

POLISH ASSOCIATION FOR AMERICAN STUDIES
ANNUAL CONFERENCE

TRANSNATIONAL AMERICAN STUDIES

HISTORIES
METHODOLOGIES
PERSPECTIVES



OCTOBER 27-29, 2016

POLISH ASSOCIATION FOR AMERICAN STUDIES ANNUAL CONFERENCE

**AMERICAN STUDIES CENTER
UNIVERSITY OF WARSAW**

27-29 OCTOBER, 2016

**TRANSNATIONAL AMERICAN STUDIES:
HISTORIES, METHODOLOGIES, PERSPECTIVES**

**THIS EVENT IS GENEROUSLY SUPPORTED BY A GRANT FROM THE AMERICAN
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TABLE OF CONTENTS

PAGE 6	CONFERENCE PROGRAM
PAGE 9	PARALLEL PANELS SCHEDULE
PAGE 22	AIMS OF THE CONFERENCE
PAGE 25	INFORMATION ON PLENARY SESSIONS
PAGE 35	PARALLEL PANELS - ABSTRACTS AND BIO NOTES
PAGE 93	PRACTICAL INFORMATION
PAGE 94	CONFERENCE VENUES
PAGE 96	OPTIONAL WALKING TOUR OF WARSAW

CONFERENCE PROGRAM

THURSDAY, OCTOBER 27

UNIVERSITY OF WARSAW, MAIN CAMPUS
KAZIMIERZOWSKI PALACE
KRAKOWSKIE PRZEDMIEŚCIE 26/28

10:30 AM – 1 PM

WALKING TOUR OF WARSAW (optional)

1 PM – 6:30 PM

REGISTRATION /INFORMATION DESK (Foyer, ground floor)

2 PM – 4 PM

CONFERENCE OPENING

BEST MA THESIS IN AMERICAN STUDIES AWARD
ANNOUNCEMENT:

Jerzy Durczak, Maria Curie-Skłodowska University

KEYNOTE ADDRESS:

Rob Kroes, Utrecht University: *Exceptionalism, Mental Intertexts,
and Trans-nationalism*

MODERATOR: Tomasz Basiuk, University of Warsaw (Brudziński Room)

4 PM – 4:30 PM

COFFEE BREAK (Bistro)

4:30 PM – 6:30 PM

ROUNDTABLE: AMERICAN STUDIES IN POLAND

Ewa Łuczak, University of Warsaw

Tadeusz Rachwał, SWPS University of Social Sciences and Humanities

Marek Wilczyński, University of Gdańsk

MODERATORS: Agnieszka Graff and Tomasz Basiuk, University of
Warsaw

(Brudziński Room)

6:30 PM

RECEPTION AND LAUNCH OF THE AMERICANIST "FOOD ISSUE"
(Bistro)

FRIDAY, OCTOBER 28

AMERICAN STUDIES CENTER, AL. NIEPODLEGŁOŚCI 22
(for room numbers, see Parallel Panels schedule)

9 AM – 6 PM

REGISTRATION/INFORMATION DESK (Foyer, third floor)

09:30 AM – 10:30 AM

KEYNOTE ADDRESS:

James Kyung-Jin Lee, University of California, Irvine:
*The Doctor, Undone: The Rise of Physician Chaplaincy in Asian
American Medical Narratives*

MODERATOR: Karolina Krasuska, University of Warsaw
(Room 317)

10:30 AM – 11 AM

COFFEE BREAK

11 AM – 1 PM

PARALLEL PANELS 1

1 PM – 2 PM

LUNCH BREAK

2 PM – 3:30 PM

PARALLEL PANELS 2

3:30 PM – 4 PM

COFFEE BREAK

4 PM – 5 PM

PLENARY LECTURE:

Marta Figlerowicz, Yale University: *Spaces of Feeling: Affect Theory
and American Studies?*

MODERATOR: Agnieszka Graff
(Room 317)

5 PM – 5:15 PM

SHORT BREAK

5:15 PM – 6:45 PM

PAAS MEETING (Room 317)

SATURDAY, OCTOBER 29

AMERICAN STUDIES CENTER, AL. NIEPODLEGŁOŚCI 22
(for room numbers, see Parallel Panels schedule)

9 AM – 5 PM

REGISTRATION/ INFORMATION DESK (Foyer, third floor)

9:30 AM – 10:30 AM

KEYNOTE ADDRESS:

Agnieszka Soltysik Monnet, University of Lausanne: *The Cultural Politics of Genre in American Studies: War, Melodrama, Adventure*

MODERATOR: Marta Usiekniewicz, University of Warsaw
(Room 317)

10:30 AM – 11 AM

COFFEE BREAK

11 AM – 12:30 PM

PARALLEL PANELS 3

12:30 AM – 1:30 PM

LUNCH BREAK

1:30 PM – 3 PM

PARALLEL PANELS 4

3 PM – 3:30 PM

COFFEE BREAK

3:30 PM – 5:30 PM

CLOSING ROUNDTABLE: THEORIES THAT MATTER

Paulina Ambroży, Adam Mickiewicz University;

Kacper Bartczak, University of Łódź;

Tomasz Basiuk, Agnieszka Graff, University of Warsaw;

Zofia Kolbuszewska, Wrocław University;

Zuzanna Ładyga, University of Warsaw;

Marta Koval, University of Gdańsk

MODERATOR: Paweł Frelik, Maria Curie-Skłodowska University,
University of Warsaw

PARALLEL PANELS SCHEDULE

PARALLEL PANELS 1

**FRIDAY,
11 AM – 1 PM**
(Room 317)

**1.1 INTERNATIONAL RELATIONS/TRANSNATIONAL RELATIONS:
(STUDYING) AMERICAN POLITICS**
MODERATOR: Will Glass, University of Warsaw

Bohdan Szklarski, University of Warsaw
*From Translation to Misconception – A Cautionary Note for
Comparative Approach to American (Political) Studies?*

Marcin Fatalski, Jagiellonian University
*Polish Studies of US Foreign Relations: Historical Perspective and
Contemporary Trends*

Matthew Chambers, University of Łódź
UNESCO, NGOs, and Post-War Literature

Michał Goszczyński, University of Warsaw
*Involvement of the United States in Japanese Legislation During the
Postwar Occupation Period – The Case of the Japanese Constitution
of 1947*

**FRIDAY,
11 AM – 1 PM**
(Room 310)

1.2 BEYOND BELIEF: LIMITS OF AMERICAN RELIGIOSITY
MODERATOR: Lucyna Aleksandrowicz-Pędich, SWPS University of
Social Sciences and Humanities

Stanisław Obirek, University of Warsaw
*Nones – A New Religious Category or a New Form of American
Pragmatism?*

Iwona Zamkowska, University of Technology and Humanities in Radom
*At the Intersection of Education, Politics, Law and Religion
The Problem of Religious Freedom in American Public Schools:*

Florian Zappe, Georg-August-Universität, Göttingen
The Other Exceptionalism: A Transnational Perspective on the Question of Atheism in America

**FRIDAY,
11 AM – 1 PM**
(Room 311)

1.3 US FEMINISM(S): NOT SO STRAIGHT, NOT SO WHITE, NOT SO AMERICAN

MODERATOR: Sylwia Kuźma, University of Warsaw

Justyna Wierchowska, University of Warsaw
American Studies and Motherhood Studies: An Impossible Coupling or Working from Within?

Elżbieta Klimek-Dominiak, University of Warsaw
Desperately Seeking a Father: Intersections of Class, Incest, and (Non)Heteronormativity in D. Allison's Bastard out of Carolina

Grażyna Zygadło, University of Łódź
Anzaldúa's Path to Conocimiento as a New Model of Feminist Epistemology

Jolanta Stacey, SWPS University of Social Sciences and Humanities
Confronting the United States of America: (NOT) All Men Are Created Equal

**FRIDAY,
11 AM – 1 PM**
(Room 314)

1.4 NEGOTIATING THE CANON, NEGOTIATING HISTORY

MODERATOR: Krystyna Mazur, University of Warsaw

Katarzyna Macedulska, Adam Mickiewicz University in Poznań
Memoir as a Genre of Transformation

Grzegorz Kość, University of Warsaw
Robert Lowell's Archives and the Late Modernist Poetics of Semi-Transparency

**FRIDAY,
11 AM – 1 PM**
(Room 319)

Marta Koval, University of Gdańsk
A Return to History in Recent American Fiction and Some Ways of Its Interpretation

Jim Barloon, University of St. Thomas, Houston
Giving Them the Dickens: Tocqueville and Dickens in America

1.5 (IN)VISIBLE RELATIONS: RACE AND AMERICAN STUDIES I
MODERATOR: Marta Usiekiewicz, University of Warsaw

Klara Szymańko, Jan Długosz University in Częstochowa
The Trope of Sight in North American Whiteness Studies

Anna Pochmara, University of Warsaw
From Young America to New Germany: "The New Negro" in a National and Transnational Perspective

Patrycja Antoszek, The John Paul II Catholic University of Lublin
(De)Constructing Whiteness: Racial Anxieties in Contemporary American Studies

Mariya Shymchyshyn, Kyiv National Linguistic University
"I do not own my people, I own slaves...": Formation of the Slave Owners' Consciousness in Edward Jones's Novel The Known World

PARALLEL PANELS 2

**FRIDAY,
2 PM – 3:30 PM**
(Room 317)

2.1 THINKING THEORY: “AMERICA” IN THE ACADEMY AND BEYOND

MODERATOR: Agnieszka Graff, University of Warsaw

Zofia Kolbuszewska, University of Wrocław
How Forensic Imagination Has Insinuated Itself into American Studies

Zuzanna Ładyga, University of Warsaw
The Emancipated Americanist and the Activist Turn in American Studies

Elżbieta Rokosz-Piejko, University of Rzeszów
Postcolonialism and American Studies

**FRIDAY,
2 PM – 3:30 PM**
(Room 310)

2.2 SING IT LOUD: RACE, ETHNICITY, IDENTITY IN POPULAR CULTURE

MODERATOR: Ludmiła Janion, University of Warsaw

Grzegorz Welizarowicz, University of Gdańsk
Feel Like a Gringo: Transnational Consciousness in Los Angeles Punk Rock Songs

Małgorzata Ziółek-Sowińska, University of Warsaw
Race, Gender and Sexuality in Selected Songs of “Queen Mother” and “Fly Girl” Rappers

**FRIDAY,
2 PM – 3:30 PM**
(Room 312)

2.3 FROM NEAR AND FAR ALIKE: THE TRANSNATIONAL IN AMERICAN LITERATURES

MODERATOR: Mirosław Miernik, University of Warsaw

Justyna Fruzińska, University of Łódź
19th-Century America in the Eyes of British Travelers

Anna Wicher, Pedagogical University of Cracow
*“Sometimes I’ll start a sentence in English y termino en Español”:
The Transnational and Interdisciplinary Character of Studies in Chicano/a Literature*

Joanna Mąkowska, University of Warsaw
*“I am rooted but I flow”:
Reading Adrienne Rich’s ‘Usonian’ Poems in the Context of the Transnational Turn*

**FRIDAY,
2 PM – 3:30 PM**
(Room 311)

2.4 PEDAGOGY OF AMERICAN STUDIES IN POLAND – IN SEARCH OF EXCELLENCE

ROUNDTABLE ORGANIZER AND MODERATOR: Bohdan Szklarski,
University Warsaw

**FRIDAY,
2 PM – 3:30 PM**
(Room 314)

2.5 AGAINST NARRATIVE: REWARDS OF TEXTS IN 20TH- AND 21ST-CENTURY AMERICAN CULTURE

MODERATOR: Karolina Krasuska, University of Warsaw

Paweł Frelik, Maria Curie-Skłodowska University in Lublin
Database Pleasure and Digital Culture

Kacper Bartczak, University of Łódź
Rae Armantrout’s Modes of Figurativeness: A Revision of the Metaphorical

Krystyna Mazur, University of Warsaw
Anti-Narrative Theories of Film and Poetry

**FRIDAY,
2 PM – 3:30 PM**
(Room 319)

**2.6 TRAVELLING NATIONALITY, CITIZENSHIP, AND LAND: RACE
AND AMERICAN STUDIES II**

MODERATOR: Grażyna Zygadło, University of Łódź

Corinne Duboin, Université de La Réunion, France
*New Transnational Trajectories in Black American Fiction and the
Emergence of African Immigrant Writers*

Urszula Niewiadomska-Flis, John Paul II Catholic University of
Lublin
*Dining While Black: The Legacy of Jim Crow in Contemporary
American Foodscape.*

Jerzy Kamionowski, University of Białystok
*US Open, US Closed: Racism without Racists, Black (In)Visibility and
Addressability in Claudia Rankine's "Citizen. An American Lyric"*

PARALLEL PANELS 3

**SATURDAY,
11 AM –12:30 PM**
(Room 319)

3.1 “POSSESSED BY IMAGES”?: WAR NARRATIVES, CULTURE, SOCIETY

MODERATOR: Agnieszka Soltysik Monnet, University of Lausanne

Dave Jervis, Maria Curie-Skłodowska University in Lublin
War’s Impact on American Society

Yosra Karaani, Sapienza University, Rome
A Transnational Perspective on Women’s Narratives of the Iraq War

Marta Twardowska, Technical University of Dortmund
*“You, American, are not welcome here anymore”: America, War,
and the Other in the (Photo)Journalism of Contemporary American
Women Reporters*

**SATURDAY,
11 AM –12:30 PM**
(Room 310)

3.2 WE’RE WATCHING YOU: EUROPE AND EUROCENTRISM AND THE US

MODERATOR: Justyna Fruzińska, University of Łódź

Piotr Skurowski, SWPS University of Social Sciences
and Humanities
*The Cosmopolitan Idea in Randolph Bourne’s ‘Trans-national
America’: Looking Back - 2016-1916*

Petr Anténe, Andrea Hoffmannová, Palacký University, Olomouc
Contemporary Perception of the USA in the Czech Republic

Paulina Ambroży, Adam Mickiewicz University in Poznań
A Letter to the World: American Poetry and Polish Critical Audiences

**SATURDAY,
11 AM –12:30 PM**
(Room 311)

**3.3 HEARTS, MINDS AND POLITICS: APPROACHING
PRESIDENTIAL ELECTIONS**

MODERATOR: Bohdan Szklarski, University of Warsaw

Piotr Ostaszewski, Warsaw School of Economics
*Donald Trump and Hillary Clinton – the Choice for America,
the Consequences for the World*

Adam Biliński, University of Warsaw
Electoral Fraud and its Perception in the US in Comparative Perspective

**SATURDAY,
11 AM –12:30 PM**
(Room 314)

3.4 MAJOR/MINOR: AMERICAN JEWISHNESS

MODERATOR: Barbara Krawcovicz, Polish Academy of Sciences

Lucyna Aleksandrowicz-Pędich, SWPS University of Social Sciences
and Humanities
From Memory Toward Magic Realism

Karolina Krasuska, University of Warsaw
*Framing Immigration Anew: Recent Post-Soviet Jewish American
Women Writers*

Aleksandra Kamińska, University of Warsaw
*“We’re just two Jewesses tryin’ to make a buck”:
Renegotiating Identity in Broad City*

RESPONDENT: Jacek Partyka, University of Białystok

**SATURDAY,
11 AM –12:30 PM**
(Room 319)

**3.5 POP POLITICS, POP ECONOMY, POP SOCIETY:
REPRESENTATIONS OF SOCIAL, HISTORICAL AND ECONOMIC
ISSUES IN POPULAR CULTURE**
MODERATOR: Florian Zappe, Georg-August-Universität Göttingen

Mirosław Miernik, University of Warsaw
*Good Market, Bad Market: The Discussion of Consumer Culture and
American Ideology in Texts of Culture*

Anna Krawczyk-Łaskarzewska, University of Warmia and Mazury
in Olsztyn
*“When the whole world is watched...” – Person of Interest and the
End of American Surveillance Exceptionalism*

Beata Zawadka, University of Szczecin
“How Do You Run On” – Studying the U.S. South as Serial

PARALLEL PANELS 4

**SATURDAY,
1:30 PM – 3 PM**
(Room 317)

4.1 BEYOND GENRE, SUBVERTING THE CANON

MODERATOR: Paweł Frelik, University of Warsaw

Aleksandra Leniarska, University of Warsaw
*Globalization of the Local, or Localization of the Global?:
Contemporary English-Language Fiction and Neoliberalism*

Jędrzej Burszta, SWPS University of Social Sciences and Humanities
*Visionary Fictions: The Subversive Counter-Canons of Contemporary
American Science Fiction.*

Artur Skweres, Adam Mickiewicz University in Poznań
Reading Neal Stephenson's Snow Crash as a Comedy and a Game

Paweł Pyrka, SWPS University of Social Sciences and Humanities
*A Creature of Two Gothics. Marriage of the Genres in Showtime's
Penny Dreadful*

**SATURDAY,
1:30 PM – 3 PM**
(Room 310)

4.2 COMPLICATING INDIGENOUSNESS: FOOD, COSMOLOGY, MYTHOLOGY

MODERATOR: Gabriela Jeleńska, University of Warsaw

Zuzanna Buchowska, Adam Mickiewicz University in Poznań
*Transnationalism as a Decolonizing Strategy? 'Trans-Indigenism'
and Native American Food Sovereignty.*

Elżbieta Wilczyńska, Adam Mickiewicz University in Poznań
*The Role of Native American Cosmology: A Case of the Kumeyaay
People*

Dorota Gonczaronek, Adam Mickiewicz University in Poznań
Native American Mythology in Mary Oliver's The American Primitive

**SATURDAY,
1:30 PM – 3 PM**
(Room 311)

4.3 EMBODIED METHODOLOGIES/METHODOLOGIES OF BODIES
MODERATOR: Marta Figlerowicz, Yale University

Ludmiła Janion, University of Warsaw
Reading Weird Bodies: Gender Variance in Poland and in the US

Agnieszka Kotwasińska, University of Warsaw
Scary Matter(s): Lines of Flight in American Horror Cinema

Marta Usiekiewicz, University of Warsaw
Queering Fat, Fattening Queer: Intersections of Fatness and Disability in Queer Studies

**SATURDAY,
1:30 PM – 3 PM**
(Room 314)

4.4 DO/HOW YOU SEE ME?: PROJECTING RACE, ETHNICITY, CLASS
MODERATOR: Elżbieta Klimek-Dominiak, University of Wrocław

Aneta Dybska, University of Warsaw
“KIEDY ZROBIĄ TO BĘDZIE” [It will be done once they do it]
– Discursive Affinities between Danuta Halladin’s Documentary *Moja Ulica* and Jane Jacobs’ Study *The Death and Life of Great American Cities*

Ewa Klęczaj-Siara, University of Technology and Humanities in Radom
Children’s Photobooks and the New Insight into the Civil Rights Movement

Małgorzata Olsza, Adam Mickiewicz University in Poznań
Between Word and Image: Unconventional Developments in Contemporary American Graphic Novels

**SATURDAY,
1:30 PM – 3 PM**
(Room 319)

**4.5 THE USES OF ENVIRONMENT: ECOCRITICAL READINGS OF
LITERATURE AND POLITICS**

MODERATOR: Marek Wilczyński, University of Gdańsk

Sophia Emmanouilidou, Technological Educational Institute of Ionian
Islands, Zakynthos

*From Ethnic Exigencies to Transnational Apprehensions:
The Ecocritical (Re)Reading of Chicana/o Literary Writings*

Sezgin Toska, İzmir Katip Çelebi University

Ecocritical Reading of American Exceptionalism in Ecofiction

Iryna Yakovenko, Chernihiv Taras Shevchenko National Pedagogical
University

*Morning Haiku by Sonia Sanchez: Ecocritical and Feminist
Perspectives*

AIMS OF THE CONFERENCE



Can American studies benefit from expanding beyond its current intellectual framing by adopting a consciously transnational approach and a more determined interdisciplinary approach? What would such an evolution imply in various locations and cultural/intellectual/political contexts? How would it affect current hierarchies of knowledge production and distribution? In most Polish universities, American studies have been institutionally linked to English departments, replicating the traditional focus on literature and history known from the US and elsewhere. The University of Warsaw American Studies Center, hosting this conference, is one of few exceptions in this regard, as it was set up 40 years ago as an interdisciplinary research unit and a base for academic exchange with universities in the US, and from the 1990 also as a degree program encompassing both humanities and social studies. Our conference may be a good occasion to ask what sort of difference this institutional arrangement may have made. Our broader and more important aim is to provoke critical reflection on what it is we Americanists do and to expand the field of inquiry through methodological innovation. In particular, we hope to initiate a debate on the specificity of American studies in Poland. Theoretical inspirations of Polish Americanists will be discussed, as well as their responses to developments in American studies.

