Podle Mgr. Seidlové i JUDr. Chromého, Ph.D. je dolní věková hranice trestní odpovědnosti a zahájení sexuálního života mládeže stanovená na 15 let optimální. Souvislost mezi nimi vidí JUDr. Chromý, Ph.D. v případě pohlavního zneužití (§ 187 trestního zákona) - jestliže je pohlavní styk spáchán na dítěti mladším patnácti let, byl s ním dobrovolně souhlášen, druhá osoba (partner), jestliže již věk patnácti let dovršila, je za takový čin trestně odpovědná).


Závěr

Výsledky šetření a porovnání názorů odborné a laické veřejnosti ukázaly, že většina respondentů považuje současnou hranici 15 let za optimální. Názory odborné a laické veřejnosti se nejvýrazněji rozcházely ve vnímání souvislosti hranice trestní odpovědnosti a zahájení sexuálního života. Rozpory jsou způsobeny špatnou informovaností laiků, kvůli které někdy dokonce oba pojmy zaměňují.

Názory odborné a laické veřejnosti na případné posunutí obou hranic se různí především kvůli rozdílnému postoji obou skupin, který je způsoben odlišným
přístupem k oběma hranicím (respondentů z 9. tříd se hranice přímo dotýkají), a tudíž i rozdílným pohledem na jejich stanovení.

Zdroje

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Státní zastupitelství. 2008-. Praha: LexisNexis CZ. ISSN 1214-3758
Státní zastupitelství. 2009-. Praha: Novatrix. ISSN 1214-3758

Výsledky odpovědi respondentů dotazníku autorky práce

Lemeschenko V. V.

PATRIOTIC THEME IN HUGH MACDIARMID CREATIVE HERITAGE

Анотация
Стаття присвячена патріотичній тематиці у творчій спадщині Х’ю Макдерміда. Мета статті – показати, як авторський патріотизм впливає на його творчість, та довести, що патріотична тематика с домінантною у творах Х’ю Макдерміда.
Ключові слова: патріотична тематика, мова Скотс-Лалланс, шотландська література.

Аннотация
Статья посвящена патриотической теме в творческом наследии Хью Макдермida. Цель - показать, как авторский патриотизм влияет на его творчество, и доказать, что патриотическая тематика является доминантной в произведениях Хью Макдермida.
Ключевые слова: патриотическая тематика, язык Скотс-Лалланс, шотландская литература.

Summary
The article is devoted to the patriotic theme in the Hugh MacDiarmid creative heritage. The aim is to show how the author's patriotism influences his
creative work, and to prove that patriotic theme is the dominant theme in the MacDiarmid’s works.

Key words: patriotic theme, language Scots-Lallans, Scottish literature.

C. M. Grieve, best known under his pseudonym Hugh MacDiarmid, is credited with effecting a Scottish literary revolution which restored an indigenous Scots literature and has been acknowledged as the greatest poet that his country has produced since Robert Burns. MacDiarmid started publishing his poetry in the mid-1920s. At that time a lot of things were changing in literature, as they were in all other areas of life. The world was still recovering from a massive and terrible war. People were nervous about the future, and critical about the past. The recent past was a bad place, they thought, which had led us into conflict and misery. This was now the technological age, the age of the machine, of city living with all its muddled up complexity and increasingly rapid pace. The world was beginning to shrink. [3, p. 12]. It was precisely the sense of a new dispensation, an urgent need to write Scotland into the new century that motivated him and many of his contemporaries – in music, painting, sculpture and literary and cultural criticism. This was the period MacDiarmid named “The Scottish Literary Renaissance”. All writers addressed political issues directly and their poetry, fiction and drama had to find new forms in which to develop their ideas of what Scotland – and Scottish literature – might be.

It requires great love of it deeply to read
The configuration of a land.
Gradually grow conscious of fine shadings,
Of great meanings in slight symbols,
Hear at last the great voice that speaks softly,
See the swell and fall upon the flank
Of a statue carved out in a whole country’s marble,
Be like Spring, like a hand in a window
Moving New and Old things carefully to and fro,
Moving a fraction of flower here.
Placing an inch of air there,
And without breaking anything.
[2, p. 197]

For the first part of his career as a poet MacDiarmid used a language he called Lallans. The word itself is beautifully melodic and conjures up words like lulling, and lullaby or the sing-song nonsense words we use when we forget the words to a song (la-la-la). Literally, it is the Scots word for the Lowlands, or Borders area, where MacDiarmid grew up, and the dialect spoken there. But he used it specifically to mean a synthesis, or bringing together, of all the various dialects of Scots – from Shetland and Orkney in the far north, through the Highlands and the Western Isles, to the central lowlands to the borders. Each area
has a slightly different way of speaking. Different words have come into use and
been forgotten, some words are common to all areas of Scotland, many are only
found in one or two areas. With a great deal of research MacDiarmid brought them
all under the one, broad umbrella of Lallans. [1, p. 3] He took words and phrases
from folksongs, dictionaries, and his native speech and even invented a few of his
own, because he liked the sound of them. It was a language that stood for the
whole of Scotland and was intended to banish the cozy image of Scotland (heather
and hillsides, bonnie lochs, and rosy-cheeked lassies) that had flourished in
sentimental poetry and mawkish prose in the nineteenth century, and bring
Scotland’s literature into the modern world.

