American Hospitality

The Annual Conference of the Polish Association for American Studies in conjunction with the International American Studies Association
September 25–27, 2024
University of Białystok
Poland

BOOK of ABSTRACTS

Website:
https://hospitality-paas.pl

American Hospitality

The Annual Conference of the Polish Association for American Studies
in conjunction with the International American Studies Association
September 25–27, 2024
University of Białystok
Poland

BOOK of ABSTRACTS

CONTENTS

The Conference in a Nutshell 5
Call for Papers 7
Keynote Speakers 10
Abstracts and Bios 13
Post-Conference Publications 124
Important Telephones and E-mails 126

THE CONFERENCE IN A NUTSHELL

The Organizers

Polish Association for American Studies (PAAS)

and

International American Studies Association (IASA)

Strategic Partners

The City of Białystok

The Podlaskie Voivodeship

Honorary Patrons

The Mayor of the City of Białystok

Honorowy Patronat
Prezydenta
Miasta Białegostoku

The Marshal of the Podlaskie Voivodship

Honorowy Patronat
Marszałka
Województwa Podlaskiego

Co-Hosts

Department of North American Literatures,

Faculty of Philology, University of Białystok, Poland

and

Institute of Literary Studies, Faculty of Humanities,

University of Silesia in Katowice, Poland

Academic Board of the Conference

Chairperson

Marek Paryż (University of Warsaw, Poland)

Members (alphabetized)

Ewelina Bańka (The John Paul II Catholic University of Lublin, Poland)
Stefan L. Brandt (University of Graz, Austria)
Gabriela Vargas-Cetina (Universidad Autónoma de Yucatán, Mexico)
Mariya Doğan (Hacettepe Üniversitesi, Türkiye)
Edyta Frelik (Maria Curie-Skłodowska University, Lublin, Poland)
Tomasz Jacheć (University of Warmia and Mazury, Poland)
Izabella Kimak (Maria Curie-Skłodowska University, Lublin, Poland)
Katarzyna Macedulska (Adam Mickiewicz University, Poznań, Poland)
Elisabetta Marino (Università degli Studi di Roma Tor Vergata, Italy)
Nathaniel R. Racine (Texas A&M International University, USA)
Ahmad Ishtiaque Tapadar (Guru Gobind Singh Indraprastha University, Dwarka, New Delhi, India)
György "George" Tóth (University of Stirling, Scotland, UK)

Organizing Committee

Conveners

Jacek Partyka and Paweł Jędrzejko

Academic Secretary of the Conference

Marcelina Kalinowska

Members (alphabetized)

Sylwia Borowska-Szerszun, Ewelina Feldman-Kołodziejuk, Jerzy Kamionowski, Anna Maria Karczewska, Magdalena Łapińska, Weronika Łaszkiewicz, Tomasz Sawczuk

CALL FOR PAPERS

In today's rapidly changing global landscape, hospitality emerges as a pivotal focus in academic discourse, especially within Western geopolitical contexts. Hospitality, as a mode of conduct, garners both ardent enthusiasm and staunch opposition. As a concept, it presents both notable limitations and diverse modalities. This multidimensional notion encompasses a right, a privilege, an obligation, an act of sympathy, and an expression of charity. It shapes and is shaped by various environments, from tangible spaces and places to non-places and heterotopias. Its expansive research potential warrants a thorough, interdisciplinary exploration.

Recent philosophical discussions of hospitality have expanded and deepened, exploring its various dimensions in the context of ethics, politics, cultural studies, and social theory. Among many others, Jacques Derrida, exploring the concept of unconditional hospitality, emphasizes ethical and moral considerations, and questions the limits of our responsibility towards the other; Emmanuel Levinas, known for his ethics of the Other, posits that ethical responsibility to the other is the fundamental basis of selfhood and human interaction, which can be extended to the notion of hospitality as an ethical obligation to welcome and care for the Other; our own Tadeusz Sławek explores the concept of be-littlement in relation to the Other, and follows Thoreau's observation of the need to intently listen to the "friend across the pond." Stemming from Kant's idea of "world citizenship," cosmopolitan approaches to hospitality focus on global ethics and responsibilities. It expands the concept of hospitality beyond individual or national gestures to a global scale, advocating for a world where individuals and states are hospitable to all, irrespective of national boundaries, which resonates well with the emerging view of hospitality as a human right – especially relevant in discussions about refugees and migrants. Last but not least, postcolonial and decolonial

theories bring a critical view of hospitality into focus, examining how historical contexts of colonialism impact contemporary attitudes and practices of hospitality. This includes a critique of power dynamics and how the legacy of colonialism might influence who is considered "welcome" and who is not. the inability of the leading Western governments to prevent wars has led to the displacement of millions and the global migration of hundreds of thousands of refugees to those very countries, with their responses often further polarizing societies into *Willkommenskultur* and solidarity versus political populism and xenophobia.

One should also remember that in a world of increasing cross-cultural interactions, hospitality is seen as a vital component of intercultural dialogue and understanding. In our explorations, we wish to focus on how hospitality can bridge cultural divides and foster mutual respect and understanding. Furthermore, with the advent of digital communication and social media, new forms of hospitality have emerged, which begs the question of how virtual spaces can be hospitable or inhospitable and how digitalization changes the way we interact and welcome others. Finally, the emerging field of critical hospitality studies intersects hospitality with critical theory, examining the underlying assumptions, power structures, and societal norms that shape hospitality practices. Seeking to unpack and critique the often-unspoken rules and expectations that govern how hospitality is extended and received, we adopt hemispheric, transoceanic, and trans-local perspectives to answer some of the burning questions of the 21st century.

Conference Aim

We invite scholars representing disciplines including, but not limited to, literary studies, cultural studies, international politics, ethnology, anthropology, sociology, religious studies, history, historiography, and cultural geography to contribute papers that explore the multifaceted nature of hospitality, both in the context of the US, but also in the context of hemispheric and transoceanic relations of the Americas.

Key Themes

– Dynamics and Possibilities of Hospitality
– Myths and Realities of American Hospitality
– Aporias and Complexities within Hospitality
– Spatial Dimensions of Hospitality
– Historical Perspectives on Hospitality
– Reinterpretations and Evolutions of Hospitality
– Modalities and Manifestations of Hospitality
– Interplay of Contemporary Hospitality and Historical Contexts
– Sociopolitical Facets of Hospitality
– Intersections of Hospitality with Race, Gender, and Religious Hegemony
– Discursive Constructions of Hospitality
– Historiographical Approaches to Hospitality
– Cultural and Literary Representations of Hospitality
– Hospitality in Visual Arts and Media
– Ecological Considerations of Hospitality
– Philosophical Underpinnings of Hospitality
– Commercial Aspects of Hospitality (Tourism and Travel)
– Proposals on other topics in American studies are also welcome.

KEYNOTE SPEAKERS

SANIYE BILGE MUTLUAY ÇETINTAŞ

Hacettepe Üniversitesi, Türkiye
https://orcid.org/0000-0002-7730-6601

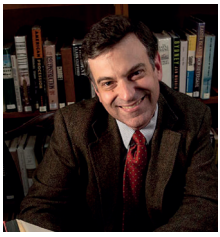
Saniye Bilge Mutluay Çetintaş, the President of the International American Studies Association, is an Associate Professor at the Department of American Culture and Literature, Hacettepe University, Ankara, Türkiye. She received her MA from the University of Maryland at College Park and her PhD from the department where she currently teaches. Her areas of interest include American folk music, cultural studies, literary theory and criticism, contemporary American novel, and life writing. She has published several journal and book articles on related subjects. Her recent book is entitled *Geçmişin Öyküleri, Öykülerin Geçmişi: Çağdaş Amerikan Romanlarında Tarihin Sorgulanması* (The Stories of the Past, the Past of the Stories: Questioning History in Contemporary American Novels). She received a Fulbright scholarship and conducted research on contemporary American women's life writing at the University of Michigan, Ann Arbor.

KAROLINA KRASUSKA

University of Warsaw, Poland
https://orcid.org/0000-0003-1693-3377

Karolina Krasuska is Associate Professor at the American Studies Center, University of Warsaw, Poland and the founder of the research group Gender/Sexuality at the ASC. Her research areas include twenty- and twenty-first-century transnational literature, centrally Jewish American literature, and gender/queer studies. She gradu-

ated from European University Viadrina, Frankfurt/Oder (2011), was Visiting Fellow at SUNY Buffalo (2007, 2008), and a member of the research group Gender as a Category of Knowledge, Humboldt University, Berlin (2005–2008). Her research has been funded by Heinrich Bőll Stiftung, Ministry of Science and Higher Education (Scholarship for Outstanding Young Scholars), Deutsche Forschungsgemeinschaft, National Science Centre, and the Koret Foundation. She is the author of a 2012 Polish-language monograph examining modernist texts from a transnational, gender-oriented perspective and a co-editor of *Women and the Holocaust: New Perspectives and Challenges* (2015). Her two recent books *Soviet-Born: the Afterlives of Migration in Jewish American Fiction* (2024) and *Poradzieckie* (2021) expand her transnational literature interests into the twenty-first century. Karolina Krasuska also translates gender/queer theory into Polish, including Judith But ler's *Gender Trouble* (2008). She currently serves as a co-chair of the Gender and Sexuality Division at the Association for Jewish Studies as well as sits on the Executive Committee of the Jewish American Literature Forum of the Modern Language Association.



JOHN T. MATTESON

John Jay College of Criminal Justice, CUNY, USA
https://orcid.org/0000-0002-3093-7561

John Matteson (born March 3, 1961) is an American professor of English and legal writing at John Jay College of Criminal Justice in New York City. He won the 2008 Pulitzer Prize for Biography or Autobiography for his first book *Eden's Outcasts: the Story of Louisa May Alcott and Her Father*. Matteson graduated with an AB in history from Princeton University in 1983 . He then received a JD from Harvard Law School in 1986, and a PhD in English from Columbia University in 1999. He served as a law clerk for US

District Court Judge Terrence W. Boyle before working as a litigation attorney at Titchell, Maltzman, Mark, Bass, Ohleyer & Mishel in San Francisco and with Maupin, Taylor, Ellis & Adams in Raleigh, North Carolina. He has written articles for a wide variety of publications, including *the New York Times*, *the Wall Street Journal*, *the New England Quarterly*, *Streams of William James*, and *Leviathan*. His second book, *the Lives of Margaret Fuller* was published in January 2012 and received the 2012 Ann M. Sperber Biography Award as the year's outstanding biography of a journalist or other figure in media. It was also a finalist for the inaugural Plutarch Award, the prize for best biography of the year as chosen by the Biographers International Organization (BIO), and was shortlisted for the PEN/Jacqueline Bograd Weld Award for Biography. His W. W. Norton & Company annotated edition of *Little Women* was published in November 2015, featuring many exclusive photographs from Alcott's childhood home, Orchard House, as well as numerous illustrations and stills from the various film adaptations. Matteson's most recent book, *a Worse Place Than Hell: How the Civil War Battle of Fredericksburg Changed a Nation*, was published in February 2021. Matteson appeared in the 2018 documentary *Orchard House: Home of Little Women*. John Matteson is a former treasurer of the Melville Society and is a member of the Louisa May Alcott Society's advisory board. He is also a fellow of the Massachusetts Historical Society and has served as the deputy director of the Leon Levy Center for Biography.

PAULINA AMBROŻY

Adam Mickiewicz University in Poznań, Poland

https://orcid.org/0000-0001-9037-8725

"Unhoused by Language: Between Metaphor and Description in Jeff Vandermeer's *Annihilation*"

The aim of my inquiry is to look at the role of scientific description and eco-Gothic metaphors of in Jeff VanderMeer's speculative novel *Annihilation*. As will be argued, the excessive tropes and affects of uncanny horror are balanced by the rhetoric and objectivity of the scientific gaze—both of which contribute to the shifting ontoepistemologies and complex affects informing the narrative. The investigation will focus on multilayered spatiotemporal metaphors, the function of the biological gaze and the Eco-gothic discourses of the "otherworldly" and their power to enhance and diffract objectifying perceptions of Area X. Shaping our understanding of the un/hospitable eco-Other, those discourses forge ambiguous relations between human and non-human matter. The questions which I wish to consider entail the following: the significance of scale and mapping versus spatial confusion and disorientation; the tension between proximity and distance, taxonomical desire for clarity and perceptual uncertainty; entanglements between human and non-human, processes of knowing and unknowing.

Keywords: speculative fiction, ecoGothic, ontoepistemologies of the uncanny

Paulina Ambroży is Associate Professor and Head of American Literature Department at the Faculty of English, Adam Mickiewicz University

in Poznań, Poland. Her research centers on American (more recently also Canadian and Polish) avantgarde and experimental poetry. She is interested in intersections between poetry, literary philosophy, science and the visual arts. She is the author of (Un)concealing the Hedgehog: Modernist American Poets and Contemporary Critical Theories *(Poznań, 2012), which received the 2014 American Studies Network Book Prize for remarkable research in American studies, and which focused on Marianne Moore, Wallace Stevens, Gertrude Stein, William Carlos Williams and Mina Loy. With Liliana Sikorska, Joanna Jarząb-Napierała and Marta Frątczak-Dąbrowska she has authored* Between the Self and the Other: Essays on the Poetry of Paul Muldoon *(2018), a study which fuses four perspectives: autobiographical, geopoetic, postcolonial and intertextual. Currently, she is working on a comparative project involving posthumanist approaches to the North American and Polish lyric.*

EWA ANTOSZEK AND ZBIGNIEW MAZUR

Maria Curie-Skłodowska University in Lublin, Poland
https://orcid.org/0000-0002-2714-3031
https://orcid.org/0000-0002-9134-0005

"Colors of the Borders: Representations of Migration and Border Crossings in American and Polish Cinema"

Agnieszka Holland's poignant account of the experience of migrants in *Green Border* (2023) has attracted considerable attention of not only film scholars, but also politicians and activists. The present paper attempts to compare Holland's interpretation of the crisis on the Polish-Belorussian border with the Hollywood film narratives addressing migration across the US-Mexican boundary, including *The Three Burials of Melquiades Estrada* (2005) and an experimental short project *Flesh and Sand* (*Carne y arena*). The Polish movie uses a number of predictable

tropes and visual conventions to address the issues of borders, migration and hospitality, but also departs from the Hollywood models by focusing on the moral dilemmas of border activism and offering a naturalistic view of the trauma of illegal border crossings. The analysis of the representations of migration to the US that are quite distant in time focuses on the changing role of the US-Mexico border its expanding character. The paper also examines the question of hostipitality that Latinx migrants experience already upon crossing to the US and compares it to the Polish context. The final part of the presentation aims to compare discourses of migration crisis in both the US and Poland.

Keywords: borders, hostipitality, immigration, film narratives, Latinx

Ewa Antoszek is an Assistant Professor at the Department of British and American Studies of Maria-Curie Skłodowska University in Lublin, Poland. She also holds a Diploma in American Studies from Smith College (Northampton, MA). In her research, she examines the question of ethnic identities, representations of space in literature, border issues, with a particular focus on the US-Mexico border and the situation of Latinx in the United States, as well as migrations and their effects. Her latest research is devoted to the issue of hostipitality. She is the author of Out of the Margins: Identity Formation in Contemporary Chicana Writings *(Peter Lang, 2012), a co-editor of* Other Drums: Difference and Discord in American Literature and Culture *(UMCS Publishing House, 2013) and many articles devoted to the issue of borders, which were published both in Poland and abroad (mostly in the United States). Dr. Antoszek is a member of the editorial board of the Brill/Rodopi publishing series "Critical Approaches to Ethnic American Literature." Between 2021 and 2024 she was a member of the Board of the Polish Association for American Studies. In 2022–2023, she received research grants from the National Science Center: NAWA, "New aspects of contemporary American literature and culture" and Miniatura 6, "Hostipitality and conviviality: artivism on the US–Mexico border as an example of ac-*

tions challenging exclusionary practices." Together with Prof. Małgorzata Rutkowska of the same department she organizes the conference/seminar "(Re)presentations of America" at UMCS. She is also the leader of the project MigraMedia at UMCS (Erasmus+: Migration Narratives in European Media: Teaching,Learning, and Reflecting), devoted to the representations of migration in various media.

Zbigniew Mazur teaches British and American History and Cultural Studies in the Department of British and Americn Studies, Maria Curie-Skłodowska University, Lublin, Poland. His academic interests center on eighteenth-century Anglo-American history, cultural studies of sport, and interdisciplinary studies of culture contact, and film studies. He is the author of Settlers and Indians: Transformations of English Culture in Seventeenth-Century Virginia *(1995),* Power of Play: Leisure, Recreation, and Cultural Hegemony in Colonial Virginia *(2010) and a co-author of* Oswajanie Innego: Obraz Polski i Polaków w prasie brytyjskiej w latach 2002-2007 *(2010,* Taming the Other: Representations of Poles and Poland in the British Press in 2002-2007*).*

ÖZLEM ATAR

Queen's University, Canada
https://orcid.org/0000-0002-2892-1026

"At Home with the Undocumented Odysseus: Hospitality in Julia Alvarez's *Afterlife*"

Although the representation of hospitality in American literature and culture has begun to receive attention (e.g., Calvo and Sánchez; Gerke, Guerrero-Strachan, and Rico), there is little research when one narrows the focus to narratives about undocumented residents. Using Julia Alvarez's *Afterlife* as a case, this presentation seeks to unpack

the rules around engaging with undocumented residents in the United States. Jacques Derrida's discussion on the laws of welcoming a foreigner and Homer's epic poem *The Odyssey* form the backdrop of my analysis while I trace how Alvarez imagines the host and the guest in interaction in her social realist novel. This presentation also reviews how the notion of hospitality is utilized in literature by drawing on recent scholarship within the context of migration and asylum narratives before conducting a close reading of hospitality in *Afterlife*. The novel features two Mexicans, an eighteen-year-old man and a seventeen-year-old woman, in a predominantly white city in Vermont. The youths' well being depends on the hosts' charity and sympathy. Alvarez reinterprets the Homeric hospitality in order to interrogate the obligations to those who seek our aid with compassion and as an expression of charity. She discusses the limits of hospitality by imagining a variety of responses to the foreigners' uninvited presence at one's door. The essay posits that *Afterlife* argues against "pure" or "absolute" hospitality Derrida considers in detail while also endorsing an openness seen in *The Odyssey*. The presentation is attentive to the dynamics, complexities, and aporias of hospitality seen in the novel, where the host is also perceived to be and considers herself an outsider.

Keywords: undocumented migrants, hospitality in *Afterlife*, Jacques Derrida, *The Odyssey,* compassion

Özlem Atar holds a PhD in Communication Sciences from Hacettepe University, and she is on track to earn another PhD in Cultural Studies from Queen's University. Her first project focused on Muslim and Latin American women's post-9/11 fictions. Her second dissertation considers migrant justice debate in Trump Era narratives of irregular migration from Central America and Mexico to the United States. Her research engages the ethics, aesthetics, and politics of fictional and non-fictional migration narratives that call attention to the direct and collateral harm inflicted through inhumane border

management, immigration detention, and removal mechanisms. The stories about women migrants, unaccompanied children, and asylum seekers comprise her reading list. In her free time, Özlem translates and writes creative non-fiction and contributes to Gradifying Blog. *Her "Kingston Blues" may be found in* Migration and Identity Through Creative Writing StOries *(Springer). She has also hosted and edited season three of the* International Voices at Queen's (IV@Q) *Podcast series, available on CFRC 101.9 FM Podcast Network, Apple Podcast, and Spotify. A non-scripted interview on Grad Chat showcases some of her recent activities.*

PATRYCJA BADZIŃSKA

Jagiellonian University, Poland
https://orcid.org/0009-0008-4185-2425

"Navajo Nation's Water Rights in the Light of the Ethics of Hospitality—Hope for Change?"

The concept of the "Other" may constitute a valuable tool in examining relations between Indigenous Peoples and the US federal government. According to postcolonial theory, the term "Others" was coined by colonizers to emphasize their domination, to legitimize territorial conquest and to marginalize the native population. Thereby Indigenous Peoples in the USA have been pushed to the margins of society. Even though the steps have been taken to improve their living situation, the division into "us" and "Others" between the Native Peoples and white Americans is strongly rooted in American society and reflects patterns of inequality and power dynamics in many areas of social life. The Navajo People's difficulties in accessing water reflect this division. Approximately 30% of households struggle with a lack of access to running water. Moreover, downplaying the demands made by the Navajo proves their subordinate

treatment by the federal authorities. The Navajo Nation has been fighting since the 1950s to have the US government define their water rights under the 1868 treaty. These efforts led to the Arizona vs. Navajo Nation case in the Supreme Court, in which the question of whether the treaty obliges the US government to meet the water needs of the Navajo people was debated. On June 22, 2023, the Supreme Court answered "no." The Navajo people's fight for access to water continues, and the current situation shows that Indigenous People are not treated equally. In my presentation I will explain why hospitality may be an important paradigm in the analysis of those government-to-government relations and the life circumstances of the Navajo Nation—a good example. I will also debate why responsibility for the "Other," which Levinas points out, can be considered here as a fundamental ethical obligation towards the Indigenous Peoples. Going beyond the framework established by political elites and legal obligations that were created on the basis of inequality and subordination of Indigenous Peoples and applying the ethics of hospitality to this relations can contribute to the creation of a new approach which responds to all the needs and rights of Indigenous communities, implements real equality and gives a voice to the Indigenous Peoples.

Keywords: hospitality, Indigenous Peoples, water rights, "Others," government-to-government relations

In September 2023, Patrycja Badzińska graduated with a bachelor's degree in American Studies at the Institute of American Studies and Polish Diaspora of the Jagiellonian University. Currently, she is a first-year master's student in Political Science at the Jagiellonian University. Her academic interests include issues related to the Indigenous issues in the United States and social problems in America. She is preparing for her own research on the political position of Indigenous Peoples in the United States, with particular emphasis on water rights, which will be described in her master's the-

sis. She is a member of the American Studies Students Association of the Jagiellonian University, together with which she prepares student conferences and other events related to the United States. In December 2023, she delivered the speech "The failure of the American war on terrorism based on the example of the invasion of Afghanistan and Iraq" at the National Scientific Conference "Two Decades of American Diplomacy" at Institute of American Studies and Polish Diaspora at the Jagiellonian University. In addition to issues related to Indigenous Peoples, she is interested in the problem of human rights in international politics, discrimination against minority groups, and the issue of women's rights. In the winter semester of the 2022/2023 academic year, she went on exchange to Orebro University in Sweden where she had the opportunity to deepen her knowledge of gender issues. In her free time, she reads non-fiction, watches American series and plans travels.