Vernon Louis Parrington wrote in *Main Currents in American Thought* (1927) that he has “chosen to follow the broad path of our political, economic, and social development, rather than the narrower belletristic” – thereby he prospectively defined American studies as interdisciplinary. The field has since fared particularly well at the crossroads of literature and history, as evidenced in the work of the next generation of scholars, including the literary scholar F.O. Matthiessen and the historian Perry Miller, and in the myth and symbol school, whose founders include Henry Nash Smith and Leo Marx. Revisionary positions adopted by Lionel Trilling, Annette Kolodny and others critiquing American studies for neglecting minority perspectives and for reiterating the notion of American exceptionalism did not significantly alter this methodological frame. Feminism, ethnic and sexuality studies, and critical race theory have transformed the field’s hermeneutical perspectives since the 70s, while the end of the cold war helped crystallize a critique of American exceptionalism in the 90s and beyond. A recent development, perhaps even a paradigm change, is the influence of affect studies on explorations of American culture, as exemplified by the work of Eve Kosofsky Sedgwick and Lauren Berlant.

All these developments notwithstanding, the field’s most rudimentary discursive procedures have retained many characteristics of a historicizing narrative and of literary readings. American studies is no longer devoted exclusively to literature and to political and social history, as emphasis has shifted to popular culture, including film, television and the new media. Yet, the

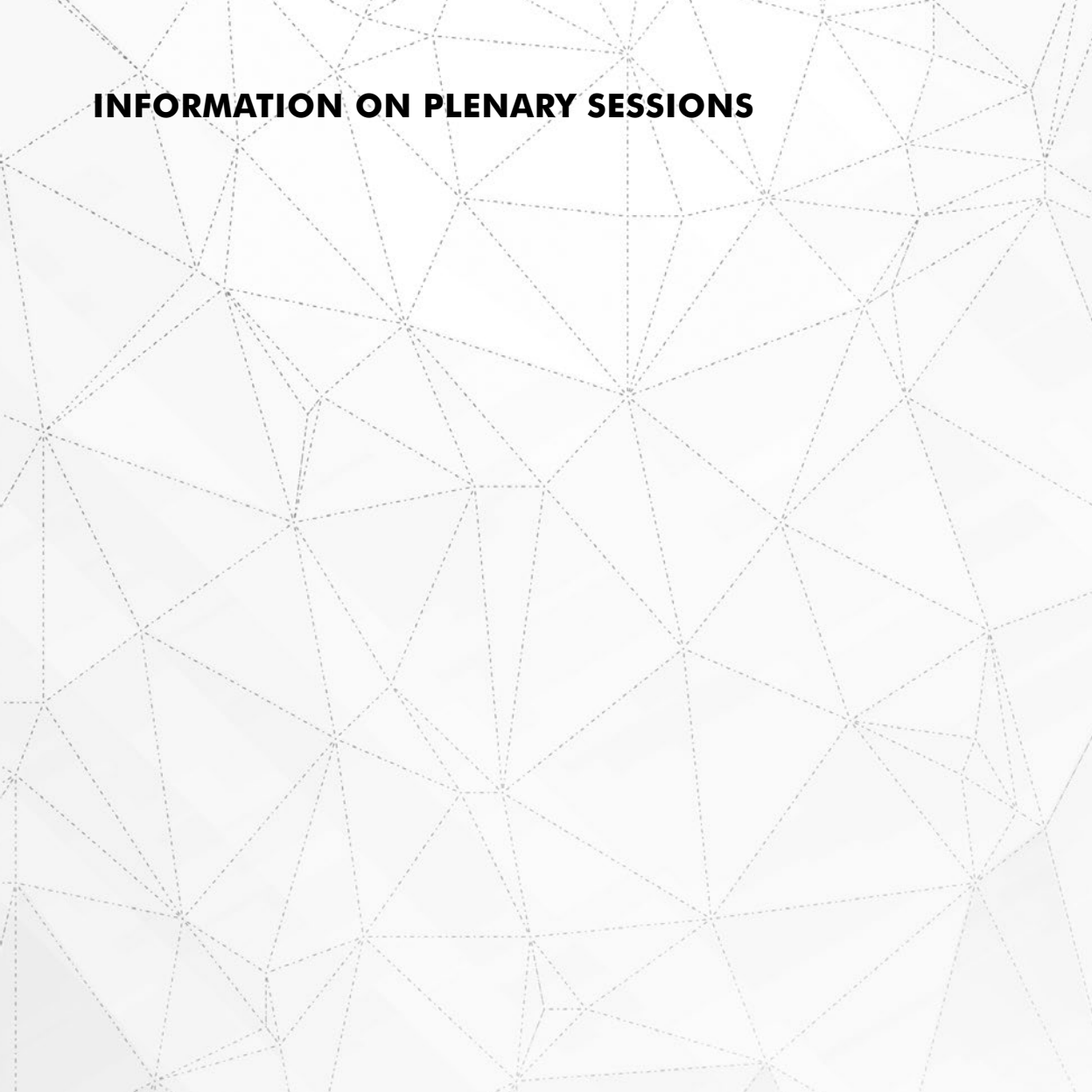
field essentially remains a form of cultural studies, while social sciences, political science and economics, philosophy and art history are represented to a modest extent. This is especially clear in the construction of many American studies curricula and is reflected by institutional settings.

Linked to questions of methodology are recent calls for a transnational turn in American studies, theorized in recent decades by such scholars as (among others) Donald Pease, Amy Kaplan, Alice Kessler Harris, Rob Kroes, Heinz Ickstadt and Winfried Fluck. This approach means placing the squarely in the global context rather than beginning with the premise of its special role. In fact, one of its main projects has been to challenge “the tenacious grasp of American exceptionalism,” as Kaplan put it. Such calls appear to require a comparative perspective, including, though not limited to, the European. The approach may thus invite a discussion of American influences on European unification, or lead to placing the current immigrant crisis against the backdrop of American history, political system, and the way the US has integrated some of its constituent minorities. Conversely, the US is to be regarded not as unique but as occupying a determined place in the global economy and in the international system.

We are also keen to explore how writers, scholars, artists, filmmakers and others outside and within the United States have tackled received ideas about America, questioned its idealism and its founding mythology, or otherwise engaged with its self-image. Critical readings of America by outsiders represent a long-standing tradition that includes Alexis de Tocqueville and a multitude of others, Henryk Sienkiewicz and Bernard-Henri Lévy among them. Also worth considering are writings by American expatriates, such as Henry James, Gertrude Stein, Henry Miller and James Baldwin, and by Americans whose perspective was influenced by their travels abroad, such as Herman Melville and Mark Twain. Indigenous dissenters have offered and inspired a range of critical insights that may lend themselves to comparative readings and to being discussed from the perspective of a transnational American studies.

Conference Organizers

INFORMATION ON PLENARY SESSIONS



KEYNOTE ADDRESS, THURSDAY, OCT. 27, 2 PM

ROB KROES

Utrecht University

“Exceptionalism, Mental Intertexts, and Trans-nationalism”

What came to my mind as a possible angle for my contribution is based on an epiphany that I experienced when writing the last chapter of my new book - *Prison Area, Independence Valley: American Paradoxes in Political Life and Popular Culture* (2015). The chapter revisits the concept of exceptionalism and argues on behalf of a version of methodological transnationalism. It does so by revisiting the process that had unconsciously guided my hand when I wrote the book, a process that one might call mental intertextuality. Rereading my text, I noticed that whatever the precise topic, be it the history of the freak show and public spectacle, or the trajectory of atrocity photographs, such as Holocaust images, in my mind one image under discussion evoked related images, thematically related yet originating in different geographical and historical settings. Thus, through mental intertextuality, an argument could evolve that naturally transcended geographic, historical, and cultural borders, freely ranging in a trans-Atlantic space. The outcome was unintentional, yet undeniably trans-national. My discussion of American exceptionalism brings out this process more clearly and presents it as a natural counter-trajectory, highlighting associative processes in our minds as inherently circular, circling back and forth and constantly affecting our reading of whatever is before our mental eyes. It moreover affects our reading of the concept of American exceptionalism. Letting ourselves be guided by the flow of mental intertexts an alleged American exceptionalism gives way to transnationalism, in much the same way that in palimpsests surface texts and images cover what went before, yet never quite erasing what lies submerged beneath them. My presentation will highlight selected moments illustrating my confrontation with such palimpsests, scratching away the surface to find myself literally transported from one historical setting to another, confronting historical parallels, or better: a circulation of ideas and images across the Atlantic.

Rob Kroes is a Professor of American Studies, Emeritus, University of Amsterdam. He is a Honorary Professor of American Studies at the Universities of Utrecht and Ghent. He is a past president of the European Association for American Studies (1992-96). Among his recent publications are *Buffalo Bill in Bologna* (2006, U. of Chicago Press); *Photographic Memories*

(2007, University Press of New England); *Prison Area, Independence Valley: American Paradoxes in Political Life and Popular Culture* (2015, University Press of New England).

KEYNOTE ADDRESS, FRIDAY, OCT. 28, 9:30 AM

JAMES KYUNG-JIN LEE

University of California, Irvine

“The Doctor, Undone: The Rise of Physician Chaplaincy in Asian American Medical Narratives”

In this paper, Professor Jim Lee explores the contemporary preponderance of published writings by Asian American physicians. He situates this phenomenon as an expression of historical and sociological consequences of the 1965 Immigration Act, and the coterminous emergence of the racial narrative of Asian Americans as “model minorities.” Both a health care corollary to model minority discourse and critique of the discourses limits, Asian American physician memoirs take the triumphalist and heroic narratives attached to Western biomedicine to their ends and explores what happens when biomedicine’s shadow sides emerges into greater visibility, when biomedicine confronts its ultimate failure: the inevitability of doctors bearing witness to their patients’ inevitable death.

James Kyung-Jin (Jim) Lee is an Associate Professor of Asian American Studies and English at the University of California, Irvine. He is the author of *Urban Triage: Race and the Fictions of Multiculturalism* (University of Minnesota Press, 2004). Jim also co-guest edited a special issue of *Amerasia Journal* titled “The State of Illness and Disability in Asian America. He is currently at work on a new book project on Asian Americans, illness and narrative. Jim sits on the editorial board of *Amerasia* and *The Heath Anthology of American Literature*, and was an associate editor of *American Quarterly*. Jim received his Ph.D. in English from the University of California, Los Angeles, where he also received an M.A. in Asian American Studies.

KEYNOTE ADDRESS, SATURDAY, OCT. 29, 9:30 PM

AGNIESZKA SOLTYSIK MONNET

University of Lausanne

“The Cultural Politics of Genre in American Studies: War, Melodrama, Adventure”

American Studies have always privileged genre as an approach to American culture. In post-war American literary studies the term ‘romance’ dominated the field for several decades, yielding in the late 70s to Bercovitch’s ‘jeremiad’, later to the ‘American Gothic’ and still later to ‘melodrama’. All these terms performed important cultural work for the discipline, just as each of these genres continue to perform important ideological or cultural work when they are deployed in literature, film or the media. This talk will focus on the heuristic possibilities of genres or modes in American studies, especially in relation to American exceptionalism and the recent transnational turn. Genre is inherently transnational and therefore invites comparativist approaches to American culture, contributing to the recent trend among many scholars to dismantle or de-legitimize American exceptionalism, but also allows us to recognize a national preference for certain genres in popular culture and media. Two such highly privileged and popular genres are melodrama and adventure, both of which are frequently and strategically deployed in contemporary popular culture in relation to the chronic military interventions launched by the United States around the world. *The main focus of the talk will thus be the cultural work of melodrama and adventure in the service of contemporary American imperialism.*

Agnieszka Soltysik Monnet is a Professor of American Studies at the University of Lausanne and a co-director of the New American Studies Master’s specialization program. Her publications include *The Poetics and Politics of the American Gothic: Gender and Slavery in the Nineteenth Century American Gothic* (Ashgate, 2010), *War Gothic in Literature and Culture* (Routledge, 2015), co-edited with Steffen Hantke, and *The Gothic in an Age of Terror(ism)* (Manchester UP, 2015), co-edited with Marie Lienard, and numerous articles on war, masculinity, nationalism, melodrama, gender theory, race, film studies, and popular culture. Her current research project is titled *The Re-Enchantment of War: How Genre Shapes the Way We Think About War and Combat Death* and focuses on post-WWII American culture.

PLENARY LECTURE, FRIDAY, OCT. 28, 4 PM

MARTA FIGLEROWICZ

Yale University

“Spaces of Feeling: Affect Theory and American Studies?”

What is affect theory, and what can it tell us about our subject position as critics and theorists? In my talk, I begin by describing this recently emergent field, and go on to discuss its applications to—and partial origins in—Americanist critical practice. I also show how a group of late modernist American novels and poems can provide an unexpectedly fruitful point of entry into affectively driven theoretical work. I use works of American literature as models for a meta-relationship to affect that uses it both as an immediate tool of cultural critique, and as a means of self-scrutiny for the introspective thinker. Affect theory has often defined itself as a means by which we might consider the surprising expressiveness of bodily and mental states that might otherwise appear deeply hidden and ineffable. I argue that this mode of inquiry into affect is inseparable from an engagement with the frequency with which our bodily and mental affections bear no great marks of complexity and inscrutability beyond the confines of our own consciousness, undercutting not only the coherence, but also the large-scale meaningfulness, of our individual selves. Drawing on recent work in the history of emotions, I finally speculate about why American literature and culture in particular should have become a central point of entry into inquiries about affective experience, and what assumptions about individuality this trend might stem from (and perhaps help us reconsider).

Marta Figlerowicz is an Assistant Professor of Comparative Literature and English at Yale University and a member of the Harvard Society of Fellows. She is a comparative critical and literary theorist, and teaches courses that range from queer and feminist theory to world cinema. Figlerowicz is the author of two books: *Flat Protagonists: A Theory of Novel Character*, which is coming out with Oxford University Press this fall, and *Spaces of Feeling*, which is forthcoming from Cornell University Press next year. A former chief editor of the journal *Qui Parle: Critical Humanities and Social Sciences*, she has edited special issues of *Qui Parle* and *symplokē* devoted to affect theory and its intersections with the history of emotions and new materialisms. Her work has appeared or is forthcoming in academic publications that include *New Literary History*, *Film Quarterly*, *Poetics Today*, and *The Journal of Modern Literature*, as well as in more popular venues such as *n+1*, *Jacobin*, *Boston Review*, and *The Los Angeles Review of Books*.

ROUNDTABLES

ROUNDTABLE: AMERICAN STUDIES IN POLAND, THURSDAY, OCT. 27, 4 PM

How have Polish scholars responded to various developments in American Studies – in particular, to the so called “transnational turn”? How do key theoretical categories of American Studies resonate in Eastern Europe? Are we members of an international community of scholars discussing these ideas? Or are we a periphery doomed to marginality and perennial catching up? Does our particular location lead to a distinctive perspective? Perhaps there are also ways in which our scholarship on US culture and the theoretical engagements that come with it affect other discussions going on in the region. Three distinguished Polish scholars of US culture will address these questions, discuss their own methodological and theoretical positions, and offer their perspectives on the state of the field today.

Ewa Łuczak will address the significance of race and racial discourse for American studies in the U.S. and abroad. The American concept of race and its vicissitudes frequently fail to be grasped by scholars raised in homogenized, post-World War II Poland. Łuczak believes that despite difficulties in relating to the discourse on race and overwhelming dominance of American scholarship, scholars from Central and Eastern Europe could engage in the debate on race through historical studies that could enrich Eastern/Central European and American conceptualizations of race, whiteness and the West.

Tadeusz Rachwał will look at the ideas of space and mobility in American studies from the perspective of their projections from Europe to America and of their transformed returns to Europe throughout various nineteenth- and twentieth-century discourses. He will problematize John Donne’s idea of resurrection in the oneness of East and West by way of topographically disorienting this mapping and asking the questions of what might be there not only West of East(s) (America), but also, perhaps paradoxically, West of West (America).

Marek Wilczyński will speak about the allegedly postcolonial status of late eighteenth- and early nineteenth-century American literature, and challenge the idea of internationalism in American studies as a novelty. In his view, the early culture and literature of the United States has little in common with cultures and literatures usually referred to by scholars as postcolonial,

while American Studies has been an international field of study since its inception. Polish American Studies are, on the one hand, dependent on the trends in the US academia, which in part reflects the peripheral status of East-Central Europe, and, on the other, they have a chance to graft a local point of view on the discipline.

PARTICIPANTS:

Ewa Barbara Łuczak, Ph.D, is an Associate Professor at the Institute of English Studies, University of Warsaw, Poland and Vice President of the Polish Association for American Studies. Łuczak is the author of *Breeding and Eugenics in the American Literary Imagination: Heredity Rules in the Twentieth Century* (Palgrave Macmillan, 2015); *How Their Living outside America Affected Five African American Authors: Toward a Theory of Expatriate Literature* (Mellen Press, 2010), editor and co-editor of 5 other volumes that include *In Other Words: Dialogizing Race, Ethnicity and Postcoloniality*; *Toni Morrison, Czarno na białym: Afro-amerykanie, którzy poruszyli Amerykę*. She is also co-editor of a book series devoted to eminent American writers of the 20th and 21st century (Warsaw University Press). She is currently at work on a book on anti-eugenic satire in American pre-World War II culture.

Tadeusz Rachwał is a Professor of English at the University of Humanities and Social Sciences in Warsaw. His books, essays and academic papers address various issues of colonial and postcolonial studies, contemporary literary and critical theory, American and British literature and culture. At the moment he is working on a monographic study of the ideas of property and loss and their aesthetic, ethical and cultural significances for contemporary theoretical approaches to projects of social and political change.

Marek Wilczyński is a Professor of American Literature and American Studies in the Department of British and American Studies of the University of Gdańsk and American Studies Center of the University of Warsaw. He specializes in antebellum US literature and culture, and the 19th century regional culture of New England. He is also a Fulbright Fellow and ACLS Fellow at Brown and Harvard, and a former President of the Polish Association for American Studies.

CLOSING ROUNDTABLE: THEORIES THAT MATTER

SATURDAY, OCT. 29, 3:30 PM

Convened by Paweł Frelik and Agnieszka Graff, this roundtable examines the theoretical developments in American studies that really matter to us. Polish Americanists working on a variety of topics – from popular culture and film, to literature, to gender and queer studies – will name and discuss theoretical texts or debates that have most impacted their own work in the last few years.

PARTICIPANTS:

Paulina Ambroży is a *Professor Extraordinarius* at the Faculty of English, Adam Mickiewicz University, Poznań, Poland. She has published articles on American poetry and prose and is the author of a book (*Unconcealing the Hedgehog: Modernist American Poets and Contemporary Critical Theories* (2012) which approaches American modernist poetry through contemporary critical theories. Her research interests include modernist and contemporary American poetry, 19th century American literature, word-image relations and literary theory. Currently, she is working on an intermedial project *Turn of the Sign: Crisis of Representation in American Poetry and the Visual Arts*.

