

### **Białystok in the Landscape of the Memory of Poland in American Literature**

Despite a substantial Polish emigration to the United States Poles seem to have exerted a limited impact on American literature. The best known writers connecting Polish and American literatures continue to be Czesław Miłosz who happened to receive his Nobel prize while living in the United States and the other Nobel recipient Issac Bashevis Singer who immortalized some of inter-War Poland: one creating in Polish, the other in Yiddish. Searching for literary characters of Polish origin we will inevitable bump into Stanley Kowalski and Sophie of *Sophie's Choice*, the latter remembered more thanks to Meryl Streep than to William Styron, the character's original maker. Upon closer inspection, however, memories and constructions of Poland can be traced: American literature has preserved and re-drafted the memory of Poland, from Gladsky's "princes and peasants" to death-related constructs in the prose of Paul Auster. In the post-World War II era the shadow of the Holocaust looms large over Poland's presence in American fiction by either Jewish or non-Jewish authors, though Poland's recent political transformations also left its mark on American literature. Still when Peter Matthiessen visited Poland in his final novel, published in 2014, it was to create an image of a death land, and not only because he sent his protagonist to Auschwitz in an act of family remembrance.

Some of these literary references to Poland, stemming from collective memory and reconstruction of the past will be revealed. Special attention will be paid to Białystok, the site of the Crossroads Conference, as the city makes fleeting appearances in Jewish-American fiction.

Zbigniew Białas  
University of Silesia, Katowice

### **Kars and the outpost stigma**

Contemporary Kars is a town with a complex border outpost stigma. It exists in the popular imagination as a place without an interesting past (if it lives in such imagination at all) or perhaps with such a legacy that the sooner it is excised, the better. Made reluctantly notorious through Orhan Pamuk's controversial novel "Snow", the town lies so far to the north-east by Western Turkish standards that it is by-passed by most tourists and travelers. Pamuk's novel put Kars in the spotlight negatively and the name of the town (reminiscent of the word "snow" in Turkish) became something of the anathema, a paragon of the muddy, cold, provincial, conservative hell-hole. However, Kars is interesting both for its past (the presence of Armenian Christians, the Ottoman fortress, the massive Russian influence on local architecture) and its present identity. The previous uneasiness felt by citizens towards the Ottoman history sprang from the widespread conviction that all the energy needed to be invested into building the new future (Ataturk tried to make the town the cultural outpost of the Republic). In the different political and ideological climate of Turkey today, the anti-Ottoman sentiment gradually disappears. My paper will focus on today's topography and architecture of Kars in the context of migratory routes and a postcolonial city, the spheres of Russian influence, manifestations of ambivalence about empire and minority experience. The discussion will include actual Armenian, Ottoman and Russian monuments vis-à-vis the same objects as delineated in Pamuk's fictionalized snow-town as well as certain paradoxes present in English and Polish editions/translations of the novel. The presentation will additionally feature photographs and a commentary on the state of Kars's architectural monuments.

R. Austin Batson  
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### **Rewriting History in Texas Textbooks**

A society collectively remembers past events; victorious moments are celebrated and championed, while darker periods are slowly forgotten from the public memory. To avoid repeating mistakes of the past, it is important for societies to remember both the good and the bad; this goal is not often achieved. In 2010, the Texas State Board of Education made several controversial changes to its statewide education curriculum. These changes redefine the history that Texas students will learn. While they are not broad strokes that wipe out the memory of an entire people, these changes will affect the way that millions of school children remember controversial periods in America's past. The new standards attempt to put a more conservative spin on history and economics education by presenting certain events and political philosophies in a more positive light. In 2015, textbooks created per the new standards were released and they prompted immediate outcry. The textbooks were criticized for downplaying the brutality of slavery and making it seem like a 'side issue' as a cause of the American Civil War. Slaves were referred to as 'workers' and several upsides to slavery were presented. These distortions of history were not only accomplished through word choice, but also through authors' use of grammar and sentence structures. In this presentation, I explore possible motivations for these changes, how the changes were implemented in texts, and the effects on students as they use these edited resources to 'remember' history.

Blanka Blagojevic  
University of Basel

### **“Remembering the East and West: Patrick Leigh Fermor’s Walk across Europe”**

It has been noted that travelogues are “deeply concerned with memory” (Cooke 2016) and that apart from providing a platform for engaging with personal memories – as ‘memory work’ (Haug 1987), they also become disseminators of cultural memory through their intertextual elements (Halbwachs 1950).

