
Abstracts

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Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

Abstracts

Tomasz Basiuk
Homeland
and Resilience:
Immunitas, Katechon,
the Uncanny,
and Trauma's
Displacement

The paper focuses on the category of resilience as it refers to the capacity of socio-political systems to withstand stress or to adapt to it. Invoking resilience enables a multifaceted reading of the TV series *Homeland* that looks beyond the show's readily apparent propagandistic function. Resilience is posited as being partly at odds with the category trauma, which the show also invokes. Unlike trauma, resilience is conceptualized as taking place in the present moment, and an analogy thus obtains between resilience and the uncanny. Resilience is further linked to biopolitics with a discussion of Roberto Esposito's *immunitas* and with a discussion of *katechon*, a category called upon by Esposito and by Paolo Virno. The latter identifies the *katechon* in the multitude which arises with the state of exception. Thus, the shift from trauma to the uncanny reflects not only the series' generic conventions as a political thriller but corresponds also to a conceptual shift from the biopolitical *immunitas* to the more directly anarchic *katechon* of the multitude.

Keywords: Homeland, resilience, the uncanny, immunity, katechon

*Kornelia
Boczkowska*
**The Homely Sublime
 in Space Science:
 Documentary Films
 Domesticating
 the Feeling
 of Homelessness
 in Carl Sagan’s
 Cosmos
 and Its Sequel**

The paper discusses the ways of domesticating the feeling of sublime homelessness when contemplating the realm of outer space in Carl Sagan’s revolutionary television series *Cosmos: A Personal Voyage* (1980) and its present-day sequel *Cosmos: A Spacetime Odyssey* (2014) hosted by Neil deGrasse Tyson. Following World War II, a novel trend emerged in the science documentary film fueled by “popular science boom” or the “post-war bonanza” (Gregory and Miller, 37) and characterized by a gradual tendency to move toward more complicated representational extremes. Its form, best exemplified by the late 1970s and 1980s space science documentaries, relied on the scientist-hosted and stunningly realist format as well as a mediated experience of the astronomical and dynamic sublime. Partly contrary to this conception, the new ways of deriving spectator’s pleasure also involved both domesticating and trivializing the productions’ content, observable in references to domestic surroundings as well as familiar cultural and historical conventions, such as the frontier myth or urban sublime of New York City. The paper argues that examined documentaries, seen as multimedia spectacles, tend to domesticate outer space through reconciling the cosmic sublime with the notion of a homely, lived-in place.

Keywords: Carl Sagan, popular science, science-fiction, the sublime, domestic space

*Aleksandra
Kamińska*
**“I Was Modern
 to His Victorian”:
 House
 as a Reflection
 of the Father-
 Daughter
 Relationship
 in Alison Bechdel’s
 Fun Home**

The article discusses how central themes of Alison Bechdel’s graphic memoir *Fun Home: A Family Tragicomic* are reflected in her portrayal of the home she grew up in. The main focus is put on the analysis of Bechdel’s father’s obsession with renovating the house in the context of his queerness. The article examines the relationship between Alison Bechdel and her father, and expressions of their gender identities, in relation to their aesthetic preferences.

Keywords: Alison Bechdel, labyrinth, graphic memoir, queerness, gender identity

Maria Kaspirek
**The Home
 and the Asylum.
 Antebellum
 Representations
 of True Womanhood
 in Nathaniel
 Hawthorne's
*The House
 of Seven Gables***

This paper presents an analysis of Nathaniel Hawthorne's novels *The Scarlet Letter* and *The House of Seven Gables* regarding his depiction of the nineteenth-century ideals of femininity: the cult of true womanhood and domesticity. Drawing primarily on original material, it will be shown that emerging nineteenth-century psychiatry – asylum medicine – has strongly corroborated American ideals of femininity and their presumably restorative influence in cases of mental derangement. Hawthorne's portrayals of women and madmen negotiate antebellum concepts of femininity and psychiatry, juxtapose the asylum against the home, and emphasize the author's embeddedness in nineteenth-century medico-psychological theories.

Keywords: Hawthorne, insanity, mental institution, mental hygiene, femininity

Zofia Kolbuszewska
**The Nutshell Studies
 of Unexplained Death,
 Doll-house Homicides,
 Foster Families,
 and the Subversion
 of Domesticity in *CSI:
 Las Vegas***

The article explores similarities and divergencies in how *The Nutshell Studies of Unexplained Death*, doll-house style dioramas built by Frances Glessner Lee in the 1930s and 1940s in order to train homicide detectives, and miniature crime scenes crafted by a protagonist of the season 7 of the TV show *CSI: Las Vegas* modelled on them, figure female frustration connected with the traditional shape of family and domesticity. The dioramas reveal and simultaneously contain the foundational Derridean darkness underlying the concept of domesticity.

Keywords: doll-house, miniature, simulacrum, crime investigation, forensic TV shows, gender identification

Marta Koval
**Home as Emotional
 Space in Marilynne
 Robinson's Diptych
 about Gilead**

The article discusses the controversial nature of home in Marilynne Robinson's novels *Home* and *Gilead*. Family histories of two aging ministers – the Rev. Ames and the Rev. Boughton – are narrated in a way that brings together transcendentalist admiration of human uniqueness, political urgencies of the mid-20th century, theological dilemmas, and ideas of domesticity, identity and belonging. The concepts of uprootedness (Simone Weil) and home as an asylum and prison (Tadeusz Sławek) are used to analyze Robinson's novels. The article views the representation of home as a place that challenges the alleged American tolerance and open-mindedness and subverts traditional patterns of domesticity.