Kacper Bartczak is an Assistant Professor of American Literature at the University of Łódź and the author of *In Search of Community and Communication: the Poetry of John Ashbery* (Peter Lang 2006) and *Świat nie scalony* (Biuro Literackie 2009). Fulbright Fellow at Stanford (2000) and Princeton (2010-11). Kosciuszko Foundation Fellow at Florida Atlantic University (2008). He received the annual award of the magazine "Literatura na Świecie" in 2010 for *Świat nie scalony*. A translator of poetry, he published a volume of selected poems by Peter Gizzi (with Andrzej Sosnowski). A poet, with five volumes published in Polish.

Tomasz Basiuk teaches American Studies at the University of Warsaw. He received his doctoral degree from the University of Warsaw in 1997 and his post-doctoral degree (habilitacja) from the University of Gdańsk in 2014. His research interests include contemporary American fiction and life writing, critical theory, and queer studies. He published a monograph on William Gaddis (*Wielki Gaddis* 2003) and another on American gay men's life writing since Stonewall (*Exposures* 2013). He edited and co-edited four volumes in American studies and queer studies, and a special issue of *Dialogue and Universalism* on gender studies. He is a founding co-editor of *InterAlia*, a queer studies e-journal (www.interalia.org.pl), established in 2006. Dr. Basiuk was recipient of a Fulbright Senior Research Grant in 2004-2005 and of other fellowships. He is now Principal Investigator in a HERA Uses of the Past grant "Cruising the 1970s: Unearthing Pre-HIV/AIDS Queer Sexual Cultures." From 2005 to 2012, Dr. Basiuk served as head of the University of Warsaw American Studies Center. As of 2016, he directs the UW Institute of the Americas and Europe. He is currently President of the Polish Association for American Studies.

Paweł Frelik is an Associate Professor in the Department of American Literature and Culture and Director of the Video Game Research Center at Maria Curie-Skłodowska University (Lublin); he also teaches audiovisual culture at the American Studies Center, University of Warsaw. His research interests include science fiction, video games, fantastic visualities, digital media, and transmedia storytelling. He has published widely in these fields, serves on the advisory boards of "Science Fiction Studies", "Extrapolation", and "Journal of Gaming and Virtual Worlds", and is the co-editor of the *New Dimensions in Science Fiction* book series at the University of Wales Press.

Agnieszka Graff is an Associate Professor at the American Studies Center, University of Warsaw, where she teaches courses on US literature and film, African American studies and gender studies. She is a graduate of Amherst College, Oxford University, and Graduate School for Social Research at the Institute of Philosophy and Sociology, Polish Academy of Sciences. Her articles exploring the intersection of gender and nationalism have appeared in *Public Culture* and *Feminist Studies*; her books of feminist essays include *Świat bez kobiet* (*World without Women*, 2001); *Rykoszetem* (*Stray Bullets – Gender, Sexuality and Nation*, 2008), *Magma* (*The Quagmire Effect*, 2010), *Matka Feministka* (*Mother Feminist*, 2014). She has also published a monograph on James Joyce: *This Timecoloured Place* (Peter Lang, 2012).

Zofia Kolbuszewska is an Associate Professor in the Department of English, University of Wrocław, Poland. The author of two books, *The Poetics of Chronotope in the Novels of Thomas Pynchon* (2000) and *The Purloined Child: American Identity and Representations of Childhood in American Literature 1851-2000* (2007) and several articles on dystopian film, Thomas Pynchon, American postmodernism, American Gothic, ekphrasis, neobaroque, and forensic imagination, she edited a collection of essays *Thomas Pynchon and the (De)vices of Global (Post)modernity* (2012), co-edited, with Barbara Klonowska and Grzegorz Maziarczyk, a collection of essays on utopia *Echoes of Utopia: Notions, Rhetoric, Poetics* (2012) and *(Im)perfection Subverted, Reloaded and Networked: Utopian Discourse across Media* (2015). She is currently working on a project about forensic imagination in contemporary culture.

Marta Koval is a Professor of American Literature at the Institute of English and American Studies of the University of Gdańsk, Poland. She teaches courses on contemporary American fiction and culture. Her academic interests include postwar American fiction and transformations of historical novel in the 20th – early 21st century. She is the author of many essays on the 20th century American fiction. She published two books - *Play in the Novel, Playing the Novel: On John Barth's Fiction* (2000) and *"We Search the Past ... for Our Own Lost Selves." Representations of Historical Experience in Recent American Fiction* (2013). She visited Michigan State University as a Senior Fulbright scholar in 2004-2005.

Zuzanna Ładyga is an Assistant Professor in the Department of American Literature at the University of Warsaw in Poland, where she teaches critical theory and 20th century literature. She is the author of *Rethinking Postmodern Subjectivity: Emmanuel Levinas and Ethics of Referentiality in the Work of Donald Barthelme* (2009), editor of *Barth, Barthelme, Coover* (2015), co-editor of *Po Humanizmie: Od Technokrytyki do Animal Studies* (2015) and a contributor to *Approaches to American Cultural Studies* (2016).



PARALLEL PANELS

abstracts and bio notes

LUCYNA ALEKSANDROWICZ-PĘDICH

SWPS University of Social Sciences and Humanities

“From Memory Toward Magic Realism”

Ashkenazi memory serves Jewish-American writers as a powerful source of inspiration. It reveals itself as tiny segments in the American landscape of Paul Auster’s novels, or as the main substance of the across-the-Atlantic fiction of Steve Stern, or in the European history fantasy of Joseph Skibell. The distance of time and space contributes to the uses of European Jewish history in increasingly surrealistic ways, placing fiction in the realm of magic realism or on its outskirts. This can be demonstrated in such novels as Paul Auster’s *Timbuctu and Oracle Night*, Steve Stern’s *The Frozen Rabbi* and Joseph Skibell’s *A Curable Romantic*.

Lucyna Aleksandrowicz-Pędich is a Professor in the Institute of English Studies at SWPS University of Social Sciences and Humanities in Warsaw, Poland, where she teaches American Literature and Cross-Cultural Communication. She completed her studies at Adam Mickiewicz University in Poznań, but her academic career was connected with University of Warsaw and Białystok University. Her current research is mostly dedicated to Jewish American fiction, including the book *Memory and Neighborhood: Poles and Poland in Jewish American Fiction after World War Two* (2013). She is now also working on a book on Anne Sexton.

PAULINA AMBROŹY

Adam Mickiewicz University in Poznań

“A Letter to the World: American Poetry and Polish Critical Audiences”

The title of my paper evokes one of Emily Dickinson’s poems (J. 441) in which the poet voices her own anxieties about the nineteenth-century reader of poetry unresponsive to the challenges of her highly experimental diction. “This is my letter to the World / That never wrote to Me”, the Romantic poet confesses, acknowledging her failure as well as lost hope to attract a wider audience for this idiosyncratic form of thought and communication. Dickinson’s metaphor of poetry as an undelivered letter captures also the truth about the common condition of poetry readers today: a poem-letter marked “general delivery” might not find its destination, as a general audience for poetry, despite the inevitable globalization and commercialization of poetic practice, no longer exists, and the small circles of loyal readers and coterie of critics keep shrinking. My intention is to explore the problems as well as specific conditions of American

poetry's reception in Poland, with a necessary proviso that my observations are determinately impressionistic and come from my personal experience as a reader, academic critic and teacher of American poetry.

The questions that I would like to pose in my inquiry include the following: What (and who) carries "the letter" (of American poetry) across to the Polish reader and what are the specific cultural conditions of its reception? Which poets "speak" to the Polish reader and how do they relate to our own poetic tradition? What are the preferred methodologies and critical angles employed by Polish Americanists in their interpretations of American poetry and how do they reflect the dominant and transnational trends? My focus thus will be the intersecting national and transnational forces as well as cultural specificities and differences shaping our critical responses to American poetry today. As I shall try to prove, those forces operate both within and outside academic environment, involving translation, personal friendships, creative engagement with individual poets and styles, as well as editorial selection, literary scholarship and criticism, which altogether creates a singularly rich and diversified reception of the American poetic tradition in Poland.

For a biographical note, see "Roundtable 2"

PETR ANTÉNE, ANDREA HOFFMANNOVÁ

Palacký University, Olomouc

"Contemporary Perception of the USA in the Czech Republic"

As Americanists from the Czech Republic, we are convinced that American studies can benefit from adopting a consciously transnational approach as well as a more determined interdisciplinary approach. More specifically, as Robert A. Gross wrote in 2000 that transnationalism "captures a world of fluid borders, where goods, ideas, and people flow constantly across once sovereign space," our presentation aims to provide a sustained study of contemporary perception of the USA in our country. Our research includes not only the perception of American literature, but also contemporary popular culture, the media, tourism as well as the representation of commercial products and services that in contemporary consumer society supposedly symbolize typically American lifestyle. In particular, drawing on Geert Hofstede's theory of cultural dimensions, we focus on which phenomena of American culture are popular in our country and why. Thus, we use methodologies mainly from the field of literary and cultural studies

(close reading of literary and non-literary texts) and sociology (questionnaires given to Czech respondents). Although we are aware that the Czech view of the USA is inevitably influenced by a specific cultural and historical background, we believe that our research may be useful for both Czech and international audiences, American and non-American. While Czech and American audiences will see what aspects of American life are transported into Czech environment in what ways and how are they perceived by local people, non-American audiences outside of the Czech Republic may compare our findings with the situation in their own country.

Petr Anténe is an Assistant Professor at the Institute of Foreign Languages at Palacký University in Olomouc, Czech Republic. He teaches British and American literature and cultural studies. His research focuses on contemporary fiction, multicultural literature and the campus novel. He is the author of the monograph *Campus Novel Variations: A Comparative Study of an Anglo-American Genre* (2015).

Andrea Hoffmannová is an Assistant Professor at the Institute of Foreign Languages at Palacký University in Olomouc, Czech Republic, and a Fulbright alumni. She teaches American literature and drama. Her research concentrates on contemporary British and American drama and ethnic literature. She has been recently interested in the questions of identity, diaspora and interculturality in contemporary writing.

PATRYCJA ANTOSZEK

The John Paul II Catholic University of Lublin

“(De)Constructing Whiteness: Racial Anxieties in Contemporary American Studies”

The paper will seek to explore the significance of race and racial anxiety in contemporary American literary studies. Drawing on Toni Morrison’s *Playing in the Dark: Whiteness and the Literary Imagination* and her assumptions concerning the “Africanist presence,” I will look at the ways blackness is used in white literary works to construct white identities. Relying on some contemporary examples, including Philip Roth’s *The Human Stain*, I will try to prove that one of the major concerns of many present-day writers might be the long familiar fear that racial boundaries do not exist and the coherent white American self is an illusion. Hence, I will rely on Eugenia DeLamotte’s observation that “behind the fears of dark, racialised others on which the Gothic construction of whiteness hinges is the unspeakable other of that construction: the fear that there is no such thing as whiteness, or even race.” Finally, I will examine the role of

critical whiteness studies in deconstructing racial ideologies and challenging the notion of white masculine supremacy in US culture.

Patrycja Antoszek is an Assistant Professor in the Department of American Literature and Culture at John Paul II Catholic University of Lublin, Poland. She teaches courses on American Literature and literary theory and is the author of *The Carnavalesque Muse: The New Fiction of Robert Coover*. Her professional interests include postmodernist literature, literary theory, gothic fiction and psychoanalytic criticism. She is currently doing research on the fiction of Shirley Jackson as well as contemporary gothic representations of race and the trauma of slavery.

JIM BARLOON

University of St. Thomas, Houston

“Giving Them the Dickens: Tocqueville and Dickens in America”

In January of 1842 the young, internationally acclaimed Charles Dickens – he had already published five novels – disembarked in Boston for a six-month tour of the New World. Though Dickens arrived in America with great expectations, he left disillusioned, claiming that “it was not the Republic of [his] imagination.”

There are several reasons why Dickens disliked America – e.g., American manners, a vulgar and intrusive press, the American resistance to international copyright laws – but I plan to focus on the storm that erupted when Dickens openly expressed his strong dislike in two books published shortly after his return to England. In 1842 he published *American Notes*, a detailed and unflinching account of his months in the States, and in 1843-44 he wrote *Martin Chuzzlewit*, a novel that includes a scathing satire of American manners and mores.

The American reaction was rather predictable: they were angry and felt betrayed by the man they had welcomed like royalty; even Emerson and Longfellow complained. If the American reaction was predictable, it was, in part, because a few years earlier Alexis de Tocqueville had published his landmark *Democracy in America* (1835). Having visited the United States exactly ten years before Dickens, de Tocqueville noted several characteristics of the Americans that Dickens would later discover for himself. Tocqueville remarked, for example, that “democratic institutions generally give men a lofty notion of their country and of themselves,” and that “it is impossible to conceive a more troublesome or more garrulous patriotism.”

In my paper, I intend to delineate the congruencies between *Democracy in America and American Notes/Martin Chuzzlewit*, as well as how they help to explain the outraged reaction to Dickens' critique. We discover, among other things, that the idea of American exceptionalism was challenged relatively early in the life of the republic—to which the Americans, predictably, took exception.

Jim Barloon is an Associate Professor of English at the University of St. Thomas in Houston, Texas. He has published articles on Hemingway, Dickens, Cather, and Faulkner. Currently he is working on a book about spies and surveillance in Dickens.

KACPER BARTCZAK

University of Łódź

“Rae Armantrout’s Modes of Figurativeness: A Revision of the Metaphorical”

The paper proposes to look at the ways in which Rae Armantrout’s poems revise our understanding of figurativeness. Armantrout’s poems question the notion of metaphor as a continuity within a conceptual pattern, but they do not abandon the notion of figurativeness as such. The figurative quality remains as the potential of the poem to override the cognitive connections previously established within language by the jargons used and abused in various public circulations. The poem derives this power from a specific use of the montage technique which allows it to thwart the stable linear cognitive and logical patterning, or narrative, that underlies the traditional metaphor. Here, the poem is such an arrangement of the montaged elements that transforms them into a network of relations – an indeterminate field that imparts new meaning values to its elements. The meanings attached to speech acts by the language practices external to the poem are intercepted into the system of the poem, absorbed, and dissolved, or redirected for critical purposes. I will also intend to show how this kind of poem-as-figurative-field may be characterized by some novel approaches to metaphor that replace the more traditional descriptions of this device.

For a biographical note, see “Roundtable 2”

ADAM BILIŃSKI

University of Warsaw

“Electoral Fraud and its Perception in the US in Comparative Perspective”

This paper compares the scope and perceptions of electoral fraud in the United States and other developed democracies. It argues that the peculiar nature of the US electoral system results in more frequent allegations of electoral manipulation and electoral mismanagement than in other established democracies. This stems from the decentralized character of the US electoral management system, in which the national government has limited control over the electoral process and electoral laws differ across counties and states. The lack of legal uniformity and decentralized control results in increased opportunities for localized manipulation, comparatively frequent instances of electoral mismanagement and, in consequence, comparatively low levels of perceived fairness of the electoral process. At the same time, fraud and mismanagement occur, or are alleged, primarily during close elections when they are the most visible (as in 2000 or 2004). In contrast to the United States, allegations of electoral fraud and mismanagement are much rarer in other developed democracies, which are characterized by more centralized electoral systems and uniformity of the electoral laws.

Adam Biliński received a B.A. in international relations at the University of Warsaw and M.A. in social sciences from the University of Chicago. He obtained his PhD in political science, with major in comparative politics and minor in American politics, from the University of Florida in May 2015. His research interests include the problems of survival of democracy, regime transitions, ethnic political parties, and regarding the US government – minority politics. He has recently completed his dissertation, which describes development of democracy in Western Europe and the postcolonial world.

ZUZANNA BUCHOWSKA

Adam Mickiewicz University in Poznań

“Transnationalism as a decolonizing strategy?: ‘Trans-Indigenism’ and Native American Food Sovereignty”

Like many other perspectives developed within American Studies (e.g. postcolonial theory), transnationalism has often been contested by Indigenous scholars as a theoretical framework. These perspectives often fail to incorporate Indigenous points of view, thus leaving Native

American Studies marginalized within the discipline (Warrior, 2009) and rendering the Native an “absent other” (Huang, 2014). Moreover, nationalism remains an important discursive tool to Native American Studies in which the struggle for sovereignty is waged. However, Native American Studies scholars have been increasingly engaging with transnational discourse in a useful and empowering way.

The aim of this paper is to add to the latter discourse by analyzing how Indigenous communities in the United States have been engaging in trans-indigenous cooperation in their struggle for food sovereignty. I will specifically look at the work of indigenous seed saving networks and how their cooperation recovers pre-colonial maps and routes distorted by the formation of nation states and fosters novel sites for trans-indigenous cooperation, thus helping create a common front in their fight with neoliberal agribusiness and government. I will also look at inter-tribal conferences regarding food sovereignty and farming as spaces for indigenous knowledge production and validation. In this sense, trans-indigenism may be considered as a decolonizing form of transnationalism.

The paper is based on discourse analysis of Indigenous seed saving networks’ websites, participant observation at the 2016 Indigenous Farming Conference at the White Earth Reservation in Minnesota, and ethnographic data collected among the Oneida Nation of Wisconsin in March 2016.

Zuzanna Buchowska, Ph.D., is an Assistant Professor at the Department of Studies in Culture, Faculty of English at the AMU in Poznań. Her research interests lie in Native American studies, Indigenous Australian studies, Indigenous education, and transnationalism. Her current research project focuses on Indigenous food sovereignty in the US. She was a Visiting Scholar at Kansas University in Lawrence (2011), a Visiting Fellow at the National Centre for Indigenous Studies at the Australian National University in Canberra (2015), and a Visiting Fellow at the International Forum for US Studies, at the University of Illinois in Urbana-Champaign (Spring 2016).

JĘDRZEJ BURSZTA

SWPS University of Social Sciences and Humanities

“Visionary Fictions: The Subversive Counter-Canons of Contemporary American Science Fiction”

My dissertation will examine contemporary American science fiction often published outside mainstream literary production, “visionary fiction” that represents the minoritarian voice of ethnic, racial and sexual minorities. Scholarship on the science fiction postmodern “megatext” almost always relies on what Raymond Williams called the “selective tradition” of those canon-forming practices that influence the aesthetic and political definition of the genre, as well as emphasizing the subjective process of constructing historical canons of “proper” SF literature. My dissertation focuses on the emerging “counter-canon” of speculative fiction written by minority authors who wish to critically challenge and twist the well-established conventions, ideas and contexts of science fictional imagination. It will follow scholarship dedicated to the recovery of other traditions (feminist, queer, indigenous, African-American and African diasporic futures). My paper will present the main arguments for adopting the “minoritarian” perspective in reading twentieth-first century SF works with a focus on the power of variation and the productive position of “becoming-minor” in relation to different visions of the future – including such issues as the economies of the future and the politics of representation. I will also present the interrelated, as I will attempt to argue, voices of queer and postcolonial science fiction – the first seen as an important, yet not fully realized potential of envisioning radical futurity, the latter as a critical intervention with the genre’s complex relations with race, colonialism, and the processes of Othering subaltern identities and bodies. The paper will finish with a proposal for examining the science fiction imagination as an important space of emerging subversive cultural practices.

Jędrzej Burszta holds an MA in cultural studies (2011, Institute of Polish Culture) and American studies (2013, American Studies Center) from the University of Warsaw. He is a doctoral candidate at the SWPS University of Social Sciences and Humanities in Warsaw. His fields of interest include urban anthropology, queer theory, ethnography and science fiction studies.

MATTHEW CHAMBERS

University of Łódź

“UNESCO, NGOs, and Post-War Literature”

This paper examines how the impact of modernism’s reception rather than its influence dominated post-war poetic discourse in the US, and in turn, how the intersection of literary and political interests in the late-1940s resulted in an education platform with a global reach and implications, mainly in the form of non-governmental organizations (NGOs), and most notably in the shaping of UNESCO. The rise of literary and cultural NGOs, then, is best viewed in light of an intersection of political and academic interests that institutionalized literary production in the form of humanitarian outreach. The claims for modernism’s liberatory aesthetics were folded into a discourse of cultural freedom that was packaged as an educational imperative for global literacy. I.A. Richards’ and Archibald MacLeish’s different involvements in UNESCO will be used as case studies to illustrate how one aspect of modernism’s transmutation into a populist progressive political discourse occurred and how they reflected a global structural shift for literary production.