CHRISTOPHER L. BALLENGEE

John Paul II Catholic University of Lublin, Poland
https://orcid.org/0000-0002-9036-7425

"Coolitude: the Poetics of Arrival and the Afterlives of Indian Caribbean Indenture"

In this paper, I first outline the theoretical precepts of coolitude, a concept first laid out by Mauritian poet Khal Torabully, then discuss how it has been used as both a framework for understanding post-indenture creative expression in the Indian diaspora and as a poetic inspiration for writers, musicians, and artists in the primary and secondary diasporas. Starting in the 1820s and ending in the 1920s, hundreds of thousands of workers from present-day India were recruited as part of a global system of indentureship to sustain plantation and industrial colonies in the Caribbean, especially Guyana, Trinidad, and Surinam.

Upon expiration of their contracts, rather than return home, most stayed despite occupying the lowest rung of the social hierarchy, a situation that persisted intergenerationally well beyond the demise of the indentureship scheme. In the era of decolonization, Indian Caribbeans increasingly asserted cultural and political interests, which earned them an undeserved reputation for recalcitrance and insularity and urged more empirical research on the Indian presence in the Caribbean. Spurred in part by increased scholarly attention to the history and mechanisms of Indian indenture, the 1980s saw an Indian Caribbean cultural renaissance that sparked fresh perspectives on the legacies of indenture authored by poets, writers, musicians, and others whose ancestors arrived as bound laborers generations prior. With significant secondary diasporas in Europe and North America, this body of work continues to expand today as it intersects and re-visions a range of critical perspectives including négritude, antillanité, créolité, and the diaspora-specific coolitude; tidalectics and animal studies as they relate to the memory of transatlantic journeys, bound labor, and unmoored identities; and more recent social movements emphasizing feminist and queer perspectives, diversity, decolonization, and debates over migrant belonging in the Global North. Key examples include works by poet Rajiv Mohabir, visual artist Andil Gosine, performance artist Vanessa Godden, and writer Kevin Jared Hosein.

Keywords: coolitude, indenture, Indian diaspora, postcolonial identity, transnationalism

Dr. Christopher L. Ballengee is an ethnomusicologist with research interests in music of the Caribbean and South Asia and in the theory and practice of ethnographic and documentary film. He currently teaches in the Department of American Literature and Culture at John Paul II Catholic University of Lublin and is cultural director at American Corner in Lublin. He directed the feature-length documentary film Sweet Tassa: Music of the Indian Caribbean Diaspora *(2019); and is editor of the volume* Mu-

sic, Sound, and Documentary Film in the Global South *(2022) and co-editor of the Global Perspectives on Music and Sound in Visual Media series at Lexington Books.*

EWELINA BAŃKA

John Paul II Catholic University of Lublin, Poland
https://orcid.org/0000-0001-5143-7147

"Native but Foreign—An Indigenous Critique of the Myth of American Hospitality"

In my presentation, I will analyze an Indigenous perspective on the ideal of American hospitality in the book of poetry *Father/Genocide* by Lipan Apache poet Margo Tamez. Published in 2021, the book represents Tamez's dissident voice against border politics in the Texas-Mexico region and its catastrophic consequences on the lives of the Lipan Apache people. Composed two decades after her father's death, the book deciphers and archives Luis Carrasco Tamez Jr.'s life-long resistance to the forcefully imposed "muzzled existence" of an Indigenous man in contemporary America (F/G 34). Tamez locates her father's reclaimed life story in a broader context of settler-colonial genocidal practices in the Texas-Mexico region that have fragmented, traumatized, and incarcerated generations of the river-hugging Indigenous communities residing on both sides of the border. In the collection, Tamez portrays the border wall as the architecture of destruction used to violently amputate Indigenous people from the body of their ancestral lands and destroy their kinship/hospitality-based ways of living. "Incarcerated" in the highly militarized border zone, Indigenous communities fall victim to politically-driven war rhetoric that portrays them as "illegal aliens," unwanted "criminals," and the "enemies of the na-

tion." In order to "pul[l] together [her] family's fragments, [their] shatter zones of the crime," the poet mends the torn fabric of the Lipan Apache community by reconnecting them with their ancestral lands via the landguage of her poetic stories, thus reclaiming the Lipan Apache collective identity rooted in the Lower Rio Grande Texas region (F/G 147). *Father/Genocide* is therefore Tamez's artistic tool used to reclaim, protect and nurture the Lipan Apache body, mind, and spirit celebrated in the philosophy of life grounded in Indigenous land-based relations and transborder hospitality.

Keywords: Lipan Apache, border wall, the Texas-Mexico region, relation, kinship-based, transborder hospitality

Ewelina Bańka is Assistant Professor in the Department of American Literature and Culture at the John Paul II Catholic University of Lublin, Poland. She has written numerous articles on Indigenous literature, border fiction and art, as well as co-edited two volumes: Americascapes: Americans in/and Their Diverse Sceneries *(2013) and* Borderlands: Art, Literature, Culture *(2016). She is the author of* View from the Concrete Shore: Visions of Indian Country in the Works of Silko, Vizenor, and Alexie *(2018) and the guest editor of the forthcoming issue of* Roczniki Humanistyczne: Anglica, *2024 that focuses on the topic of borders and migrations in American literature and culture. Currently she is working on a project that focuses on Indigenous literature as an anti-imperialist challenge to settler colonial history and culture as well as to state impunity manifested by the ongoing militarization of the US-Mexico border.*

ANNA BENDRAT

Maria Curie-Skłodowska University in Lublin, Poland
https://orcid.org/0000-0002-5677-0296

"Discovering Otherness: Immigrant Perspectives in Martyna Majok's Evocative Realm of 'Constant Less'"

In the contemporary cultural and literary landscape, the exploration of Otherness serves as a fundamental lens through which we engage with diverse identities and experiences. This presentation examines Martyna Majok's acclaimed play, *Ironbound* (2016), through the lens of hospitality, focusing on the character of Darja as a portrayal of the immigrant Other. Set against the post-1989 era, *Ironbound* intricately explores the immigrant journey through Darja, a resilient Polish immigrant striving for a better life in the United States. Within Darja's narrative, themes of belonging, identity complexities, and the negotiation between familiarity and foreignness are intricately woven, reflecting the multifaceted nature of Otherness. Through a detailed analysis of Darja's experiences, this presentation unravels the layers of Otherness within the immigration context. It investigates how Darja's story embodies cultural, socio-economic, and personal dimensions of Otherness, shedding light on the challenges immigrants encounter as they navigate societal integration. By interpreting *Ironbound* as a narrative of the immigrant experience through a hospitality framework, this study contributes to broader discussions on Otherness in literature, enriching our understanding of identity, belonging, and resilience in an interconnected world.

Keywords: Otherness, immigration, American drama, *Ironbound*, Martyna Majok

An Americanist, specializing in the fields of rhetoric and contemporary American drama, Anna Bendrat is an assistant professor in the Department of English and American Studies at the Institute of Linguistics and Literary Studies at Maria Curie-Skłodowska University in Lublin. As a member of a research team dedicated to cognitive poetics, she focuses her interests on metaphors of the body, memory, and emotions in contemporary American literature and media. Her current research centers on the rhetoric of marginalized identities in contemporary American drama. She serves on the board of the Polish Rhetoric Society and acts as the editor for two journals: Res Rhetorica *and* New Horizons in English Studies. *Starting in 2023, she is engaged in a project funded by the National Science Centre (Miniatura 6) entitled "Rhetorical Deconstruction of the 'Out-side' Category in Contemporary American Drama: A Study of the Works by Martyna Majok and Aleshea Harris."*

SYLWIA BOROWSKA-SZERSZUN

University of Białystok, Poland
https://orcid.org/0000-0002-9764-3744

"Hospitality from Below: Host-Guest Relationships in Cherie Dimaline's *The Marrow Thieves* and *Hunting By Stars*"

Set in the near-future North America, *The Marrow Thieves* (2017) and its sequel *Hunting by Stars* (2021) by Cherie Dimaline, a writer from the Georgian Bay Métis Nation, portray a dystopian world, which has nearly been destroyed by global warming. Construed as survivance narratives and directed at Young Adult readership, Dimaline's novels interrogate the relationships between settler and indigenous populations at numerous levels. In this paper, I am going to follow Gayatri Spivak's theorization of "hospitality from below," as developed in "Resi-

dent Alien" (2002), as well as relate to the indigenous concept of kinship in order to examine the guest-host binary in Dimaline's narratives. In particular, I would like to focus on a vision of indigenous hospitality that unsettles the settler's notions, facilitates decolonization and encompasses a broader range of beings within its scope.

Keywords: Indigenous literature, Canadian literature, young adult, dystopia, hospitality

*Sylwia Borowska-Szerszun, PhD, is an Assistant Professor at the University of Białystok. She is co-editor of two collections of essays—I*mages of the Anthropocene in Speculative Fiction: Narrating the Future *(2021) and* Fantasy and Realism *(2019)—and an author of numerous articles related to various aspects of the fantastic. In April–July 2022 she was a Visiting Fellow at the Robarts Centre for Canadian Studies at York University. Her research interests related to the literature of fantastic are two-fold, going back to the past and extending into the future. On the one hand, she focuses on the intersections of cultural memory, medievalism and fantasy literature. On the other hand, she is interested in the literary representations of the Anthropocene in contemporary speculative fiction.*

MARIA BORSUK

John Paul II Catholic University of Lublin, Poland
https://orcid.org/0000-0001-7684-5972

"Northern Hospitality—The Case of the Gilded Age Dinner"

This presentation concerns yet not well-examined Northern hospitality in the United States of America (as opposed to the Southern hospitality myth). In my research, I intend to analyze the notion of hospitality—both from the religious (its Christian roots) as well as philosophical perspective (Jacques Derrida's absolute hospitality). By the term

"hospitality" I mean friendliness towards guests, social roles of a host and a guest, and the rituals of hosting in the privacy of one's home as opposed to the Hospitality Industry or more broad political sense of this notion. Therefore, I will discuss the specific features of one-to-one customs connected with welcoming guests and performing the role of a host. I will strive to prove that hospitality in the home sphere also serves as a powerful tool of exclusion and inclusion as well as social uplift. The choice of this specific period is motivated by the distinctiveness of the North of the United States (traditionally understood as the North-East) present at that time, especially caused by urbanization and the emergence of the new urban middle class and new money in the Gilded Age. Commensality—eating and drinking together, organizing dinners and tea parties is a powerful, if not a crucial element of hospitality. Thus, attention is paid to the Gilded Age dinner: I will discuss the customs surrounding such an event, including sending invitations, seating arrangement, the dinner's sequence (service à la russe), tableware, table manners based on the etiquette books from the epoch as well as food served. The novel *The Age of Innocence* by Edith Wharton and its film adaptation will serve as an illustrative example of such an event in the elitist New York City's social circles.

Keywords: Gilded Age, dinner, manners, commensality, etiquette

Maria Borsuk is a doctoral student at The John Paul II Catholic University of Lublin (KUL). During her bachelor's and master's studies, she was awarded the Rector's scholarship for the best students at KUL. In 2019, as an Erasmus exchange student, she studied at the University of Massachusetts Boston (UMass Boston). Both her personal and academic interests involve cultural studies of Great Britain and the United States, particularly the notion of hospitality and the role of the house and home in culture. Her articles concern the role of class and taste in British home décor as well as the commercialization of the American Dream around the realm of house-

hold. Her doctoral dissertation probes to identify and describe the concept of hospitality of the northern states of America as opposed to the well-established Southern hospitality myth.

MARIYA DOĞAN

Hacettepe University, Türkiye
https://orcid.org/0000-0001-7157-2434

"Betwixt and Between: Liminal Characters in the Recent Russian American Immigrant Fiction"

Immigrant literature is inevitably associated with principles of transition, threshold situations, and grappling with questions of liminality. Victor Turner's definition of liminality as processes "neither here nor there"—caught betwixt and between the established norms of law, custom, and convention—serves as a foundational concept in understanding the narratives of immigrant experiences (Turner, 1969). In an era characterized by global mobility, interethnic interactions, and the fluidity of national boundaries, the notion of liminality takes on renewed significance. It becomes a conduit for exploring the complexities of identity amidst the flux of transnational lives and the renegotiation of belonging. Despite aspirations for assimilation and integration into the societal mainstream, contemporary immigrant writers continue to grapple with the tensions inherent in navigating cultural boundaries. Through transgressive plots, ambivalent characters, and transitional settings, these authors interrogate the feasibility of seamless integration. Central to this exploration is the concept of liminality, which underscores the fluidity of identity as an ongoing process of creation and negotiation rather than a static construct. This

paper delves into the subject of hyphenated identities in the fiction by contemporary American authors of Russian descent. These characters inhabit a paradoxical space, seemingly integrated into mainstream American society yet perpetually on the periphery of the national identity. Similarly, their connection to their homeland across the Atlantic is marked by a sense of detachment and estrangement. Through a comparative analysis of works by contemporary Russian American authors, this study illuminates recurring themes such as the detachment of individuals or groups from social structures and the transformative journey from reality to a symbolic, often nightmarish, realm. These narratives emphasize the characters' coping with uncertainty and the unsettling realization that their place in the world remains undefined and in flux.

Keywords: Russian American fiction, hyphenated identity, liminality, new immigrant literature, mobility

Mariya Doğan is a PhD candidate at the Department of American Culture and Literature at Hacettepe University in Ankara, Türkiye. She has obtained Master's diplomas from Taras Shevchenko National University of Kyiv (Ukraine) and Hacettepe University in Ankara. She is a member of the International Organization of Folk Art (IOV), the Association of American Studies of Türkiye (ASAT), and the International American Studies Association (IASA), where she currently holds the position of secretary. Her interests lie primarily in the area of contemporary American fiction, particularly focusing on representations of ethnic identity and memory. Her PhD dissertation explores the characteristics of new American immigrant literature through novels written by Russian authors in the United States. Her recent publications include "Reading Lists as Manifestos: Karla Holloway's Bibliomemoir BookMarks," "'Rooster, Hang On!'—Traditional Symbol in the Nowadays Context" and "East-European Brides in the West: a Study of Cross-Border Marriages in the United States."

MAGDALENA DZIURZYŃSKA

University of Wrocław, Poland
https://orcid.org/0000-0003-1165-7406

"When Did Hospitality Get So Hostile? The US Latinx Diaspora as an American Dystopia"

Since the beginning of the utopian and dystopian tradition, the restriction on migration has been a constant part of speculative fiction. Dystopian fiction frequently presents a government that controls its citizens by limiting migration, making it difficult to leave the state or even to move within one's state. Sometimes, this entails creating massive walls or using natural barriers like islands. At other times, it means establishing a bureaucracy that can restrict one's ability to move or control those who are considered "other" in a given country or state. The migrant dystopia often proposes debates surrounding multiculturalism, communalism, racial disharmony, exile, otherness, or politics. It also usually describes worlds in which the perception of reality is altered and put into an unfamiliar, fictional context, usually intending to speculate about actuality, criticize the present, and look for solutions to social or political problems. Sabrina Vourvoulias' *Ink* (2012), is one of those dystopian novels which cultivate the topic of tighter control to convey the experience of modern migration. The book imagines a future where immigration law has become explicitly authoritarian, drawing a clear divide between citizens and any "aliens" living in the US. The title of the novel alludes to a border control procedure in which a person's status is permanently tattooed onto their body. As the plot evolves, curfews and legislation regarding an infectious disease that suspiciously seems to target only people with tattoos are used as a pretext to strip such immigrants of their rights as legal residents, confine them to Inka-

toriums for "treatment," and eventually sterilize many without consent, aggravating the legal repression of non-white individuals. The paper traces how *Ink*, as Latinofuturist, dystopian fiction, approaches the topic of migration, analyzing how identitarian and social alienation is constructed and imposed by the totalitarian US government, on citizens. It also aims to put the novel in the real context of US politics of migration and borders in recent years. Finally, it approaches the idea of biopolitics and medical technologies as a form of political exclusion, dehumanization, and manipulation towards the migrants showing how faint the line between hospitality and hostility can become.

Keywords: migration, speculative fiction, latinofuturism, dystopia, hostility

Magdalena Dziurzynska is a PhD candidate at the Department of American Literature and Culture, Institute of English Studies, University of Wrocław, Poland. She holds a double major in English and French Studies. Her research revolves around the representations of gender and sexuality in science fiction, as well as utopian and dystopian literature. She is particularly interested in the concept of gender separatism in English and French speculative fiction. She was a research scholar at the University of California Riverside (Kosciuszko Foundation Fellowship) in 2023–2024 and a visiting scholar at Iowa State University, Iowa in 2023.

EWELINA FELDMAN-KOŁODZIEJUK

University of Białystok
https://orcid.org/0000-0003-1205-1510

"Hostipitality of Newfoundland in the Writing of Michael Crummey"

As Peter Chafe observes, "When one peruses the literature produced in and about Newfoundland and Labrador over the last quarter cen-

tury—the historical fictions, in particular—one finds many novels partaking in the (re)production of a defining, romantic, and colonizing nationalist narrative of self-reflection, self-preservation, and self-love" (2020: 266). This apt comment perfectly captures the dynamics operating in the settler narratives by Michael Crummey, in which the land itself is frequently portrayed as the romantic object in a love-hate relationship. Crummey's Newfoundland, read as newly found land, on the one hand, welcomes settlers with its bounty of game and fish, on the other, makes their survival through winter season nearly impossible. In *River Thieves*, the land seems to offer shelter to the indigenous Beothuks, while acting in a hostile manner towards the English colonizers. In *The Innocents*, the story of two teenage orphans who upon their parents' demise resolve to stay put in the isolated cove and continue catching cod for the British crown foregrounds the overarching Newfoundland narrative of hardship and perseverance in the face of adversities. As Blackmore argued, "The will to survive, to overcome storms (natural, social, and economic), the ability to carve out life, to adapt to unfamiliar events and circumstances—all these became the stuff of our [Newfoundland] spirit" (2003: 369). Nonetheless, the double nature of Newfoundland as simultaneously hospitable and hostile is also apparent in those of Crummey's novels that do not narrate the beginnings of settlement on the island. Sweetland shows the despair and despondency of the tiny island inhabitants who having accepted a resettlement deal with the Canadian government (following the 1992 cod moratorium) need to leave their homes for ever. The characters' ordeal is met with an indifference on the island's part that quickly commences to reclaim human habitats. My presentation aims to succinctly delineate how Newfoundland portrayed in Crummey's novels constantly shifts between hospitality and hostility towards its inhabitants.

Keywords: Michael Crummey, Newfoundland, emotional geography, place, space

Ewelina Feldman-Kołodziejuk, PhD, is an assistant at the University of Białystok, Poland. She is a member of the Polish Association for Canadian Studies. Her publications oscillate around the literary representations of motherhood and literary geography in the North American context. She is an author of several articles and book chapters. She has also co-edited three volumes of collected essays The Fantastic and Realism *(2019),* Jews of Eastern Poland: Between Odessa and Vilnius *(2019) and* Inclusion & Exclusion in/au Canada *(2024). In 2015 she was awarded a scholarship from the Corbridge Trust in Cambridge. In April—July 2022 she was a Visiting Fellow at The Robarts Centre for Canadian Studies at York University, Toronto.*

DOMINIKA FERENS

University of Wrocław, Poland
https://orcid.org/0000-0003-4231-1686

"Narrative Hospitality: Sigrid Nunez's Poetics of Fragmentation"

Sigrid Nunez has experimented with the fragmentary form in fiction since her debut *A feather on the breath of God* (1995), whose first chapter was published as a short story in 1989. Rather than subordinate multiple perspectives to a first-person narrator or ventriloquize them by using several narrators, she attempted to work with decontextualized utterances by marginal historical figures and fictional characters from various walks of life, who draw on their singular experiences. In an effort to make a living as a writer, in the middle of her career Nunez published several more traditional works of historical and speculative fiction. But she eventually returned to fragmentation in her three most re-

cent novels, *The Friend*, *What are you going through*, and *The vulnerables*, arguably because this poetics affords greater hospitality to the singular voices of others.

Keywords: Sigrid Nunez, fragmentary writing, poetics, marginality

Dominika Ferens is associate professor at the University of Wrocław, Poland, where she teaches American literature. Much of her research has focused on issues of race, gender, and sexuality. In Edith and Winnifred Eaton: Chinatown Missions and Japanese Romances *(2002), she examined the paradoxes of Orientalism in the writings of two sisters of Chinese-English-Canadian descent. Her book* Ways of Knowing Small Places: Intersections of American Literature and Ethnography since the 1960s *(2011) looked at literature's quarrels and affinities with ethnography. She also co-edited* Eating America: Crisis, Sustenance, Sustainability *(2015) and* Traveling Subjects: American Journeys in Space and Time *(2004).*

EWA FIGAS

Silesian University of Technology, Poland
https://orcid.org/0000-0002-7323-0443

"Entre l'hospitalité et l'hostilité: une histoire américaine de Jacques Godbout"

Le protagoniste du roman godboutien, Gregory Francoeur, quitte la Belle Province pour tenter son american dream en Californie, mais son séjour devient un véritable cauchemar. Impliqué dans le traffic clandestin des immigrés, il se retrouve en prison et pour prouver son innocence il est incité à rédiger son « histoire américaine ». Il s'y applique en formulant ses remarques sur la société, les coutumes et les attitudes des Américains. L'histoire de Gregory n'est qu'un prétexte pour aborder des sujets plus graves. Jacques Godbout, romancier, non seulement

met en question le bonheur californien mais aussi ose jeter un regard critique sur l'attitude envers les immigrés, souligne les différences culturelles et les contrastes qui s'aiguisent. L'hospitalité rêvée par le protagoniste avant son installation en Californie devient en réalité l'inhospitalité, voire l'hostilité. Bien que le roman de Jacques Godbout soit écrit dans les années 80 du XXe siècle, plusieurs remarques restent toujours actuelles. Nous tenterons de vérifier l'actualité du roman et la vision de l'hospitalité et de l'inhospitalité proposée par le romancier nous appuyant sur les travaux de Jacques T. Godbout, sociologue, percevant l'hospitalité en tant que « le lieu du don à l'état vif, l'épreuve du social entre le nous communautaire et l'étranger inconnu ».

