the Temple (Haydn, Mozart, Devienne).

(XLVI) 20 x 2016: Gave a paper “**The Anti-Modern James, Balzac, and Barthes**” for a panel on “French Connections II: Historical Dialectics” at the third international conference of the European Society of Jamesian Studies, for a panel on “Historical Dialectics II”, “Reading James in the Twenty-First Century: Heritage and Transmission”, The American University of Paris, 20–22 x 2016.

(XLV) 7 ii 2015: Gave a paper “**Spirits of the Self and of the Family Universe in Selected U.S. Literature**” at the 10th Conference of English, American and Canadian Studies, ‘Creating, Shaping, Signifying’, Masaryk University, Brno, Czechia. 5–7 ii 2015.

(XXXIX) 21 xi 2014: Gave a paper “**Money and Power; or, Radical Materialism in James and Balzac**” for a conference on ‘Money, Power, Representations in the Americas and in Europe’, Paris Ouest Nanterre 20–22 xi 2014.

(XXXVIII) 22 vi 2014: Gave a paper “**An Aesthetic and Ethical Revolutionary on the U.S.-American Road: Theodor W. Adorno in Los Angeles and in New York, 1938–53**” for an international conference on “A View from Elsewhere”, 20–22 vi 2014, Palacký University, Olomouc, Czechia.

(XXXVII) 10 xi 2012: Gave a paper “**A Fully Fledged Reality: Jimmy Connors vs. Ivan Lendl in the Men’s Singles Final of the 1982 and 1983 US Tennis Opens**” for the 16th Prague-Constance workshop on “Violence and Representation”, 9–10 xi 12, Charles University, Prague, Czechia.

(XXXVI) 1 vi 2012: Gave a paper “**Expression, the Fold, and the Spinozan Opportunity of Existence qua Deleuze**” for a special symposium “**Deleuzian Futures: expression, indifference, event, fold**”, William Watkin, chair (other panel members included Dany Nobus and Sean Bowden) at the 36th IAPL Conference “Archaeologies of the Future: tracing memories / imagining spaces”, 28 May–3 June, Tallinn, Estonia. Plenary speakers included the philosopher Jacques Rancière, the composer Erkki-Sven Tüür and the novelist Sofi Oksanen.

(XXXV) 14 v 2012: Gave a paper “**The Dance Between Existence**

Creation and the Commons in Dante's *Commedia*, Dostoevsky's *Notes from Underground* and Ellison's *Invisible Man*" for a conference on "Reading a Symptom: Literary and Psychoanalytical Perspectives", 14 v 2012, University of Tel Aviv, Tel Aviv, Israel.

(XXXIV) 5 xi 2011: Gave a paper "**A Rhetoric of Jacques Lacan and of Niklas Luhmann**" for the **14th Prague-Constance Workshop on "Violence and Representation"**, Universität Konstanz, 4–5 xi 2011, Konstanz, Germany.

(XXXIII) 21 vii 2011: Gave a short paper presentation, "**Towards another Globality to Come; or, The Folds of Desire's (Dis)contents of Welles, of Lacan and of Shakespeare's *King Lear***" for the Seminar on 'Global Shakespeare', Chairs: Richard Wilson (University of Cardiff, UK) and José Manuel González (University of Alicante, Spain) for the 9th World Shakespeare Congress, Charles University in Prague, Czechia, 17–22 vii 2011.

(XXXII) 24 ix 2010: Gave a paper "**The Unconscious, Athletic Identity, and a Whole Galaxy on Stage; or, the 1984 French Open Final, McEnroe vs. Lendl**" for a panel on "The Self, Action and the Unconscious" at a Colloquium at Metropolitan University-Prague on "Nations, Cultures, Individuals & Their Limits", 24–25 ix 2010, Prague, Czechia.

(XXXI) 22 x 2010: Gave a paper "**Forms of Community, Freedom and Duplicity; or, Double Registers in James's *The Ambassadors* (1903)**" for a panel on 'Duplicity and Double Registers', 21–23 x 2010, The second international conference of the European Society of Jamesian Studies, "Henry James and the Poetics of Duplicity", The American University of Paris, Paris, France.

(XXX) 16 vi 2010: Gave a paper "**Notes Toward a More Pure General Community & Dramatic General Economy of Derrida's *Glas* (1974) and of Joyce's *Finnegans Wake* (1939)**" at a panel I convened on "Post-structuralist Peregrinations" at the International James Joyce Symposium, Charles University, Prague, Czechia.