Matthew Chambers is an Assistant Professor at the Department of International Relations and Politics, University of Łódź. He is the author of *Modernism, Periodicals, and Cultural Poetics* (Palgrave Macmillan, 2015), and the editor of *Hearts and Minds: US Cultural Management in 21st Century Foreign Relations* (Peter Lang, 2016).

CORINNE DUBOIN

Université de La Réunion

“New Transnational Trajectories in Black American Fiction and the Emergence of African Immigrant Writers”

The presence of new African immigrant writers on the American literary scene has extended the traditional boundaries of black writing in the US, beyond a strictly national African American writing. Their eclectic works of fiction have brought new postcolonial and transnational perspectives on twenty-first century urban America as a territory that allows for the remaking of diasporic identities, thus disrupting the image of the black American community as a fixed racial and cultural monolith. According to Arjun Appadurai, “In today’s postnational, diasporic world, America is being invited to weld these two doctrines together to confront the needs of pluralism and of immigration, to construct a society *around* diasporic diversity” (*Modernity at*

Large). Indeed, the current global circulation of migrants has induced new paradigms in the construction of a more fluid (African) American identity, and the conventional discourse, which posits a black-white binarism, has obviously become outdated. The recent presence of non-European diasporic subjects woven into the American social fabric has created new spaces of interaction and negotiation that contribute to the increasing porosity of social, racial, and cultural barriers. Therefore, my focus will be on the necessity to rethink our critical approach to contemporary black fiction in the US, given its shifting contours and the multiple alternative paths taken by the new wave of African (American) writers. My point is to expose the increasing diversity of black American literature and its transnational ramifications that call for the revision of existing categorization frameworks. I will refer to the recent works of fiction by authors such as Mengestu, Abani, Adichie, Cole, among others.

Corinne Duboin is a Professor in English at the University of Reunion Island, France. Her research areas include African American literature, Caribbean literature, postcolonial and Diaspora studies. She co-edited a collection of essays on the representations of the city in West Indian fiction, *La ville plurielle dans la fiction antillaise anglophone: Images de l'interculturel* (2000). She is also the editor of *Urban America in Black Women's Fiction* (2002), *Dérives et déviances* (2005), *Les représentations de la déviance* (2005), *Récit, mémoire et histoire* (2008) and *Repenser la diversité: le sujet diasporique* (2013). Her current projects include a collection of essays, *African Americans and the Black Diaspora* (forthcoming, 2016) co-edited with Claudine Raynaud.

ANETA DYBSKA

University of Warsaw

“‘KIEDY ZROBIĄ TO BĘDZIE’ [It will be done once they do it]—Discursive affinities between Danuta Halladin’s documentary *Moja Ulica* and Jane Jacobs’ study *The Death and Life of Great American Cities*”

My presentation will analyze Polish director Danuta Halladin’s short documentary “*Moja Ulica*” (1965) alongside the Canadian-American journalist Jane Jacobs’ *The Death and Life of Great American Cities* (1961). The two pieces of cultural production deal with the life of working-class neighborhoods in Warsaw and New York respectively. Their shared focus on street-level socio-spatial practices and routine interactions runs parallel with the post-World War II emergence of the sociology of everyday life. In order to define their neighborhood, the child auto/ethnographers

who provide the voiceover for “Moja Ulica” establish the default outside of their inquiry – the alienating industrial city. Likewise, Jacobs offers a scathing critique of modernist urban planning that conceived of the urban reality as a totalizing whole. Bearing those similarities in mind, I will draw on Jacobs’ insights on the uses of sidewalks as a critical lens through which to investigate neighborhood life in Halladin’s Twarda Street. I hope to show that “Moja Ulica” offers a particular way of seeing the city that brings together Emile Durkeim’s notion of mechanical and organic solidarity in a single urban locale.

Aneta Dybska is an Assistant Professor at the Institute of English Studies, University of Warsaw. She teaches courses in American Studies, with a focus on the 19th and 20th century American culture and social history. Her recent research engages scholarly debates on urban revitalization and gentrification, theorizations of the “right to the city” idea, as well as grassroots struggles for the urban commons against privatization and surveillance – preoccupations that have dominated urban politics from the 1970s until today. She is currently working on a book project dealing with the spatial aspect of struggles for social justice in the 1980s and 1990s. This research builds on her earlier interest in 1960s urban ethnography on black communities, which culminated in the publication of *Black Masculinities in American Social Science and Self-Narratives of the 1960s and 1970s* (Peter Lang, 2010).

SOFIA EMMANOULIDOU

Technological Educational Institute of Ionian Islands, Zakynthos

“From Ethnic Exigencies to Transnational Connections: Ecocritical (Re)Readings of Chicana/o Literary Writings”

Since the rise of *El Movimiento* in the 1960s, Mexican American literary writings have negotiated the notion of *topos* (urban, rural and the wilderness) as central to *la raza’s* struggles for legitimate citizenship in the U.S. The Chicana/o literary canon displays a rich repository for comprehensive ecodiscourse and reveals a weighty preoccupation with an environmentally thematic core. Mexican American ecoproblematics reach beyond topophilic attachments and envisage the transnational reconsideration of the natural world. The aim of this paper is to pinpoint the interrelated thematic concerns of trauma, disenfranchisement and marginalization in contexts of environmental exigency and colloquy (i.e. environmental racism and/or ethics). Accordingly, this paper is a tentative discussion of Chicana/o fiction writers and poets who tackle the spatio-temporal hermeneutics not in the traditional channels of collective awareness

and/or political mobilization, but in the composition of (eco)literature as a holistic and effective mode for social reconciliation. If greening human practices is a liberal or democratizing reassessment of past and present human praxis (classified among the so-called practices *de la liberación*), then Chicana/o literature generates perceptive contemplations of the interconnectedness of human experience across borders and allocates the ecophilosophical angle as the fundamental theoretical matrix in any fruitful self-identity discourse apparatus. Finally, this paper reconsiders the Chicana/o literary canon as a *third space* or a liminal site in the paradigm war between exact and abstract approximations to environmental awareness, and introduces the study of ecoliterature as a potent alternative to the demarcation of identity by the conventionally technocratic and numerical Western models of citizenship.

Sophia Emmanouilidou received her Ph.D. from the School of English, Aristotle University of Thessaloniki, Greece, with distinctions in 2003 and on a full scholarship from the Foundation of National Scholarships in Greece (IKY). She has been a Fulbright grantee at the University of Texas, Austin. Her interests include border cultures, social studies, space theory and ecocriticism. She has lectured at the University of the Aegean, Department of Social Anthropology and History; at the Aristotle University of Thessaloniki, Department of American Literature; and at the University of the Peloponnese, Department of History and Culture. She is presently affiliated with the Center of Life Long Learning for the Environment and Sustainability in Zakynthos, Greece and with TEI of the Ionian Islands, Department of Protection and Conservation of Cultural Heritage.

MARCIN FATALSKI

Jagiellonian University

“Polish Studies of US Foreign Relations – Historical Perspective and Contemporary Trends”

Polish historians and political scientists focus on various aspects of US history and politics. In the postwar period studies on US history in Poland were inclined towards social aspects of that history. Historians were focused on such problems of American history like slavery, labor, progressive ideas. In the same time Polish historians and political scientists analyzed various aspects of US foreign policy. The studies met obvious restrictions before 1989, but many valuable and important works appeared in that period. One of the most interesting phenomena in recent years is an evolution of studies of US foreign policy. Polish students of that problem are not focused on US policy towards Poland and Eastern Europe. They study rather US policy

towards developing world, they analyze globalization of American foreign policy etc. One of the most important problems is whether any influence of political debate and scholarly trends in Poland can be observed in Polish writing on US foreign policy. Another problem is whether current trends in American academic writing on US foreign policy is represented in Polish studies of that area.

Marcin Fatałski graduated from the Faculty of History, Jagiellonian University. He obtained his PhD at the Institute of Political Science and International Relations at the same university. Currently he is an Assistant Professor at the Institute of American Studies and Polish Diaspora. He specializes in diplomatic history and foreign policy of the United States, especially towards the developing countries. His current research focuses on the role of modernization theory in forming U.S foreign policy. He is the author of *Widmo rewolucji. Polityka USA wobec Ameryki Południowej 1961-1968* [A Specter of Revolution. U.S. Policy toward South America 1961-1968].

PAWEŁ FRELIK

Maria Curie-Skłodowska University in Lublin
“Database Pleasure and Digital Culture”

Literary fiction, but also film, television, and comics – all media whose beginnings are in what can now be called “analog culture” – privilege strong narrative as its primary method of meaning-making and the principal source of audience pleasure. Much of this commitment has been carried over into the new textual regimes of contemporary digital culture. For instance, despite the massive presence of special effects in current cinema, most viewers’ expectations have not dramatically changed since Classical Hollywood. This commitment, however, has also led to the myopic readings and disastrous reception of countless texts across a range of digital media, reactionary knee-jerk reactions grounded in the failure to recognize essential differences between analog and digital technologies as well as their consequences.

While it is impossible to eliminate narrative from cultural texts altogether, it can appear in them in various modalities. Narrative can be more than productively replaced by database, a form of information organization that is an inherent feature of all digital tools and modes. The narrative/database opposition is certainly not a zero-sum game, but many academic disciplines as well as educated participants in culture need to learn how to approach new digital texts. In my paper I want to describe the difference between narrative and database as two distinct

methods of constructing information and, using selected texts, demonstrate how the abandonment of the puritanical obsession with narrative can lead to equally rich cultural experiences of digital texts. More specifically, the traversals and explorations of in-text spaces – whether projected sites in films or immersive constructs in video games – can be equally rewarding, assuming the audience can recognize a different species of engagement is needed.

For biographical note, see “Roundtable 2”

JUSTYNA FRUZIŃSKA

University of Łódź

“Nineteenth-Century America in the Eyes of British Travelers”

The paper discusses several texts by 19th-century British travelers visiting America: Charles Dickens, Frances Trollope, William Howard Russell, Fanny Kemble and William Cobbett. Its purpose is to trace common criticisms of America present in their writings, concerning American democracy, manners, culture, treatment of black slaves and Native Americans, American cities, and landscapes. As Kim Wheatley notices in “Comedies of Manners: British Romantic-Era Writers on America,” these harsh criticisms of the New World were largely a matter of convention typical for the travel writing genre in the Romantic and Victorian periods. British writers were expected to criticize America simply to entertain their audience. In addition, the anti-Americanist discourse was at the time a pan-European phenomenon, aiming at creating a common European identity contrasted with the American one; hence the British writers’ frequent and unfavorable comparisons of the United States to England and France, treated as a metonymy of European culture and its classical heritage.

Justyna Fruzińska holds an MA in American Literature and a PhD in Cultural Studies from the University of Łódź, Poland, where she teaches American literature, culture and history. Her publications include *Emerson Goes to the Movies: Individualism in Walt Disney Company’s Post-1989 Animated Films* (2014) as well as numerous articles on American popular culture, Transcendentalism, and Polish poetry. She is a graduate of the Institute of Jewish Studies Paideia in Stockholm. Her current research interests center around European 19th-century travel writing about America. She is also a published poet and translator working in Polish, English, and Hebrew.

DOROTA GONCZARONEK

Adam Mickiewicz University in Poznań

“Native American Mythology in Mary Oliver’s *The American Primitive*”

Mary Oliver’s poetry is known for its celebration of nature and a strong sense of place which many critics trace back to the Romantic nature tradition. Her most acclaimed volume *The American Primitive* (1983), which I would like to examine more closely in my study, focuses on the idea of the wilderness and considers the possibility of man’s oneness with the natural world, echoing the visionary representations of nature and landscape in the writings of American Transcendentalists. However, my inquiry is an attempt at foregrounding another source of her conception of the *American Primitive*, namely the equally significant influence of the Native American tradition in her work. As will be shown on selected examples, one of distinctive features of her poetry is the topos of imaginatively entering the creatures populating Native American myths (e.g. a bear, whale, owl or buffalo), which enables the poet to evoke and at the same time destabilize the idea of Romantic subjectivity through her explorations of the shifting boundaries separating the self and the world. The threat of the self’s dissolution in the Otherness of nature is counterbalanced by the endless transformative powers of human consciousness that can move across boundaries and redefine itself in each encounter with the Other. Using the tropes of metamorphosis and inhabitation of the animal body, the poet constructs the subject not in separation from the wilderness but as part of a reciprocal language that humans and creatures share and use to communicate.

Dorota Gonczaronek graduated from Adam Mickiewicz University, Faculty of English in American Literature. The subject of her MA thesis was “Edward Albee in the Tradition of the Theatre of the Absurd”. Currently she continues her studies as a doctoral student at Adam Mickiewicz University. Her major area of interest includes a relatively recent field of literary studies, namely nature writing.

MICHAŁ GOSZCZYŃSKI

University of Warsaw

“Involvement of the United States in Japanese Legislation During the Postwar Occupation Period – The Case of the Japanese Constitution of 1947”

Postwar period for the Japanese people was a complicated time. After the Instrument of Surrender was signed by Japan, the new established administration consisting of Allied Forces could begin their work to restore the country according to the *US Initial Post-Surrender Policy for Japan* proposed by the 33rd President of the United States Harry Truman on September 6, 1945 and issued by the Department of State on September 21, 1945. This document presented the outline of the basic aims when it comes to changes that should be introduced to the functioning of Japan as a country. Taking that into consideration Douglas MacArthur, as the Supreme Commander of the Allied Forces on October 11, 1945 asked the Japanese government to liberalize and revise the Meiji Constitution, which lasted without changes since 1890. Following this request, the task of revising the Japanese constitution was realized both by a committee appointed by the Prime Minister of Japan and the Government Section of Supreme Commander’s Headquarters. This paper tries to present the most important political decisions leading to the surrender of Japan in September 1945, summarizes the important points of the US policy towards Japan when it comes to organizing its government and finally, the actions leading to the promulgation of the Japanese Constitution on November 3, 1946 and its coming into power on May 3, 1947.

Michał Goszczyński is an English Studies graduate with specialization in teaching foreign languages at UCELTE UW in 2008, and American Studies graduate at ASC UW in 2010. In 2010, he started his second MA studies at the Institute of European Studies, and in 2012 PhD studies at Faculty of Journalism and Political Science UW (now Faculty of Political Science and International Studies), where he currently conducts his research project on the analysis of higher education systems in Europe. Since 2005, he has been strongly connected with voluntary work for the benefit of students and PhD students on various levels (as President of the PhD Students’ Union and member of statutory body of the National Representation of PhD Students’, among other positions). His main research Focus revolves around higher education and quality assurance procedures. However, the aspects of the US Foreign Policy, especially from the perspective of Japan, whose culture and language he studied for several years, are not foreign to him.

LUDMIŁA JANION

University of Warsaw

“Reading Weird Bodies: Gender Variance in Poland and in the US”

Gender and Sexuality Studies are rooted in American thought. As a result, sexual diversities worldwide are interpreted within the framework of American categories, which are adapted to local environments. Some concepts are easily transposed, some change their meanings slightly or significantly, while others entirely resist translation. Using similar categories worldwide has its advantages in both theorizing and transnational activism. However, the differences cannot be left unexamined: their analysis exposes social norms that locally regulate gender and sexuality and makes it possible to establish conditions determining the emergence of particular gender and sexual identities in a given time and place.

The presentation discusses categories related to gender variance, i.e. gender identity or expression that is deemed atypical for sex assigned at birth. Polish trajectories of gender variance will be juxtaposed with the dominant American models. The presentation will trace differences in meanings between Polish and American concepts of transsexuality, the transgender, gay, drag, and others, as well as investigate the mutual relations between these categories. Moreover, it will attempt to establish the political significance of the categories in question and ponder over the fate of peripheries living on imported methodologies.

Ludmiła Janion is a University of Warsaw graduate in Philosophy, English Teaching, and American Studies and the Institute of Literary Research of the Polish Academy of Sciences graduate in Gender Studies. Currently, she is a PhD candidate at the Faculty of “Artes Liberales” at the University of Warsaw. Her research interests include gender and queer studies.

DAVE JERVIS

Maria Curie-Skłodowska University in Lublin

“War’s Impact on American Society”

One of the themes suggested by conference organizers is the extent of interdisciplinarity in the field of American Studies, with specific reference to Political Science. I would like to illustrate the important and multidimensional impacts of one political topic, war, on American society and, consequently, of the need to study these issues in American Studies programs.

Examples that might be used to illustrate this general point: (1) number of wars US has fought; (2) centrality of war for America's foundation, survival, and territorial expansion; (3) the portrayal of war in American films and television, e.g., the Vietnam War in movies; (4) American wars/American society, e.g., desegregation of the military, role of women in American society, impact of the volunteer army,

David Jervis, Ph.D., is a Professor of international relations at Maria Curie-Skłodowska University in Lublin. An American, he has taught courses in American foreign policy, transatlantic relations, America and the post-colonial world, and the impact of America's wars on America at American and European universities (Germany, Croatia, Czech Republic in addition to Poland). He has also worked for the American embassy in Berlin.

JERZY KAMIONOWSKI

University of Białystok

"US Open, US Closed: Racism without Racists, Black (In)Visibility and Addressability in Claudia Rankine's *Citizen. An American Lyric*"

The winner of a number of literary prizes, Claudia Rankine's *Citizen. An American Lyric* (2014) is a profoundly disturbing work, because of both its subject matter and the original formal way(s) its message is communicated. The book says things vital and topical about racial relationships in the US at the beginning of the 21st century, when, to quote Hortense Spillers's ironic observation, "we are confronted, from time to time, with almost-evidence that the age of the postrace subject is upon us". *Citizen* demonstrates how deeply inculcated are race-thinking and acting-upon-race in the attitudes and everyday social and institutional practises of contemporary Americans, and how prejudice against blacks manifests itself in situations ranging from governmental neglect of the black-and-poor victims of Katrina; to bias directed at the rich-yet-black in professional sport (the longest part of the book is concerned with tennis star Serena Williams's career); to hate crime, routine police brutality, mindless verbal violence encountered on a daily basis; to even more unobtrusive forms of racist microaggressions taking place in the openness of the public forum and within the closeness of private life. The result is, arguably, a prose-poetic-visual art tapestry, whose purpose is to problematize the notion of "citizenship" in America today, and which dares – through its extensive implementation of the apostrophe (related to Judith Butler's concept of "addressability") and other innovative strategies (e.g. intermedial transactions) – to question the ineradicability of racist attitudes. In my reading

of Claudia Rankine's *Citizen*, I also implement theories and concepts by Eduardo Bonilla-Silva, Ralph Ellison, and Linda Alcoff.

Jerzy Kamionowski is an Assistant Professor at the University of Białystok. He is the author of *Głosy z "dzikiej strefy"* (*Voices from the "wild zone"*) (2011) on poetry of three women writers of the Black Arts Movement generation: Nikki Giovanni, Sonia Sanchez, and Audre Lorde. He has published articles on women and African American writers and postmodernist novelists, often focusing on such issues as attitudes to literary and cultural tradition, the question of identity, and the ethical value of transgression. He also co-edited three volumes of critical essays on American women poets: *Piękniejszy dom od Prozy* (*A Fairer House than Prose*, 2005), *O wiele więcej Okien* (*More numerous of Windows*, 2008), and *Drzwi szerzej Otworzyć* (*Superior – for Doors*, 2011). Recently he has taken interest in Natasha Trethewey's poetry.