Keywords: littérature québécoise, Godbout, american dream, déception, (in)hospitalité

Chercheuse en littérature et en psychologie, chargée de cours au département de linguistique appliquée de la faculté d'organisation et de gestion de l'Université de technologie de Silésie, auteure des textes sur la littérature québécoise et les pathologies sociales.

EDYTA FRELIK

Maria Curie-Skłodowska University in Lublin, Poland
https://orcid.org/0000-0003-2065-5795

"Hosticity: Tadeusz Mysłowski's New York"

In this paper, the idea of hospitality will be reduced to and replaced by that of hosticity. Invoking the par excellence biological concept of host, this nonce term seems to aptly connote Tadeusz Mysłowski's perception of and relationship with New York as the place he has had to embrace and grasp in order to be able to use both his Polish/European past and his present American experience to make art. From the start, first intuitively

and then through methodical inquiry, he persistently investigated the multilayered intrinsic structure of the city as an organism in which all elements are synergistically intertwined. As a painter steeped in European geometric abstraction, he scoured both its streets and its chronicles and records for a visual form that could symbolically accommodate the objects of his perceptions and reflections. Fascinated by how New York's infinitely rich and complex fabric—spatial/architectonic, social, cultural, historical, spiritual, etc.—could be cartographically reduced to and represented as simple two-dimensional geometric figures, he chose the city grid map as his central image and began "stripping away its surface to reveal its hidden structure." By photographically magnifying various parts of Manhattan's street map, he discovered that the city's "surface" consisted of units that were anything but regular and strictly geometric, but in fact had biomorphic shapes, like cells of a living organism. He thus arrived at the notion of "organic geometry," which he began to employ in visual works to metaphorize his experience as a transmigrant hosted and nourished both by New York and other locations, including his hometown, Lublin. Recently he has expanded his vision by addressing humanity's greatest challenge today, which is to protect, preserve and enrich the Earth, mankind's host organism. As an artist, he has symbolically described his mission in this regard by means of an ingenious graphic sign.

Keywords: organic geometry, host organism, grid, New York, Tadeusz Mysłowski

Edyta Frelik is Assistant Professor in the Department of British and American Studies at Maria Curie-Sklodowska University in Lublin. She is the author of articles and books on artists' writings, including Painter's Word: Thomas Hart Benton, Marsden Hartley, and Ad Reinhardt as Writers *(Peter Lang 2016) and* Kiedy malarz pisze (jak się patrzy). Wstęp do badań nad pisarstwem artystów *(Wydawnictwo UMCS 2021). In 2013 she was the winner of the Smithsonian Institution's "Terra Foundation for American Art Interna-*

tional Essay Prize." Her current research concerns intersections of art and science. She serves as Vice-President of the Polish Association for American Studies.

OLGA GAJEK

Doctoral School of Humanities, University of Warsaw, Poland
https://orcid.org/0009-0008-5604-4383

"Sinful Bodies? Deviance, Redemption, and Horror in Contemporary Nunsploitation Film"

Nunsploitation film of the 2020s has shifted its focus towards exploring the incessantly mysterious and intriguing aspects of the monastery life. In contrast to texts of the twentieth century, contemporary nun-centric fiction delves into the darkness, trauma, sexuality, and abuse connected to the human, real-life side of the phenomenon. Female characters of the niche genre have gained agency, and no longer lead lives of obedience and quiet servitude. *Benedetta* (P. Verhoeven, 2021) tells a story of corporeal desires, limitations, and liberation. It subverses catholic discourse on the female body as "a site of corruptive pleasure and redemptive suffering" (K. Duckworth, 2022). Other films that present disruptive narratives about nuns are *The First Omen* (A. Stevenson, 2024) and *Immaculate* (M. Mohan, 2024). They challenge notions surrounding conception, pregnancy and motherhood. On the one hand, these films deal with the well-known themes of monstrous femininity (B. Creed, 1993) and patriarchal subordination of pregnant bodies (S. Arnold, 2013). On the other hand, the films of the 2020s manage to subvert those ideas, and reclaim agency over female bodies, by acknowledging the system of violence, abuse and trauma, in which those bodies are entangled. Admittedly, Stevenson's and Mohan's stories are horror films with visible exploitation aesthetic, and themes about the supernatural. In their

gore-filled storytelling, however, they manage to expose and fiercely criticize the Catholic church, as well as rape and sexual abuse committed by its male members throughout history. Monstrous pregnancies, demon babies, and devilish mothers only serve as on-screen metaphors for the political critique that these texts perform. Contemporary nunsploitation continues to put morality at the center of its stories, as do older texts. However, newer texts break out of the one-dimensional convention of sinful corporeality related to the female body. While these narratives reflect political tensions and fit the discourse surrounding devious femininity, they manage to subvert the genre, and "give birth" to an empowering modern critique.

Keywords: body, nunsploitation, pregnancy, violence, horror

Olga Gajek is a BA and MA graduate of American Studies at the University of Warsaw. She is a PhD candidate in Cultural Studies. Her academic interests include: film, especially horror genre, gender & sexuality studies, body studies, disability studies and animal studies. Her PhD research focuses on depictions of non-normative and disabled bodies on screen, using biopolitics as a framework.

ANTONI GÓRNY

University of Warsaw, Poland
https://orcid.org/0000-0001-9816-9944

"Brothers on Rooftops: Black Power, Radical Activism, and the Politics of 'Race'"

When the Black Panther Party for Self-Defense (BPP) broke onto the political scene in the US in the mid-1960s, it did so with a two-pronged approach: on the one hand, it loudly advocated on behalf of the lower strata of the Black community, devising specific actions

and programs for their benefit; and on the other, it sought to cause fear and apprehension among the predominantly White upper social strata and the political elites by engaging in direct action and presenting radical ideological positions. This accounts for the persistent tendency among the more sympathetic historians of the period to "yes, but " public displays of resistance and mediatized posturing on the part of the Panthers with recurring testimonies to the usefulness and benefits of BPP's social welfare programs and grass-roots activism. Yet, these strategic approaches can largely be seen as two sides of the same coin. Part of what made the Panthers "scary" (and what helped justify their inclusion in FBI's COINTELPRO) was their ideology, which welded together influences from Western Marxism, the Third-Worldist (revolutionary) left, and African American traditions of (social and political) resistance, but this patchwork aligned fairly well with such activities as the "service to the people" programs. I would like to explore the ways in which political concepts and ideas, such as the lumpenproletariat, the role of the vanguard party (and the notion of the Black community as a revolutionary vanguard per se), and direct action, found expression in the activities of the Panthers and how they were mediated by the broader culture (both within the mainstream and in the African American community) at the turn of the 1970s and discover to what degree these concepts, ideas, and images influence contemporary ideas about the political significance of Black America.

Keywords: Black Power, radical activism, "race," African American culture, alternative Marxisms

Antoni Górny (PhD) is a scholar associated with the American Studies Center at the University of Warsaw. His research interests focus on the history and practice of "race." He also works as a translator; his credits include works by Slavoj Žižek ("Violence," 2010), Gayatri Chakravorty Spivak ("The Post-Colonial Critic," 2011, co-translator), Terry Eagleton ("The Idea of Cul-

ture," 2012), and Tom Clancy ("Command Authority," 2014, co-translator), and many others. Additionally, he contributes as translator and copy-editor to academic journals published under the auspices of the Polish Academy of Sciences.

SHWETA GUPTA

Indira Gandhi National Open University (IGNOU), India
Delhi University (DU), India

"The American Library in Paris: Representation of Extraordinary Cultural and Literary Hospitality"

The American Library in Paris (ALP) was established in 1920 by the American Library Association (ALA). The aim was to provide books and periodicals to the United States (US) armed forces personnel stationed in Europe serving their allies during the war. This research looks at and assesses the portrayal of a free culture and literary hospitality that the ALP heroic librarians provided in Janet Skeslien Charles's *The Paris Library*. It examines the role of the characters and the usage of the narrative arcs, through which the novel delves into the nuances of human connection and the transformative power of empathy during the time of the World War II. According to the general preliminary reflections, this research highlights that the ALP has played a critical role in the promotion of Anglo-American literature and has, thus, become the largest English-language lending library in Europe. The study emphasizes on how the library becomes a sanctuary for people from all walks of life, offering solace, knowledge, and refuge; despite the chaos and danger of wartime and the arrival of Nazis. The critical analysis evaluates the narrative style of the author who not only cel-

ebrates the resilience of the human spirit but also invites readers to ponder the enduring relevance of hospitality as a cornerstone of human connection and understanding. This unwavering hospitality not only highlights the importance of empathy and compassion but also underlines the role of libraries and literature as bridges that connect people across cultural divides in the darkness and despair of war. The research methodology involves detailed qualitative content analysis of select text through close reading as a primary source. Through this novel we explore various themes of unconditional kindness, ethical and moral dilemmas, and the intricate nature/complexities of human responsibility towards others. Additionally, it integrates a comprehensive literature review comprising books, analytical essays, and academic articles to offer additional perspectives and background information/contextual understanding about ALP as well as the library workers and patrons.

Keywords: cultural divide, dilemmas, heroic librarians, human connection, war

Shweta Gupta is currently pursuing her Master in English and Spanish Literature from IGNOU, India. She has done her Graduation in English Literature from Delhi University, India. She is a literature enthusiast and Spanish language professional (C1.1 level) with ~16 years' experience in business research, content development and translation industry. During her corporate experience, she has co-authored or was part of the content development team for various publications and thought leadership. Driven by her fervent dedication to literature, she has expanded her academic pursuits to include the study of foreign languages such as Spanish, French, and German.

JAROSŁAW HETMAN

Nicolaus Copernicus University in Toruń, Poland
https://orcid.org/0000-0003-3252-8945

"Troublesome Sincerity: A Few Remarks on Dave Eggers's *A Heartbreaking Work of Staggering Genius*"

It is quite revealing that the literary career of Dave Eggers, one of America's foremost novelists associated with the New Sincerity movement began not with a novel, but with a memoir, a heavily fictionalized memoir, by Eggers's own admission, but still a memoir. Adopting this particular form of literary expression forced the author to bring to the fore one of the most challenging problems of post-post-modernist literature, which is the issue of sincerity, a deeply paradoxical concept whose pitfalls have been identified by the movement's godfather, David Foster Wallace in the 1990s. In my analysis of Eggers's *A Heartbreaking Work of Staggering Genius* I would like to examine how the author builds on the foundations created by his older colleague, how he creatively engages with Wallace's legacy to tell his own personal, heartbreaking story, and how he offers it to the readers as a blueprint of sorts on how to deal with the troubles that are particular to his generation. One of the reasons behind the success of *A Heartbreaking Work of Staggering Genius*, I would like to argue, is precisely this appeal to the broader set of difficulties that presented themselves to those who were coming of age in the relatively peaceful time of the 1990s in the US. By devoting an almost equal amount of attention to his own personal trauma connected with the loss of both parents over a short period of time, and the challenges of being the primary caretaker to his much younger brother, as well as to the issues of starting a magazine whose ambition it was to become the voice of his generation, Eggers is able to strike

a delicate balance between the personal and the social. This is particularly important in the context of sincerity, because it would seem that it is precisely between the private and the public that sincerity dwells. In my paper, I thus venture to examine how Eggers's memoir stands up to public scrutiny, and how this scrutiny is essential to his understanding of sincerity.

Keywords: Dave Eggers, sincerity, David Foster Wallace, memoir, gen x

Jarosław Hetman is currently an Assistant Professor at Department of American Literature and Literary Translation, Nicolaus Copernicus University, Toruń. His fields of interest revolve around contemporary American literature and literary theory with a focus on the correspondences between the arts (mainly fiction and conceptual art). He has published extensively on the work of David Foster Wallace, most recently editing and co-authoring the first Polish monograph on Wallace for the University of Warsaw Press. He is also the author of Ekphrastic Conceptualism in Postmodern British and American Novels: Don DeLillo, Paul Auster and Tom McCarthy *(2015).*

ALEKSANDRA HOŁUBOWICZ

Univerzita Hradec Králové, Czech Republic
https://orcid.org/0009-0002-1430-3259

"When Reading Becomes Inhospitable: The Case of Kate Elizabeth Russel's *My Dark Vanessa*"

Reading is a crucial tool for understanding the world around us. Literacy is now seen as a given, and the medium is often considered superior to other media—images, the audio-visual, digital media etc. Ability to read, which is not confined to decoding the literal sense of the information, but also involves dealing with works of literature, and thus interpreting texts in their various dimensions, brings many benefits including

making our environment a more hospitable space, as knowledge allows us to overcome the fear of the unknown, transgress epistemological boundaries and feel at home both in the new contexts and in everyday life. The paper, however, focuses on the case when reading becomes inhospitable. My reflections will revolve around Kate Elizabeth Russel's *My Dark Vanessa*. The novel, written from the perspective of Vanessa, who we encounter in two stages of her life—when she is fifteen and when she is over thirty, tells a story of what she terms as a relationship between her, aged fifteen, and her literature teacher. English is her favorite subject, she is passionate about reading and the teacher offers various books to her, including Nabokov's *Lolita*, which, he uses, disturbingly, as a way of grooming her, in the sexual understanding of the word. The paper examines the ways in which reading becomes inhospitable. However, my ruminations also concern the question to what extent it is possible for avid student readers to become narrative subjects able to create their own (life) stories rather than act upon other people's expectations, which frequently turn out to be antagonistic to what readers would imagine for themselves. To seek ways in which one can achieve "reader's agency" I embed the notion of reading, and teaching to read in theoretical perspectives inspired by critical theory, in particular Elaine Castillo's book of essays *How to Read Now*, Paolo Freire's work including *The Pedagogy of the Oppressed* and in bell hooks's *Teaching to Transgress*.

Keywords: hostpitality, inhospitable reading, critical pedagogy, critical theory, reader-response theory

Aleksandra Hołubowicz earned her doctoral degree in literary studies at Gdansk University, Poland. Her dissertation was published in 2023 as A Comparative Study of Selected Texts by Contemporary US Latina/Chicana and Polish Women Writers *by Peter Lang. She received her MA in American Studies, University of Warsaw, and BA in English Philology: Teaching English as a Second Language also in Gdańsk. For many years she worked*

as a teacher of English and Civics in Poland at different types of schools. She also taught American literature at Gdańsk University and was also involved in various educational projects concerned with literature and language offered to the general public. She came to the Czech Republic for a CEEPUS exchange to work on her PhD and between 2018–2024 she worked as an English teacher at Charles University, Faculty of Arts. Her current postdoctoral project at Faculty of Education of UHK focuses on transformative pedagogy and how it can be applied while teaching language and literature.

EZGI İLIMEN

Hacettepe University, Türkiye
https://orcid.org/0000-0003-3459-7581

"American Wartime 'Relocation' Policy: Japanese American Incarceration in World War II"

On December 7, 1941, the Japanese attack on Pearl Harbor signaled a turning point for people of Japanese descent living in the United States. The wartime politics and mass hysteria resulted in the incarceration of Japanese Americans, the Nisei, and Japanese immigrants, the Issei, with suspicions about their (dis)loyalty and espionage activities. In 1942, President Roosevelt's Executive Order 9066 enforced the establishment of assembly centers and inland internment camps away from the West Coast. The roots of Japanese American relocation and internment policy dated back to the prewar anti-Asian sentiments and policies, especially in California, which denied land ownership and naturalized citizenship to Japanese immigrants. The pre-WWII nativism, white supremacist concerns, and forms of discrimination materialized the anti-Japanese prejudice, which would remain prevalent during and the aftermath of WWII. The accounts of Japanese Americans incarcerated during WWII portray

the reality behind mythical American hospitality from a historical perspective. In this regard, *Farewell to Manzanar* (1973) by Jeanne Wakatsuki Houston and James D. Houston, and *Desert Exile* by Yoshiko Uchida (1982) exemplify the intersectionality of race, culture, gender, and anti-immigration politics in the Japanese American experience and identity struggle. In their memoirs, Jeanne Wakatsuki Houston and Yoshiko Uchida describe their wartime exile to ill-prepared camps through irrational policymaking targeting people of Japanese descent. The relocation camps and internment indicate the limits of American hospitality in these WWII narratives which portray half-finished barracks, the lack of privacy and thorough consideration of basic amenities (e.g., food, infrastructure, weather conditions, sanitation measures, and educational facilities), and the disregard of human dignity. The attacks on Japanese American loyalty and identity deepen their cultural displacement, socio-economic dislocation and problematic Americanization. Thus, their wartime experiences and post-incarceration encounters trigger a higher level of insecurity and distrust to American promises.

Keywords: WWII, Japanese American, relocation, incarceration, memoir

Ezgi İlimen works at Hacettepe University's American Culture and Literature Department. In 2014, she graduated from the Department of American Culture and Literature at Hacettepe University with high honors. Later, she received her MA (2017) and PhD (2024) degrees from the same department at Hacettepe University. Her dissertation addresses the reflections of American interwar years and policies on women writers' social novels. She published articles in Web of Science indexed journals such as Folklore-Literature *and* Anglia. *Her academic interests include American social history, interwar years and beyond, women and literature, gender studies, cultural studies, and food studies. She is also EAAS (European Association for American Studies) Postgrad Representative of ASAT (American Studies Association of Türkiye).*

TOMASZ JACHEĆ

University of Warmia and Mazury in Olsztyn, Poland
https://orcid.org/0000-0002-1168-1038

"(In)Hospitality, (Dis)Trust, and (In)Gratitude: Difficult Relations between Superheroes and the Rescued"

In 1977, Robert Jewett and John Shelton Lawrence, in their book, *The American Monomyth*, postulated the existence of a uniquely American monomyth. In their view, a narrative formula of: "[a] community in a harmonious paradise is threatened by evil: normal institutions fail to contend with this threat: a selfless superhero emerges to renounce temptations and carry out the redemptive task: aided by fate, his decisive victory restores the community to its paradisal condition: the superhero then recedes into obscurity" (Jewett and Lawrence xx) can be found throughout the landscape of American popular culture. While the prevalence of the American monomyth in the 21st century texts of American popular culture is evident, the concept of the monomythical structure proposed by Jewett and Lawrence has evolved with certain mythemes diminishing in significance and frequency of occurrence (e.g.: sexual abstinence). Nevertheless, at its core, the monomyth continues to be a story of an outsider superhero coming to the rescue of a threatened community. It would seem that the key factor for the monomythic adventures to even begin is the hospitality displayed by the threatened community towards the superhero. However, the relations between the oppressed and their redeemers in the 21st century monomythic stories range from basic hospitality (e.g. *Mandalorian* s. 1, ep. 4) to open hostility (e.g. *X-Men*). In my paper, I would like to discuss the complex relations between the oppressed, the institutions representing the oppressed, and the superheroes in contemporary American films and TV

shows of the superhero genre—mainly those belonging to Marvel Cinematic Universe (MCU) and DC Universe (DCU).

Keywords: superhero, American Monomyth, hospitality, gratitude, redemption

Tomasz Jacheć is an assistant professor at the University of Warmia and Mazury in Olsztyn. In his research, dr Jacheć focuses on the landscape of American popular culture and contemporary American mythology. His special interest lies in the cultural phenomenon called Michael Jordan, and the role this phenomenon and its narratives play in the culture of the USA. Dr Jacheć is the author of The Myth of Michael Jordan in Popular Culture *monograph as well as a number of academic articles on American popular culture, comedy and sport. He is also an avid fan of American stand-up comedy, as well as late night television comedy. He is a member of the Polish Association for American Studies (PAAS) and the European Association for American Studies (EAAS).*

MAŁGORZATA JARMOŁOWICZ-DZIEKOŃSKA

University of Białystok, Poland
https://orcid.org/0000-0003-0402-0319

"In The Realm of Inhospitality: Visual And Textual Representations of Japanese Americans in Yoshiko Uchida's Autobiography *Desert Exile: The Uprooting of a Japanese American Family*"

In the United States, Asian-American history has always been marred by disillusionment resulting from ethnic and racial inequalities, as well as detrimental nationalist politics and pedagogies unevenly distributing power relations to the white. By means of exerting pressure and control over the lives of the Japanese and Japanese Americans, the American

government—especially during War World II—incessantly monitored every single action of the 'alien enemy.' Such a judgemental rhetoric led not only to the establishment of internment camps in the United States, but also coined camp nomenclature aiming to soften the political narrative of the government by the use of multiple euphemisms. This paper investigates discriminatory practices launched by the American government as overt tokens of inhospitality towards Japanese immigrants and their immediate descendants—lawful citizens of the United States. The textual representation of Japanese Americans in Yoshiko Uchida's autobiography *Desert Exile: The Uprooting of a Japanese American Family* (1982) blends seamlessly with their visual representation embedded in the form of photographs, which on the whole constitutes a powerful tool of rendition and a meaningful source of sociohistorical context. Similarly to the photograph, autobiography may serve the same purpose of preserving history in collective memory. In fact, Uchida's work has been created as an act of commemoration and a tangible eyewitness testimony for generations to come.

Keywords: Japanese-American literature, camp nomenclature, discrimination, autobiography, memory

Małgorzata Jarmołowicz-Dziekońska (PhD, Faculty of Philology, University of Białystok, Poland) dedicates her research work to the relationship of literature and culture by exploring their textual intersections and mapping their locus within the matrix of the contemporary literary criticism. Her major fields of academic interest comprise ecocriticism, postcolonial and cultural studies with a focus on ethnicity and identity formation in the context of immigrant narratives.

PAWEŁ JĘDRZEJKO

University of Silesia in Katowice, Poland
https://orcid.org/0000-0002-3251-2540

"The (Universal) Squeeze of the Hand: Towards the Existential Ethics of Herman Melville"

In my exploration of the ethics of "seafaring" I delve into the complex interplay between doubt and trust in both metaphorical and literal structures, essential for safe navigation. This tension serves as a productive starting point for discussing the values that define the human condition amid the "inhuman sea" and "solid land." Melville's works, illustrating the existential struggle to see order in a world marked by uncertainty, emphasize the futility of human attempts to pin down absolute meaning in the face of the fluidity of existence. Yet, simultaneously, the "terror of the terrible" energizes his protagonists to seek an episteme that would require no theodicy. Free of (questionable) "first principles" or (debatable) discursive provisos, such an episteme becomes the fundament upon which personal ethics can be built. Expanding the rhetoric of seafaring to encompass our experience of the fluidity of existence, the rudimental ethical imperative increasing our odds of survival amidst the waves is steadfast friendship: to counteract the effects of the "universal thump" being passed round, "all hands should rub each other's shoulder-blades." This simple observation resonates with Melville's overall vision of ethics as the universal "squeeze of the hand." The squeeze of the hand, as a gesture of non-mediated recognition of the Other's subjectivity, is simultaneously a non-discursive gesture of human kindness and an non-verbal manifestation of our originary capacity for compassion. Navigating the liquid reality, one must trust—and protect—one's shipmates and one's ship; compassion, constantly rekindled, is thus the *sine qua non* condition of one's survival at sea.