(XXIX) 4 ii 2010: Gave a paper "**The Dramatism and Folds of Desire's Discontents: Welles, Lacan, and Shakespeare's *King Lear***" at a panel I convened on "Cinema and Critical Theory" at the 9th Conference of English, American and Canadian Studies, "Diversification and its Discontents: Dynamics of the Discipline", Masaryk University, Brno, Czechia. 2–4 ii 2010.

(XXVIII) 13 xi 2009: Gave a paper "**The Dialectics of Existence and Creation; The Real of *Invisible Man* (1952)**" at the 16th Olomouc Colloquium of American Studies, Black Odyssey Continued, 12–14 xi 2009, Palacký University, Olomouc, Czechia.

(XXVII) 3 vi 2009: Gave a paper **“Cinema and Philosophy: Time and Memory in Alain Resnais’s *Muriel* (1965) and *Providence* (1976)”** for the 33rd annual conference of the International Association of Philosophy and Literature, University of West Brunel, London, UK, 2–7 vi 2009.

(XXVI) 3 iv 2009: Gave a paper **“The Philosophical Baroque; or, James, Benjamin, Blanchot, and the Fold”** for the First Annual Conference of the European Henry James Society. The American University of Paris, 3–5 iv 2009. “Henry James’s Europe: Cultural reappropriations, transtextual relations”. Paris, France.

(XXV) 10 x 2008: Gave a paper **“Catastrophe, Allegory and Philosophical Baroque: Benjamin/Lacan and Joyce/Pynchon** at the 12th Constance-Prague-Workshop: Culture and Crisis, Universität Konstanz, Konstanz, Germany, 10–11 x 2008.

(XXIV) 9 ix 2008: Gave a paper **“Forms and Structures of Silence and Movement of Terrence Malick’s *Badlands* (1974)”** for a conference on the subject of ‘America in Motion’ at the Olomouc International Symposium of American Studies, 7–10 ix 2008, Palacký University, Olomouc, Czechia.

(XXIII) 12 vii 2008: Gave a paper **“The Unconscious Monad of James, of Benjamin, and of Blanchot’s *The Book to Come* (*Le livre à venir*, 1959)”** for a conference on the topic area of ‘Jamesian Strands’ at the Third International Conference of the Henry James Society at Salve Regina University, Newport, Rhode Island, USA, 9–13 vii 2008.

(XXII) 17 vi 2008: Gave a paper **“An Unconscious and Ultra-Modern Philosophical Baroque; or, Joyce’s *Finnegans Wake* (1939), Proust’s *À la recherche du temps perdu* (1922), and the Energies of Cosmic Systems of Bataille’s Atheology and General Economy”** for a panel chaired by prof. Barry McCrae (Yale University) on the subject of ‘Joyce and Proust’ at the 21st International James Joyce Symposium, 15–20 vi 2008, Tours, France.

(XXI) 25 x 2007: Gave a paper **“The Social and the Negative: F.W. Murnau’s *Der Letzte Mann* (*The Last Laugh*, 1924) and Walter Benjamin’s ‘Angelus Novus’”**; “The Landscape without Qualities: Literature and Central Europe” at the Department of Czech and Comparative Literature, Faculty of Arts, Charles University, & at the Austrian Cultural Forum, Prague, Czechia, 23–25 x 2007. Proceedings to be published in book form in honor of prof. Peter Demetz’s (Yale University) 85th Birthday.

(XX) 19 x 2007: Gave a paper **“Niklas Luhmann and Forms of the Baroque Modern; or: Structure, System, and Contingency”** for

‘Section 1: Theories of Structure and their Transformations’ on 18/19 x 2007 for a conference on “Prague School and Theories of Structure”; Charles University, Prague, Czechia, 18–21 x 2007.

(XIX) 26 vi 2007: Gave a paper “**Gothic Components and Gothic Globality of Balzac’s Early-Style *Le Centenaire; ou, Les Deux Bérinhelds* [*The Centenarian; or, The Two Beringhelds*, trans. 2005]” for the International Gothic Association “Gothic N.E.W.S.” conference at Université de Provence (Aix-Marseille I), Aix-en-Provence, France, 25–29 vi 2007.**

(XVIII) 5 vi 2007: Gave a paper “**Layering Dizziness; or, The Cinema of Buster Keaton**” for the 31st annual conference of the International Association of Philosophy and Literature, University of Cyprus, Nicosia, Cyprus, 4–9 vi 2007.