Pařwet Pyrka
**The House
 of Usher Never Fell:
 Impossible Escapes
 and the Dark
 (K)night of the Soul**

Keywords: home, imprisonment, uprootedness, family place, domesticity

Among the abundance of possible readings of Poe's short story, one of the most intriguing is its treatment as an escape fantasy – the image of the unnamed narrator delirious, flight from the collapsing structure at his back seems almost too fortuitous, and invites questions as to the sole survivor's relation to "the house of Usher". As the structure's suspected sentience could be seen to relegate its occupants to the position of psychological forces and manifest thought-content, the house is transformed into a combination of physical and mental spaces, akin to the twin "prisons" of body and mind which the narrator fantasizes about being freed from. The article examines the (im)possibility of Poe's narrator's escape, using Grant Morrison and Dave McKean's graphic novel *Arkham Asylum: A Serious House on Serious Earth* as a companion text. Read alongside each other, the two narratives "construct" their "houses" by a superimposition of their characters' mental landscapes onto the skeleton of physical (textual) space, in order to perform the fantasy of escape from psychological conflict, whether by tearing down the house as in Poe's tale, or by restoring the externalized order as in the Batman novel.

Keywords: E.A.Poe, Batman, degeneration, mental space, escape fantasy, dream

Tadeusz Rachwał
**A Home on the Range
 and the (Near)
 Extinction
 of the American Bison**

Fredrerick Jackson Turner's seminal essay on the significance of frontier in American culture interestingly posits the development of railways as extension of the buffalo trail. The presentation of his ideas in 1893 not only followed the announcement of the closing of the frontier by the superintendent of the U.S. Census (1890), but was also the time of the near-extinction of bison whose number declined from about 600,000,000 at the end of the 18th century to 300 in 1900. In the paper I will try to tone the Indian traders' transformation of the buffalo trail into a railway with the replacement of buffalo herds by cow droves as well as the popularity the song "Home on the Range" which in a way mythologized the domestic coexistence of people with the roaming buffalo. Drawing from Thoreau's hypothesis that cows are buffalos within and capable of

Jelena Šesnić
**“Uncanny
 Domesticity”
 in Contemporary
 American Fiction:
 The Case
 of Jhumpa Lahiri**

reasserting their “native rights,” I will look at some examples of the return of the buffalo in the 20th and 21st centuries as, however simulated, attempts at a return to homes on the range, and at living on the frontier, even if the frontier has been relocated to the vicinity of the Fermilab bosons where a small buffalo herd is maintained. Keywords: frontier, American bison, salt licks, wildness, progress

The argument contends that Jhumpa Lahiri’s fiction – in particular her two novels to date, *The Namesake* (2003) and *The Lowlands* (2013) – features a combination of the elements of homeliness and estrangement, domestic and foreign, ultimately, self and the other, that evokes the Freudian concept of the uncanny. Placing it in the context of the diasporic family dynamics, prevalent in Lahiri’s fiction, the uncanny effect may be seen to reside in the unspoken secrets and repressed content passed on from the first to the second generation and disturbing the neat acquisition of the trappings of middle-class domesticity. Drawing on recent models of the “geopolitical novel” (Irr), the “new immigrant fiction” (Koshy) and the “South Asian diasporic novel” (Grewal), the reading engages with the irruption of the unhomely into the domestic space, sustained by immigrant families in the face of local and global disturbances.

Keywords: Jhumpa Lahiri, immigration, immigrant fiction, domesticity, Americanization, minority

Piotr Skurowski
**Betty Friedan,
 Jane Jacobs,
 Richard Sennett
 and the 1960s’
 Challenge
 to the Suburban
 Era Mystique
 of Security and Order**

The paper examines and compares some of the 1960s’ most representative expressions of social critique: Betty Friedan’s *The Feminine Mystique*, Jane Jacobs’s *The Death and Life of Great American Cities* and Richard Sennett’s *The Uses of Disorder*, in an attempt to demonstrate how each of those intellectuals, social critics and visionaries, in their own distinct way, called for a radical departure from the established notions of the social and spatial order amidst the growing public fears of insecurity stimulated by the rising crime rate, the spread of racism and xenophobia, and the continuing “white flight” to the suburbs.

Keywords: suburbia, city, order, urban space, racism, anarchy

Marek Wilczyński
**The Rise
of the House
of Usher:
*The Landscape
Chamber* by Sarah
Orne Jewett
as a Textual
Palimpsest**

The paper is an analysis of an intertextual relationship between “The Landscape Chamber”, a story by Sarah Orne Jewett of 1887, and Poe’s “Fall of the House of Usher” in terms of Gérard Genette’s theory of the literary palimpsest. As it turns out, a number of details in Poe’s gothic tale have their functional equivalents in Jewett’s realistic story even though the gothic underpinning of the latter does not seem explicit. Poe’s ahistorical romantic apocalypse is translated in “The Landscape Chamber” into a gendered interpretation of New England’s post-Civil War history as a period of cultural crisis possibly to be overcome by the succession of generations. Paradoxically, Jewett’s story demonstrates the continuity of the US literary tradition by a revisionist misprision of a “strong” writer’s exemplary hypotext.

Keywords: Sarah Orne Jewett, tourism, travel, repetition, allegory