Keywords: Herman Melville, existentialism, friendship, compassion, seafaring

Paweł Jędrzejko, PhD, D.Litt., is an Associate Professor at the University of Silesia in Katowice, Poland, and Faculty Member of the PhD Programme in Studies in English Literatures, Language, and Translation of the "Sapienza" University in Rome. Author of 200+ publications, including authored and edited monographs. President of the International American Studies Association in the years 2021–2023; Co-Founder and Co-Editor-in-Chief of the Review of International American Studies. *Associate Editor of* Er(r)go. Theory–Literature–Culture. *Ocean-Going Yachtmaster. Musician and lyricist. Former Director of the University of Silesia Press. By ministerial appointment, in years 2015–2016, he served as a member of the Advisory Committee for the Implementation of the Strategy of the Open Access to Academic Contents at the Polish Ministry of Science and Higher Education. In the same years, he served as the representative of the President of the Conference of the Rectors of Academic Schools of Poland (CRASP) in an international contact group at the European University Association at the European Parliament. His research interests include literary and cultural theory, history of literature, comparative cultural studies, translation theory and philosophy. Departing from the assumption of the aporetic (ontic/discursive) character of reality, Jędrzejko fosters research penetrating the common grounds of human cognitive experience and creative activity and focusing upon the complex interdependencies between individual awareness of the worldmaking power of language and the shape of daily interpersonal and intercultural relations. The areas of his particular interest include the philosophy of friendship, the philosophy of existence, the history of 19th century American literature, the literary philosophies of the "American Renaissance" the oeuvre of Herman Melville, postcolonial and post-dependence theories, as well as translation theories.*

MARCELINA KALINOWSKA

University of Białystok, Poland
https://orcid.org/0009-0008-1041-7295

"(Un)Welcome in Prison: African American Sonneteering and the Limits of American (Literary) Hospitality"

According to Derrida (1999), unconditional hospitality requires that you "give up the mastery of your space, your home, your nation" and "accept the risk of the other coming and destroying the place, initiating a revolution, stealing everything or killing everyone" (pp. 70–71). The concepts of unconditional hospitality and its inverse, conditional hospitality, do not only apply to geopolitical analyses, but literary studies as well. Genres and nations share several characteristics. Let us consider the sonnet. Its first "inhabitants" were white European men. The genre used to have well-established boundaries. Over time, however, non-white, non-male, and non-heteronormative poets have crossed the borders, demanding entry to the restricted space of the sonnet form, often called "prison" by literary scholars and poets. Like newcomers in a foreign land, these "alien" poets had long been denied their "citizenship" as sonneteers. The history of African American sonneteering perfectly illustrates this. To engage in a dialogue with the genre's tradition, as well as question the culturally oppressive mechanics of canon-formation, Black poets have forced their way into the sonnet. Whereas many have peacefully remained within the genre's boundaries as "guests," several other African American poets have attempted to transform it through formal and thematic alteration. Rephrasing Derrida (1999), one might say that Black poets have "initiated a rebellion" within the sonnet-prison, or sonnet-nation. The question is whether African Americans "destroyed" the sonnet and what has been "the hosts'" response to that "intrusion." In light of this, my presentation will explore the host-guest tensions in the context of African American sonneteering, drawing upon Jacques Derrida's theory of hospitality.

Keywords: Derrida, hospitality, African American poets, sonneteering, transformation

Marcelina Kalinowska earned her Master's degree in Foreign Language Teaching, from the University of Białystok, Poland in 2023. In addition to her commitment to language education, she has a keen interest in American literature, particularly contemporary African-American formal poetry. Her Master's thesis, which focuses on applying critical pedagogy to American literature classes in Polish universities, connects these two passions. In 2023, she published a research article titled "Polish university students' and recent graduates' reflections on discussing controversial topics in American literature courses: a preliminary qualitative study" in Crossroads. A Journal of English Studies. *She is also an avid reader of Edgar Allan Poe's prose and poetry. In her BA thesis, Marcelina explored the dark side of human nature in Poe's selected short stories. Currently, she is a PhD student in the Doctoral School in the Humanities at the University of Białystok. Her doctoral dissertation focuses on the formal and thematic evolution, as well as socio-political significance, of African American sonneteering. She is particularly interested in the sonnet crowns that are, in short, cyclical sonnet sequences. In 2024, she has served as secretary of the "American Hospitality" International Conference.*

ANNA MARIA KARCZEWSKA

University of Białystok, Poland
https://orcid.org/0000-0002-8644-4723

"Reintegration Process of Ex-Farc Guerilla Combatants in a Graphic Novel *En El Ombligo* by Anna-Lina Mattar and Gala Rocabert Navarro"

On 24 November 2016, the Government of Colombia and the Revolutionary Armed Forces of Colombia (FARC-EP) signed a historical Peace Agreement to put a definitive end to the internal armed conflict that lasted

more than half a century. As part of the Agreement, an Amnesty Law was adopted, definitive bilateral ceasefire and cessation of hostilities were ordered. Disarmament measures were implemented and transitional camps were created to facilitate ex-guerilla combatants transition to legal life. However, the successful reintegration of individuals during the DDR (disarmament, demobilisation and reintegration) process is significantly influenced not only by the material conditions and other practical circumstances they encounter upon their return but also by how they are received within their socio-cultural context. The aim of the paper is to explore how the graphic novel *En el ombligo* (2021) serves as a lens for examining the themes of forgiveness, hostility, and hospitality in the context of the peace process between the Colombian government and FARC-EP. Specifically, how the narrative and visual elements of the graphic novel contribute to understanding the challenges and complexities of transitioning from guerrilla warfare to civilian life, with a focus on the role of forgiveness in this process. This research seeks to shed light on the potential of graphic novels as a medium for grappling with complex socio-political issues and fostering processes of forgiveness and reconciliation, incorporating, among others, David Whyte's perspective on forgiveness and Derrida's concept of hospitality.

Keywords: Colombian armed conflict, hospitality, hostility, forgiveness

Anna Maria Karczewska is a graduate in English and Spanish Philology, she is Assistant Professor at the University of Białystok where she teaches at the Faculty of Philology. She has a PhD in cultural studies from the University of Social Sciences and Humanities (SWPS) in Warsaw. Her current research interests revolve around Latin American culture and Latin American literature.

IZABELLA KIMAK

Maria Curie-Skłodowska University in Lublin, Poland
https://orcid.org/0000-0002-2212-8174

"American Inhospitality: Polish American Literature and the Immigrant Experience"

Hailed as the Mother of Exiles in Emma Lazurus's famous poem displayed on its pedestal, the Statue of Liberty has been deemed a symbol of hospitality the United States extends to "the huddled masses yearning to breathe free." Hospitality, however, has been rather scarce in the lived experiences of numerous groups of immigrants who over time have chosen the United States to be their adopted homeland. As a matter of fact, new arrivals frequently met with exclusion, discrimination, and derision. In this talk I will examine representations of the United States as (inhospitable) second home in literary texts written by American writers of Polish descent. I will focus specifically on texts set in Chicago, as the Windy City boasts the largest Polish diaspora in the world, for which reason it has even been termed American Warsaw. The texts to be discussed include selected short stories by Stuart Dybek and autobiographical poetry and crime fiction by John Guzlowski.

Keywords: immigrant narratives, Polish American literature, Chicago, Stuart Dybek, John Guzlowski

Izabella Kimak is an Assistant Professor at the Department of British and American Studies at Maria Curie-Sklodowska University in Lublin, Poland. Her research interests encompass contemporary American literature, with particular emphasis on race, ethnicity, gender, and sexuality. She is an elected representative of the Polish Association for American Studies to the European Association for American Studies and a member of the editorial board of Polish Journal for American Studies. A Kosciuszko Foundation

fellow and a recipient of the Polish National Science Center research grant for the project "Sweet Home Chicago: The Windy City and American Writers of Polish Descent." She has recently been elected Secretary General of the European Association for American Studies.

EWA KLĘCZAJ-SIARA

Casimir Pulaski Radom University, Poland
https://orcid.org/0000-0003-3769-2728

"Cultural Geographies of the Black Home: The Migration Stories of Jacob Lawrence and Romare Bearden in the Picturebook Format"

The aim of this paper is to analyze the verbal and visual rhetoric of two picturebooks, *Jake Makes a World* (Rhodes-Pitts and Myers, 2015) and *My Hands Sing the Blues* (Harvey and Zunon, 2011), which tell the story of young Black artists who find their new homes in New York's Harlem. Set in the context of the Great Migration, the narratives reveal how the boys navigate the unknown space, regulate borders, and incorporate their new experiences into art. The paper explores spatial and affective dimensions of producing the new home. Drawing on the concept of "Black geographies" (McKittrick 2007; Hawthorne 2019) and "critical geographies of the home" (Blunt and Dowling, 1996), it explains how the characters cross boundaries and what happens once the outside becomes the inside. It argues that both the visual language and the literary language of the books promote hospitality and inclusion. The analysis of the selected picturebooks is based on the working strategies of Painter (2014) and the visual grammar of Kress and Leeuwen (1996).

Keywords: African American children's literature, picturebook, Black geographies, Jacob Lawrence, Romare Bearden

Ewa Klęczaj-Siara is an Assistant Professor at the Department of Modern Languages, Radom University. Her academic interests encompass ethnic American children's literature. Her research focuses on the intersection of race and place in contemporary African American children's picture books. She is the author of the book Pokochać czerń *(Loving Blackness). Her most recent articles have appeared in such journals as* College Literature, Res Rhetorica, *and* International Research in Children's Literature. *She is a member of the International Research Society for Children's Literature (IRSCL) and Children's Literature Association. In 2023 she was a visiting scholar at New York University.*

GRZEGORZ KONECZNIAK

Nicolaus Copernicus University in Toruń, Poland
https://orcid.org/0000-0003-2198-0450

"Surviving through Hospitality and Inhospitality in the Foreign Land: A Comparative Analysis of John Coulter's *Turf Smoke* and Richard Dormer's *Drum Belly*"

The aim of this presentation is to compare John Coulter's novel *Turf Smoke: A Fable of Two Countries*, published in 1945 in Toronto, and Richard Dormer's play *The Drum Belly*, staged at the Abbey Theatre in Dublin in 2013. There is a marked temporal distance between the creation of the two works written by Northern-Irish-Canadian and Northern-Irish authors, respectively, the former being a considerably significant playwright in the history of Canadian drama and theatre (Coulter's novel to be discussed here also exists in its stage version). Yet, what Coulter's novel and Dormer's play do have in common is the central place

of a roof garden in the New York macrocosms depicted there, the private locus that is supposed to imitate the lost homeland of the Ireland left behind. The Irish turf and different specimen of flora have been collected by Barney and Sullivan, the otherwise dissimilar protagonists, to keep psychological and evocative contact with the Ireland of their childhood, and to serve as a defence mechanism to help them survive in the foreign land, among practices of hospitality and inhospitality that have befallen them (mafia entanglements and corporate greed, among others). The roof garden, apparently seen as a symbolic space serving as one's personal Eden and protection, will be examined in terms of who is welcome there and who is willing to stay there, which will be referred to a broader discursive context of colonial and decolonial experiences and theories. The notion of hospitality will be examined through a decolonial prism, with an emphasis placed on the patterns of adaptation and reception developed by consecutive generations of Irish immigrants and the internal welcoming and unwelcoming practices encountered and faced there. An additional aspect of the analysis will concern the progression in Irish immigrants' adaptation discernible in the comparison of Coulter's and Dormer's works, with *Turf Smoke* set in the 1940s and *The Drum Belly*—at the end of the 1960s.

Keywords: Dormer Richard, Coulter John, roof garden, decolonial discourse, New York

Grzegorz Koneczniak, PhD, works as Assistant Professor in the Department of American Literature and Literary Translation at Faculty of Humanities, Nicolaus Copernicus University in Toruń, Poland, where he predominantly teaches postgraduate courses in editorial and textual aspects of literary works. His main research interests include postcolonial literatures, postcolonial theatre (Canadian and Irish drama in English), Irish culture and literature in English, literary theory (cultural materialism, New Historicism, postcolonialism and decolonial theory, disability studies, and subcreation studies), and com-

parative studies. He is the author of four monographs: Women on Stage and the Decolonisation of Ireland. Counter-Discursiveness in the Drama of the Irish Literary Revival (1892–1926) *(published in 2011), a book written within the academic context of reflecting early trends in the development of Irish postcolonial criticism;* (Post)kolonialna historia dramatu i teatru kanadyjskiego, *a book, written in Polish, on the colonial and postcolonial history of Canadian drama and theatre (2012);* Prompting In/Ex/Tensions inside the Manuscript and the Digital Folio: An Exploration of Selected Early Abbey Theatre Production Books, *a book on selected aspects of digital publishing and textual scholarship on the basis of early prompt manuscripts stored at the National Library of Ireland in Dublin (2016); and* Building (in) the Promised Land: Postcolonial Biblical Readings of Contemporary Irish Drama (2000–2015), *his most recent monograph (2022) offering an analysis of selected Irish plays within cultural appropriations of the biblical themes of building and the Promised Land as sieved through postcolonial discourses and literary practices.*

GRZEGORZ KOŚĆ

University of Warsaw, Poland
https://orcid.org/0000-0002-7504-3879

"The Vicissitudes of Urban Green Commons in the Poetry of Robert Lowell and Frederick Seidel"

In his poetry and prose, Robert Lowell often reflects on the class struggles over the use of green commons and on the usurpation of the commons by the wealthy in Boston, and then by association in New York, rural Northeast England, even in Caracas, Venezuela. He makes many allusions to the historical transformations of commons which emerged from the clash between the effort by the wealthy to appropriate green

spaces for their own benefit and the opposite push of a wide range of the poor against having only limited access to them. The fences around the Boston Common completed in 1836 and then the full enclosure of the Public Garden in Boston became symbolic of the Brahmins' campaign to restrict the use of the green spaces to upper–middle class tastes and to their benefit. The ethically dubious fencing of Boston Common became even a leitmotif in Lowell's poetry. This unease about the appropriation of Boston's public spaces was enriched by the historical reflection on excessive privatization of fenland commons in Northeast England and then by his more general concern for the use of public spaces for private gain in other cities around the world. Lowell's historical imagination made him a great chronicler of the transformations of urban green commons and of the rise of manicured city parks that became the sinister symbols of the dispossession of the city poor. Enjoying a similar elite status, Frederick Seidel (b. 1936) builds on this tradition of poetry of the commons but seems more decadent. Cynical if also wryly self-deprecating, Seidel is a nostalgic poet yearning for exclusive urban green heterotopias for the wealthy hidden from the invading multi-ethnic mixed-income plebeians.

Keywords: commons, urban parks, class conflict, Robert Lowell, Frederick Seidel

Grzegorz Kość is an associate professor of English at the American Studies Center, University of Warsaw. He is the author of Robert Lowell: Uncomfortable Epigone of the Grands Maitres *(Peter Lang, 2004) and* Robert Frost's Political Body *(Camden House, 2014). His articles have been published in journals such as* a/b: Auto/Biography Studies, PLL, Partial Answers, College Literature. *His most recent essay will soon appear in* Journal of Modern Literature. *He has coedited with Steven G. Axelrod,* Robert Lowell's Memoirs *(2023), and with Thomas Austenfeld,* Robert Lowell in Context *(2024).*

CHRISTOPHER E. KOY

University of South Bohemia, Czech Republic
https://orcid.org/0000-0002-2299-198X

"Hospitality Offered and Received by 'East Bloc' Women in Fiction by Bellow, Roth And Ozick"

'East Bloc' women, a term defined as female residents of Warsaw Pact (1949-1991) member countries, encompassed a variety of collective connotations in the United States (as well as Western Europe) which generally transcend nationality of individual nations of the Pact. This contribution analyzes fictional representations of hospitality offered and received by Romanian, Czech and Soviet Russian women in Saul Bellow's *The Dean's December* (1982), *The Prague Orgy* (1985) by Philip Roth and Cynthia Ozick's *The Puttermesser Papers* (1997), respectively. These works show that hospitality of ordinary people is expressly different from that of the hostile governments. Nevertheless, intense suspicion during (and right after) the cold war is practically unavoidable. The plots fictionalize the impact that the oppressive totalitarian regimes exerted on 'East Bloc' women Bellow, Roth and Ozick encountered. Some stereotyping also comes into play, despite the fact that all three authors are descended from Eastern European Ashkenazi immigrants. Bellow's numerous Romanian female characters are mostly based on Bellow's own in-laws and their close family friends who are viewed compassionately with one exception. Roth's two main Czech women characters, novelist Olga Siskovska and actress Eva Kalinova, are dissident artists of some complexity. In the case of Ozick's female character that Ruth Puttermesser hospitably hosts in New York City, Lydia is the fictionalized version of the daughter of Ozick's actual first

cousin. This contribution will discuss how hospitality, linked directly to 'pity' for the suffering Other, finds expression in unpredictable ways.

Keywords: East Bloc, Jewish American literature, hospitality, totalitarianism, American fiction

Christopher E. Koy is Assistant Professor of English at the University of South Bohemia (Czech Republic). His research, which has appeared in peer-reviewed journals such as B.A.S.—British and American Studies, Primerjalna književnost (Comparative Literature) and Ostrava Journal of English Philology, focuses on minority US American writers and intertextual relationships with other texts (both world and American literature).

ANNA KRAWCZYK-ŁASKARZEWSKA

University of Warmia and Mazury in Olsztyn, Poland
https://orcid.org/0000-0001-8355-8218

"When Guest Overstay Their Welcome, or, American Inhospitality, South Korean Issues, and K-Pop's Global Appetites"

This paper will be devoted to the peculiarities of cross-cultural and commercial interactions and flows between US and South Korean pop music industries in the recent years. More specifically, it will focus on the strategies used by big K-pop companies to transform their artists into global stars in the most coveted music market. This ambition is riddled with paradoxes best summed up by Younghan Cho's remark that "the global rise of the Korean Wave is made possible by its changing status in, and its appropriation of, US pop culture," and further compounded by the coexistence of K-pop fandoms' xenophobic and cosmopolitan behaviours. I will describe selected controversies

caused by K-pop's questionable or downright fraudulent practices aimed at conquering the US entertainment industry and the latter's retaliatory measures as regards especially music consumption metrics. While attempting to offer a comprehensive overview of the backlash, I will address the consequences of K-Pop labels' "fan-centric approach" (Joon Choi's term), but will also expound on the essentially imitative, yet impossibly hybridized, all-encompassing, and thus, to some extent, elusive nature of the genre/subculture/geopolitical project.

Keywords: music industry, crossover, K-pop, fraudulent, consumption metrics

Anna Krawczyk-Łaskarzewska is an Assistant Professor at the Department of English Philology at the University of Warmia and Mazury in Olsztyn, Poland, where she teaches visual culture, film, and media, as well as intermedial adaptation. She published articles and edited volumes devoted to contemporary television and film, book illustration, 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.

MATEUSZ KUCAB

Jagiellonian University, Poland
https://orcid.org/0000-0002-3008-6103

"'Open Your Doors and Take Me In.' Ecologies of Hospitality in the Poetry of Ontario Women Poets of the 19th and 20th Century"

In the poetry of Ontario women poets of the 19th and 20th centuries, it is easy to see the narrative and descriptiveness that only record the experience of the environment of Toronto, Lake Huron and the northern provinces. Gestures of hospitality remain unnoticed, absent. However,

the presence of sundry ecological beings describe a form of hospitality discovered, which is revealed in the correlation of man and nature, Man, the subject of poetry is a guest of trees, grass, the spirits of the forest, the wind, the prairie. Thus, the poets describe 'being in the environment' as a way 'to', a turn to a place of hospitality. The purpose of my paper is to show how Ontario poets Isabella Valancy Crawford, Helena Coleman, Ethelwyn Wetherald (and others) describe hospitality as environmental gratitude. Their poetic gestures do not extend to the Other, but penetrate the environment within, emphasizing the human effort to realize environmental dependencies. The poetic movement here occurs inward, which often remains unnoticed and hidden in poetic descripting.

Keywords: environment, Toronto, Canada, gender, Niagara

Mateusz Kucab is a doctoral student at the Jagiellonian University, and a 2023/2024 Fulbright Junior Researcher affiliated with Amherst College and a member of the American Studies Association of Norway. He is preparing a doctoral dissertation on Emily Dickinson and Polish women poets of the 20th century. He serves as a member of social initiative of the Museum of the HERstory of Art in Kraków, where he organizes creative space to recall women influence on literature and culture.

STEFANO LUCONI

University of Padua, Italy
https://orcid.org/0000-0002-8872-6169

"A Hospitable Gentile Society? The Experience of Italian Refugees from Fascist Anti-Semitism in the United States"

In the aftermath of the enforcement of the Fascist 1938 anti-Semitic legislation, many Jews endeavored to flee Italy and to seek sanctuary

in the United States. Moving to America, however, was no easy task. Regardless of the anti-Semitic persecutions under the Nazi and Fascist regimes in Europe, the US Congress refused to amend its previous restrictive laws on immigration that it had passed in the 1920s to discriminate especially against prospective Italian newcomers on the ground that they were allegedly inassimilable within American society. In addition, the potential immigrants had to prove that they had enough financial means and that, therefore, they would not become "a public charge." Consequently, as few as roughly 2,000 Italian Jews managed to resettle to the United States before the outbreak of World War II. Hard times affected most Jewish émigrés regardless of their gender, occupation, and social status in Italy, although a professional downgrading affected primarily female intellectuals. Specifically, many women refugees who had held non-tenured university positions in Italy ended up teaching in US high schools or getting employment in the private sector in a wide range of jobs spanning from secretaries to assistants in laboratories. Expatriates also became the target of the native US anti-Semitism that turned Jews into a scapegoat for America's lingering economic problems as, for instance, unemployment rose from 14 percent in 1937 to 19 percent in 1938. Moreover, Italian Jews could hardly rely on the empathy and support of fellow Italian gentiles who had previously moved to the United States. Most Italian Americans did not regard them as being fully-fledged Italians and, consequently, demonstrated indifference if not even hostility towards them. Italian Americans' failure to perceive Italian Jews as their fellow ethnics did not result from Fascist propaganda only. It arose from previously strained relations between Jews and Italian Americans in the United States as both groups competed on the job market, for cheap housing, over political patronage, as well as for the control of labor unions. As a result, despite their longing for American hospitality, most Jewish refugees from Italy remained on the margins of US society.