(XVII) 13 x 2006: Gave a talk “**Walter Benjamin, Guy Debord and the Realization of Politicized Spectrality**”, 11th Constance-Prague-Workshop: Spirits, Spectres, Ghosts, 13–14 x 2006, Universität Konstanz, Konstanz, Germany.

(XVI) 29 viii 2006: Gave a paper “**James, Nancy and the Concept of Freedom**” for a panel “James, Post-structurality and After”, ESSE–8, Senate House, London, UK, 29 viii–2 ix 2006; other participants: prof. Annick Duperray (Convener, Provence), prof. Cornelius Crowley (Paris 10) and prof. Adrian Harding (Provence).

(XV) 15 vi 2006: Chaired a panel “*Finnegans Wake II*” and gave a 30–minute paper “**A Baroque Tack on Joyce’s *Finnegans Wake***”, XXth International James Joyce Symposium, Budapest University (Eötvös Loránd Univ., ELTE), Budapest-Szombathely, Hungary, 11–17 vi 2006.

(XIV) 7 vi 2006: Gave a paper “**The Mediatization of German Expressionist Cinema and the Politics of Filmic Transposition: Fritz Lang’s *Die Nibelungen (The Ring, 1924)***”, 30th annual conference of the International Association of Philosophy and Literature, Universität Freiburg, Freiburg, Germany, 5–10 vi 2006.

(XIII) 14 v 2006: Delivered a paper “**The Necessary Patience and Strangeness of *Finnegans Wake***”, XLVI^e Congrès de la SAES, 12–14 v 2006, Université de Nantes, Nantes, France.

(XII) Gave a ninety–minute talk “**Heretical Capital: Walter Benjamin’s Cultic Status in Cultural and Theoretical History**”, 12th Colloquium of American Studies” on “Cult Fictions, Film and Happenings”, Palacký University, Olomouc, Czechia, 5–9 ix 2005. Plenary lecturer: prof. Werner Sollors, Harvard University.

(XI) 6 vi 2005: A presentation “**Chiasmatic Interventions: Deleuze’s Post-modern ‘Time-Image’ and Orson Welles’s Late Medieval *Chimes at Midnight* (1966)**” given for a panel on “Deleuze and Cinema”, 29th annual conference of the International Association of Philosophy and Literature”, University of Helsinki, Helsinki, Finland, 2–7 vi 2005.

(X) 3 ii 2006: A lecture given “**Cinematic Movement within Orson Welles’s *Mr Arkadin/Confidential Report* (1955) for a Newly Armed Eye**”, 8th Brno Conference of English, American and Canadian Studies, Masaryk University, Brno, Czechia, 2–4 ii 2005.

(IX) 6 xi 2004: A lecture “**Jean-Luc Nancy, Being-in-Common and the Absent Semantics of Myth**” given at an international conference of the ACUME project, “Mythologies, Foundation Texts and Imagined Communities, Prague, Czechia, 5–7 xi 2004.

(VIII) 17 vi 2004: Chaired a panel “*Finnegans Wake* at 65: 1939–2004” and gave a paper on it “**Joyce’s *Finnegans Wake*: A Critical and Aesthetic Joy Machine for the Twenty–First Century**”, XIXth International James Joyce Symposium, National College of Ireland, Dublin, Ireland, 12–19 vi 2004.

(VII) 10 x 2003: Presentation given “**Blanchot and Pynchon: Intermediaries for a New Narrative Space**”, 9th Constance-Prague-Workshop: Mediators and Go-Betweens, 10–11 xi 2003, Universität Konstanz, Konstanz, Germany.

(VI) 17 vi 2002: Chaired a panel “Joyce, Deleuze and Nancy” and gave a paper on it — “**Excessive Baroque Thresholds: Joyce’s *Finnegans Wake* and Deleuze’s *The Fold: Leibniz and the Baroque***”, XVIIIth International James Joyce Symposium, Trieste, Italy, 16–22 vi 2002.

(V) Paper proposal “Between Deleuze’s Différence et répétition and Blanchot’s *L’Écriture du désastre*” was accepted for a panel on “Deleuzian Moves” at the 26th Annual International Association for Philosophy and Literature Conference on INTERMEDIALITIES, Erasmus University, Rotterdam, Holland, 3–8 vi 2002, but I was unable to attend for funding fell through from my Prague source. Invited speakers: mr. Peter Greenaway and prof. Luce Irigaray.