ALEKSANDRA KAMIŃSKA

University of Warsaw

“We’re just two jewesses tryin’ to make a buck’: Renegotiating Identity in *Broad City*”

Broad City (2013-) is an American sitcom created by Ilana Glazer and Abbi Jacobson, who play main characters (named Ilana Wexler and Abbi Abrams), are executive producers of the show, and screenwriters of several episodes. Ilana and Abbi tell the story of two best friends, twenty-something Jewish girls trying to survive in New York City on their own terms: rejecting mainstream Western images of femininity, success, and adulthood. Instead of trying to create a lasting romantic relationship or find a steady job, they spend their days smoking pot and leading each other into numerous misadventures. They carry on the tradition of female comedians characterized by Kathleen Rowe as unruly women, who use humor to confront patriarchal society and oppose American norms of gender and sexuality. Yet their humor has also important cultural and ethnic dimension: as their Jewish heritage plays central role in numerous jokes, Abbi and Ilana consciously challenge stereotypes present in popular culture, criticize Jewish American relations with Israel, and often question how “truly” Jewish they are. My paper is an analysis of *Broad City* as a TV show which offers a unique image of two young Jewish American women, who with humor debate and try to define their identity and place in modern society. As I try to prove, two best friends in *Broad City* confront multiple aspects of their identity, to expose the absurdity of social norms associated with gender, sexuality, culture, and ethnicity.

Aleksandra Kamińska earned her MA at the American Studies Center, University of Warsaw, where she wrote a master's thesis on how daughters are remembering and commemorating their fathers in graphic memoirs. Currently she is a PhD student at Faculty of "Artes Liberales" at the University of Warsaw. Her interests include images of girlhood in American popular culture, women's narratives, graphic novels, and memory in culture and literature.

YOSRA KARAANI

Sapienza University, Rome

"A Transnational Perspective on Women's Narratives of the Iraq War"

A unified and comprehensive study of the Iraq war literary production necessitates an inclusion of the other's perspective on the war. An Americanist who investigates the Iraq war accounts and operates outside the limited and limiting space of the American version of the war contributes to a global and a balanced understanding of the experience of the war. Most importantly, such a methodological move helps to save the discipline of American Studies from falling into the abyss of cultural solipsism. Therefore, shedding light onto the Iraqi side of the war helps to reorient the field of American studies and its methodologies towards embracing the textual alterity and, thus, move away from the threats of cultural insularity. This paper will analyze the different methodological implications resulting from situating the Iraq war narratives in a transnational and a global framework. I will try to give an insight on the Iraq war through the accounts of Iraqi and American female writers. Moreover, I will attempt to examine the major textual productions of American female writers who write with a transnational awareness. Hence, they cross the American borders through their writing and incorporate the Iraqi viewpoint in their textual space. Helen Benedict's *Sand Queen* will be one of the works examined here. On the other hand, I will analyze Iraqi female writers' representation of the war, of America and the American troops. The paper will also underline the specificities of these textual productions to see how they are representative of the current trends in war literature after 9/11.

Yosra Karaani is currently a second year Ph.D. student in Textual, Paleographical and Linguistic studies at the University of Sapienza in Rome working under the supervision of Professor Giorgio Mariani. Her research explores the narratives of the Iraq war from the perspectives of American and Iraqi women writers. She holds a BA and MA in Anglo-American literature, civilization and linguistics from Faculty of Humanities at Tunis. Her interests include critical theory, translation studies, comparative literature, and gender studies.

EWA KLĘCZAJ-SIARA

The University of Technology and Humanities in Radom

“Children’s Photobooks and the New Insight into the Civil Rights Movement”

Photographs of children activists involved in the Civil Rights Movement are a great source of knowledge about the losses they experienced due to the failure of the black struggle. Yet they are nonexistent in the American Studies concerning race issues. The portraits of Emmet Till or the four girls of Birmingham, though frequently shown in public places, have been overlooked in the scholarship on African-American children’s civic engagement.

Children’s literature in the form of photographic books published decades after the Civil Rights period offer a new insight into the continuing social action. They revise the static images of child innocence and portray young African Americans as political agents of change.

The paper will examine a number of contemporary photobooks offering stories of school segregation and the dramatic effects of the Civil Rights Movement. Among others it will discuss Toni Morrison’s *photobook Remember* (2004) and Ruby Bridges’s *Through My Eyes* (1999). It will consider the relationship between words and images, and the ways they construct new narratives of the Civil Rights Movement.

Ewa Kleczaj-Siara received her Ph.D. in American Literature at the University of Lublin. Her academic interests encompass ethnic American children’s literature. Her research focuses on the intersection of race and gender in contemporary African-American children’s picture books. She participated in many international conferences on children’s literature. She teaches American Studies at the University of Technology and the Humanities in Radom, Poland.

ELŻBIETA KLIMEK-DOMINIAK

Wrocław University

„Desperately Seeking a Father: Intersections of Class, Incest, and (Non)Heteronormativity in D. Allison’s *Bastard out of Carolina*”

Unlike many American cultural narratives of the 1990s representing incest primarily in a white middle-class family, Dorothy Allison’s semi-autobiographical novel, *Bastard out of Carolina*, complicates sexual violation of a girl, Bone, by situating it in the working-class family. The child narrator’s/protagonist’s shameful, illegitimate birth and the context of extreme poverty make her vulnerable to the stigma of a racialized “white trash.” These conditions primarily

motivate her mother's desperate search for a husband and "legal," respectable, middle-class father and ultimately produce interlocking forms of oppression. This paper argues that in her focus on violent familial abuse, Allison refrains from stereotypical demonizing of the stepfather-perpetrator and sentimentalizing of the child narrator, by foregrounding intersections of gender with other systems of oppressions such as class, sexuality, and socioeconomic region. As numerous critical men's studies (e.g. Kimmel, Katz) show, concepts of masculinity change and involve adaptations to various social and regional contexts. Since the dominant model of Southern manhood in the 1950s was a hegemonic masculinity, often in the form of a family provider, negative changes in economy frequently threatened to destabilize men's status. A financially and socially unsuccessful middle-class man, who marries a working-class woman with two children from previous relationships, and who fears that his failure as breadwinner and later as a father can undermine his dominant position in the family, Daddy Glen attempts to sustain his class and sexual entitlement and resolves these tensions by repeatedly abusing his stepdaughter physically and sexually. However, unlike other incest narratives exploring the interrelated systems of domination involving gender, race, and class (e.g. T. Morrison's *The Bluest Eye*), Allison's novel does not end with the girl's passive suffering, but with her resistance. Bone's decision to leave the abusive home and her choice of her new custodian, an independent lesbian aunt living on the margins of the closely knit, heterosexual Southern society, constitute an unconventional ending of an incest novel underscoring sexual orientation in interaction with gender and racialized class, as important categories in Allison's multidimensional, intersectional representation of the regional system of domination and its outsiders.

Elżbieta Klimek-Dominiak, Ph.D., is an Assistant Professor at the Institute of English Studies and the Director of Research Center for Gender Studies- University of Wrocław. In her publications and teaching she explores the intersections of gender, race, class and sexuality in (graphic) life writing, fiction, and film. Her doctoral dissertation, *Women's Visions of the American West: Representation of the Frontier Contact Zones in the Pioneer Women's Travel Writing*, focused on the revision of American exceptionalism and engendering of the myth of the West. In her current project, she compares representations of gender violence survivors in contemporary fiction, life writing and graphic narratives. Her research interests also include American and Polish (post)memory, relocation and trauma studies, as well as post-totalitarian narratives about the underground resistance. She is involved in the collaboration on gender studies with York University.

ZOFIA KOLBUSZEWSKA

Wrocław University

“How Forensic Imagination Has Insinuated Itself into American Studies”

This paper investigates in what ways the recent surge of interest in forensic imagination has changed our point of view on different paradigms and phases in the history of American Studies, ranging from the perspective of the myth of Adamic innocence and the debates on the significance of the Frontier, through postcolonial and ethnic studies, new historicism and psychoanalytical cultural criticism to the vision of America emerging from Transatlantic Studies. Forensic imagination is understood here in its narrow meaning as pertaining to all things legal, and in its broad sense as the sphere of an efficacious word, of traces, inscriptions, impressions and all phenomena signatory in character. Forensic imagination on the one hand brings into focus the study of paranoia in American culture and politics and on the other draws our attention to the melancholy of American necropolitics as well as contributing to the critique of American memory politics. The study of contemporary forms of American forensic imagination also provides an oblique insight into the processes of fashioning multiple American identities and helps assess and interpret the ramifications of the Affective and Pictorial Turns for American Studies and points to the areas of overlap between the return of early-modern ways of knowledge production – often referred to as “neobaroque” – and some crucial concerns of American Studies, such as, for instance spectacularization of American politics or visualizing law and legal procedures in the age of what can be referred to as “digital baroque.”

For a biographical note, see “Roundtable 2”

GRZEGORZ KOŚC

University of Warsaw

“Robert Lowell’s Archives and the Late Modernist Poetics of Semi-Transparency”

This paper will take its cue from Rei Terada’s 2006 essay “Writing as a Child: Lowell’s Poetic Penmanship” (*Reading the Middle Generation Anew*, ed. by Eric Haralson) arguing for a greater “attention to [Robert] Lowell’s allegorization of the material forms in which his poetry appears” (34). I will raise a related question about the importance of experiencing some of Lowell’s poems in their materiality as archival objects. With the poem “Onion Skin” (later published *Notebooks 1967-68*) as an example, I will demonstrate that the material qualities of

paper Lowell was using, his sensory experience of the typed text as well as of multiple versions of poems stacked and showing through, became a subject of his poetic inquiry. He got cues from the characteristics of onion-skin paper for how he should mediate between the reflective and constructionist functions of language.

Grzegorz Kość is an Associate Professor of the University of Warsaw. He is an author of *Robert Lowell: Uncomfortable Epigone of the Grands Maîtres* (Peter Lang, Frankfurt 2005) and *Robert Frost's Political Body* (Rochester, NY: Camden House, 2014). He has also co-edited, together with Krzysztof Majer, a collection of essays on communication technologies and American cultural practice *Tools of Their Tools* (Cambridge Scholars), and, more recently, with Clara Juncker, Sharon Monteith, and Britta Waldschmidt-Nelson, *The Transatlantic Sixties: Europe and the United States in the Counterculture Decade* (Transcript Verlag, 2013). Kość is a recipient of Fulbright Foundation Fellowship of 2008-2009 and two major research grants of the Polish National Science Center. Currently, he is co-editing, with Steven Axelrod of University of California, Riverside, a two-volume edition of Robert Lowell's autobiographical prose for Farrar, Straus and Giroux.

AGNIESZKA KOTWASIŃSKA

University of Warsaw

"Scary Matter(s): Lines of Flight in American Horror Cinema"

Over the last few years research projects inspired by different strands of new materialism have put forward novel ways of analyzing the embodied and embedded nature of cinematic experience.

Publications by Anna Powell (2006), Barbara Kennedy (2002), Felicity Coleman (2011), Estelle Barrett and Barbara Bolt (2013), among others, have presented new ways of reading bodies in all their different interactions and intra-actions (Barad, 2008), including bodies on screen, bodies of viewers, bodies of work, bodily sensations, body-image, corpo-reality, body/mind/brain, and the post/non/human bodies. Weaving together new threads and highlighting existing ties between French feminism and post-structuralist critique of knowledge production, Deleuze and Guattari's schizoanalysis and nomadism, theory of performativity and critique of representationism, affect theory and speculative realism, the posthuman and the post-anthropocentric, new materialisms enables a move beyond the discursive and the psychoanalytic -- two most important deconstructive tools that have set research directions in cultural studies for the last three decades.

However, this presentation is not a call to abandon deconstruction (and research theories that have organically developed from it), but rather to expand the existing theoretical framework, widen the conceptual toolkit and add new perspectives on embodiment. These new approach shall be presented on the basis of Tobe Hooper's *Texas Chainsaw Massacre* (1974), a classic "skin show" (Halberstam, 1994) particularly (in)famous for its gory spectacle of the ruined body, ruptured skin and ambiguous representations (in terms of gender, race, class and ability).

Agnieszka Kotwasińska is a Ph.D. student at the Institute of English Studies, University of Warsaw. Her dissertation concerns the transformations of American families and kinship structures in contemporary women's horror fiction. Her research interests center on gender and sexuality within horror and Gothic studies, canon formation and convergence culture, schizoanalysis and new materialist perspectives on embodiment and the posthuman. She teaches courses in American literature, horror cinema and fiction at American Studies Center, University of Warsaw.

MARTA KOVAL

University of Gdańsk

"A Return to History in Recent American Fiction and Some Ways of Its Interpretation"

Recent developments in the theory of historiography and cultural studies seem to have affected fiction both in Europe and the United States. The theories proposed by Hayden White, Frank Ankersmit, Georg G. Iggers, Aleida Assmann and others have shed light on novels which model history in different ways. Assmann identified a renewed interest in the matters of the past that are observable in latest American fiction as an orientation toward the past that becomes a cultural process. The paper aims to explore a new modification of historical novel that reflects this process and can be designated as the novel about history. It brings into play three major components – memory, experience, and subjectivity – and uses them to construct a subjunctive (personalized) history which is determined by an individual perspective and offers critical reading of both European and/or American past. As a contemporary modification of the historical novel, it stands at the crossroads of history and literature, but creates a highly subjective vision of the past that opposes generalizations and conventional perspectives, and focuses on the way significant events of the European and American past affected the lives of individual characters. The novel about history is interesting from at least three interdisciplinary perspectives: first, as an indicator of the cultural stage that aims to reconstruct the continuity

of historical development but is aware of its problematic fictional representation; second, as a trend in fiction writing that promotes individual perspective as a value which opposes both unification and fragmentation; and third, as a type of fictional representation of the past that combines approaches of both the traditional nineteenth-century historical novel and modern cultural and historiographic theories aimed to challenge the aesthetics of the former.

For a biographical note, see “Roundtable 2”

KAROLINA KRASUSKA

University of Warsaw

“Framing Immigration Anew: Recent Post-Soviet Jewish American Women Writers”

The literary texts by “Russian-speaking Jews in North America” (Sarna) allude to such divergent locations as Georgia or Latvia, but this multiplicity is often sharply contrasted with a rather common and generic urban locale of the American North East. Consequently, they reproduce the binary logic of the first and second world understood as metageographical entities or “spatial structures through which people order their knowledge of the world” (Lewis and Wiegen) and thus perpetuate the logic of earlier modes of (Jewish) immigrant fiction. In contrast, I read such texts as Lara Vapnyar’s *The Scent of Pine* (2014), Yelena Akhtiorskaya’s *Panic in the Suitcase* (2014), and Anya Ulinich’s *Petropolis* (2007) as challenging such rigid and unique notions of place and location and “destabiliz[ing] rather than maintain[ing] boundaries of nation, race, and gender” (Grewal and Kaplan). Large parts of these novels are set in Eurasia (Jennifer Suchland) and US-American destinations that are imagined as linked via alternative notions of space challenging the hegemonic divide. For instance, in Vapnyar’s text – which is the focus here – rural Maine and the titular “scent of pine” works as a trigger for telling a story from a Soviet summer camp located in a similarly rural silvic space. In addition, this destabilization of metageography is highlighted through gender scenarios realized in these novels that are far from the inherited romanticized state-socialist ideal of gender equality.

Karolina Krasuska is an Assistant Professor at American Studies Center at the University of Warsaw, Poland and a member of the research group “Literature and Gender” at the Institute for Literary Research at the Polish Academy of Sciences. She is the author of a monograph examining modernist poetry from a transnational, gender-oriented perspective *Płeć i naród: Translokacje* [Gender and nation: Translocations], Warsaw 2012 and a co-editor and co-author of the pioneer *Encyklopedia*

gender, Warsaw 2014. She is also the Polish translator of Judith Butler's *Gender Trouble (Uwikłani w płęć*, Warszawa 2008). Her newest publication is a co-edited volume (with Andrea Peto and Louise Hecht) *Women and the Holocaust: New Perspectives and Challenges*, Warsaw 2015. Currently, she is working on a project on gendered modes of the 21st-century Jewish-American fiction.

ANNA KRAWCZYK-ŁASKARZEWSKA

University of Warmia and Mazury in Olsztyn

“When the whole world is watched...”: Person of Interest and the End of American Surveillance Exceptionalism”

Person of Interest, a TV series combining elements of crime drama, science fiction and action movies, debuted on CBS almost exactly a decade after the events of 9/11. The premise of the show, in which the all-seeing supercomputer can detect and prevent impending violent crimes, is reminiscent of *Minority Report*, but it also encourages reflections over the new facets of state-sponsored surveillance as well as very private traumas and fears. The purpose of the Machine is to aid the US government in the fight against terrorism, yet it is also secretly used by its genius constructor and his former CIA-agent partner to help ordinary citizens, too. During its five seasons,

the series often presented the fictitious world from the perspective of two competing artificial intelligences. On a symbolic level, the Machine might be said to represent a cosmopolitan desire for justice which, however, comes at a high price, while its mortal adversary, the system ironically named Samaritan and resurrected to serve much darker agendas, brings immediate associations with an aggressively pro-American stance.

Anna Krawczyk-Łaskarzewska is an Assistant Professor at the Department of English Philology, University of Warmia and Mazury in Olsztyn, Poland, where she teaches film and media studies. She published articles and edited volumes devoted to film and TV adaptations, book illustrations and other pop/visual culture phenomena, as well as William Gibson's prose and cultural representations of the city. Her current research focuses on the theoretical and practical aspects of reimagining and repurposing iconic literary characters.

ALEKSANDRA LENIARSKA

University of Warsaw

“Globalization of the Local, or Localization of the Global? English-Speaking Contemporary Fiction and Neoliberalism”

Neoliberalism, described by Wendy Brown in *Undoing the Demos* (2015) not only as economic tendency, but also a socio-cultural one, results in the hegemony of individualism and market logic. The switch of paradigm from communal to individual, from political to economic, from heterogeneous to homogenous, is also reflected in the literary work in the United States. In aesthetics, these changes arguably result in the return of realism in 21st century American novel, with an omniscient third person narrator, epistemological certainty and mimetism overthrowing Postmodern ideals. Neorealism appears now to be a tendency as hegemonic in the literary world as neoliberalism is in cultural and economic spheres. These changes are reinforced by the transformation of the publishing market, which appears to be increasingly homogenous. Two events that took place in 2013 are symptoms of these globalizing tendencies: the merger of Penguin Group and Random House transforming the Big Six (six main publishers of English-speaking world) into the Big Five, and Man Booker Prize opening to all English-speaking authors (not just from the Commonwealth, as it was before). It is therefore worth to reflect upon globalization of novel. How does neoliberalism influence the globalization of literary trends, since all English-speaking work is judged by the same criteria - both in the sense of aesthetics and market? Is the novel losing its local aspect for the sake of the global one? Or does the local sell better in the world of uniformization?

Aleksandra Leniarska is a Ph.D candidate specializing in North American literature and culture. She completed her MA studies in American Studies Center, and did her BA degree in English, French, and Spanish philology departments at the University of Warsaw. She is a Humanity in Action Fellow having completed John Lewis Fellowship on racism and social injustice.

ZUZANNA ŁADYGA

University of Warsaw

“The Emancipated Americanist and the Activist Turn in American Studies”

The paper focuses on the problems of activism and interdisciplinarity within American Studies, from the perspective of J. Rancière’s critique of “ceremonial communitarianism” (“Emancipated

Spectator”) i.e. a “stultifying” pedagogy of communitarian dialogue, which while promoting the idea of dialogic reciprocity among community members in fact suppresses the possibility of heteroglossiac, and thus more democratic, form of exchange that Rancière calls dissensus (*Dissensus*).

Rancière’s distinction between the non-pedagogy of dissensus and the pedagogy of dialogue seems particularly relevant to recent tendencies in the official discourse of American Studies, in particular to the activist turn, and the ways in which individual scholars relate themselves to those tendencies. Even the critics of ASA’s infamous 2013 boycott of Israeli academics – an act dissonant with the ASA’s mission to promote “meaningful dialogue about the U.S., throughout the U.S. and across the globe” – worry that any “skepticism” about the issue is “a turning away from social responsibility” (*PMLA* 131.1 (2016)). Yet, is skepticism indeed a socially irresponsible act?