Keywords: Anti-Semitism, Italian Jews, discrimination, fascism, United States

Stefano Luconi teaches History of North America and US History in the Department of Historical and Geographical Sciences and the Ancient World at the University of Padua in Italy. He specializes in Italian migration to the United States with specific attention to Italian Americans' political experience and transformations of the ethnic identity. On these topics he wrote From Paesani to White Ethnics: The Italian Experience in Philadelphia *(Albany: SUNY P, 2001) and* The Italian-American Vote in Providence, Rhode Island, 1916–1948 *(Madison, NJ: Fairleigh Dickinson UP, 2004). His most recent publications include* La "nazione indispensabile": Storia degli Stati Uniti dalle origini a Trump *(Florence: Le Monnier, 2020),* L'anima nera degli Stati Uniti: Gli afro-americani e il difficile cammino verso l'eguaglianza, 1619–2023 *(Padua: Cleup, 2023) and, written with Matteo Pretelli,* "Nazione di immigrati" o "fortezza America"? Gli Stati Uniti e le minoranze etniche nel XXI secolo *(Milan: Mondadori Education, 2024). He also co-edited, with Dennis Barone,* Small Towns, Big Cities: The Urban Experience of Italian Americans *(New York: American Italian Historical Association, 2010) and, with Simone Battiston and Marco Valbruzzi,* Cittadini oltre confine: Storia, opinioni e rappresentanza degli italiani all'estero *(Bologna: il Mulino, 2022). He serves on the editorial boards of* Forum Italicum, The Italian American Review, *and* Altreitalie: Rivista Internazionale di Studi sulle Migrazioni Italiane nel Mondo.

KATARZYNA MACEDULSKA

Adam Mickiewicz University in Poznań, Poland
https://orcid.org/0000-0001-6299-8468

"Hospitality in Homeland, Hostility in Host-Land? Aporias of Belonging in Sandra Uwiringiyimana's *How Dare the Sun Rise: Memoirs of a War Child* (2017)"

The UN Refugee Program enables endangered individuals to resettle to i.a. the United States when they have been permanently displaced from their home country due to persecution, war, and other life-threatening situations. My paper discusses such a resettlement and its vicissitudes as represented in the memoir *How Dare the Sun Rise: Memoirs of a War Child* (2017) by Sandra Uwiringiyimana, with Abigail Pesta. Disparaged as a member of a minority tribe in the DRC province of South Kivu (in the 1990s), war survivors and stateless refugees living in camps in Burundi and Rwanda, eventually—aided by the UN—Uwiringiyimana and her family were welcomed in the US in 2007. Her memoir is a testimony to the perilous years of war, genocide, and exile as well as the challenging times of accommodating to a new language, culture, and life conditions as an immigrant child (and later adult) in Rochester NY. Her survivor account contextualizes the idea of hospitality on a variety of levels: i.e. in terms of international and state law, collective obligation, interpersonal ethics, instances of sympathy, gestures of charity. Not infrequent in her narrative, however, are also acts of hostility, which result from non- or mis-comprehension of the other. While the ideas of homeland and host-land seem to structure her coming-of-age narrative, Paul Ricoeur's concepts of linguistic translation and recognition, Jacques Derrida's unconditional and conditional hospitality, Emmanuel Levinas's notions of care and gift/reciprocity,

as well as Maurice Hamington's feminist angle on hospitality will further enable me to elucidate the reality of Uwiringiyimana as a refugee from across the pond. I will use these and other theoretical inquiries to discuss the refugee entanglement of exclusion, isolation, trauma, grief, hope, and resilience.

Keywords: refugee narrative, hospitality, hostility, linguistic translation, recognition

Katarzyna Macedulska (Kuczma), PhD, is assistant professor at Adam Mickiewicz University in Poznań. She has worked on contemporary as well as 19th century American literature. She is author of Remembering Oneself, Charting the Other—Memory as Intertextuality and Self-Reflexivity in the Works of Paul Auster *(Trier: WVT, 2012), editor of* Cultural Dynamics of Play *(Oxford: Inter-Disciplinary Press, 2013), and co-editor of* Storying Humanity: Narratives of Culture and Society *(with Richard Wirth and Dario Serrati, Oxford: Inter-Disciplinary Press, 2015). She has co-authored (with Agnieszka Rzepa and Dagmara Drewniak) the monograph* The Self and the World. Aspects of the Aesthetics and Politics of Contemporary North American Literary Memoir by Women *(Poznań: Wydawnictwo Naukowe UAM, 2018). Her present research concerns memory, identity, and narrative in American autobio¬graphical writing. Currently she is board member of PAAS.*

ALEKSANDRA JULIA MALINOWSKA

Doctoral School of Humanities, University of Warsaw, Poland
https://orcid.org/0009-0003-5279-0585

"Building Feminist Communities, Spaces and Solidarities: Lessons from the American Second-Wave"

This paper problematizes the concept of hospitality from the perspective of the internal organizational structure of the women's liberation move-

ment in the United States through the 1960s and 1970s. It asks who has historically been positioned as the host of women's movement spaces, such as consciousness-raising groups, and who has been "estranged" as an unexpected guest (Ahmed 2023, p. 66). The last two decades have seen a renewed interest in the cultures of radical feminist groups of the 1960s and 1970s. This observation is true for academia, with many seminal texts of the era, such as manifestos or position statements, being re-published in group collections and anthologies (e.g. Weiss 2018; Fahs 2020; Shulman and Moore 2021), but also at the level of popular media (e.g. Waller's successful 2020 miniseries "Mrs. America"). In this context, scholars are starting to revise the popular memory of this period of women's movement history, amending its common omission of contributions made by Black, women of color or working-class activists, and looking to the second-wave archive as a source of knowledge about feminist community and solidarity-building (e.g. Thompson 2002, Turk 2023). Using Sara Ahmed's concept of "bonds" risking to become "binds" I attend to the question of power dynamics within feminist spaces that can create an impression of unity for some at the expense of alienating others (Ahmed 2023, p. 67). Reading selected essays written by second-wave activists, such as Jo Freeman's "The Tyranny of Structurelessness" (1972) or the Combahee River Collective "Statement" (1977), I show that such women-authored texts should not be treated merely as archival sources, but rather as blueprints for contemporary feminist organizing. The authors' experiences and their critique of movement's internal organizational structure can function as learnings for today's activists and instruct new generations on how to shape more intersectional environments and political agendas.

Keywords: second-wave, feminism, social movements, solidarity-building

Aleksandra Julia Malinowska is a doctoral candidate at the Doctoral School of Humanities, University of Warsaw. Her research project "Affective Poetics: Manifes-

tos and Women's Rhetorical Strategies, 1970–2020," conducted under the supervision of prof. Karolina Krasuska, is funded by the National Science Centre, Poland. She is an active member of the Gender/Sexualities Research Group and one of the coordinators of its Student Chapter. She has also worked on the Polish-German research project "Queer Theory in Transit. Reception, Translation, and Production in Polish and German Contexts" funded by the same Centre.

ELISABETTA MARINO

Tor Vergata University of Rome, Italy
https://orcid.org/0000-0002-5508-3179

"The Material Culture of (In)Hospitality in Contemporary Italian American Poetry"

As Christopher Tilley has elucidated, "The object world is […] absolutely central to an understanding of the identities of individual persons and societies" (2006: 61). Objects, artifacts, memorabilia, and commodities serve as tangible representations of our past, present, and future. They function as a medium through which individuals and communities express themselves, articulating personal histories and collective cultural narratives. In the context of migration, objects may prove essential: cherished heirlooms, valuable items such as silverware and jewelry, kitchen utensils, furniture, embroidered garments, photographs, and religious symbols help recreate a familiar space in an often-hostile environment. These objects are endowed with a semi-magical power, capable of turning alien places into hospitable nests and shelters. When offered as presents, they also function as emblems of one's hospitality and intention to share what is truly important. By focusing on the works of some contemporary Italian American poets—namely, Maria Mazziotti Gillan, Maria Fama, Louisa Calio—this paper investigates the role of material culture as an agent

of hospitality (in the case of objects intended to recreate a familiar environment in the new land of settlement) or as a signifier of inhospitality and hostility, as seen in the coveted material indicators of American culture (such as expensive cars, fancy clothes, large mansions) from which Italian immigrants and their offspring are often excluded or cannot attain.

Keywords: Italian American, material culture, hospitality, Maria Mazziotti Gillan, Maria Fama, Louisa Calio

Elisabetta Marino is Associate Professor of English literature at the University of Rome "Tor Vergata." She is the author of four monographs: a volume on the figure of Tamerlane in British and American literature (2000); an introduction to British Bangladeshi literature (2005); a study on the relationship between Mary Shelley and Italy (2011); an analysis of the Romantic dramas on a mythological subject (2016). In 2006 she published the first Italian translation of poems by Maria Mazziotti Gillan. Between 2001 and 2022 she has edited/co-edited eleven collections of essays (three more are forthcoming) and a Special Forum of Journal of Transnational American Studies *(2012). She co-edited a special issue of* De-Genere. Journal of Postcolonial, Literary and Gender Studies *(March, 2022), and she acted as guest editor for a special issue of* Journal of American Studies of Türkiye *(*JAST*) focused on Italian American material culture (released in 2023).*

MAŁGORZATA MARTYNUSKA

University of Rzeszów, Poland
https://orcid.org/0000-0002-5028-5046

"'Every Second Counts': Chicago's Hospitality Industry Depicted in the TV Series *The Bear*"

The city of Chicago has been frequently explored as an onscreen setting, with the exemplary titles comprising: *Chicago Fire* (12 seasons, 2012–

present), *Chicago PD* (11 seasons, 2014-present), *Chicago Med* (9 seasons, 2015–present), *Chicago Justice* (1 season, 2009), *The Chicago Code* (1 season, 2011). The images of urban establishments parallel depictions of multicultural residents in iconic architectural sites. Emblematic culinary locations, particular dishes, or the food culture in general can represent the city. The presentation aims to examine Chicago's hospitality industry depicted in the comedy-drama series *The Bear*. The main character of the series, Carmen "Carmy" Berzatto (played by Jeremy Allen White), returns from New York to Chicago to take over the family diner, which used to be run by his late brother Michael "Mikey" Berzatto (Jon Bernthal). The daily operations of the show's main diner, The Original Beef of Chicagoland, serve as a metaphor for work complexities encountered by the entire hospitality sector. The diner's staff are presented within the context of the Kitchen Brigade system, with its clear chain of command outlining the workers' hierarchy. The show's overview of the city's gastronomy reflects Chicago's ethnic history. The presentation analyses how the series broadens its focus from depicting the hospitality industry to articulating Chicago's identity by portraying the city's emblematic culinary locations, visual displays of architectural landmarks, and the soundtrack representing the city's distinctive music.

Keywords: Chicago, *The Bear*, gastronomy, kitchen staff, identity

Małgorzata Martynuska is an Associate Professor at the Department of English Studies, University of Rzeszow, Poland. Graduate of American Studies Center at University of Warsaw (MA) and the Institute of American Studies and Polish Diaspora at Jagiellonian University in Cracow (PhD). She completed her habilitation at SWPS University of Social Sciences and Humanities in Warsaw. Her scholarly interests focus on the American South, cultural hybridity of US Latinx, acculturation patterns, tropicalism, 'Food Studies', ethnic representations in American popular culture, and American crime fiction.

AGNIESZKA MATYSIAK

Maria Curie-Skłodowska University in Lublin, Poland
https://orcid.org/0000-0003-0134-7690

"What's New Mr. Foreman? The Baroque Tragedy of *The Gods Are Pounding My Head* and *The Idiot Savant*"

In *Quoting Caravaggio: Contemporary Art, Preposterous History*, Mieke Bal peruses works of art separated by centuries by putting them opposite each other (or sometimes side by side) and letting them speak, thereby alleging—to quote Bal herself—"a certain coevalness between the two" (7). This juxtaposition of the past (the baroque works) with the present (the contemporary images) and their ensuing "entanglement" (Bal 25) allows for discussing "past art as it is folded into the present that constructs it" (Bal 21). That, in turn, betokens the concept of the baroque universality and much-debated neo-baroque modes of artistic expression, a discussion of which would not be exhaustive without analyzing their re-emergence on the American stage. Since 1968, which is the date of founding the Ontological-Hysteric Theater, Richard Foreman—often referred to as "the emperor of New York experimental theatre"—has invariably shocked theater-goers with his phantasmagorical and elaborately designed "pieces." However, his theatrical works that date back to the first decade of the 21st century, such as *The Gods Are Pounding My Head* (AKA *Lumber Jack Messiah*) (2005) and *The Idiot Savant* (2009), visionary as they always are, seem to evoke a more brooding, not to say melancholic, aura, with characters' staccato lamentations alluding more to existential mourning of Baroque tragedies than acrobatic experimentations with acting. With this "neonarrative," to borrow Marc Robinson's expression, turn in his latest plays, Foreman

once again provides a new slant on the American Off-Off-Broadway stage by quoting and reworking baroque concepts, proving that neo-baroque theatre does not inevitably entail avant-garde experimentality, but seems to welcome as well a melancholic yearning for order.

Keywords: tragedy, baroque, neo-baroque, Richard Foreman

Agnieszka Matysiak is Assistant Professor in the Department of Applied Linguistics at MSCU, Lublin, Poland, specializing in literary studies. She is the author of The Backstage as the Diegetic Space in the (Neo)Gothic Dramas. *Lublin: Wydawnictwo KUL, 2010. She received her PhD in 2017.*

KATHERINE KATARZYNA MAZURKIEWICZ

University of Białystok, Poland
https://orcid.org/0009-0005-4413-5147

"References to Native American Cultures in L. Frank Baum's *The Wonderful Wizard of Oz*"

The focus of this presentation is to offer a contrasting interpretation of Lyman Frank Baum's *The Wonderful Wizard of Oz*. An interpretation that uncovers references to Native Americans which is done through the careful analysis of his personal life such as his travels and his family; additional literary publications, especially his two editorials concerning Native Americans; as well as media influence and historical events during that time period. At present, various interpretations of this particular work have been published, though none offer an assessment concerning the prospect of Native American cultural influence.

Keywords: Baum, Native Americans, editorials, culture, *The Wonderful Wizard of Oz*

Katherine Mazurkiewicz received her Master's in literature at the University of Białystok. Some of her areas of interests are Native American studies, poetry, and children's literature.

MIROSŁAW ALEKSANDER MIERNIK

University of Warsaw, Poland
https://orcid.org/0000-0002-6945-5586

"Asymmetry of Freedom: Dave Eggers' Critique of Neoliberalism's Abuse of the Discourse of Liberty"

My proposed presentation will focus on the discursive use of freedom in the context of neoliberal capitalism in Dave Eggers' *The Circle* and *A Hologram for the King*. Taking into account the importance of this concept in the context of the American history and national identity, I will argue that despite the claims of neoliberalism's proponent like Milton Friedman argument that this form of capitalism promoted freedom, it actually privileges economic freedom over personal and political liberties, leading to the rise of what Alexis de Tocqueville prophesized as the "new aristocracy." In this context I will discuss *A Hologram for the King* as emphasizing the discord between the promise of neoliberalism and its practical implementation, which reveals the misleading nature of claims that his form of capitalism promotes freedom, particularly through the establishing of structural barriers that obstruct social mobility. In regard with *The Circle*, I will focus on how the eponymous company draws on ideals of freedom in order to not only increase their revenue and monopolize the market (which is compounded in Eggers' later sequel, *The Every*), but also to limit people's personal freedoms ironically drawing on ideals of liberty, for example portraying the right to privacy as depriving others of access to information, which allows

the company to establish a digital panopticon. Furthermore, Eggers' attention on tech companies, I will argue, is also telling, owing to the number of such enterprises that initially often depict themselves as going against the neoliberal precept of the constant rise of profits, only to later reveal methods and strategies that are both unethical, to the point of some viewing them as inherently antidemocratic.

Keywords: neoliberalism, David Eggers, capitalism, *The Circle*, *A Hologram for the King*

Mirosław Aleksander Miernik is an associate professor at the Institute of English Studies at the University of Warsaw. His professional interests include 20th and 21st century American literature, particularly the representation of economic issues in contemporary novel, along with the role consumption and finance play in them. He also carries out research in the field of cultural studies, with focus on consumer culture and subculture studies, as well as the impact of economic matters on American culture. Throughout his career he lectured at the Manchester Metropolitan University, the University of Goettingen, and the University of Saarland. His most recent book is 2021's Rethinking Fiction after the 2007/8 Financial Crisis: Consumption, Economics and the American Dream*, which was published by Routledge.*

URSZULA NIEWIADOMSKA-FLIS

John Paul II Catholic University of Lublin, Poland
https://orcid.org/0000-0003-0840-6497

"Southern Hos(ti)pitality"

In *Of Hospitality* Derrida claims that "the problem of hospitality […] is always about answering for a dwelling place, for one's identity, one's space, one's limits, for the ethos as abode, habitation, house, hearth, family, home" (149–50). Southern hospitality, one of the most famous

myths of hospitality in Anglo-Saxon world, has been one of the major vehicles of self-definition for the region of the American South (Szczesiul 127). This myth presents an idealized, nostalgic view of the agrarian South, emphasizing home, community, regional identity and pride, and a leisurely lifestyle. However, despite the myth's evolution and adaptation throughout the 19th and 20th centuries up until the Civil Rights Movement, one constant element of the myth remained the same—southern hospitality was for and by white southerners and as such it was achieved at the expense of African Americans who were excluded from this hospitality. Such inherent unresolved tension in the mythical southern hospitality points to Jacques Derrida's claim about hospitality being the very principle of ethics itself. Hence, if we apply the lens of ethics, then we can reframe the narrative of southern hospitality from the celebration of white southern privileged existence to the exclusion of African Americans, who made that very lifestyle possible. The analysis of gestures of hospitality can offer an insight into the structure of racial relations in the segregated South. Derrida's idea of "hostipitality" will guide me in the analysis of the politics of welcome that is laced with hostility in the American South. I intend to bring attention to the hostile barriers and restrictive politics which were erected to eliminate racial intermingling in foodscapes, both private and public. Thus, I wish to explore how the publicly and privately enacted norms of hospitality mask racial power dynamics in the American South.

Keywords: Southern hospitality, hostipitality, foodscapes, the American South, race

Urszula Niewiadomska-Flis is Associate Professor at the English Studies, the John Paul II Catholic University of Lublin, Poland. Her scholarly interests encompass representations of foodways in literature and film, literature of the American South, and ethnic/immigrant literatures of the USA. She is the author of four monographs, one of them—Live and Let Di(n)e:

Food and Race in the Texts of the American South *(2017)—was awarded "the 2018 American Studies Network Book Prize" by the American Studies Network (of EAAS). Her most recent book project:* Race and Repast: Foodscapes in Twentieth-Century Southern Literature *was published with the University of Arkansas Press in December 2022. Her co-authored book project—* Pathologizing Black Bodies: The Legacy of Plantation Slavery *came out with Routledge in May 2023. She is Eccles Fellow at the British Library, London (2014) and a Fellow of Salz-burg Global Seminar (2019).*

RENATA NOWACZEWSKA

Szczecin University, Poland
https://orcid.org/0000-0002-3766-8966

"Un/Welcomed: Refugee and Displaced Scholars During WWII and the 1956 Hungarian Uprising. Private Foundations vs. Universities—Ideals vs. Prejudices"

This paper explores the humanitarian efforts of the two largest international private foundations, the Rockefeller Foundation and the Ford Foundation, which aimed to save the lives of the most vulnerable groups during times of conflict, terror, and oppression. These foundations initiated programs dedicated to reducing international tensions through the 'cross-fertilization of ideas', facilitating progress 'without regard to race, creed, color, or political opinion', and striving to 'promote the wellbeing and advance the civilization of peoples through the acquisition and dissemination of knowledge'. Their focus was on fostering enduring bonds that transcended geographic and political barriers. Convinced that change could be driven by individuals, the foundations supported talented scholars, researchers, and students, particularly

those whose freedom of expression, wellbeing, or lives were endangered by oppressive, antisemitic, or totalitarian regimes. This paper examines the different approaches taken by these foundations in response to two significant historical events: World War II and the Hungarian Revolution.

The analysis includes:

1. The opposition faced from American universities in accepting Jewish scholars during WWII.
2. The welcoming, though resource-strained, efforts of European universities to open their doors to Hungarian refugees over a decade later.

Key questions addressed in the paper include:

— What was the selection process for identifying individuals deemed 'worthy' of support?
— How were rescue missions and international support for displaced individuals organized?
— What institutions were involved in these efforts?
— How effective were these programs in achieving their aims?
— What lessons can be learned from these historical efforts that are applicable to modern scholars-at-risk programs?

Additionally, the paper delves into the reasons behind the lack of hospitality from American universities and highlights how both foundations successfully garnered exceptional European support for individuals in need. By examining these historical case studies, the paper aims to provide insights and lessons that could inform and improve contemporary initiatives designed to support at-risk scholars and promote global humanitarian efforts.

Keywords: private foundations, refugees, displaced scholars, students, WWII, Hungary

Renata Nowaczewska, Assistant Professor at the History Institute, University of Szczecin, Poland. She graduated from the American Studies Center, and the Institute of History Institute, University of Warsaw.

Her research areas include history of American philanthropy, private foundations, and exchange programs. She has studied the role played by major foundations such as the Ford and Rockefeller Foundations in refugees and escapees from Eastern Europe. She has received fellowships and scholarships from the leading American Studies research centers and archives including the Rockefeller Archive Center, Ruth Lilly Special Collections and Archives, IUPUI and others. She has published numerous articles and book chapters on philanthropy in an international context, social welfare, and the interactions between foundations and government. Additionally, she is the author of a 2009 monograph in Polish on public and private unemployment relief during the Great Depression. Her most recent book, titled For the Well-being of Mankind. Rockefeller Foundation: From Scientific Philanthropy to Politics of Knowledge, *also in Polish, covers the first fifty years of the Rockefeller Foundation's history, examining how the Rockefeller family's values influenced their philanthropic activities. The book discusses the Foundation's projects, its enduring impact on science and various fields of knowledge, its support for individual scholars, and its role in shaping the non-profit sector.*

MAGDALENA PALUSZKIEWICZ-MISIACZEK

Jagiellonian University, Poland
https://orcid.org/0000-0002-2322-0669

"Multidimensional Understanding of the Notion of Hospitality: The Case of Polish Veterans Emigrating to Canada After WWII"

Myth of hospitable Canada, the land of plenty offering unlimited opportunities for immigrants has always been present in Polish popular imagination. However, more often than not, upon arrival high hopes were con-

fronted with the realities of harsh climate, geographical isolation and hostility towards immigrants from Central Europe. It was also the case of approximately 4,500 Polish ex-servicemen from the Polish Army in the West, admitted to Canada at the turn of 1946 and 1947 on the basis of two year-long contracts for work on farms or in lumber camps, where they were to replace departing German prisoners-of-war. On the basis of various ego-documents such as memoirs, letters and photographs as well as articles published in veterans' quarterly magazine *SPK w Kanadzie* I would like to present to what extent Canada managed to meet displaced veterans' expectations of a country providing refuge and allowing to make a new start.