(IV) Paper given “**Spinoza, Deleuze and Guattari: Notes Toward a Theater to Come**” for an international seminar on Gender in Contemporary Drama, St. Petersburg, Russia, 6–9 xii 2001. Venue: Znamenka Palace.

(III) Gave a paper “**Thomas Pynchon: The Global System and the Enlightenment**” for a panel on “Mass Culture—Globalisation or Americanization?”, XXVIIth Congress of the Russian Society of

American Culture Studies, Moscow State University, Moscow, Russia, 30 xi–7 xii 2001.

(II) 27 June 2000: Chaired a panel “Doors Opened Into Finnegans Wake”, and gave a paper on it – “**Conceptual Intersections: Joyce’s *Finnegans Wake*, Pynchon’s *Gravity’s Rainbow* and Blanchot’s *L’Écriture du désastre***”, XVIIth International James Joyce Symposium, Goldsmith’s College, London, UK, 24–30 vi 2000.

(I) 14 May 1999: Paper given “**Authority, Interpretation and Economic Power of Joyce’s *Finnegans Wake***”, XXth Paris James Joyce Colloquium, 14–15 v 1999. The general topic for this colloquium was “Cashcash caracktericksticks: Joycean Economics.” Venue: Université de Paris IV-Sorbonne and the École Normale Supérieure, Paris, France.

**CONFERENCE/WORKSHOP
PARTICIPANT**

(XXI) Participant at an International Colloquium/Colloque international on “Perspectives proustiennes/Proustian Perspectives”, 23–24 iii 2023, Prague, Czechia. Speakers include Antoine Compagnon (de l’Académie française, est professeur émérite de Littérature française moderne et contemporaine au Collège de France et Blanche W. Knopf Professor of French and Comparative Literature, Columbia University).

(XX) Participant at an International Conference, “Machiavelli and Contemporary Politics”, 15–16 xi 2019, Prague, Czechia. Speakers include Jeffrey Green (University of Pennsylvania), Lawrence Hamilton (University of Cambridge) and Yves Winter (McGill University).

(XIX) Participant at an International Conference on Plato’s *Gorgias*, XIIth Symposium Platonicum Pragense, 13–15 xi 2019, Vila Lanna, V Sadech 1, Prague, Czechia. Speakers include Frisbee Sheffield (University of Cambridge).

(XVIII) Participant at an International Conference, “Phenomenology and Personal Identity II”, 8–9 xi 2019, Venues Jana Palacha 2 and AKC Husova 4A, Organized by Charles University, Prague, Faculty of Arts. Speakers include Steven Crowell, Rice University, USA and Dan Zahavi, University of Copenhagen, Denmark / University of Oxford, UK.

(XVII) 30 x 2019: Participant and respondent at an event from Meet Factory / Display, Prague, Czechia. Invitation accepted to take part in the public screening and informal post-film discussion / debate with Prof Nick Nesbitt, Princeton University (USA) on the Film / Project entitled *Poems from Which We Have Learned*, dir. Ivana Momčilović (with the work of Jacques Rancière as a source of inspiration for the film). Introduced by John Hill and thanks to the request/suggestion of Jacques Rancière beforehand, invited to participate by Ivana Momčilović.

(XVI) Participant at an International Conference, “Hellenism, Early Judaism and Early Christianity: Transmission and Transformation of Ideas”, 12–13 ix 2019, Vila Lanna, V Sadech 1, Prague 6, Prague, Czechia. Keynote speakers: Daniel Boyarin (University of California, Berkeley), Anders Klostergaard Petersen (University of Aarhus) and Ilaria L.E. Ramelli (University of Oxford).

(XV) Participant at an International Conference on “Dialectics Returns”, 12 September 2019, Institute of Philosophy, Czech Academy of Sciences, Prague, Czechia. Speakers include Agon Hamza (Institute of Philosophy, Slovenian Academy of Sciences and Arts) and Nick Nesbitt (Princeton University).

(X–XIV) Participant at American Studies Day at the American Cultural Center of the U.S. Embassy, 13 iii 2015, 4 iii 2016, 10 iii 2017, 16 iii 2018, and 15 iii 2019, Prague, Czechia.