From a philosophical perspective, this is definitely not the case. According to Michel Foucault, a skeptical position qualifies as the most politically responsible act of “speaking truth to power” (*parrhēsia*). No less important is the power-potential of skepticism for Barthes or Agamben. Therefore, I wish to explore the connection between philosophical skepticism and the idea of dissensus, in order to problematize the opposition between activism (the pedagogy of dialogue) and skeptical passivism (the non-pedagogy of dissensus), as well as to draw conclusions of this problematization for the practice of American Studies.

For a bibliographical note, see “Roundtable 2”

KATARZYNA MACEDULSKA

Adam Mickiewicz University in Poznań

“A Genre of Transformation – Memoirs by American Women Writers”

My intention is to trace the transformative potential of the recent American memoirs by women, with the view to expound and forge connections between this literary genre and the studies on culture and memory. I explore the memoir as forming a narrative space of exchange where the meanings of what is collectively called American experience emerge. While deeply rooted in the American life writing tradition, the memoir has extensively and conspicuously developed throughout the last 30 years. Considering it as an inclusive and a hybrid genre and referring to the theoretical writings on personal narratives, I draw conclusions regarding the ways in which the

memoir accommodates the transformation of experience into language and language into experience while it comments on life in a new form (P.Ricoeur, J.Olney, P.J.Eakin, J.Watson & S.Smith, M.Hirsch, B.Yagoda, S.Birkerts, M.Karr, and others). In particular, I consider the ways the memoir's potential for self-reflexivity and invention is explored to represent, expose, and change the experience of women. Of my interest are texts by women writers who span and mediate between languages and cultures as they shape their identities (J.Harjo, A.Yen-Mah, M.Alexander), second and third generation WWII survivors who return to their roots (E.Einhorn, N.Miller), as well as children and parents who come to terms with legacies and events that (mis)shaped them (M.Karr, J.Didion). Besides the function(s), crucial are also the forms of the memoir – the narrative is often enhanced by visuals (photographs, drawings, documents, maps, drawings, etc.), even to the point where they dominate over the text (graphic memoirs, A.Bechdel, L.Prince).

Katarzyna Macedulska is an Assistant Professor at Adam Mickiewicz University in Poznań. She has worked on 19th century as well as contemporary American literature. She is author of *Remembering Oneself, Charting the Other – Memory as Intertextuality and Self-Reflexivity in the Works of Paul Auster* (WVT: Trier, 2012). Currently, her research concerns memory, identity, and narrative in American autobiographical writing.

KRYSTYNA MAZUR

University of Warsaw

“Anti-Narrative Theories of Film and Poetry”

Presiding over the birth of American experimental cinema, Maya Deren famously argued that film's potential to offer a new means of expression hinges on films working like poems and not novels or paintings. In “Poetry and the Film” she uses Roman Jakobson's definition of the poetic function of language to define this potential. Jakobson posits the poetic in opposition to the narrative as the two axes of language. A similar conversation between film and poetry is staged by the writer/poet Gertrude Stein. In a sense their art theories move along the same trajectory, only one departs from where the other arrives and vice versa. While Deren wants film to work like poetic language, for Stein the opening, the promise of a new poetic language, is realized when language works like film. In her own work, Stein wants repetition to enact movement/create meaning in the same way the camera does: by a quick succession of near identical frames. Both those experimental artists define their respective art forms against narrative. In my presentation, I will examine this striking conflation or cross-pollination of poetry and (experimental) film. I want to

ask whether this dialogue of poetry and film is structured by the conditions of historic Modernism or offers a more general conception of the processes of signification, communication, and art. Admittedly it is in Modernism that the opposition to narrative (even in the work of novelists) is most pronounced, but – as subsequent theories of film and literature testify – it later becomes an independently standing tradition of thinking about avant-garde art in general. The paper is intended as a broad invitation to think about theoretical positions on narrative and non-narrative forms. It will provide a conceptual bridge between the presentation by Pawel Frelik and Kacper Bartczak, on film and poetry, respectively.

Krystyna Mazur received her MA from the English Department of the University of Warsaw and her PhD from Cornell University. Her 1994 dissertation *Poetry and Repetition* was published by Routledge in 2005. Her major research interests are in the field of American poetry, queer studies and film studies. She has also written on transnational modernist and contemporary American literature, Latino/a literature and African American literature and film. Currently she is working on a book on Queer Feminist Filmmakers.

JOANNA MAKOWSKA

University of Warsaw

"I am rooted but I flow: Reading Adrienne Rich's 'Usonian' Poems in the Context of the Transnational Turn"

As a poet, revisionist critic and radical feminist involved in the civil rights and women's movement, Adrienne Rich consistently refused to engage in a "romance with America," focusing instead on the deconstruction of national fantasies. In the mid-1980s she voiced strong criticism of both universalizing tendencies and Western-centeredness of U.S. feminism. Rather than fantasizing about how to transcend national and cultural boundaries in order to create a domination-free society, she proposed to move towards a "politics of location." This cartographic approach entailed heightened awareness of one's situatedness – starting with the body as a "geography closest in" and proceeding to the local, the regional, and the global. Through cross-cultural readings of *Ghalib's ghazals*, Irena Klepfisz's borderland poems, or Cuban women's poetry, Rich infused her writing with materialistic mappings – she created "an atlas of the difficult world" in which the U.S. is placed in the global context. Importantly, these mappings might be viewed as an account of a struggle for accountability, which brings to the fore transnational experience of solidarity and aims at "exten[ding] one's own group" (Fluck 2011).

By addressing the questions of crisis, memory, and accountability, I intend to demonstrate how Rich's writing might contribute to the transnational perspective in American Studies. Tracing her transition from a critical American optimist to a passionate sceptic, I will also examine the implications of a located approach for poetry as "often written in a desire to change the composition of the very soil from which it grows" (Rich 2010).

Joanna Mąkowska is a Ph.D. candidate and lecturer at the Institute of English Studies, University of Warsaw. Currently she is working on her dissertation which examines interrelations between corporeality, subjectivity and textuality in the works of Mina Loy and Adrienne Rich. Her research interests include twentieth-century American poetry, transatlantic modernism, literary theory and philosophy of embodiment. As a recipient of the EAAS and John F. Kennedy Institute for North American Studies grants, she conducted research at Yale University and Free University, Berlin.

MIROŚLAW MIERNIK

University of Warsaw

"Good Market, Bad Market: The Discussion of Consumer Culture and American Ideology in Texts of Culture"

My presentation will discuss the role of consumer culture and the various approaches towards it in American culture, and the role this theme plays in cultural texts. My presentation will focus on the particular role that consumer culture played in the emergence of national sentiments in the colonial America, and how it became a bone of contention between different sides of the political spectrum, after the formation of the US to the present day.

Acknowledging the role of various panics, market crashes, and recessions, I will then briefly discuss these events and historical processes as nodal points that facilitate changes in American ideology pertaining to the market and consumer culture. I will then use this to put forward the question of how such changes are referenced in cultural texts such as literature, cinema, and television, and the various ways in which they can be seen as voices in this discussion. This will lead me to consider whether the 2007/2008 financial crisis and the subsequent Great Recession can be seen as such a point, particularly in terms of how it influenced the portrayal of and commentary on consumer culture and affluence in cultural texts of the neoliberal period (1980-2016).

Mirosław Aleksander Miernik is an Assistant Professor at the Institute of English Studies at the University of Warsaw. His professional interests include everyday life in the USA in the 20th and 21st centuries, subcultural studies, and consumer culture. In the past he also carried out research on the works of Frederick Rolfe, particularly in terms of the interplay of fiction and autobiographical elements in them. His most recent publications include "A vicious circle: How canon continues to reinforce sex segregation in literature in the 21st Century" (*Acta Philologica* 47), and "'Everybody knows that the game was rigged': Protests against the War on Terror in the Work of Ministry, Nine Inch Nails, and Tom Waits" (in M. Messmer, A. Gilroy, eds. *America: Justice, Conflict, War*).

URSZULA NIEWIADOMSKA-FLIS

The John Paul II Catholic University of Lublin

"Dining while Black: The Legacy of Jim Crow in Contemporary American Foodscape"

Food consumption in public eating facilities such as diners, cafés, and restaurants seems to be a symbolic process where collective consciousness is communicated, individual identities shaped, and alliances negotiated or contested. In the Jim Crow South, patrons, depending on their skin color, found themselves either excluded from or included in social groups. Thus public spaces of food consumption mark the boundaries of intimacy and acceptable social distance in cross-racial contact. It is my intention to analyze in what ways racial etiquette in the South prohibited contact during food consumption, be it physical or visual, between two races. Even though Jim Crow segregation which affected the service, personal treatment, and length of wait in public eating facilities, legally ended in 1964, African American customers have been reporting racial injustices encountered in Southern public eating establishment since then. Thus, I would also like to address the issues generated by de facto segregation, such as inferior service, indifference, and humiliation, which according to recently conducted research constitute "tableside racism" still practiced in America. The final issue I wish to tackle in my presentation concerns food deserts – impoverished areas with a dearth of affordable, healthy, fresh food, but with a high concentration of convenience stores peddling fast food and highly processed foodstuffs – spread across various regions of the USA. I wish to examine inequitable distribution of healthy foods as a manifestation of discrimination against the black and the poor white.

Urszula Niewiadomska-Flis teaches American literature at the John Paul II Catholic University of Lublin. Her scholarly interests hover around representations of foodways in literature and film, literature of the American South, ethnic/immigrant literatures of the USA, as well as American

TV series. She is the author of *Aristocratic Ethos in Ellen Glasgow's and Walker Percy's Fiction* (Wydawnictwo KUL, 2011) and *The Southern Mystique: Food, Gender and Houses in Southern Fiction and Films* (Publicacions de la Universitat de València, 2012). She is a member of *Southern Studies Forum and Society for the Study of American Women Writers*. In her post-doctoral research project she explores how food is used as a trope to code class, race and ethnicity in the texts of the American South.

STANISŁAW OBIREK

University of Warsaw

“Nones – A New Religious Category or a New Form of American Pragmatism?”

In 2012 the prestigious Pew Research Center published an intriguing report entitled “‘Nones’ on the Rise” in which we read that “The number of Americans who do not identify with any religion continues to grow at a rapid pace. One-fifth of the U.S. public – and a third of adults under 30 – are religiously unaffiliated today, the highest percentages ever in Pew Research Center polling”. Since then, some sociologists of religion (Peter L. Berger, Nancy T. Ammerman) and theologians (Peter C. Phan) have published interesting studies on this new phenomenon of “Nones”. The phenomenon of “Nones” has a certain affinity with a theory about daily life and religion elaborated in 1970s and 1980s by the French cultural anthropologist Michel de Certeau. Important in this context is his classical book *The Practice of Everyday Life*. In my paper I will discuss how the emergence of the new religious category of “Nones” at the beginning of 21st century helps us to understand the deep changes in American religiosity which, as I will try to demonstrate, could be seen as a new form of American Pragmatism.

Stanisław Obirek, a culture anthropologist, is a Professor at University of Warsaw. He teaches in the American Studies Center. He was a visiting professor in Holy Cross College in Worcester MA (2000), and a fellow in St. Louis University (2004). His books include *Catholicism as a Cultural Phenomenon in the time of Globalization: A Polish Perspective* (2009); *Uskrzydłony umysł. Antropologia słowa Waltera Onga* (2010); *Umysł wyzwolony. W poszukiwaniu dojrzałego katolicyzmu*, (2011); with Zygmunt Bauman two books: *Of God and Man* (2015) and *On the World and Ourselves* (2015); *Polak katolik?* (2015). He is interested in the place of religion in modern cultures, interreligious dialogue, and strategies for overcoming conflicts between different civilizations and cultures.

MAŁGORZATA OLSZA

Adam Mickiewicz University in Poznań

“Between Word and Image: Unconventional Developments in Contemporary American Graphic Novels”

My PhD dissertation will provide a thorough exploration of one of the most recent genres to emerge in American literature, the graphic novel, in the context of word and image relations. Indeed, graphic novels combine the verbal and the visual to convey the storyline and as such follow specific conventions of storytelling based on, *inter alia*, the unequivocalness of word and image relations. It is the very nature and poetics of the correlations between text and image that I will seek to investigate, asking questions about the notions of representation and narration. Although words and images coexist in the graphic novel, the relation between the two is by no means straightforward. On the contrary, it is caught in a web of great complexity involving such phenomena as interdependence, redundancy, symbiosis, reciprocity, rivalry, doubling, complementation, subordination, or exclusion. The combination of two different forms of representation in one work acts as a double-edged sword: on the one hand, it opens new perspectives of rendition and narrative construction and, on the other hand, it is a testament to the limits of literary portrayal. In my workshop presentation, I want to focus on contemporary American graphic novels that use word and image in a creative and innovative manner, including the works of Chris Ware, Alison Bechdel, Charles Burns, and David Small. On the basis of these examples, I will demonstrate how such unconventional developments as abstract elements, intervisuality, and non-sequentiality function in contemporary American graphic novels.

Małgorzata Olsza is a Ph.D. student at the Department of American Literature at Adam Mickiewicz University in Poznań, Poland. She is a graduate of AMU where she received an M.A. in Art History (2010) and an M.A. in English (2013). Her research interests include graphic novels, contemporary American art, and American modernism. She is currently working on her Ph.D. thesis devoted to the discourse of the graphic novel and word-image relationship in contemporary American graphic novels. She has received Polish Association for American Studies Annual Award for the Best American Studies M.A. Thesis Written at a Polish University (2013).

PIOTR OSTASZEWSKI

Warsaw School of Economics

“Donald Trump and Hillary Clinton – The Choice for America, the Consequences for the World”

Presidential elections in the USA in 2016 seem to be of the vital importance for both American constituency and the whole world. What are the political platforms of both candidates? Can promises be converted into reality? Is it Trump’s phenomenon or rather middle class choice because of lack of options? How someone who belongs to the so much criticized political establishment with so many scandals is able to run a country which is the world leading power? Otherwise: should the world be afraid of America’s choice?

Piotr Ostaszewski (prof. dr. hab.) is a former employee of the American Studies Centre, University of Warsaw (1990-2000). Since 2000, he has been working for Warsaw School of Economics, where he was a Vice-Rector for the term 2012-2016. His major fields of interests include the United States politics and economy, the United States and Asia-Pacific region, East and Southeast Asia, international economy, and international conflict. He is the author of *Vietnam, the Longest Post-Cold War Conflict* (2000), *Cambodia, the Khmer Rouge Road to Power* (2003), *International Conflicts, 1869-2006* (ed.), *International Relations* (student textbook, 2009), *Laos, the Domestic and International Dimension of the Laotian Civil War* (2011), *Glimpse on historical painting* (2016), and numerous articles. Piotr Ostaszewski was a visiting professor and guest lecturer at Kyungpook National University, Seoul National University (Republic of Korea), National Chengchi University, Soochow University, Nanhua University (Taiwan), University of Darussalam (Kingdom of Brunei), and University of Utara (Malaysia).

JACEK PARTYKA

University of Białystok

Parallel panel respondent, Major/Minor: American Jewishness”

Jacek Partyka, PhD, is an Assistant Professor at the Institute of Modern Languages, the University of Białystok, Poland, where he teaches the history of American literature as well as courses on modernist poetry and prose, and American Holocaust fiction. He has published articles on W.H. Auden, Charles Reznikoff, Edward Lewis Wallant and Cynthia Ozick, and co-edited four volumes of critical essays. His academic interests include intertextuality, uses of literary tradition, Holocaust representation, and American “found” poetry.

ANNA POCHMARA

University of Warsaw

“From Young America to New Germany: ‘The New Negro’ in a Pational and Transnational Perspective”

The paper analyzes a variety of rhetorical resonances in Alain Locke’s Harlem Renaissance writings with a particular focus on the New Negro trope. It discusses such intertextual references as the American Renaissance, Young Americans, the European Renaissance, Hellenism, as well as contemporaneous British and German youth organizations and reform movements. My analysis suggests unexpected interrelations between these diverse concepts, which form a transatlantic network of American and European figures in Locke’s rhetoric. Many of them share a preoccupation with youth, especially the mentoring of young men. This mentor-mentee relationship seems critical for the emergence the New Negro community as envisioned by Locke.

Anna Pochmara is an Assistant Professor at the Institute of English Studies, the University of Warsaw. She holds a double M.A. degree in American literature and culture. As a graduate student, she received a Fulbright Junior Grant to do research for her doctoral project at the African American Studies Department, Yale University, for which she earned a Ph.D. in 2009. Her interests include American modernist and realist fiction, gender and sexuality studies, and African American studies. She is the author of over twenty articles and reviews in the field of American studies and *The Making of the New Negro: Black Authorship, Masculinity, and Sexuality* (2011). Since 2013, Pochmara has been a co-editor of *Acta Philologica*, the journal of the Faculty of Modern Languages, University of Warsaw. Her current research project concerns the uses of temperance and intemperance in late nineteenth-century and early twentieth-century African American literature.

PAWEŁ PYRKA

SWPS University of Social Sciences and Humanities

“A Creature of Two Gothics: Marriage of the Genres in Showtime’s *Penny Dreadful*”

The proposed paper aims to study the construction and presentation of gothic themes as seen in the television series, from the perspective of two traditions, British and American, as well as the production’s use of literary source material, including texts by Shelley, Stevenson, Stoker, and Wilde. *Penny Dreadful*’s successful blend of classic gothic fiction with American (and

Western) aesthetics and contemporary revisionist sensibility has resulted in both the resurgence of gothic romance and the birth of its new hybrid child. "Dreadpunk", as it has come to be known, combines the trappings of Victorian horror and gaslamp fantasy with postmodern self-awareness and subversive thematic and plot structures. The paper will examine the characters against their literary prototypes and analyze the structures of the plot, both in relation to their underlying narratives and to contemporary culture and its artifacts.

Paweł Pyrka is a lecturer at the SWPS University of Social Sciences and Humanities in Warsaw, teaching courses in American Literature, Cultural Studies and Practical English. He wrote his M.A. Thesis on the writings of H.P. Lovecraft and is currently working on a doctoral dissertation on 20th century American pulp fiction as literary and cultural phenomenon. His interests include American studies, popular culture and social studies.

ELŻBIETA ROKOSZ-PIEJKO

University of Rzeszów

"Postcolonialism and American Studies"

The applicability of postcolonial criticism to American literature is hardly questionable. However, the understanding of the postcolonial nature of American literature, or of American history as postcolonial, varies among scholars. In my presentation I would like to refer to selected publications which discuss American literature and history in that way and examine the angles at which they are viewed, with special attention drawn to the areas of theoretical dissent. However, the paper might be eventually more history- than literature-oriented, as I find it tempting to refer to Thomas King's *The Inconvenient Indian: A Curious Account of Native People in North America* (2012) or/and to the reflection of American imperialistic tendencies in the late 19th- and early 20th-century American international exhibitions, discussed by Robert W. Rydell's in *All the World's a Fair. Visions of Empire at American International Expositions, 1876-1916* (1984).

Elżbieta Rokosz-Piejko is an Assistant Professor at the Institute of English Studies of the University of Rzeszow, Poland. Her main academic interests have been in ethnic American autobiographical texts and in adaptations of literary texts into audio-visual media. She has been teaching American literature survey courses, a course on literature and film, and supervised numerous B.A. and M.A. diploma theses on American literature and culture. Her book publications so far include *Hyphenated Identities: The Issue of Cultural Identity in Selected Ethnic American*

Autobiographical Texts (2011) and *The Highlights of American Literature* (2012, co-authored with Barbara Niedziela) and *Televised Classics. The British Classic Serial as a Distinctive Form of Literary Adaptation*.