Keywords: Canada, veterans, Polish Army in the West, immigration, displaced persons

Associate Professor Magdalena Paluszkiewicz-Misiaczek works at the Chair of Canada at the Institute of American Studies and Polish Diaspora, Jagiellonian University, Cracow, Poland. In her research she concentrates on North American social and public policy in historical and contemporary perspective. One of her interests is Canadian model of care provided for the veterans of foreign missions as well as status of Polish WWII veterans who emigrated to North America. The author of a book: Respect and Support—the Canadian System of Veteran Care *(2015, in Polish) as well as articles and book chapters: "Canadian Policy Towards Veterans—From WWI to Afghanistan"; "Aboriginal Peoples in the Canadian Military"; "Diversity in the Canadian Armed Forces—Historical Perspective and Current Problem"; "From Shell Shock to Operational Stress Injury!—Canadian (Re) Visions of Approach Towards the Psychological Consequences of Participation in Military Operations"; "'Notwithstanding its Awfulness… I Couldn't Have Stayed Away'—The Great War in the Eyes of Canadian Military Nurses Sophie Hoerner and Dorothy Cotton." Editor of Polish-Ukrainian bilingual translation of Roméo Dallaire's book* Waiting for First Light. My Ongoing Battle with PTSD *(2024).*

MAREK PARYŻ

University of Warsaw, Poland
https://orcid.org/0000-0003-1108-2892

"No Place To Go To: Dave Eggers's *Heroes of the Frontier*"

Dave Eggers's 2016 novel *Heroes of the Frontier* portrays forty-year-old Josie, a dentist from Ohio, who after having been abandoned by her partner and having lost her business in a legal settlement, goes with her two children to Alaska. The trip, which is far from joyous from the beginning, quickly changes into a sort of struggle, and the heroine is to blame for this, having been completely unprepared for such an undertaking. Instead of finding peace amidst nature, she needs to cope with her internal tensions, growing anger at the world that she has left behind but cannot forget about, and uncertainty that gradually develops into a fear about her own and her children's material survival. *Heroes of the Frontier* exemplifies the variant of escapist literature that registers the protagonists emotional transition from initial hope to final disappointment, not to say failure. The plot lays bare naïve imaginings about being on the road as a liberating experience. The paper will focus on the elements of the road narrative and the tropes of American Western literature employed in the novel with the aim of revising some of the key American values.

Keywords: road narrative, American Western literature, Alaska, escapism, freedom

Marek Paryż is an associate professor of American literature at the Institute of English Studies and the President of the Polish Association for American Studies.

LUIS PATERSON

University of Canterbury Te Whare Wānanga o Waitaha, Christchurch, New Zealand
https://orcid.org/0009-0009-8948-1632

"'Pure Historians' Versus 'Political Partisans'? New Left Historians and the Genteel Hospitality of the 1969 American Historical Association"

History conferences are usually genteel affairs. The 1969 American Historical Association (AHA) conference was anything but . Taking place at the height of the antiwar and counter-culture movements and in the wake of almost a decade of student-led activism, the December 69 conference was unique in that the established body of distinguished scholars was challenged by two groups of young historians: the Radical Historian's Caucus (RHC) and the Coordinating Committee on Women in the Historical Profession (CCWHP). Both groups sought not only to present their works of history but to affect fundamental change in an organization whose council and presidency was predominantly comprised of white Ivy League men. The RHC followed all the rules of scholarly convention—they submitted abstracts, organized panels, even nominated their own candidate for the AHA presidency. At the very least, they expected to present their new ideas in a respectful, decorous, and hospitable academic environment. The genteel hospitality of academia was extended to them in function but not in form. The prevailing Consensus School did not take kindly to the New Left's critiques nor their attempt to alter the AHA. Dialogue and debate descended into diatribe as the New Left champions of radical history—Staughton Lynd, Jesse Lemisch, and Howard Zinn—made their case for plying the past for the present in what Zinn describes as a more 'humanistic' focused history. Lynd admitted that his inquiry was 'ahistorical,'—he examined the radicals of the past to gain direct insight for the con-

temporary Civil Rights and antiwar activists. Consensus stalwart Irwin Unger decried the New Left's 'exaggerated present-mindedness' that suggested a 'contempt for pure history' and the 'natural dialogue of the discipline.' Unger claimed that the New Left conflated the political establishment with the historical establishment: 'the young radical's efforts [of history] are generally governed not by the natural dialogue of the discipline but by the concerns of the outside cultural and political world.' This paper explores the watershed moment the New Left's ahistorical turn caused in American history and how these young historians strove to write history with a practical, contemporary purpose.

Keywords: radical, history, ahistorical, humanistic, genteel

An Americanist by trade, Dr. Luis Paterson's research focuses on self-construction, reform, slavery, abolitionism, and the foundational yet ever-contested influence and utility of radicalism in American politics and society. His PhD thesis illuminates the hitherto unexplored process of self-construction that leading American abolitionist William Lloyd Garrison undertook before founding the Liberator in 1830 and the critical effect Garrison's self-construction had on American immediate abolitionism. An avid musician and composer, Luis also delves into music and cultural history with a focus on the origins of the Blues onward.

ELISA PESCE

University of Glasgow, UK
https://orcid.org/ 0009-0007-2011-6202

"From Non-Place and Heterotopia to Cradle of Memory: Restoring Hospitality in Karen Tei Yamashita's *I Hotel*"

"Welcome to the Hotel California," sang The Eagles in one of their best-known recordings released on February 22, 1977, a hymn to the quintessential American high-life and, implicitly, to the hotel as the cradle of hospital-

ity and symbol of the US as a mythical place. That same year, in the early morning of August 4, the last 55 of the 197 tenants of the San Francisco International Hotel were physically removed by the riot police despite the efforts of 3,000 protesters who had intervened to protect them. Most of the tenants were Asian immigrants to whom California had extended a very different notion of hospitality than the one celebrated by The Eagles. Despite discriminatory immigration and miscegenation laws that kept them at the margin of US society, these predominantly bachelor men had found a sense of belonging and community in the I-Hotel, which had quickly transformed from transitory dwelling into the only approximation of 'home' that they would know in the country that they were helping to build. In this paper, I retrace the stories of the I-Hotel and the Asian American community that rose to save it from demolition through Karen Tei Yamashita's fictional reconstruction of the aforementioned events in her 2010 namesake novel. Drawing from Sonia Caputa's (2016) remark that the *I-Hotel* showed features of both Michael Foucault's heterotopias of deviation—dwellings occupied by individuals who do not comply with the required norms—and Marc Auge's non-places—generic transit points and temporary abodes, characterised by either luxurious or inhuman conditions, that are not meant to be occupied infinitely (85–87), I explore the multiple ways in which tenants transformed it into the permanent home of several disparate realities subversive of hegemonic notions of home and nation. I then argue that Yamashita's novel partakes in a network of artistic projects aimed at further restoring the hospitality function of this landmark building by turning it into a cradle of memory, a physical and symbolic icon capable of connecting the lives of Asian Americans past, present, and future.

Keywords: hotel, hospitality, heterotopia, non-places, Asian American literature

Elisa Pesce is completing her PhD in English Literature at the University of Glasgow. Her project investigates the reasons underlying the omission of wom-

en from models of fictional maximalism by assessing the scope and implications of this narrative mode in the framework of contemporary cultural production in the United States. It correlates ongoing issues around minorities' discrimination to hegemonic standards of genre and canon formation, demonstrating their connection to questions of power. In April 2022, Pesce organised and chaired the International Panel "Fictional Maximalism and The Americas: New Voices, New Perspectives" for the Andrew Hook Centre for American Studies in Glasgow. Her doctoral work will be the topic of her keynote speech and the 2024 Student's Corner organised by the M CSU English Students' Association (ESA) and Maria Curie-Skłodowska University. She is Early Career Fellow of the International American Studies Association. She has presented her research outputs at various international conferences and in international journals such as JAm It! (Journal of American Studies in Italy), EJAS (European journal of American studies) *and* REDEN (Revista Española de Estudios Norteamericanos, *forthcoming). She is co-editor of the special section on "Book Erased: Print Word Censorship and US National Identity" of issue #35 (September 2024) of* RSAJournal (Rivista di Studi Americani). *In addition to academic research, she works as an independent translator and EFL teacher.*

AGNIESZKA PINDERA

Doctoral School of Humanities, University of Warsaw, Poland
https://orcid.org/0000-0001-5074-8541

"Hospitality Cultures and the Cold War: Scope of Fulbright Foundation Activities and its Influence on American Art by Example of the Polish Radio Experimental Studio Residency Program"

"I have already learned that EVERYONE in Poland is late for everything!"—noted in his diary composer Stephen Montague, who stayed

in Warsaw from October 1972 to March 1974. As a recent graduate of Ohio State University, he was waiting to be drafted into the military by the United States Department of Defense. Trying to avoid mobilization for the Vietnam War, he decided to apply for a scholarship, noting that he would prefer to work in Warsaw. Fortunately, the envelope with the Fulbright Foundation grant arrived earlier than the letter conscripting him into the army, and Montague was able to leave for Poland. From Warsaw he went to London and did not return to the United States until President Jimmy Carter granted amnesty to conscientious objectors in the early 1970s. In my presentation I will analyze how the Polish Radio Experimental Studio influenced a group of artists-in-residence: Stephen Montague, Lejaren Hiller, Michael Udow, Marc-Antonio Consoli and Denis Eberhardt. I am interested in the artistic response to the cultural shock and offered hospitality.

Keywords: artists-in-residence, art production, contemporary music, contemporary culture

Agnieszka Pindera researches the organization of art institutions, including grassroots and independent initiatives. Her editorial projects include The 1982 Cultural Exchange Between Łódź and Los Angeles *(2024),* Please Go On. Social History of the Muzeum Sztuki in Łódź *(2022), and* The Avant-garde Museum *(2020). She is an author of the biography of Józef Patkowski, the founder of the Polish Radio Experimental Studio.*

JULIA PŁACZKIEWICZ

University of Warsaw, Poland
https://orcid.org/0009-0007-1533-8978

"Unveiling the Complexities of Female Rage: Interrogating the Figure of the Angry Woman in Emerald Fennell's *Promising Young Woman*"

With the rise of the #MeToo movement in 2017, America witnessed a new wave of "female rage," one formed as a reaction to the 2016 presidential election, the Harvey Weinstein sexual abuse scandal, and the overturning of Roe v. Wade. This cultural shift is reflected in contemporary popular culture with the new version of the angry woman, one who channels her rage to seek justice for the violence enacted on women. While scholarly research extensively explores women's anger within social frameworks (Banet-Weiser 2018; Orgad & Gill 2019; Boyce Kay 2020), it is equally pertinent to examine its portrayal and resonance within popular culture, which is why I aim to analyze the image of the angry woman in Emerald Fennell's *Promising Young Woman* (2020). Although the film ostensibly presents the angry woman as a feminist icon—unapologetically expressing her anger, targeting predatory men, and temporarily overturning patriarchal power dynamics—she is, in fact, constrained by postfeminist ideals of femininity, such as the need to maintain likability and adhere to conventional beauty standards. To examine this dualistic portrayal, I will use Barbara Creed's reinterpretation of the monstrous-feminine and the reimagination of the rape-revenge narrative (Creed, 2022). This exploration will showcase how the angry woman reasserts agency and challenges patriarchal order, albeit temporarily, through her expression of rage. Furthermore, Rosalind Gill's notion of "postfeminist sensibility" will be employed to determine how

the angry woman is subject to self-surveillance and regulation, therefore, mitigating the perceived threat that she poses to conventional gender norms (Gill, 2007). Additionally, Sara Ahmed's insight into affect theory will provide a theoretical framework through which I will analyze gender-inflicted anger (Ahmed, 2014). I argue, thus that *Promising Young Woman* serves as a poignant illustration of the precarious position of the contemporary angry woman on screen, encapsulating the inherent tensions and the socio-political divide of the post-MeToo era.

Keywords: female rage, #MeToo movement, monstrous-feminine, postfeminism, popular culture

Julia Płaczkiewicz is a PhD candidate at the American Studies Center of the University of Warsaw. Her dissertation project focuses on the influence of postfeminism and the #MeToo movement on the image of female rage in contemporary American popular culture. She is the author of a chapter contribution to the volume Grief, Identity, and the Arts: A Multidisciplinary Perspective on Expressions of Grief *(Brill, 2023). She is also a member of the Gender/Sexuality Research Group at the University of Warsaw. Julia has participated in numerous academic conferences, most recently at a symposium organized by the Girlhood Studies Collective, where she presented her research on the origins, politics, and limitations of the Manic Pixie Dream Girl trope in early 2000s American cinema. In the academic year 2019–2020, she received second prize in the PTSA competition for the best Polish master's thesis in the field of American studies. Her research interests include affect theory, postfeminism, gender and sexuality studies, and popular culture.*

SARA RICCETTI

University of Silesia in Katowice, Poland
Sapienza University of Rome, Italy
https://orcid.org/0000-0002-5283-8054

"Staging the Invisible Host: The Politics of Representation in Larissa Fasthorse's *The Thanksgiving Play*"

In 2023, Larissa FastHorse made history as the first Native American woman playwright to have a play produced on Broadway. Through sharp satire, *The Thanksgiving Play* delves into the politics of representation and the complexities of producing socially engaged art in the context of historical injustices. The setting is a high school classroom where four white characters, including Logan, a well-intentioned white drama teacher; her boyfriend, a yoga teacher eager to display his "wokeness"; and Caden, an elementary school history teacher and hopeful playwright, strive to put together a "culturally sensitive" play for Native American Heritage Month. Their efforts, laden with irony and blunders, lead to a stirring climax involving the hiring of Alicia, an actress mistakenly believed to be of Native American heritage, highlighting the persistent challenges of genuine representation. This paper contends that *The Thanksgiving Play* underscores the failure to reverse the traditional host-guest dynamic, where ideally, Native Americans would control the narrative. This idea reflects Gayatri Spivak's concept of "hospitality from below," which reimagines the interaction by positioning the colonized as hosts to colonizer guests. Spivak's interpretation of Derrida's work highlights how well-meaning actions can mask deeper social responsibilities and power imbalances. In line with Spivak's insights, *The Thanksgiving Play* serves as a meta-commentary on socially engaged art, illustrating how attempts to address societal issues might inadvertently reinforce the very problems they aim to resolve. Termed "developmentalism," this approach risks

exploiting vulnerable groups and reinforcing existing power structures. The play critically examines the lack of Native representation in stories about them, spotlighting a broader societal problem where marginalized voices are often misunderstood or completely overlooked. The play's failure to let Native perspectives lead and shape their depiction reveals the paternalistic tendencies that Spivak critiques in attempts to address cultural sensitivities through art. Dominated by well-intentioned yet ultimately misguided white characters, the play challenges audiences to rethink the dynamics of representation and the real effects of good intentions in cultural expression and recognition.

Keywords: Native American Theatre, *The Thanksgiving Play*, "hospitality from Below," Politics of Representation

Sara Riccetti is a PhD candidate in Studies in English Literatures, Language and Translation in a joint degree program between the University of "La Sapienza" in Rome, Italy, and the University of Silesia in Katowice, Poland. Her PhD project focuses on the intersection between law and literature in Indigenous drama by contemporary women playwrights from the US and Canada. In 2023, she has been awarded the International Council for Canadian Studies Graduate Student Scholarship, which allowed her to carry out research at the University of Victoria, B.C. Her research interests include North American Literature and Theatre, Indigenous Drama from North America, Law and Literature, Indigenous Feminist Theory, and Decolonial studies.

CARLA ABELLA RODRÍGUEZ

Universidad de Salamanca, Spain
https://orcid.org/0000-0002-2511-5977

"Planting the Seeds of Hospitable Futures: The Entanglement of Hospitality, Land and Farming in Natalie Baszile's *Queen Sugar*"

The main objective of this paper is to analyse the intersections between hospitality and farming in Natalie Baszile's *Queen Sugar* (2014). The novel is set in a sugarcane farm in the fictional town of Saint Josephine, in South Louisiana. Charley Bordelon, a young Black woman, moves with her daughter from California to her father's hometown in order to take charge of a sugar farm she has inherited from him. The story unearths the hurdles that Charley goes through to get the plantation back into shape while being an outsider in an industry that is both white and male dominated. This investigation explores the affordances of Black farming in the creation of more hospitable futures for Black rural locales in South Louisiana. The theoretical scaffolding of the study rests on hospitality theory, namely Jacques Derrida's theorisations on (un)conditional hospitality. My research brings to the fore the role of Black women as main agents of hospitality withing their rural communities. The research unveils that through farming Black women can occupy and re-signify natural spaces that have historically been part of a genealogy of violence in the South. The paper centres the importance of land and its ownership for Black liberation. Hassberg explains that the soil is a "balm and suture for new generations seeking to repair ancestral connections, heal generational trauma, and develop livable futures" (4). The novel suggests Black farming as a hospitable act that allows the female characters in the novel to re-signify natural geographies

of hostility and put forward new plantation economies, which provide the family, the local community and migrant labourers with more prosperous futures.

Keywords: land, farming, gender, Derrida, plantation geographies

Carla Abella Rodríguez is a PhD candidate in Advanced English Studies at Universidad de Salamanca, Spain, where she has been granted the fellowship Ayuda para la Formación de Profesorado Universitario from the Spanish Ministry of Universities. She earned her Bachelor's Degree in English Studies at Universidad de León and later pursued a Masters in Advanced English Studies at Universidad de Salamanca. She has taken part in Erasmus+ programmes at University of Exeter and University of Reading, and she has been a visiting scholar at University of Oxford. She is writing her thesis on African American literature and culture. Her areas of interest include African American literature, American studies, hospitality theory, surveillance studies, (anti-)Blackness and literary representations of the body. She is a member of the research group Discursos y Poética de la (Post) Modernidad (Universidad de Salamanca); and she is a member of the projects Historia Crítica de la Literatura Étnica Norteamericana (CHEAL) and Geografías Circulares: Nomadismo y Pertenencia en la Literatura Étnica Norteamericana Contemporánea.

PATRYCJA ROGUSKA

University of Warsaw, Poland
https://orcid.org/0000-0002-1094-3518

"(In)Hospitable Minds: The Psychology of Suffering in Stephen King's Fiction"

The aim of this paper is to explore the psychological underpinnings of Stephen King's fiction with special regard to his 2008 novel *Duma Key*. The paper focuses on suffering as a lens through which one may

look at the ways in which the contemporary Master of Horror transcends the constraints of the variety of genres combined in his hybrid literary universe, painting a detailed and complex portrait of human psyche. The article argues that the ill and the disabled characters of King's novel represent the universality, fluidity, transgressiveness, and transformativeness of the idea of hospitality. King—maintaining the distinctiveness of his writing style as well as deriving from idiosyncrasies of the gothic genre and his personal experiences of suffering after the 1999 accident—breaks the chains of the genre writer label and goes far beyond it, opening the floor for questions concerning the most tangible manifestation of fear—the terror of the real-life suffering. The ill and the disabled characters of *Duma Key*, artistically inclined and endowed with supernatural powers, struggle with the weight of traumatic memories, cope with the limitations of their minds and bodies as well as the permanent sense of loss accompanying their lives, and try to reconstruct their identity in isolation from the society, following King's philosophy of recovery, which predicates that "any act that re-makes the world is heroic." The pain and the suffering, both mental and physical, are not noble and symbolic, they are cruel, isolating and substantial, constituting the basis for exploration of the nuances of the characters' transforming senses of identity through their growing awareness of the womb-to-tomb balancing between wellness and sickness, the normal and the peculiar. In his nuanced exploration of the depths of human psyche, King enters the realm of a deeper, psychological inquiry into his characters' minds, dreams, memories, vulnerabilities, fears, frustrations, and desires while keeping an eye on their humanity and providing a timeless commentary on the human condition.

Keywords: psychology, suffering, illness, disability, Stephen King

Patrycja Roguska is a PhD candidate and an instructor at the Institute of English Studies, University of Warsaw, where she also earned her BA

and MA in English Studies with a focus on American literature and culture. She is also a teacher of English as a foreign language. At the Institute of English Studies, Roguska conducts History of American Literature, Academic Public Speaking, Advanced Academic Writing as well as CLIL-inspired classes for BA and MA students of English in literary studies department as well as EFL/ESL classes for students of the University of Warsaw. She is currently working on her doctoral dissertation. Her academic interests encompass horror in literature and film, popular culture, representations of illness, disability, and addiction in contemporary American literature and culture as well as connections between literature and medicine. She is a member of the Polish Association for American Studies.

AGNIESZKA RZEPA

Adam Mickiewicz University in Poznań, Poland
https://orcid.org/0000-0002-8511-8336

"Hospitality and Normativity in *The Sleeping Car Porter* by Suzette Mayr"

The novel *The Sleeping Car Porter* (2022) by the Canadian writer Suzette Mayr is set in the 1920s and focuses on the experience of a black, gay Pullman porter by the name of Baxter during a four-day-long trip from Montreal to Vancouver. The train, moving through Canada, becomes a separate universe, its population—the passengers and porters—Canadian society of the time in miniature. The aim of my presentation is to examine shapes and shades of hospitality in the novel as it intertwines with questions of belonging related to racial and sexual normativity—therefore one of the important points of the analysis will be "embodied hospitality" shaped by race, sexuality and gender. The porter, an immigrant from the Caribbean, and therefore formally at the receiving end of the hospitality of Canada

as a host country, is also put in the position of the host obliged to extend care and hospitality to the passengers. This commodified hospitality—regulated and measured by tips from passengers and demerits by the employer—will become another focal point of my analysis as it exemplifies two important aspects of hospitality often brought up in hospitality studies (see e.g., Bulley, who evokes Derrida and others; or Lynch et. al.): the intimate intertwining of hospitality and hostility ("hostipitality," which, in this case, the protagonist measures out to the passengers and experiences as a black, gay immigrant) and of the host and guest, the latter suggesting that the subject of hospitality is not stable.