<table>
<thead>
<tr>
<th>Original</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heifetz in tartan, and Sir Harry Lauder!</td>
<td>Heifetz in tartan, and Sir Harry Lauder!</td>
</tr>
<tr>
<td>Whaur’s Isadora Duncan dancin’ noo?</td>
<td>Why is not Isadora Duncan dancing?</td>
</tr>
<tr>
<td>Is Mary Garden in Chicago still</td>
<td>Are Mary Garden in Chicago still</td>
</tr>
<tr>
<td>And Duncan Grant in Paris — and me fou’?</td>
<td>And Duncan Grant in Paris — and me fou’?</td>
</tr>
<tr>
<td>Sic transit gloria Scotiae — a’ the flo’ers</td>
<td>Such transit glorious Scotland — and the flowers</td>
</tr>
<tr>
<td>O’ the Forest are wede awa’. (A blin’ bird’s nest</td>
<td>All in the Forest would awake. (A blind bird’s nest</td>
</tr>
<tr>
<td>Is aiblins biggin’ in the thistle tho”?...</td>
<td>Is perhaps building in the thistle?...</td>
</tr>
<tr>
<td>And better blin’ if its brood is like the rest!</td>
<td>And better to be blind if its brood is like the rest!</td>
</tr>
<tr>
<td>You canna gang to a Burns supper even</td>
<td>You cannot go to the Burns supper even</td>
</tr>
<tr>
<td>Wi’oot some wizened scrunt o’ a knock-knee</td>
<td>Without some wizened mite of a knock-knee</td>
</tr>
<tr>
<td>Chinee turns roon to say, ‘Him Haggis — velly goot!’</td>
<td>Chinee turns red to say, ‘Him Haggis — very good!’</td>
</tr>
<tr>
<td>And ten to wan the piper is a Cockney.</td>
<td>And ten to one the piper is a Cockney.</td>
</tr>
</tbody>
</table>

[2, p. 17]

Scotland and its history, its people were one of the main themes in
MacDiarmid’s poetry. He touched a lot of unknown pages of Scottish past and
present:

<table>
<thead>
<tr>
<th>Original</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Edinburgh Castle or the fields</td>
<td>Edinburgh Castle or the fields</td>
</tr>
<tr>
<td>O’ Bannockburn or Flodden</td>
<td>Of Bannockburn or Flodden</td>
</tr>
<tr>
<td>Are demnin’ wi’ the miskent soul. Scotland sae lang has hod’n.</td>
<td>Are hiding an unknown soul, Scotland was so long hidden.</td>
</tr>
</tbody>
</table>

All translations are made by the author of the article Lemeschenko Victoria
His heart was full of love and pride of his great Motherland. He couldn’t exist without Scotland. It was in his thoughts, in his accomplishments; it was the main force in his whole life. Scotland gave him power to live, to love, to struggle and to win. He wrote:

Original
Edinburgh Castle or the fields
O’ Bannockburn or Flodden
Are demin’ wi’ the miskent soul,
Scotland sae lang has hod’n.

English translation
Edinburgh Castle or the fields
Of Bannockburn or Flodden
Are hiding an unknown soul,
Scotland was so long hidden.

Author's politics went hand in hand with his writing. You can’t have cultural and artistic change, he might say, without social, economic and political change. Thus, MacDiarmid had a very modern sense of the world as an arena of conflict, a site of organic evolution, where vital instability is a permanent condition of life and human nature, human feelings, are always mixed and ambiguous.

For MacDiarmid there existed two types of Scottish people - patriots, which were the heroes of the nation, and traitors, which were a disgrace of Scotland, because the treachery is worse than death.

Original
And “Puir Auld Scotland” bleat wi’ pride,
And wi’ their minds made up to bide
A thorn in a’ the wide world’s side.
There ha’e been Scots wha ha’e ha’en thochts,
They’re strewn through maist o’ the various lots
Sic traitors are nae langer Scots!

English translation
And “Poor Old Scotland” bleats with pride.
And with their minds made up to bide
A thorn in one of the wide world’s side.
There have been Scots, who have had thoughts,
They were strewn through most of the various kinds
Such traitors are no longer Scots!

Hugh MacDiarmid wasn’t just the person, who loves his Motherland; he felt every breath of Scotland, every joy and sadness – he was a part of his native land, and Scotland was the major part of him.

Original
Is Scotland big enough to be

English translation
Is Scotland big enough to be

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5 All translations are made by the author of the article Lemeschenko Victoria
6 All translations are made by the author of the article Lemeschenko Victoria
7 All translations are made by the author of the article Lemeschenko Victoria
8 All translations are made by the author of the article Lemeschenko Victoria
Hugh MacDiarmid was a genius, a legendary man, who fought for his Motherland, for glorious Scotland, and his poems were his weapon. “You cannot read MacDiarmid “just for the poetry”,” wrote Simpson; “he doesn't want to be read that way; he flings his opinions in your teeth.” The Times Literary Supplement reviewer added: “From his very beginnings Mr. MacDiarmid has never been interested in mere literature or even, whatever his gifts for it, in mere poetry; writing for him has been an aspect, an instrument, of political and cultural struggle, and his poems have increasingly tended towards the condition of the manifesto or the prophecy.” [3, p. 113]

In his poetry he set out the way he wanted Scottish literature to go – to be European, international, in scope while remaining quintessentially Scottish, in the tradition of the Makars.

Literature

Livshenko Catherine

DEVELOPING CREATIVE THINKING SKILLS

Summary
The author explores the relationship of creative thinking to educational settings and the problem is that creative thinking is something that’s not emphasized or developed enough in secondary education. Creative thinking is one of the only things that humans will ever have a monopoly on. Creative thinking is the key that opens doors to a whole new realm of opportunities.

Key words: creativity, brainstorming, thinking strategies.