MARIYA SHYMCHYSHYN

Kyiv National Linguistic University

“‘I do not own my people, I own slaves...’: Formation of the Slave Owners’ Consciousness in Edward Jones’s Novel *The Known World*”

My presentation deals with Edward P. Jones’s postmodern historical novel “*The Known World*” (2003). It has been argued that the novel correlates with the recent criticism of organic racial identity and the essentialist approaches to group consciousness. Therefore it can be located in a broader paradigm of destabilizing the ideology of identity that privileged race, gender and sexual orientations. Moreover the novel has initiated a new shift in the fictional discourse of slavery in the US. The realization of Edward P. Jones’s endeavor confirms once again the existence of a new sense of history and a new experience of historicity. The impossibility to capture past in its totality, a denial of its fixity determined Jones’s fictionalization of history. Jones invents his own history of slavery era where the imagined events, facts and places function as historical. It is necessary to mention that Jones’s version of the history of slavery is not based on the recent popular technology of shifting from history to memory, when history is substituted with the memory written through the language of power. I pay particular attention to the technology of inventing the black slave owner’s consciousness. In conclusion I argue that the black slave owner identity has been constructed through the interpretation of the raw material of the experience with a reference to the constructed practices and protocols of white slave owners.

Mariya Shymchyshyn is Professor of World Literature at Kyiv National Linguistic University. She received her Ph.D. in Literary Theory and World Literature from Ternopil National Pedagogical University. Her doctoral dissertation “*The Harlem Renaissance: History, Theory. Poetics and the African American Identity*” has been mainly concentrated on the indexes of race in the oeuvre of African American authors of the beginning of the twentieth century and on the epistemological production of the concept of “race”. She has published articles on the Harlem Renaissance, space and identity, transculturalism, the epistemology of race, reader-response criticism, feminism, etc. In addition to numerous journal articles, she has published two books

– *Lesiya Ukrainka's oeuvre in the English-speaking world* and *The Harlem Renaissance*. Dr. Shymchyshyn has received two grants from the Fulbright Program in Ukraine. She was a Junior Faculty Development Program Fellow at Iowa State University (Ames, Iowa, 2003 – 2004) and Fulbright Scholar at Loyola University Chicago (2013 – 2014). Her current research focuses on object-oriented theory and spaciality.

PIOTR SKUROWSKI

SWPS University of Social Sciences and Humanities

“The Cosmopolitan Idea in Randolph Bourne’s ‘Trans-national America’: Looking Back - 2016-1916”

This presentation will provide a close reading of Randolph Bourne’s celebrated 1916 essay, attempting to demonstrate how the Progressive era’s cosmopolitan ideas tied in with the larger assumptions about identity, ethnicity and race shared by the contemporary intellectuals, despite their political divisions. Reading Bourne’s essay today, for example, one cannot help being struck by the overweening Eurocentrism inherent in his cultural manifesto protesting the Anglo-Saxon dominance in American politics and society. Bourne’s “transnationalism” is tainted by the implicit exclusion of the African-Americans from his vision of America as a multicultural society and fails to take cognizance of the broader and more complex cosmopolitanism of Bourne’s contemporary, W.E.B. DuBois.

Piotr Skurowski is Associate Professor at SWPS University of Social Sciences and Humanities in Warsaw where he served as Director of the English Institute and is currently Dean of the Faculty of Arts and Social Sciences. His academic interests focus on American cultural and intellectual history, critique of media and popular culture, and the transatlantic cultural relationships.

ARTUR SKWERES

Faculty of Pedagogy and Fine Arts in Kalisz, Adam Mickiewicz University

“Reading Neal Stephenson’s *Snow Crash* as a Comedy and a Game”

The presentation will concern the interpretation of Neal Stephenson’s 1992 novel *Snow Crash* as a comedy and as a game. The novel, which belongs to cyberpunk sub-genre of science fiction,

focuses primarily on the effects of technology and language on a highly advanced society. It repeatedly points to the possible enslavement of the individual who is too busy to notice the sources of danger, one of which is a language that can be used as a neuro-linguistic virus. As such, *Snow Crash* points to the vulnerability stemming from communication and the use of technology. Central to the narrative is the notion of individualism, which will be analyzed in reference to Alexis de Tocqueville's *Democracy in America*. It will also be noted that in Stephenson's novel individualism is both highly praised and satirized. The plot of *Snow Crash* is ripe with humor, presenting individuals who manage to thrive in the endlessly fragmented, multicultural, and diversified society of the future. Moreover, the novel relies on familiar tropes which characterize cyberpunk narratives but it is also atypical through its humor and wide scope (ranging from religion and mythology to the effects of technology). As such it invites untypical and interdisciplinary critical approaches. It will be suggested to analyze the novel in terms of theories of humor and theories pertaining to games, namely the theories of Johan Huizinga and Roger Caillois. On the basis of their seminal texts, it will be argued that the key to the problems that the novel seems to suggest is a playful attitude, which characterizes not only the protagonists' behaviors, but also the way they are presented to the reader.

Artur Skweres obtained his PhD in literary studies from the School of English of Adam Mickiewicz University, Poznan, Poland. He is assistant professor at the English Department of the Faculty of Pedagogy and Fine Arts (Kalisz, Poland) of the same university. His academic interests comprise English and American literature, media ecology, film adaptations, and film in foreign language teaching.

JOLANTA STACEY

SWPS University of Social Sciences and Humanities

"Confronting the United States of America: (NOT) All Men Are Created Equal"

Exceptionalism, the state of exception, exceptional state as many writers name the American dream and creed, Charles Murray calls this ambiguous system of constitutional monarchy "an experiment in the history." As the attempt to deconstruct American exceptionalism will follow, it should thus understood to be a certain fact that America is distinct from any other nation in the world, it is extraordinary, and referred to as "exceptional." The author also points out: "for whatever else everyone might say about the United States, the all agreed on one thing: the United States was quite unlike their own or any other nation. While most patriotic Americans

view their country's values to be of superior qualities, other nations, especially European, may not necessarily agree with such tenets. The Promised Land, Land of the Free are among some of America's exceptional philosophical ideologies while the XV Amendment to the U.S. Constitution may transpire to be the most prominent as the dignified benefit for human rights. It may emerge to be one of the unique values in American society that exquisitely positions the awareness of the distinctiveness of America worldwide. The topic of American uniqueness has forever set in culture, politics, not only within the country, but also abroad and has been interpreted through many different scopes and disciplines. Undoubtedly, America is different. However, the dimension of values and the construction or the deconstruction of America's imperialistic greatness can be contrastively construed.

Jolanta Stacey is a third year humanities and social sciences doctoral student at SWPS University. Her interests center around cultural aspects of racial debates in contemporary United States as well as domestic policies on security and safety. Her current research focuses on comprehensive examination of Afroamerican with white cultural trends intersections. She is especially interested in the relationship between the racial enthrallment and condemnation of both races. Jolanta holds a Master's Degree in American Studies from University of Warsaw. Her honors thesis analyzed the existence of racial discrimination in modern American culture. She argued that despite the country's perceived movement into a racially tolerant society, American racism still exists, only in a more subtle, modern and indiscernible form.

KLARA SZMAŃKO

Jan Długosz University in Częstochowa

"The Trope of Sight in North American Whiteness Studies"

The trope of sight has been the central metaphor in North American whiteness studies since their very inception, that is already before whiteness studies emerged as a separate field of study. The centrality of the trope stems not only from a particular applicability of the sight metaphor to render subject-object relations, but also from the unique presence of "sight" in the very relations between racial minorities in the United States, in particular African Americans, and whites. Originally, minorities were cast as objects of the gaze, while whites as subjects of the gaze, exercising the power to look, survey, and pass judgment. Apart from exposing practices of looking employed by whites, whiteness studies scholars reverse visual power dynamics, shifting white people to the object position of the gaze.

The main purpose of whiteness studies is to make whiteness visible and defamiliarize it in order to contribute a heterogeneous definition of whiteness. Ruth Frankenberg coined the term invisibility of whiteness, which described how white people often construct themselves as invisible by marking others: “whiteness makes itself invisible precisely by asserting its normalcy, its transparency, in contrast with the marking of others on which its transparency depends.” This mode of invisibility rests on the paradox created by whiteness, which casts itself as an “empty but simultaneously normative space” (1997). Frances Maher and Mary Kay Thompson note that whiteness “is the often silent and invisible basis against which other racial and cultural identities are named as ‘Other,’ measured and marginalized.” Annalee Newitz claims that whites “imagine themselves as racially invisible” and that “their self-image as whites is thus both underdeveloped and yet extremely presumptuous.” In a similar vein, Valerie Babb presents whiteness as a matter of fact thing, a non-marker, almost a non-race in the 1970s and 1980s. According to Babb, white people were unmarked by their race because it was never mentioned in relation to them. Race was mentioned only in relation to non-white people. Babb’s observations dovetail with the color-blind rhetoric of the 1980s as well as the attempts to obfuscate the history of discrimination against non-white people, closely linked with whiteness. Michael Vannoy Adams observes that “the category ‘people of color’ excludes whites on the dubious basis that whiteness is colorless – while blackness, redness, brownness and yellowness are colorful.” Ironically, the optic definition of color provided by Naomi Zack and cited by Adams undermines the definition of whiteness as colorless because “white” is the “perceptual experience of the presence of all colors.” White invisibility is firmly related to the invisibility of racial minorities. Yet the two types of invisibility are diametrically different. Racial and ethnic minorities in the United States were metaphorically invisible because of the negative marking attributed to them by whites. As illustrated above, whites rendered themselves invisible by unmarking themselves and marking others. Both types of invisibility depend on each other. Still other type of white invisibility consisted in the masking of its own privilege and practices of oppression.

Klara Szmańko specializes in American ethnic literature, in particular in African American and Asian American literature. The recurring tropes of her publications are: whiteness, invisibility, visibility, visual dynamics, power dynamics, transformational identity politics, multiculturalism, representation of space, mimicry, nationalism and gender relations. She is also the author of *Invisibility in African American and Asian American Literature: A Comparative Study* (McFarland 2008) and *Visions of Whiteness in Selected Works of Asian American Literature* (McFarland 2015). She did her M.A. (2002) as well as Ph.D. (2005) at the University of Wrocław and her habilitation at the University of Łódź in 2016.

BOHDAN SZKLARSKI

University of Warsaw

“From Translation to Misconception – a Cautionary Note for Comparative Approach to American (Political) Studies”

Everyone who has ever taught a course about American politics, translated an American scholarly text about Washington politics or sat in the media studio explaining American politics to local audience faces a similar problem: how to do justice to the complexity of American politics when the commonly used language (be it academic or lay) obviously fails as a tool of explanation. The lexical scope of key political terms such as: government, party, constitution or the mother of all political analyses – power, used in the American context is different than in the European case. It is a problem of mismatch between reality and language used to describe it.

In broader sense it is an issue pertaining to comparative studies. Comparative analyses usually carry greater explanatory power than simple case studies. However, there must be some reason why analysts of American politics often avoid comparative studies, especially of institutional nature. Non-American political scientists prefer to apply case study methodology when they “do” American politics. As one of that crowd I am disturbed by that methodological hegemony of one approach.

The presentation addresses several questions which such a situation of “mismatch” raises: Why is it so? What are the consequences of such a mismatch? Does the mismatch represent a methodological issue to be reckoned with? Is such a mismatch yet another form of “American exceptionalism”? Or perhaps it is simply a lexical problem without serious implications for comparative research? We can only hope that when we understand the sources and nature of “the mismatch” we will be able to deal with it more efficiently.

Bohdan Szklarski is an Associate Professor of Political Science, Graduate of the English Institute, Warsaw University and the Department of Political Science, Northeastern University, Boston. In his almost 25 years of teaching he has taught at numerous American and Polish Universities. Currently he is the Director of the American Studies Center, Warsaw University. Prof. Szklarski’s research interests include political leadership, American political culture and institutions, comparative politics and political anthropology. He frequently appears as a commentator on American and Polish political events in the media.

SEZGIN TOSKA

İzmir Katip Çelebi University

“Ecocritical Reading of American Exceptionalism in Ecofiction”

This paper tries to analyze the effects of American exceptionalism on ecological and environmental degradations as well as its contribution to the solution of them through ecocritical reading of certain novels classified as ecofiction.

Americans throughout their history believe that they are exceptional; in other words to be chosen, to be different, and to be superior are some of the ways to understand American exceptionalism as Americans starting with Puritans have tried to forge a link between nature and being exceptional. Recently ecological degradation and environmental problems reach an unignorable level through affecting not only nonhuman world but also human beings. Although the nonhuman world can survive in one way or another without human presence, human beings cannot survive without nature. Thus a new kind of savior is to be expected in order to save nature and so human beings. Accordingly whether American exceptionalism can make America an environmental savior or it facilitates the belief that the New World nation has the power to exploit nature through environmentalism raises a critical issue. Although it is obvious that American exceptionalism with its economic and cultural attitudes towards environment in general is one of the major causes of ecological and environmental degradation, some Americans can still argue that American exceptionalism can solve the environmental problems. So it should be discussed whether it is possible or not that American exceptionalism, which has been creating ecological and environmental problems since early periods, can solve these problems without changing its goals and principles. This situation creates a significant paradox for the meaning of American exceptionalism, which is discussed within the limits of this paper by referring to some ecofictive works.

Sezgin Toska is an Assistant Professor of English Language and Literature at İzmir Katip Çelebi University. He received his Ph.D. from Ataturk University, Department of English Language and Literature. His areas of interest include Ecocriticism and American literature and culture.

MARTA TWARDOWSKA

Technical University of Dortmund

“‘You, American, are not welcome here anymore’: America, War, and the Other in the (Photo) Journalism of Contemporary American Women Reporters”

Susan Sontag wrote in her 1977 collection of essays titled *On Photography* that “[o]ne can’t possess reality, one can possess (and be possessed by) images – [...] one can’t possess the present but one can possess the past.” When asked about the “possessive” qualities of her war photographs, Heidi Levine, a photojournalist and the recipient of the first Anja Niedringhaus Courage in Photojournalism Award 2015, who has covered war zones and revolutions for over three decades now, including the Middle East, admitted that her images “have captured the fact that we have failed to learn from history.” In what ways is this failure manifested then in the journalistic accounts by such reporters as Levine, Lynsey Addario, a photographer who has documented conflicts in Afghanistan and Iraq, Janine di Giovanni, Middle East Editor of Newsweek and contributing editor of Vanity Fair, and Marie Colvin, a veteran correspondent for The Sunday Times, who was killed in Syria in 2012? What stories about America and the human cost of war have been told by these journalists who have extensively covered the post-9/11 years? As noted by Addario, the core of the representation is the drive towards the “counterintuitive” or “dispelling stereotypes or misconceptions.” By focusing on human war realities, gender sensitive issues and a (human) body placed at the center of their reporting, with the commentary on the American and anti-American undertones on both sides of the conflicts, these American journalists have managed to redefine the meaning of the American with tragic experiences of the “other.”

Marta Twardowska graduated from the American Studies Center of the University of Warsaw and completed Gender Studies at the Institute of Literary Research of the Polish Academy of Sciences. She is currently pursuing a PhD in American Studies at the TU Dortmund, working on a thesis titled *Unsilenced: Female War Reporters in the Contested Gender Arena*. Her research interests include Women’s Studies, feminist philosophy, feminist perspectives on the body, gendered war narratives, and war reporting.

MARTA USIEKNIEWICZ

University of Warsaw

“Queering Fat, Fattening Queer: Intersections of Fatness and Disability in Queer Studies”

Fatness and disability remain the two categories that simultaneously demand recognition as identity categories around which a political movement fighting with oppression and discrimination could coalesce, and as categories that require deconstruction, historicization, and particularization opposite to the conventional essentialization and transhistorization they have usually undergone. It would therefore seem that using queer theory to undo the essentialization and naturalization of disability and fatness could potentially offer a way to theorize these two categories in a more complex way. These attempts have been undertaken within both Fatness (LeBasco 2003; Levy Navarro 2009) and Disability Studies (McRuer 2006; Kafer 2013) and resulted in major reconceptualization of bodies and corporeal identities.

The presentation aims to show the interconnections between queered Fat and Disability Studies, potential alliances and impossibilities of cooperation. It examines the ways in which queerness, fatness and disability oftentimes help to construct one another, both to reinforce corporeal norms and to dismantle them. The presentation also posits that denaturalization of the categories of fat and disabled are necessary evolutions of moving into a more socially just academia.

Marta Usiekniewicz is a PhD candidate at the Department of “Artes Liberales” at the University of Warsaw. Her dissertation, *The Eating Detective: Representations of Food and Masculinity in American Crime Fiction*, discusses the ways in which food and food practices may be used to examine gender construction and performance. Her academic interests include feminism, gender studies, disability studies, fat studies, as well as queer theory. She teaches courses on American literature, culture and society.

GRZEGORZ WELIZAROWICZ

University of Gdańsk

“Feel like a Gringo: Transnational Consciousness in Los Angeles Punk Rock Songs”

The Minutemen was a punk rock band from Los Angeles. In the early 1980s they released a series of power albums until the untimely death of guitarist/singer D. Boon in 1985. In

their song "I Felt like a Gringo," a young American man casts an outside, transnational, hemispheric look at himself and his own country. The alienated consciousness is brought about not only by the contagion of the Spanish language in the title – a derogatory designation for Norte Americanos.

D. Boon becomes alienated from his American identity. America is defamiliarized as its imperial interventionism becomes unsettlingly felt to the poet. The lyrical eye comes to a tacit understanding that his recreation at a Mexican beach resort comes at a cost of American stranglehold over political and economic processes in Latin America. The song also hints at American consumerism and "good time" escapism as a strategy of elision and points to costs it takes to maintain the myth of a "good time" - a profound sense of estrangement and alienation both from hemispheric relations and from ties to social order back home. Instead of resolution the song, in a series of postcard snapshots, brings fore the aporia of American consciousness in the 1980s era of Reagan interventionism in Latin America.

Starting with this example, I analyze a number of songs by Minutemen ("Corona", "Viet Nam") which are also concerned with bringing into a focus a transnational consciousness effected by American imperial domination in the 1980s. This is a critical consciousness motivated by an ethical call to justice. It takes up the point of view of hemispheric relations to convey and effect a momentary cognitive and ethical crisis or uncertainty of American national normativity and American master imaginaries. The works are counter-interventions, salutary contagions aimed at effecting a shift of American cognitive certainties and opening up an imaginary field in which a transnational consciousness is not only narrated but affects us so that we too "feel like gringos."

Grzegorz Welizarowicz, PhD, is an Assistant Professor at the Institute of English and American Studies, University of Gdańsk. He teaches courses in American culture and literature. His research concentrates on California and Borderlands culture and history. His current project explores the intersection of cultural geography, epistemology and theater studies in readings of California public spaces, rituals of memory, and Chicano, Black, and queer theater artists from California. Other interests include cognitive theory, American ideas, New Racial Studies, Genocide Studies, Modern Myth (Barthes).

ANNA WICHER

Pedagogical University of Cracow

“‘Sometimes I’ll start a sentence in English y termino en Español’: The Transnational and Interdisciplinary Character of Studies in Chicano/a Literature”

The aim of this paper is to briefly present the transnational and interdisciplinary character of Chicano/a literary studies. This will be done by providing a theoretical background and an analysis of selected literary texts by Sandra Cisneros. The analysis will be based on research results in sociolinguistics, studies in bilingualism, and elements of Mexican culture which are traceable in the texts. The first part of the presentation will provide a brief introduction to the issues which contribute to the transnational and interdisciplinary character of Chicano/a literary studies, including factors such as the influence that the mixing of Spanish and English exerts on Chicano/a identity, and the purposeful use of those languages in particular social situations. It will also comment on how the presence of the two languages in Chicano/a literary works helps reflect Chicano/a identity. This part of the presentation will be based, among others, on findings of Carmen Fought, Alfred Arteaga, and Shana Poplack. The issue of women will be stressed, as it is said to be a very important part of the studies in Chicano/a literature. The second part of the presentation will analyse chosen texts: Sandra Cisneros’ short stories *Papa Who Wakes Up Tired in the Dark* and *The Three Sisters* from *The House on Mango Street*, and *Only Daughter*. Particular attention will be paid to language as a factor reflecting identity.