Keywords: hospitality, normativity, Suzette Mayr

Prof. Agnieszka Rzepa is head of the Canadian Literature Research Unit at the Faculty of English, Adam Mickiewicz University in Poznań. She has taught and conducted research on Canadian literature since the early 1990s, focusing on contemporary Canadian fiction, Canadian postcolonial studies, as well as Indigenous Canadian literatures and Canadian life writing. Her publications include the monographs Feats and Defeats of Memory: Exploring Spaces of Canadian Magic Realism *(2009) and* The Self and the World. Aspects of the Aesthetics and Politics of Contemporary North American Literary Memoir by Women *(2018; With Dagmara Drewniak and Katarzyna Macedulska) as well as edited collections of articles* Eyes Deep with Unfathomable Histories: The Poetics and Politics of Magic Realism Today and in the Past *(2012; with Liliana Sikorska) and* Kanada z bliska: historia–literatura–przekład *(2012; with Alicja Żuchelkowska).*

TOMASZ SAWCZUK

University of Białystok, Poland
https://orcid.org/0000-0003-3357-8303

"Uncovering Points of Entry: the Concretist Aesthetics in William Burroughs and Brion Gysin"

Originating in 1959 from an accidental slicing through a newspaper page in a Parisian hotel and developed throughout the following years, Brion Gysin's and William Burroughs's cut-up method emerged within a larger roster of neo-avant-garde practices, all contesting the values of post-war bourgeois society and seeking alternative modes of perception and communication. Among other incipient artistic phenomena emerging roughly alongside the birth of the cut-up was the international movement of concrete poetry, which soon coalesced with and contributed to developments in the wider field of visual poetry. In the early 1960s cut-up experiments were featured alongside concrete poems by Ian Hamilton Finlay and Edwin Morgan in small literary magazines such as the *Scottish Cleft* and German-based *Rhinozeros*. Both Burroughs's and Gysin's works were also performed alongside pieces by poets such as Emmett Williams and Bernard Heidsieck under the auspices of the Parisian Domaine Poetique in 1963. While these and other links have been acknowledged, little has been theorized about the specific ways in which the cut-up project might have been hospitable to and informed by concretist aesthetics. By looking closely at selected fragments from *the Cut-up Trilogy* as well as some of Gysin's and Burroughs's collaborative work, my paper will seek to demonstrate the realization of the concretist strategies in the cut-up method, bringing into central focus the notions of self-referentiality, silence, and illegibility.

Keywords: the cut-up method, concrete poetry, William Burroughs, Brion Gysin, *the Cut-Up Trilogy*

Tomasz Sawczuk is Assistant Professor at the Faculty of Philology, University of Białystok, Poland. He has authored On the Road to Lost Fathers: Jack Kerouac in a Lacanian Perspective *(Peter Lang, 2019), as well as a number of essays on twentieth-century American literature, film and Beat writers, including a chapter contribution to* the Routledge Handbook of International Beat Literature, *ed. A. Robert Lee (Routledge, 2018). His most recent research interests include North-American concrete poetry, intermedia and the work of Emmett Williams. Together with Erik Mortenson he is also co-editing a book of essays on Jack Kerouac, which is set to publish with Bloomsbury next year.*

DAVID SCHAUFFLER

University of Silesia in Katowice
https://orcid.org/0000-0003-4079-1903

"The Guest as Imaginator: Sarah Orne Jewett at Home in the Maine Village"

While Sarah Orne Jewett is most frequently received as a regional author and a chronicler of local customs, her linked stories also constitute an intricate reiteration of several types of the host/guest relationship, which this paper means to set out and to analyze. Though she was native to the area she describes, Jewett's first- and third-person narration typically assumes the character, or point of view, of a guest to the village, one who possesses greater wealth and status than the locals, and disposes of greater education, but who has incomplete knowledge of village matters and customs, and relies, never with perfect confidence, on village hospitality. In addition to this, many of her stories

also depict the relation of host and guest between members of the local community or between them and outsiders of various origins. Thirdly, there is the receptivity of the community itself, that is, the question of the boundary of that community (both explicit and customary), and how it is decided upon and maintained. These issues are highlighted by the simultaneous openness of seacoast villages to the wider world, and the proverbial insularity of the local people, both of which Jewett's narrator often remarks on. Because all these levels of hospitality are stipulated by Jewett, and their operation under local conditions controlled by her, the analysis will be conducted with reference to Castoriadis's theory of the construction of the social imaginary, with Dunnet Landing, Deephaven, and the other village settings viewed as ideated communities whose imaginary construction is negotiated by the author and her readers. Along with the stories in *the Country of the Pointed Firs* and *Deephaven*, the analysis will include several extraneous tales, including *the Foreigner* and *Miss Esther's Guest*.

Keywords: Sarah Orne Jewett, social imaginary, institution, community, boarder

David Schauffler studied at Oberlin College and New York University, and received a PhD in philosophy from Nicholas Copernicus University in Toruń with a dissertation on the epistemic underpinning of the work of Herbert Marcuse. Since 1996 he has been on the faculty of the English Philology Department at the University of Silesia, where he teaches English, American and British history, American literature, cultural theory, and philosophy. He has published articles on various issues in 19th-century American literature, social philosophy, and Scandinavian literature and history.

SŁAWOMIR STUDNIARZ
University of Warmia and Mazury in Olsztyn, Poland
https://orcid.org/0000-0002-6851-3086

"H. P. Lovecraft's 'The Color Out of Space' as an Ecological Parable"

In my presentation I would like to approach the theme of the conference by discussing the total opposite of hospitality, that is hostility, or to be precise, something that has all the marks and attributes of hostility but appears to be merely an instance of a devastating expansion of an extremely invasive species. Written by H. P. Lovecraft in 1927, the story titled "The Color out of Space" tells of the events which take place near the city named Arkham after a mysterious meteorite falls on the Gardners' farm. The ensuing sinister and terrifying occurrences include the mental and physical disintegration of the Gardner family, the unexplained luxuriance of the vegetation and the monstrous spring growth, followed by the corruption and decay of the crop, as well as weird deformations of animals and sinister alterations in their behavior. These processes culminate in the total devastation of the farm and the surrounding area. The scene is later visited by the surveyor who arrives there to inspect the place that is to be flooded to create a water reservoir for Arkham. Examining the area, the surveyor is struck by the stretch of barren land, "five acres of grey desolation that sprawled open to the sky like a great spot eaten by acid in the woods and fields," filled with "a fine grey dust or ash." The mystery of the "blasted heath," as it is called, baffles the rational surveyor. Conducting a private investigation, he finally learns about the cause of the destruction of the whole ecosystem. Everything points to the lethal impact of an extraterrestrial being carried by the meteorite. This alien visitor feeds on the vital energy

of all organisms within its range, and the story ends with its spectacular departure from the totally withered and desiccated environment. Even though, generically speaking, H.P. Lovecraft's "The Color out of Space" firmly belongs to the type of horror fiction termed "weird fiction," it can be profitably examined from the ecocritical perspective. And the proposed article aims to demonstrate that it can be treated as an ecological parable, a story of how an alien invasive species destroys an ecosystem.

Keywords: ecological parable, ecocritical perspective, invasive species, weird fiction, environmental studies

Sławomir Studniarz, Associate Professor, is a Polish scholar, since 2003 a faculty member at the University of Warmia and Mazury in Olsztyn, where he gives lectures in American literature and conducts BA and MA seminars. He has published four monographs and more than a dozen articles and chapters on Edgar Allan Poe, including four published in The Edgar Allan Poe Review, *and one in* Poe Studies *in 2021. He is also the author of numerous articles on other American novelists and poets. His recent articles are concerned with the poetry of Samuel Beckett, one of which appeared in* The Journal of Beckett Studies, *and with the fiction of Paul Auster. His latest book publications are the monograph on Poe's poetry* The Time-Transcending Poetry of Edgar Allan Poe *published by Mellen Press in 2016, and* Twice-Mediated Fiction. Narrative Framing in Contemporary American Novels *published by Cambridge Scholars in May 2017. Sławomir Studniarz has won the Javier Coy award for "A New Intervention in the National Imaginary: The Portrayal of the Southwest in the Novels of Paul Auster," as the best article published in* Revista de Estudios Norteamericanos *in 2019–2020. In the years 2020–2022 he served as a member-at-large of the Executive Board of Poe Studies Association.*

JULIA STYCZYŃSKA

University of Białystok, Poland
https://orcid.org/0009-0002-9615-9755

"Separate and Unequal: The Tragic Consequences of American (In)Hospitality Based on Colson Whitehead's *The Nickel Boys*"

Within its near century-long presence, the Jim Crow era significantly stained American history, politics, and society. Under the false guise of "separate equality" came mistreatment, hostility, and racial oppression of African Americans who, forced to a life in the margins, were neither invited nor accepted to be a part of the dominant society. The presentation aims to analyze Colson Whitehead's *The Nickel Boys* through postcolonial theory, delving into the repercussions of racial segregation and foregrounding its inhospitable and marginalizing nature. The analysis is conducted through the postcolonial lens of subaltern social positioning of African Americans, reflected in their oppression and erasure within the borders of society, which, in turn, solidifies their internalized racism and its subsequent trauma, proving that the ill-famed minstrel show character surreptitiously wove itself into the fabric of American society and meticulously engraved into African Americans' perception of self through its prejudicial and pervasive nature. Prisoned in their subaltern social positioning and treated as "the Other," less valuable second-class citizens, the stereotype of intellectually inferior, idle, and unhygienic Black Americans led to the minority's oppressive dehumanization, additionally apparent through institutional racism manifested in the novel—its executed expansion of racial disparity and psychological abuse.

Keywords: racism, internalised racism, African Americans, postcolonialism, subaltern

Julia Styczyńska's academic interests include: African American Studies, Postcolonial Studies, and Trauma Studies.

ANNA M. SZCZEPAN-WOJNARSKA

Cardinal Wyszynski University in Warsaw, Poland
https://orcid.org/0000-0002-2981-2673

"An Invitation for Seder in Hilton Obenzinger's *Treyf Pesach*"

This paper refers to Hilton Obenzinger's book of poems *Treyf Pesach* [Unkosher Passover] published in San Francisco in 2017, which uses religious forms such as prayers, incantations, rants, elegies, Haggadah, psalms and confession to express tensions between private and public spheres, between "incoming" and "hosting." Hilton Obenzinger is an American novelist, poet, history and criticism writer who has Polish ancestors from Lublin and Warsaw (Zosia Goldberg, his aunt is an author of testimony "Running through Fire"). Obenzinger, born in Brooklyn, graduated Columbia University in 1969, taught on what is now the Yurok Indian Reservation and at a pre-school in San Francisco, operated a community printing press in San Francisco's Mission District, has been active in the Native American, Filipino, and Palestinian solidarity movements. He has taught writing, literature and American studies at Stanford University, and was an Associate Director of the Chinese Railroad Workers in North America Project at Stanford. His books include *Busy Dying*, *Cannibal Eliot* and *The Lost Histories of San Francisco*, *American Palestine: Melville, Twain and the Holy Land Mania*, The volume *Treyf Pesach* is divided into two parts sepa-

rated by A Portfolio of Drawings by Charles Steckler entitled: "Seder Plates." The first part of the volume consists of two subdivisions: "Waiting for Trump" and "Treyf Pesach." The second part consists of: "Legally Dead" and "Psalms—January-May 2017." In the last part poems are numbered as the Biblical psalms. I argue that *Treyf Pesach* serves as testimony of contemporary experience of an American Jew who praises inclusiveness and humanity as the most important values.

Keywords: inclusiveness, humanity, Pesach, religious tradition, European origins

Anna M. Szczepan-Wojnarska is an Associate Professor in Literature Studies at Cardinal Wyszynski University in Warsaw. Director of the Institute of Polish Philology (2012–16), Chair of PhD Studies at the Faculty of Humanities (2014–2022), and Director of the Department of the Literary Studies UKSW (2021-24). Her publications include books "... You Will Get Married to a Fire": J. Liebert. The Experience of Transcendence in the Life and the Works of Jerzy Liebert *(2003),* To Forgive God. A Figure of Job in the Literature Related to WWII *(2008) and* To Believe Words *(2023). A member of the British and Polish Joseph Conrad Societies, and European Association for Jewish Studies. She publishes articles and edits volumes on contemporary literature.*

KLARA SZMAŃKO

University of Opole, Poland
https://orcid.org/0000-0003-1022-6049

"Representation of Whiteness and Blackness in Herman Melville's *Billy Budd, Sailor*"

Klara Szmańko is Associate Professor at the University of Opole, Poland. She specializes in American literature, in particular American ethnic litera-

ture: Asian American and African American literature, also Anglo-American literature as well as American Studies. The recurring tropes of her publications are: whiteness, invisibility, visibility, visual dynamics, power dynamics, autobiography, transformational identity politics, multiculturalism, representation of space, mimicry, nationalism and gender relations. She is the author of two books published in the US: 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). Klara Szmańko was the chief organizer of the Polish Association for American Studies Annual Conference in 2019: The Sound of Silence in American Literature, Culture and Politics at the University of Opole. After the conference she co-edited the post-conference volume entitled* Rhetoric of Silence in American Studies, *published by the* Res Rhetorica *journal. Klara Szmańko did her MA in 2002 and PhD in 2005 at the University of Wrocław, habilitation at the University of Łódź in 2016. Professor Szmańko is a scholarship holder of the University of North Carolina, DAAD and John F. Kennedy Institute for North American Studies.*

ANNA ŚLIWA

University of Gdańsk, Poland
https://orcid.org/0009-0007-1639-1033

"The Post-Apocalyptic American Hospitality"

Post-apocalyptic fiction is often a reflection of our society, culture, and desires. As a genre, it usually focuses on interpersonal behavior between people who have little in common. A very prevalent trope in the genre is good prevailing over evil, often presented as the "good" community growing stronger and defeating or incorporating the "evil" community through battle or kindness. In my article I will analyze the theme of hospitality as seen in a TV show that follows such arche-

types closely, *The Walking Dead* (Darabont;) its direct opposite, Cormac McCarthy's novel *The Road*; and their meeting point—another TV show called *Snowpiercer* (Friedman and Manson.) The first work focuses on the survival of a community of people, allowing for an in-depth analysis of their interactions with other, culturally distant communities. The second work is concerned only with the survival of an adult man and his son. The third work deals with a single community aboard a long train, divided into four different castes managed by a PR department perversely called Hospitality. These three works will provide the arguments from all sides of the genre spectrum. Since fiction is always a reflection of what is happening in a society, I will analyze whether hospitality was a theme that all of these authors had considered prior to writing their works. Furthermore, I will cross-reference the views on hospitality present in these media with their contemporary cultural and societal climate. I have deliberately chosen three works written post 9/11, as they are significantly more relevant to our current climate than those written prior to that event. I will cross-reference all of these works with to the 2001 attacks to analyze whether they are either directly or indirectly connected. My analysis will result in the discovery of one more link between our concerns and desires, and the genre of post-apocalyptic fiction—one that is particularily concerned with the concept that we, as humans, are all the same species in the end.

Keywords: hospitality, media analysis, literary analysis, post-apocalypse, United States

Anna Śliwa is a 1st year MA American Studies student at the University of Gdańsk in the Faculty of Languages. She received a bachelor's degree in American Studies at the University of Gdańsk. She wrote her bachelor thesis on the topic of the post-apocalyptic American Dream. She is interested in philosophy, literary analysis, media analysis, interpersonal relations, intersectionality, and post-apocalyptic fiction. Her biggest interest lies in the field

of dystopian fiction and how it represents the way people interact with each other in reality. She believes that the unrestricted reality of post-apocalyptic fiction creates a perfect sandbox for authors to project their greatest fears and desires.

NATALIA VYSOTSKA

Kyiv National Linguistics University, Ukraine
https://orcid.org/0000-0002-2841-311X

"US Hostipitality through the Lens of Chinese American Drama"

The concept of hospitality on the level of nations has long been inseparable from the phenomenon of migration as a permanent feature of human history. Academics within different fields of studies have used hospitality as a metaphor "to describe the often inhospitable, and even hostile, treatment by the state of migrants, refugees and asylum seekers" (Lynch, Maltz, McIntosh, Lugosi, & Lashley, 2017). In the strenuous narrative of Chinese experience in the US, both the initial relative hospitality of the 1850s and the swift shift to violent racial politics culminating in the 1882 Chinese Exclusion Act were rooted in the vicissitudes of the global capitalism and America's expansionist aspirations. While the business elites welcomed the arrival of Chinese immigrants as a condition sine qua non for their own penetration of Chinese markets, the grass-roots white hostility exacerbated by racial prejudice saw them as dangerous competitors for jobs and a threat to the nation's "moral integrity." "Through a halting process of exclusion at the local, national and international levels, the Chinese migrant became a quintessential alien in America by the turn of the twentieth century" (Lew-Williams, 2018). The paper sets out to explore the ways these moments of the official (un)welcome are represented in Chinese-American drama aiming at re-memorying (and, hence, negotiating) the traumatic past

through its stage re-enactment. The discussion focuses on three plays: Genny Lim's *Paper Angels* (1980), David Henry Hwang's *FOB* (1980), and Lloyd Suh's *The Far Country* (2022). Lim's play relies for its effect upon the unique socio-cultural fact—poems inscribed by Chinese detainees on the walls of the West Coast immigration center on Angel Island; Hwang scrutinizes the uneasy relational dynamics between earlier and later immigrants: Suh complements the ordeal of passing through strict immigration control with transcontinental perspective. Each in its own way, the plays seem to bear out Lisa Lowe's dictum about the emergence of Asian American culture as an alternative cultural site resulting from the state's distancing Asian Americans from the terrain of national culture.

Keywords: hostipitality, immigration, Chinese American drama, Angel Island, stage re-enactment

Natalia Vysotska is a Full Professor of European and American literature, Theory and History of World Literature Department at the Kyiv National Linguistics University (Ukraine). Her research interests encompass African American literature; multi/transculturalism and ethnic literatures in the United States and Great Britain; theatre and drama in the USA. Major publications include the books Unity of the Plural. American Literature of Late 20th–Early 21st Centuries in the Context of Cultural Pluralism *(Kiev, 2010),* At the Crossroads of Civilizations: African American Drama as a Multicultural Phenomenon *(Kyiv, 1997), as well as numerous essays, conference papers, and course books for students on British and American literature. International publications in Poland, Romania, Germany, Greece, Great Britain, France, Spain, and the USA. Guest lecturer at the Milan University, University of California in Sacramento, University of North Carolina, Minsk State Linguistics University, Natural Sciences and Humanitarian University in Siedlce (Poland). Alumna of Fulbright Program (1995) and Kennan Institute Resident Scholars Pro-*

gram (2002), Salzburg SASAA Symposia of 2002, 2009, and 2022. Editor of Contemporary Literary Studies *annual published by the Kyiv National Linguistics University since 2002. She also edited anthologies of European literature of the Middle Ages (Vinnytsa, 2003) and of 16th–17th-century European drama (Kyiv, 2005). Current work-in-progress deals with William Shakespeare's multifaceted presence in contemporary American drama.*

EWA WIŚNIEWSKA

Academy of Piotrków Trybunalski, Poland
https://orcid.org/0000-0002-2387-2376

"Psychopathic Portrayals of Hospitality in American Cinema"

This study critically examines the portrayal of psychopathic characters in American cinema within the framework of hospitality, employing insights from ethical and existentialist philosophy. Specifically analyzing the films *Psycho*, *Vacancy*, and *1408*, the research explores how these narratives depict and deconstruct hospitality through the portrayal of psychopathy. Selected movies intricately examine psychopathic behaviors set within the confined spaces of hotels and motels, utilizing architectural and narrative elements to evoke suspense and existential quandaries. Philosophically, the study investigates the ethical dimensions of hospitality, addressing existential crises experienced by hosts and guests confronted with disruptions caused by psychopathy. It investigates these disruptions as challenges to conventional ethical paradigms of hospitality, which traditionally emphasize trust, reciprocity, and the ethical obligation to welcome strangers. By applying a philosophical lens to cinematic representations, this research aims to reveal deeper cultural anxieties and existential dilemmas embedded within American cinematic depictions of hospitality. Through comparative analysis, it illustrates how psychopathic characters function as allegori-

cal constructs, reflecting social anxieties concerning security, vulnerability, and the fragility of interpersonal bonds in American culture. It contributes to the discussion on hospitality, ethics, and existentialism in cinema, offering new perspectives on the interplay between cinematic representation and philosophical inquiry.

Keywords: American cinema, horror, hospitality, psychopathy

Ewa Wiśniewska, PhD is an assistant professor at Academy of Piotrków Trybunalski, Poland. Her research interests include feminism in contemporary fantasy and science fiction literature, gender and animal studies, and the history of women.

JUSTYNA WIERZCHOWSKA

University of Warsaw, Poland
https://orcid.org/0000-0003-0078-6018

"From Poland to Ground Zero: Hospitality in Daniel Libeskin's Life and Career"

In my presentation I want to discuss the trope of hospitality in reference to the life and career of Polish-Jewish-American architect Daniel Libeskind, whose parents were Holocaust survivors. Born in Łódź in 1946, Libeskind left Poland with his family in 1957, at the age of eleven, for Kibbutz Gvat in Israel, then they moved to Tel Aviv and finally to New York in 1959. Libeskind's most renowned architectural designs address the topics of trauma and death. Among them are the Jewish Museum in Berlin (2001) and the architectural master plan for the reconstruction of the World Trade Center area in Manhattan (2003). Other important projects include: the Felix Nussbaum Haus in Osnabruck, Germany; the Danish Jewish Museum in Copenhagen, Denmark; and the National Holocaust Museum in Ottawa, Canada. The Jewish Museum

in Berlin, located near the Holocaust Memorial was the first museum worldwide dedicated to the Nazi Holocaust of the Jews. Because of their engagement with unsettling themes, many of Libeskind's designs present hospitality as an unachievable phantasm. Apart from the intentionally disintegrated architecture of the buildings themselves, a particularly lucid example the phantasmatic hospitality is the undulating pavement of a concrete-grided olive orchard located next to the Jewish Museum in Berlin, which produces a highly disorienting effect when walking. Libeskind's critics typically use narratives that speak of radical displacement, describing his designs as "terrifying fantasies that augured reality" (*New York Times*, June 2, 1985), "reviled in life, embraced in death" (*New York Times*, August 12, 1998), "the museum of no way out" (*Daily Telegraph*, July 22, 1998), "walls [that] hold back the forgetting" (*Zeitgeist*, July 27—August 1, 1998) and as executed "in memory of pain" (*The Times*, July 29, 1998). On the one hand, then, Libeskind's life and career thread the (tragic) trope of the Jew as an Eternal Wanderer, on the other—New York serves him as a polis hospitable enough to seek architectural representations for the existential vulnerability of people whose collective history was fundamentally shaped by practices of hospitality and hostility.