(IX) Participant at the 7th International Conference of the European Society for the History of Science, 22–24 ix 2016, Prague, Czechia. Hosted by The Czech Society for the History of Sciences and Technology and Charles University.

(VIII) Participant and gave a short presentation, “The Basic Constellation of American Cultural-Studies at Charles University in Prague” at American Studies Day at the American Cultural Center of the U.S. Embassy in Prague, 28 ii 2014, Prague, Czechia.

(VII) Participant at UNYP 2010 Symposium Meeting Crisis with Wisdom: Charting our way forward in politics, business, finance, law & education. 8 x 2010 at the New York University in Prague Center. Prague, Czechia.

(VI) Delegate at the international conference on “Lacan Today”, 3–5 v 2010, University College, London, UK.

(V) Respondent for a two-day long seminar on “Constructing Cultural Identity: Discourse, Performance, Fiction” 5–6 February at the 9th Conference of English and American Studies, “Diversification and its Discontents: Dynamics of the Discipline”, Masaryk University, Brno, Czechia. 4–6 ii 2010.

(IV) Attended “The European Colloquia: The New Equilibria in the World Economy” 30 xi 2006, Žofín Palace, Prague, Czechia: speakers include James Heckman (Nobel Laureate in Economics, 2000), Joseph E. Stiglitz, Columbia University (Nobel Laureate in Economics, 2001, Advisory Committee at CERGE-Prague) and Edward C. Prescott (Nobel Laureate in Economics 2004).

(III) Discussant for the topic, “Uses of Periodization: Beyond Positivist

History, ‘Structure of Development’ and ‘Horizon of Expectation’”, at a Meeting of the European Network for Reception Studies, Charles University; keynote lecture “History without Periods: Dilemma or Deliverance?”, prof. Randolph Starn, History Department, University of California-Berkeley, Prague, Czechia, 7 x 2006.

(I–II) As a graduate student at the University of Oxford in the mid-1990s I attended two conferences in London, UK: one on Intertextuality (Michael Riffaterre, Columbia University gave one keynote address and Ann Jefferson, University of Oxford, gave another talk), and another second event on Michel Foucault.

SYMPOSIA PANELS

(I) Participated on a “Teaching Joyce” panel, XVIth International James Joyce Symposium, Rome, Italy, 14–20 vi 1998. Venue: University of Rome.

PANELS CONVENED/ MODERATED ONLY

(IV) 7 ii 2015: “C19 and early C20 Literature: Whitman, Hawthorne, James”, 10th Brno Conference of English, American and Canadian Studies, ‘Creating Shaping Signifying’, 5–7 ii 2015, Masaryk University, Brno, Czechia.

(III) 21 vi 2014, panel on literature with four speakers chaired at the conference “A View from Elsewhere”, 20–22 vi 2014, Palacký University, Olomouc, Czechia.

(II) 18 vi 2010, “Joyce with Heidegger”, International James Joyce Symposium, Charles University, Prague, Czechia.

(I) 2 ii 2005: “Poetry I”, 8th Brno Conference of English, American and Canadian Studies, 2–4 ii 2005, Masaryk University, Brno, Czechia.

EXTERNAL/READER’S REVIEWS

(XI) Reader’s Review submitted for an article to *PMLA*/Publications of the Modern Language Association of America, published by Cambridge University Press (New York). February 2024.

(IX) Reader’s Review submitted for a book manuscript to Vernon Press (Wilmington, Delaware, USA / Malaga, Spain / Sevilla, Spain). December 2022.

(VIII) Reader’s Review submitted for an article to the Routledge Taylor & Francis (London/New York) journal, *Life Writing*. November 2022.

(VII) External review submitted for a European Research Council Consolidator Grant 2022 for the panel on Culture and Cultural Production (SH5). This ERC call supports first-class scientists with grants valued at up to 3.0 million Euros only. October 2022.

(VI) Reader’s Review submitted for an article to the journal *MELUS: Multi-Ethnic Literatures of the United States* (Oxford University Press). October 2021.

(V) Tenure Review report submitted to the English Department, George Mason University, Fairfax, Virginia, USA. October 2020.

(IV) Reader's Review submitted for a book publication on *The Metaphor Will Hold: Emerson, Nominalism, Fictionalism, Nihilism, and Matinal Modernism* by David L. Robbins for the Karolinum of Charles University Press (Prague, Czechia). March 2020.