Anna Wicher is a doctoral student in Literary Studies at Pedagogical University of Cracow, where she received her Master’s degree in English Studies. Her research focuses on the question of language and identity in Chicano/a literature. She is also interested in literary representations of synesthesia, and Post-Traumatic Stress Disorder in war veterans.

JUSTYNA WIERZCHOWSKA

University of Warsaw

“American Studies and Motherhood Studies: An Impossible Coupling or Working from Within?”

Motherhood studies does not have a long history. Partly initiated by Adrienne Rich’s *Of Woman Born* (1976), within the last forty years it has developed into a separate academic field. Adopting an interdisciplinary approach, it investigates motherhood as intersecting with “class, race, ethnicity, ability, sexuality, the law, social policy, and personal agency” (O’Reilly, 2010).

In the United States, motherhood studies largely rests on theories developed by Rich, Sara Ruddick, Nancy Chodorov, and Andrea O'Reilly; however, it is also significantly informed by non-American theorists, among them Luce Irigaray and Julia Kristeva. By construing mothering as embodied, relational, processual and situated, yet experienced across cultures, motherhood studies thinks the maternal subject through categories worked out within psychology, affect studies, object theory, and philosophies of the other. This way, it geographically and methodologically goes beyond American studies, offering new insights into the ways in which subjectivity can be theorized. In my talk, I want to reflect on motherhood studies as challenging the classical American notions of individualism, self-reliance, and exceptionalism, and thus, in fact, challenging America's understanding of itself. In my presentation, I will reference American cinematic and artistic productions which showcase the difficulties of incorporating mothering into the discourse on America, by either pointing to representational gaps or following/grappling with its stereotypical representations.

Justyna Wierchowska is an Assistant Professor at the Institute of English Studies, University of Warsaw. She holds a double MA in American studies and philosophy, and a PhD in American studies. She is the author of *The Absolute and the Cold War: Discourses of Abstract Expressionism* (2011), co-editor of *In Other Words: Dialogizing Postcoloniality, Race, and Ethnicity* (2012), and the author of numerous academic articles published in Poland and abroad. She translates into Polish American modern fiction and art-related books.

ELŻBIETA WILCZYŃSKA

Adam Mickiewicz University in Poznań

"The Role of Native American Cosmology: A Case of the Kumeayay People"

The widely acknowledged result of colonization of Native Americans in North America was a loss of their land, people, and culture. Many of the tribes which survived have managed to do so by assimilation, acculturation, and Christianization, either genuine or simulated. Through the process, what remained of their culture/s were some fragmented pieces of knowledge, stories, myths, rituals passed secretly by one generation to another. Thus it may come as some surprise that the knowledge of cosmology in different tribes has not only been kept, but recently it has also become the basis for recreating the mindset, which allows for the possibility of shaping the life of Native Americans as distinct peoples following their indigenous values in contemporary North America. Many tribes have recreated their cosmology and present it as

a coherent set of beliefs which should regulate the behavior of their members in many areas of life, for example in economy, health, and education. Many Native American activists and scholars (Duane Champagne, Devon Mihesuah) postulate that following native epistemology and abiding by fundamental principles of communal life of Native Americans (in which harmony and balance, and mutual respect of humans, non-humans, and the universe are indispensable) are necessary to preserve their distinct culture in the 21st century multicultural, commercialized, and progressive America. The purpose of the paper would be to briefly explain the tenets of Native American cosmology and show how the Kumeyaay cosmology is applied by the Kumeyaay people of the California/Baja California region in the mentioned areas of life to justify the continuity of their communities and their right to self-government, territory, and cultural heritage.

Elżbieta Wilczyńska works in the Faculty of English in Adam Mickiewicz University, in Poznań, at the Department of Studies in Culture, where she teaches the British and American studies course. Her major field of interest involves American ethnic minorities and Native Americans, their history, culture, including arts, identity and place in contemporary America. Within this field she published articles and taught various courses and seminars, ranging from Native American literature to different aspects of Native American history and cultures, both in the United States and Canada. Other academic interests include Black studies and American art, and recently the art of Australia and New Zealand. She took part in conferences organized by the Polish Association of American Studies. She is a member of American Indian Workshop, which organizes annual conferences on Native Americans of the USA and Canada in Europe.

IRYNA YAKOVENKO

Chernihiv Taras Shevchenko National Pedagogical University, Ukraine
“*Morning Haiku* by Sonia Sanchez: Ecocritical and Feminist Perspectives”

The paper proposal addresses the collection of poems *Morning Haiku* (2010) by Sonia Sanchez – a prolific African American poet and essayist, an ardent Black nationalist, an advocate of Pan-Africanism and Black Islam, a feminist and Civil Rights movement activist. Although literary critics interpret Sanchez’s poetry in terms of liberation movement and race matters, my research focuses on eco-poetics and gender issues in “*Morning Haiku*”. The study outlines how “herstory” is represented through nature imagery, versatile metaphors and motifs of nature in poetic texts. The research also explores how African American feminist poet

“plays” on the traditional Japanese poetic form of haiku, and investigates literary elements and techniques, which characterize experimental poetry of Sonia Sanchez. The methodology of the research is based on ecocritical theories and black feminism.

Iryna Yakovenko received her PhD from Kyiv National Linguistic University, in 2003. Her research interests are in Contemporary American Literature broadly defined, with a specific focus on the 20th century literature of the American South, African American women’s poetry of the 1960-s – 2010-s, Black Arts movement, archetypal literary criticism and literary ecology. She is one of the authors of the book “Archetypal Criticism of American Literature” (in Ukrainian: “Архетипна критика американської літератури”, 2008). She has written articles on Thomas Wolfe, Robert Penn Warren, Flannery O’Connor, Carson McCullers, Edgar Lawrence Doctorow, Black Arts movement and inaugural poetry. She is currently teaching at Chernihiv Taras Shevchenko National Pedagogical University, Ukraine.

IWONA ZAMKOWSKA

University of Technology and Humanities in Radom

“At the Intersection of Education, Politics, Law and Religion: The Problem of Religious Freedom in American Public Schools”

Religion has been at the heart of the American people ever since the nation was born. The first schools were saturated with Protestant religious teachings and practices. But as waves of immigrants began to flood the country, the Protestant dominion was challenged. The resultant “culture wars” over religious issues, initially waged at state-level administration and legal units, transcended to the national level when the Bill of Rights was incorporated into the states. From then on, all religious freedom cases had to be ruled according to the constitutional provisions included in the Religious Clauses of the First Amendment. The decisive clash between religion, law and education occurred when, in the 1960s, the Supreme Court struck down state-mandated prayer and Bible reading. The outburst of social dissatisfaction with the Court’s decisions gave birth to the New Right—a conservative Christian movement that highly politicized the religion-school issue. In the 1980s, after 20 years of schools operating as “religion-free zones,” the debate was dominated by a growing concern over the failure to address the issue of religion in the educational system. This motivated a number of political, religious and educational bodies to convene to reach a consensus on the most fundamental issues concerning the place of religion in public schools. The result was the so called New

Consensus on teaching about religion and religious liberty. The article will present the interaction of legal, political, religious and educational spheres from the 1960s to the 1980s as they endeavored to define religious freedom in public schools.

Iwona Zamkowska, M.A., is affiliated with the Faculty of Philology and Pedagogy of the Kazimierz Pulaski University of Technology and Humanities in Radom. Her current primary research area is the problem of religious liberty in public education in the United States of America. She is a PhD student at Maria Curie-Skłodowska University.

FLORIAN ZAPPE

Georg-August-Universität, Göttingen

“The Other Exceptionalism: A Transnational Perspective on the Question of Atheism in America”

“America is the only nation in the world that is founded on a creed.” – G. K. Chesterton, *What I Saw in America*

Viewed from a transnational perspective, the United States is an exceptional case in the complex discourse of unbelief in the Western world. Its providential founding myth of being “God’s own country” established an idiosyncratically American socio-cultural imaginary molded by what Robert Bellah has defined as the “American civil religion”: a pervasive ideological nexus between the narratives of religion and national identity that exceeds the traditional framework of institutionalized churches, specific religious beliefs, denominations and congregations by establishing a cultural semantics in which “[g]od’ has clearly been the central symbol [...] from the beginning and remains so today.” (Bellah, 1990). My paper will discuss how the emergence of the civil religious paradigm during the 18th century stifled the development of a pronounced philosophical tradition of “strong” or “positive” atheism (defined as affirmative claim of the non-existence of deities) that could be compared to the European intellectual tradition of Shelley, Feuerbach or Nietzsche and how a transnational perspective can help us to understand this other exceptionalism.

Florian Zappe is an Assistant Professor of American Studies at the Georg-August-University in Göttingen (Germany). He is the author of books on William S. Burroughs (‘Control Machines’ und ‘Dispositive’ – Eine foucaultsche Analyse der Machtstrukturen im Romanwerk von William S. Burroughs zwischen 1959 und 1968, 2008) and Kathy Acker (Das Zwischen schreiben – Transgression und avantgardistisches Erbe bei Kathy Acker, 2013) and has published

essays on a variety of topics. His research interests range widely from the theory and history of the avant-garde, critical and “French” theory, pop(ular) culture, the history of European and American cinema (with a focus on independent and experimental film), modern and postmodern literature to surveillance practices and their effects on our culture. Currently, he is working on a book project on the cultural history of atheism in America.

BEATA ZAWADKA

University of Szczecin

“How Do You Run On” – Studying the U.S. South as Serial

“In principle a work of art has always been reproducible” – wrote Walter Benjamin in his seminal essay “The Work of Art in the Age of Mechanical Reproduction.” In so doing, not only did he grant reproduction a “place of its own” among other (artistic) practices; he also put the notion of (artistic) authority at (global) play as one that is, in the idiom of Barbara Ladd, “always in transition.” Assuming the U.S. South performs as such a “work of art,” then playing with its own (artistic) authority will entail the region’s globally re/producing, one way or the other, its most fundamental question – that of its own “un/real” character.

This means – and I am going to demonstrate it in my paper – that, in order to become “transitionally agentine,” as it were, the South un/consciously maintains and enhances the entanglement in its own in/famous ur-division between the “real” and the “mythical,” thereby successfully getting globally re/iterated as, to use Susan Sontag’s phrasing, an “incandescent” phenomenon. I claim that the region’s “standard procedure” to so perform itself is via adapting, so also serializing, its manifold un/real demarcations. I am going to test the workings of such a procedure in the context of the three demarcations considered the most typically of the South: southern gothic, southern pastoral, and southern lady.

Beata Zawadka is an Associate Professor in the Department of English at Szczecin University, Poland. She has earned her Ph.D. from the University of Łódź, Poland. Her doctoral dissertation was on the work of Peter Taylor, particularly, the performative identity of his women characters. She specializes in American studies (U.S. South), mass culture (tourism studies), and cinema (adaptation/serialization/transmediality/ performance studies). As a zealous Francophile, Beata Zawadka adds French studies to the scope of her ongoing postdoctoral research project. The latter will be entitled *The Dis/Reputed Region. Transcoding*

the U.S. South. She is a member of the Performance International (PSi), IASA, EAAS (PAAS), and of the Southern Studies Forum of the EAAS. Dr. Zawadka has presented at conferences in the European Union and beyond, and has also published – in Poland and abroad – on topics linked to her fields of research.

MAŁGORZATA ZIÓŁEK-SOWIŃSKA

University of Warsaw

“Race, Gender and Sexuality in Selected Songs of ‘Queen Mother’ and ‘Fly Girl’ Rappers”

Critics and scholars have often defined rap as a black male-dominated genre of music. However, female rappers have been present in the history of rap music since the early 1980s. This paper is devoted to the exploration of women rappers belonging to the category of Queen Mother and Fly Girl and analyzes the issue of race, gender and sexuality in selected lyrics of African American rappers such as Queen Latifah, Sister Souljah, Salt-N-Pepa, TLC and Yo-Yo.

The paper goes beyond cataloging the history of women in hip hop music in the United States. It will focus on the ways issues of race and female sexuality enter the songs by black female hip hop artists. As a point of departure, the paper will explore the two main categories of female rappers: Queen Mother and Fly Girl. If Queen Mother may be identified with Queen Latifah – a strong black woman who views herself as a mother figure and embraces female power, Fly Girl represents Salt-N-Pepa – female artists in short skirts, fashionable hairstyles, make-up and gold jewelry who stress the beauty of their bodies. In examining the lyrics of both rappers as well as rappers such as, Sister Souljah, TLC and Yo-Yo I will draw on Afro-centric ideas by Molefi Kete Asante which reinforce black empowerment and involve a response to the existence of racism in American society. Moreover, I will use Audre Lorde’s theory of the erotic, in which the erotic is perceived as empowering black young women in the U.S.

Małgorzata Ziółek-Sowińska graduated from the Institute of Art, Music Department at Maria Curie-Skłodowska University, Lublin; from the American Studies Center in the Institute of Americas and Europe at Warsaw University and from the Institute of English Studies, in the Modern Language Department of Warsaw University. In 2011 she earned her Ph.D. degree from the Modern Languages Department, University of Warsaw for her dissertation *Apocalyptic Themes and Tropes in African American Spirituals and the Blues*. Since 2013 she has been working at the American Studies Center, Warsaw University, where she teaches courses in

African American Music after WWII, Women in African American music, and Academic writing. Her scholarly interests include religion and spirituality in African American music, African American literature inspired by blues and jazz, history of African American music, black female vocalists, women in jazz, blues, soul, hip hop, and other African American music genres.

GRAŻYNA ZYGADŁO

University of Łódź

“Anzaldúa’s Path to *Conocimiento* as a New Model of Feminist Epistemology”

Gloria Anzaldúa, Chicana artist and activist, through her work not only transformed the geographic and physical space of the Borderlands to a series of psychological, sexual and spiritual sites, but she has also created an innovative and complete philosophical system that paved the way for the formation of women of color feminism. In her milestone work *Borderlands: La Frontera* (1987), the Border is a symbol of cultural crossroads, and the intersection of multiple identities, where Chicana *transfrontera feminista’s* (transitional feminist) consciousness was born. Simultaneously Anzaldúa created the concepts of New Mestiza, El Mundo Zurdo and theory of inclusivity; afterward she came up with the ideas of Nепantla and New Tribalism, all of which were her path to *conocimiento*, an alternative method of cognition to gain new perspectives on the Other. Subsequently, this paper will focus on crucial ideas deriving from Anzaldúa’s theory in the context of the women of color feminism or Third World feminist theory, as well as American (Border) Studies to demonstrate how her concepts have profoundly influenced both disciplines.

Grażyna Zygađło is an Assistant Professor in the Department of American Studies and Mass Media and an associate in the Women’s Studies Center at the University of Łódź. Her areas of expertise are in American studies, specifically minorities in the United States, and gender studies. She was a guest lecturer at the universities in Spain, Finland, Sweden, as well as a recipient of grants from major US universities: University of Idaho, MIT and recently Florida International University in Miami. Her publications include *Culture Matters: Chicanas’ Identity in Contemporary USA* (Frankfurt am Main: Peter Lang, 2007) and *Gender across Cultures*, International Studies series, vol. 7, no. 2 (Lodz University Press, 2004; co-editor with Joanna Rydzewska). She has also published an article on Gloria Anzaldúa in *Signs. Journal of Women in Culture and Society*. (The University of Chicago Press, Autumn 2011). Since 2009 she has been a member of the Society for the Study of Gloria Anzaldúa, (University of Texas, San Antonio, USA).

PRACTICAL INFORMATION



CONFERENCE VENUES:

DAY 1

THURSDAY, OCTOBER 27, 2016

PAŁAC KAZIMIERZOWSKI/KAZIMIERZOWSKI PALACE
SALA IM. J. BRUDZIŃSKIEGO/BRUDZIŃSKI ROOM
UL. KRAKOWSKIE PRZEDMIEŚCIE 26/28
00-325 WARSAW
(Ground floor)

Pałac Kazimierzowski is located within the University Main Campus. Get off at bus stop "Uniwersytet", situated in front of the University main gate.
M2 subway stop "Nowy Świat - Uniwersytet" is about 3 minutes away from the main gate.

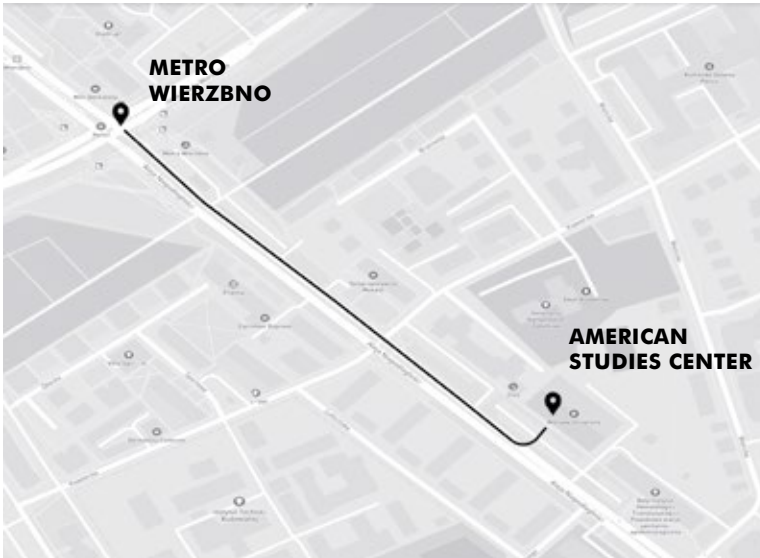


DAY 2 & 3

FRIDAY AND SATURDAY, OCTOBER 28-29, 2016

**AMERICAN STUDIES CENTER
UNIVERSITY OF WARSAW
AL. NIEPODLEGŁOŚCI 22
02-653 WARSAW
(3rd floor)**

The ASC building is located 8 minutes away from the M1 “Wierzbno” subway stop. Exit towards aleja Niepodległości and continue straight along aleja Niepodległości. The ASC building will be on your left, enter through the iron gate.



For more information about getting around Warsaw, see <http://warszawa.jakdojade.pl/?locale=en> (available in English), or Google Maps (includes public transportation).

TAXIS

Sawa Taxi +48 22 644 44 44

Volfra + 48 22 19625

Eko Taxi + 48 22 644 22 22

WALKING TOUR OF WARSAW (OPTIONAL)

DAY 1: THURSDAY, OCTOBER 27, 2016

Meeting Point: Piłsudzki Square, by the Tomb of the Unknown Soldier

End Point: Kazimierzowski Palace (conference venue)

Time: **10:30 AM - 1 PM**

Guide: Anna Wawrzyniak

The tour is free of charge, but pre-registration is required.

To register please email us at paas2016warsaw@gmail.com by Oct. 20, 2016.

LUNCHES AND COFFEE BREAKS

We cordially invite to the Reception on **Thursday, Oct. 27, at 6 pm** and American cuisine inspired lunches on **Friday and Saturday, Oct. 28 and Oct. 29**.

DAY 1: Thursday, October 27, 2016

The coffee break and reception will take place in the Bistro in the Kazimierzowski Palace, ground floor, next to the conference room.

DAY 2 & 3: Friday and Saturday, Oct. 28-29, 2016

Coffee breaks and lunches will be served in room 313, 3rd floor of the American Studies Center building, next to conference rooms.

WIRELESS NETWORK

DAY 1: Thursday, October 27, 2016

Network: PAAS Conference

Password: PAAS2016

DAY 2 & 3: Friday and Saturday, October 28-29, 2016

Network: Eduroam

<https://www.eduroam.org/about/connect-yourself/ornetworks>

Network: ASC1, ASC2, ASC3

Password: paas2016

CONFERENCE WEBSITE:

www.asc.uw.edu.pl/paas2016

EMAIL:

If you have any questions or comments, please email us at paas2016warsaw@gmail.com.



AMBASADA
STANÓW ZJEDNOCZONYCH AMERYKI