Keywords: Daniel Libeskind, Holocaust, architecture, museum, Jewish history

Justyna Wierzchowska is Associate Professor at the Institute of English Studies, University of Warsaw, Poland. She is the author of The Absolute and the Cold War: Discourses of Abstract Expressionism *(2011) and co-editor of* In Other Words: Dialogizing Postcoloniality, Race, and Ethnicity *(2012), special issue* On Uses of Black Camp *(2018) and* Texts, Images, Practices: Contemporary Perspectives on American, British and Polish Cultures *(2020). She is currently working on two books:* Related for Life: Mothering in Contemporary Art *and* Self-Writing: Critical

Theory after World War II. *Prof. Wierzchowska is the recipient of the Fulbright Commission Senior Scholar Award and the NAWA Bekker Scholarship thanks to which she did research at New York University in 2019–2020 and 2022–2023. Her research is in motherhood studies, affect theory, psychoanalysis, attachment theory and visual art.*

KATARZYNA WIĘCKOWSKA

Nicolaus Copernicus University in Toruń, Poland
https://orcid.org/0000-0003-3408-3695

"(In)Hospitality and the More-Than-Human World"

This presentation explores the ecocritical potential of Jacque Derrida's thought and looks into the possibilities of thinking about hospitality beyond the human world. Focusing primarily on the work of the Mississauga Nishnaabeg scholar, writer, artist, and activist Leanne Betasamosake Simpson but also referring to other North American Indigenous scholars, I discuss the concepts of grounded normativity and place-based solidarity as alternative ways of thinking about dwelling, the relations between the human and the more-than-human world, and the (unequal) positioning of hosts and foreigners. In *As We Have Always Done: Indigenous Freedom through Radical Resistance* (2017), Simpson describes grounded normativity as a method of opposing the policies of extractivism—of people, animals, the natural world, and ideas—and as giving the basis for constructing "an ecology of intimacy," which she defines as "an ecology of relationships in the absence of coercion, hierarchy, or authoritarian power" (loc. 203). Accordingly, my presentation takes Derrida's concept of hospitality as a point of departure to examine the encounters between the human and the nonhuman and decolonizing practices in Simpson's work, including her *Islands of Decolonial Love* (2013), *As We Have Always Done* (2017), and *A Short History of the Blockade* (2021).

Keywords: hospitality, more-than-human world, grounded normativity, emplacement

Katarzyna Więckowska is Associate Professor at Nicolaus Copernicus University in Toruń, Poland, and a member of the Lab for Exclusion and Alienation Research (LEAR). Her research interests include environmental criticism, feminist criticism, discourses and practices of exclusion, and contemporary Anglophone literature; her most recent work focuses on hauntology, post-anthropocentric ethics of care, and solarpunk.

ELŻBIETA WILCZYŃSKA

Adam Mickiewicz University in Poznań, Poland
https://orcid.org/0000-0002-6603-4540

"Pretendians in Unexpected Places: The Unwelcoming Face of Native Americans?"

Two characteristics shared by many Native American cultures are interconnectedness and living in harmony, which both boil down to embracing the Other. This is a true example of hospitality—by definition the other is welcome to contribute to Native American culture and Native American culture is seen as enriching the Other. Through this welcoming effect, many people became members of Native American tribes. This resulted in individuals from different racial or ethnic backgrounds being accepted into Native American tribes through adoption, capture, or intermarriage. So it is not surprising that at present many people may claim descent from indigenous people. Some however do it on a very tenuous basis or no basis at all, making tribes suspicious and ready to defend their sovereignty by assuming control over the enrolment process. In the last few decades, this phenomenon has reached gigantic proportions, and it is no longer seen as just "playing Indian"

(P. Deloria): many fake Indians were welcomed by academia (Ward Churchill, Andrea Smith), film industry (Sacheen Littlefeather) and art industry (Jimmi Durham, Jerry Chris Van Dyke) or politics (Elizabeth Warren) to stand for the Native American tribes, to articulate their demands or represent history, culture, and experience. Many a time all endeavors of these figures benefited Native peoples but also catapulted these individuals to the limelight. Aware of this mixed legacy, this paper tries to showcase the phenomenon, emphasizing the intentions of both the wannabees and the tribes who go on a detribalization spree perceiving these acts of imposture as signs of white supremacy (P. Wolfe), colonial offense (J. Harjo), monetization of claims (J. Keeler) and many others. It also positions the problem between the welcoming aspect of Native American culture and cultural appropriation.

Keywords: pretendians, wannabees, Native Americans, cultural appropriation, hospitality

Elżbieta Wilczyńska is a senior lecturer in the Faculty of English at Adam Mickiewicz University in Poznań, Poland, within the Department of Studies in Culture. Her primary area of expertise revolves around American ethnic minorities, particularly Native Americans, encompassing their history, culture, identity, and contemporary role in America. Within this field, she has taught a variety of courses and seminars, ranging from Native American literature to different aspects of Native American history, art, and cultures in both the United States and Canada. Additionally, she has academic interests in Australian and New Zealand cultures, particularly focusing on indigenous art. Her publications predominantly focus on Native Americans and indigenous art, with recent works including "Polish Indian Hobbyists and Cultural Appropriation" (2018) and "Nowe tropy, nowi bohaterowie, nowe historie, nowe konflikty—stara sprawa czyli indiańskie kontrnarracje i NAISA" (Historyka *2021*) *and "Transculturation and Counternarratives: the Life and Art of the Wurundjeri artist William Barak (2022).*

KARL WOOD

Kazimierz Wielki University in Bydgoszcz, Poland
https://orcid.org/0000-0002-4042-1307

"Hospitality and the Transnational Spa in the Long Nineteenth Century"

The spa, understood here as a resort town offering guests a salubrious retreat into an environment simultaneously natural and urbane, operated over much of the eighteenth and nineteenth centuries as a transnational social space, a heterotopia in which visitors could enjoy a social environment where the rules of society were relaxed and boundaries eased, yet hardly erased, and a (relatively) easy and free sociability could ensue among those welcomed in the spa. Important, however, remained boundaries between service workers and esteemed visitors, as well as between guests based on social markers of habitus within the particular rules of spa cultural practice. Broad cultural patterns emerged across national boundaries in this period, in Britain, France, German lands or in the United States, tempered by local peculiarities of inclusion and exclusion. This paper will seek to explore how hospitality and exclusion were defined and negotiated in two spas in the early to mid-nineteenth century. The first case to be examined is Saratoga Springs, New York, founded around 1800 as an attempt to establish a resort of culture and refinement, seeking in some ways to graft class-based European patterns onto a society that saw itself as more open and egalitarian. The limits and peculiarities of this type of hospitality were found less in the boundaries of class than in the discourses of race, ethnicity and settler colonialism. To explore the transnational context, comparisons will be drawn to the German spa of Baden-Baden, an example of a prominent and cosmopolitan spa which rose from obscurity

to prominence over the same time frame as Saratoga, where international elites gathered in the season, and how inclusion and exclusion in an estate and class-based society were negotiated in an environment outside of the English-speaking world. This choice is intentional to highlight the diffuse and truly transnational nature of the culture of spa hospitality in this period.

Keywords: transnational spa, hospitality, heterotopias, Baden-Baden, Saratoga Springs

Karl Wood is an associate professor in the Department of Anglophone Literatures at Kazimierz Wielki University in Bydgoszcz, Poland, where teaches courses in American Cultural Studies. His research interests and publications have included a monograph and recent articles related to transnational spa culture in the eighteenth and nineteenth centuries, examining issues of sociability in German and North American spas, as well as the cultural history of medicine. He is also the author of several articles or chapters on the work of Richard Yates and on twentieth century US-American culture. Recently he was a member of the Department's team participating in the Horizon-2020 DIGITENS project, an international research consortium on forms of sociability in the long eighteenth century. As part of this project, he authored or co-authored a number of articles for DIGIT.EN.S, *the* Digital Encyclopedia of British Sociability in the Eighteenth Century, *and co-edited a special issue of the journal* Literature & History *devoted to sociability and discourses of nature.*

TADAHIRO YAMADA

University of Wrocław, Poland
https://orcid.org/0000-0002-5815-7516

"The US Land Policy and Mutual Prosperity of Americans and European Immigrants through the Frontier"

Although the American frontier tends to be portrayed as European colonial settlements, the Europeans and Americans' joint pioneer is worth exploring to see the political and economic influence on the US under religious and political freedom and American land policy. Politically, this partly would lead to the formation of American exceptionalism and, economically, to following industrial prosperity toward the Ford automobile as the worldwide mass production over the nineteenth century. That success would necessitate a skilled and experienced workforce, many of whom came from Europe: in the Midwest, over half of the voter population consisted of foreign-born emigrants, such as Germans, Scandinavians, Dutch, and Scots. This article explores how the US government encouraged Europeans to settle down in North America through its hospitality in a sense and how these frontiers contributed to American political and economic development. Nevertheless, the settlement eventually led to the dominant position of the white, male, protestant hegemony, which caused suppression of other races and went against even white Catholics. There were necessary conditions to empower European immigrants. The American government enacted several land policies to foster settlements, such as the Northwest Ordinance in 1787 and the Homestead Act in 1862, granting land to the newcomers. American banks have also implemented a lenient moneylending regulation for their monetary needs to purchase lands. As for the settler's political role, the frontiers formed "Americanism"

as exceptionalism, comprising egalitarianism, individualism, self-help, and self-governance, which appeared especially in the Midwest, which differed from the "plutocratic" East and South. Many Europeans were from the middle class, seeking freedom and prosperity under equal opportunity. Their economic role was also significant: the free and skilled North Europeans led to multiple vast agricultural areas and, eventually, remarkable industrialization, propelling the US into a global power. Overall, American hospitality to Europeans would lead to a win-win relationship with each other, given the result of foreign settlers' satisfaction and rapid national growth that the US aimed at. The Federal government needed much larger American strength to compete with European nations and Indian forces, considering the smaller Federal population, land, and economy than twentieth-century ones.

Keywords: the US land policy, American Frontier, European settlements, American exceptionalism, the Midwest

Tadahiro Yamada is a first-year doctoral student in political and administrative sciences at the University of Wroclaw in Poland, studying under Professor Renata Duda. Last year, he earned an MA in security study from the Nicolaus Copernicus University in Toruń (2021–2023). The MA thesis title was "The Congressional Isolationist Approval of the Truman Doctrine in the Early Cold War Period," which mainly examines the isolationist dialogues with national and international aspects facing the fundamental US foreign policy turning point from the isolationist approach in the early post-war era. Before this, he worked in an Advertising Agency (2014-2020) as an agent in Tokyo. During his master's studies, he was shocked by the American political culture of vigorous discussion and movements that differed from the calmer Japanese political conditions, so he decided to continue American research in doctoral school. His doctoral project, titled "Historical Midwestern Identity that Led to Interwar US Isolationism," focuses on the regional isolationist stronghold, the Midwest, during the interwar period, even nowa-

days. The region might have a particular identity relevant to conservativism through historical experiences and social conditions that were rarely shed light on. This research has an interdisciplinary and integrative nature that includes social and economic geography, political science, and international relations. This could be a key to unpacking the recurrent regional conservatism, especially the industrial Midwest that became suddenly fervent Donald Trump's constituency. Tadahiro Yamada's Academic interests are American isolationism, American foreign policy, socioeconomic impact on regionalism, liberal political philosophy, and American traditional politics. He plans to publish historical Midwestern isolationism in the Polish journal Stosunki Międzynarodowe—International Relations.

BEATA ZAWADKA

University of Szczecin, Poland
https://orcid.org/0000-0002-9992-7572

"Capote, Swans, and Digital Media—Hospitable Voices, Hospitable Rooms?"

"Truman Capote," wrote James A. Michener in his "Foreword" to Lawrence Grobel's *Conversations with Capote* (1985), "was of tremendous importance [...], for he filled a necessary role [of a freeloader] in American letters, one [...] which [other writers] were ill-equipped to perform for [themselves]." With these words Michener seems to express his doubt as regards Capote's artistic impact on (American) literature. Traditional cinema, too, takes up this infamous image of Capote, and to the point of—ironically—capitalising on it, for the biopic *Capote* (Bennett Miller, 2005) received five Academy Award nominations as well as made—culturally—truly big waves. Filming in the digital era, however, made within the computer model: a world in and of itself which thus releases media makers from representationality (and hence,

from using the real-world stereotypes to e.g. create characters) appears to offer Capote a chance for a different embodiment than that of the erstwhile 'freeloader.' I am curious to see whether this is so. The aim of this presentation is, therefore, to demonstrate how Capote's image crops up to the contemporary viewers, when slanted through the digital medium of a miniseries. My material to test this thesis will be the second season of the anthology series *Feud* entitled *Capote vs. the Swans* (2024) created by Ryan Murphy, Jaffe Cohen, and Michael Sam for FX.

Keywords: digital media, character, non anthropocentricity, reception theory, affective becoming

Beata Zawadka is Associate Professor in the Institute of Literature and New Media at the University of Szczecin, Poland. She is a literary scholar by education, a southernist by specialisation, and an ardent cinephile. At present she teaches mainly film studies. Her latest (postdoctoral) book entitled Dis/Reputed Region. Transcoding the US South *was published in 2019. Her next book will be on the reception of digital cinema. She is a member of the Performance International (PSi), IASA, EAAS (PAAS), and of the Southern Studies Forum of the EAAS. Prof. 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.*

GRAŻYNA ZYGADŁO

University of Łódź, Poland
https://orcid.org/0000-0002-2559-631X

"'As a Mestiza I Have No Country, My Homeland Cast Me Out': The Notions of Home and Citizenship in Chicana Literature"

The concept of hospitality is inseparably linked to the notion of home, how we define it and perceive it, who we invite or exclude. Accord-

ing to bell hooks home is a place where we "strive to be subjects, not objects… where we could restore to ourselves the dignity denied us on the outside in the public world." Yet, does such a place still exist in the globalized world when we travel, emigrate, or become refugees on daily basis? Are we the native citizens of one country/city/culture or "the citizens of the global village" and if so, where is our home then if "territorialization is a key technology of postcolonial governmentality" (Shrama 2020, 3)? Or maybe as Gloria Anzaldúa once said "I am a turtle," we "carry home on [our] backs," hence forever becoming "between" people fluent or caught in several cultures/worlds/realities. Can we be simultaneously insiders, outsiders and other-siders? Is home still a permanent location or more a metaphorical site—a symbol of one's identity and/or culture? Is it the idealized notion or a welcoming refuge? In my presentation I would like to address these issues on the example of chosen texts by Chicana writers (Sandra Cisneros, Gloria Anzaldúa, Norma Cantú, and Pat Mora).

Keywords: home, citizenship, territorialization, Chicana literature

Grażyna Zygadło is Associate Professor in the Department of American Studies and Mass Media and an affiliate in the Women's Studies Center at the University of Lodz. Her major research areas include: the marginalization of minorities in the US, specifically Latinx diaspora; women of colors feminism and literature; postcoloniality; the existence of borderland territories; and the relations between knowledge and power. She was a guest lecturer at the universities in Spain, Finland, Sweden, and Florida International University in Miami. She is a member of the Society for the Study of Gloria Anzaldúa (SSGA) and HispaUSA Asociación de estudios sobre la población de origen hispano en EEUU. She is the author of two monographs: Culture Matters: Chicanas' Identity in Contemporary USA *(Frankfurt am Maine: Peter Lang: 2007) and* Zmieniając siebie—zmieniam świat"—Gloria E. Anzaldúa i jej pisarstwo zaangażowanego rozwoju w ujęciu spo-

łeczno-kulturowym *(Łódź: Wydawnictwo Uniwersytetu Łódzkiego, 2019), as well as two edited books and over 40 articles or chapters in edited volumes. Her most recent book is* Gloria E. Anzaldúa: Feminist Body Writing and Borderlands *(Routledge 2024).*

JULIA ZYGAN

John Paul II Catholic University of Lublin, Poland
https://orcid.org/0009-0009-1502-1393

"밥 먹었어요?: Hospitality and Identity in Korean-American Cookbooks"

In this presentation, I aim to explore the concepts of hospitality and ethnic identity within the Korean-American community, focusing on cookbooks written by authors of Korean descent in the United States. Given the cultural significance of sharing and offering food as expressions of hospitality (Garrigós 101), I will investigate how these authors engage with Korean cuisine and present it to readers from diverse cultural backgrounds. Through the act of writing a cookbook, authors assume the role of hosts, inviting readers to join them as guests on a shared culinary journey—an interdependent cooking experience. Elizabeth Telfer argues that such interactions of giving and receiving food form a strong bond of trust and friendship between the host and the guest (83). Following Donna Gabaccia's claim that culinary choices reflect people's identity (8), I intend to demonstrate that, for Korean-American cookbook authors, sharing Korean food constitutes a significant act of sharing personal stories and identities. By embracing their role as hosts, which they embody through their authorship of cookbooks, they have the opportunity to negotiate and, in some cases, even rediscover their identities. Moreover, within the food narratives of Korean-Americans,

one can discern traces of the Korean concept of 정 (*jeong*)—an untranslatable notion encompassing "fondness, caring, bonding, and attachment that develop within interpersonal relationships" (Chung and Cho 47). 정 frequently manifests in the interactions between people involving food; therefore, it can be seen and analyzed through the lens of hospitality.

Keywords: cookbooks, Korean-American, hospitality, ethnic, identity

Julia Zygan is a doctoral student in literature at The John Paul II Catholic University of Lublin. Her academic pursuits, alongside personal interests, have been primarily focused on Korean-American literature and Food Studies. In her PhD, Julia examines the relationship between Korean cuisine and ethnic identity among Korean-Americans. Each term of her Bachelor's and Master's studies she was awarded the Rector's scholarship for the best students at KUL. In 2020, as an Erasmus exchange student, she studied at the Catholic University of Lille in France.

POST-CONFERENCE PUBLICATIONS

Deadline for submission: 1st December, 2024

Venues:

1) *Crossroads. A Journal of English Studies*
   a) Info for Authors: https://czasopisma.filologia.uwb.edu.pl/index.php/c/forauthors
   b) Submission website: https://czasopisma.filologia.uwb.edu.pl/index.php/c/about/submissions
2) *The Review of International American Studies* (*RIAS*)
   a) Info for Authors and submission website: https://www.journals.us.edu.pl/index.php/RIAS/about/submissions

Important: Submissions *must* be made via Open Journal Systems; e-mail submissions will be rejected.

Submissions *must* include:

1) First Name and Family Name of the Author/Auther
2) Institutional Affiliation of the Author/Auther
3) Author/Auther's ORCID number
4) Author/Auther's website address
5) Author/Auther's email address
6) If the Author/Auther wishes to receive a complementary hard copy of the journal, the physical address to which the copy should be delivered
7) The title of the article
8) A 250–350 words' abstract of the article
9) A 250–350 words' biographical note on the Author/Auther
10) Keywords
11) Disciplines represented (https://en.wikipedia.org/wiki/Outline_of_academic_disciplines)

12) The text of the article formatted in strict accordance with the principles of the MLA Handbook (9th edition) (length between 4000 and 6000 words).
13) The bibliography of works cited formatted in strict accordance with the principles of the MLA Handbook (9th edition)
15) All images must be submitted in print quality (min. 300 dpi)
16) All copyrighted visual material must be accompanied by permissions or licences issued to the Author.

Important: Incomplete submissions will be automatically rejected.

Manuscript selection procedure: the timeframe

1) The Author receives an automatic confirmation upon his or her submission of their text to the OJS system;
2) Within a month of the closing of the Call for Papers, the Author receives the Editors' decision on the qualification/rejection of the text for the peer-reference stage for a given issue and/or a suggestion to submit the text to a different thematic issue of the journal or a different section of the journal;
3) Within three months of the preliminary qualification the Author receives two peer references including possible suggestions for revisions;
4) the qualified and positively evaluated text after corrections and revisions is published within 18 months of the closing of the Call for Papers, unless it has been individually negotiated with the Author that the text should be considered for a different issue of the journal.

Note: Submitting his or her contributions to *RIAS*, the Author consents to license his or her work under Attribution-ShareAlike 4.0 International (CC BY-SA 4.0) License. The Author retains the rights to submit the published text to any database, aggregator, or social media service they wish. The Authors may re-publish their texts on condition that the reprint or derivative version acknowledges the original publication in *RIAS*.

IMPORTANT TELEPHONES AND E-MAILS

Emergencies

General emergency number: 112 (no prefix needed)

Ambulance: +48(85)999

Fire Brigade: +48(85)998

Police: +48(85)997

Municipal Guard: +48(85)986

Taxicab services

Cooltura Taxi: +48857464646

Lite Taxi: +48857111111

My Taxi Białystok: +48733401401

Note: Uber and Bolt services are also available.

Hotel Reception Desks

Best Western Hotel Cristal

Telephone: +488574961100

E-mail: recepcja@cristal.com.pl

Hampton by Hilton, Białystok

Telephone: +48 85 777 00 31

E-mail: reservation@hamptonbialystok.pl

Hotel Pod Herbem

Telephones: +48 85 742 24 30 and +48 504 049 426

E-mail: recepcja@hotel-podherbem.pl

Center for Orthodox Culture Hotel

Telephone: +48 85 744 30 10

E-mail: recepcja@hotel-podherbem.pl

Hotel Esperanto

Telephones: +46857409900 and +48605226622

E-mail: recepcja@hotelesperanto.net

Organizers

Polish Association for American Studies

INTERNATIONAL AMERICAN STUDIES ASSOCIATION
IASA

Strategic Partners

Białystok

Podlaskie

Honorary Patrons

Honorowy Patronat Prezydenta Miasta Białegostoku

Honorowy Patronat Marszałka Województwa Podlaskiego

Hosts

UNIVERSITAS BIALOSTOCENSIS 1997

UNIVERSITY OF SILESIA
IN KATOWICE