(III) External blind peer review submitted on an article publication for *Brno Studies in English*, Eds. Jan Chovanec and Filip Krajník. May 2016.

(II) External review submitted for a book published at Palacký University, Olomouc, Czechia. February 2015. *America in Foreign Media*. Ed. by Michal Peprník & Matthew Sweney. ISBN 978-80-244-4362-1, 228 pp.

(I) External review submitted for a book proposal for Bloomsbury Publishing Company (US/UK) for a Commissioning Editor in Philosophy. May 2014.

PROFESSIONAL ASSOCIATIONS

(XIII) On the editorial board of a scholarly and peer reviewed journal. Editor: Arbeit, Marcel, inter alia. *The Moravian Journal of Literature and Film* published by Filosofická Fakulta, Palacký University, Olomouc, 2009–present.

(XII) Czech and Slovak Association for American Studies (CSAA), Czechia and European Association for American Studies (EAAS), 2014.

(XI) International Shakespeare Association, 2011–12.

(X) European Henry James Society, 2009–present.

(IX) Henry James Society, 1996–2009.

(VIII) International Association of Philosophy and Literature, 2002, 2004–09, 2011–12.

(VII) International James Joyce Foundation, 1998–2012.

(VI) Leibniz Society of North America, 2003–present.

(V) Modern Language Association of America, 1996–present.

(IV) Russian Society of American Culture Studies, 2002.

(III) *Pynchon Notes*, 1998–2012.

(II) Czech Association for the Study of English (CZASE), Czechia and the European Society for the Study of English (ESSE), 2006–present.

(I) On the reading committee of E-REA (Univ. de Provence, Aix-Marseille I), Autumn 2005–present.

**BIOGRAPHICAL/
CRITICAL SOURCES:**

(III) Web site in construction, <http://www.erikroraback.com>

(II) Multiple Editions of Marquis Who's Who in the World.

(I) For more information use a search tool, GOOGLE or YAHOO for example and enter “Erik Roraback”.

**SELECT EXTRA-
CURRICULAR
ACTIVITIES**

(VI) Oxford University Penguins and Linacre College, Oxford tennis teams, 1991–92 (University team + Linacre captain and Linacre #1 singles player), 1994 (University team + Linacre captain and Linacre #1 singles player; #3 singles player for Oxford Varsity Match against the University of Cambridge in which Oxford won 17–4), 1995–96 (University team + Linacre co-captain and Linacre #1 singles player), and 1996–97 (University team + Linacre captain and Linacre #1 singles player).

(V) Oxford University Architectural Society, Fall 1988, 1991–92.

(IV) Oxford University Musical Society, Fall 1988.

(III) United States Tennis Association, 1985–1990, 1999–2001, 2003–2004, and 2012–present; have played in USTA-sanctioned tournaments including the Washington State Open Seniors Players Tournament at the Seattle Tennis Club some 15 times from 1985–present; most recently each summer from 2012–2018. Due to the pandemic, no tournament held in 2020 nor in 2021. Recently played in the 130th Washington State Open and Seniors Player Tournament at the same venue from 1–7 August 2022, in the 131st edition of the event from 1–6 August 2023, and in the 132nd edition from 30 July–4 August 2024, where I lost in the round of 16 in my division. Plan to play in the 133rd edition from 28 July–2 August 2025.

—in 2001, at the same tournament (the 111th edition), I played and early on led Kelly Evernden from New Zealand, the former world number 31 in singles and 1987 Australian Open men's singles quarterfinalist with career victories over the US tennis notables Andre Agassi (former world number 1) and Pete Sampras (former world number 1). Evernden was also world number 19 in doubles with quarterfinal appearances in doubles at the Australian Open in 1988, at Wimbledon in 1988 and in 1991, and at the US Open in 1992; currently Evernden is the Davis Cup Captain for New Zealand and Tennis Pro in Residence at Mercer Island Country Club, Seattle, USA.

(II) College basketball teams: Linacre College, Oxford 1992 and 1994;

St. Columba College, The University of Western Australia 1993.

(I) Pomona College Student-Faculty Interaction Committee, Spring 1987.

***TEACHER-SCHOLAR
CREDENTIALS***

Dossier with transcripts, certificates and recommendations is available from The College Secretary, Linacre College, Oxford OX1 3JA, UK.

References, Student Testimonials And
Class Syllabi Available Upon Request.

15. ix. 2024