Travel writing can thus “mine personal memory [...] to that which is in danger of being lost” (Cooke) or invite an intertextual dialogue with a future traveler/author who follows in the *footsteps* of their predecessor. The latest traveling and literary engagements with Patrick Leigh Fermor’s *Trilogy*, both complete (Hunt 2014), and partial (Fort 2010; Thorpe 2013), are cases in point towards the claim that all travel writing is more or less ‘travelling in traces’ (Pfister 2007).

In my analysis I focus on Patrick Leigh Fermor’s portrayal of his interwar travels on foot across Europe – from the Hook of Holland to the Golden Horn and the differences in his portrayal of the European West and East. I then, compare Fermor’s impressions with several other travelogues which follow in Fermor’s footsteps.

Since a portion of Fermor’s notes, on which he intended to base his later writing, was stolen during the early part of his journey through Germany (Cooper 2012), he was forced to reconstruct most of his first book from memory, which prompted Jan Morris, in her otherwise favorable introduction to *Trilogy*’s first volume *A Time of Gifts*, to observe that: “[s]ometimes it is imaginatively exploited reminiscence, sometimes pure impressionism” (Morris 2005).

I argue that Fermor’s *Trilogy*, as a canonical travel text, provides a great example of workings of both personal and collective memory and related textual strategies. In other words, it can be read as a life-writing with its mnemonic afterlife strongly affirmed by a string of *footsteps narratives* which both re-affirm and challenge Fermor’s representations of East and West.

Dagmara Drewniak  
Adam Mickiewicz University in Poznań

**‘And yet, what would we be without memory?’  
Visualizing memory in two Canadian graphic texts**

Since “we live in a culture of confession” (Gilmore 2001: 2; Rak 2005: 2) rapidly growing popularity of various forms of life writing seems understandable. The question of memory is usually an important part of such autobiographical texts. Taking into account both the popularity of life writing genres and their proliferation it is interesting to see how the question “what would we be without memory?” (Sebald 1998: 255) resonates within more experimental auto/biographical texts such as a graphic memoir/novel *I Was a Child of Holocaust Survivors* (2006) by Bernice Eisenstein and a volume of illustrated poetry *Correspondences* (2013) by Anne Michaels and Bernice Eisenstein. These two experimental works, though representing disparate forms of writing, offer new stances on visualization of memory and correspondences between text and visual image. The aim of this paper is to analyze the ways in which the two authors discuss memory as a fluid concept yet, at the same time, one having its strong, ghostly presence. The discussion will also focus on the interplay between memory and postmemory as well as correspondences between the texts and the equally important visual forms accompanying them such as drawings, portraits, sketches, and the bookbinding itself.

Aurelija Daukšaitė  
Vytautas Magnus University (Lithuania)

### **Individual Memory in Richard Flanagan's Novel *The Narrow Road to the Deep North***

Richard Flanagan's novel *The Narrow Road to the Deep North* (2013) reflects on prisoner of war experiences during WWII. Its protagonist Dorrigo Evans, a former Australian colonel, spent three and a half years in a POW (prisoner of war) camp in Burma in 1941-1945. Although he is 77 years old now, he remembers well what he witnessed as a prisoner and a doctor while treating other prisoners in the camp and now is going to publish a book of sketches (by a prisoner who did not survive) that reveals the atrocities seen in the camp. Because of Dorrigo's memory, the reader is taken back to the times of imprisonment and is able to learn about traumatic experiences of POWs: how their bodies were changing over the time because of hard labour while building the Death Railway, violence, diseases and starvation. Thus, in the novel, the body is a site of trauma and memory, whereas different memories of individual characters can be seen as what Jeffrey K. Olick calls collected memory (to refer to collected memories of individuals). The novel focuses on the issue of remembering and forgetting of camp experiences by both prisoners and perpetrators, for a "happy man has no past, while an unhappy man has nothing else."

Anna Dziok-Łazarecka  
University of Białystok

***“I must fight, always, against forgetting” - Helen Macdonald’s journey through grief in *H is for Hawk*.***

The article presents how Helen Macdonald, the author of *H is for Hawk*, undertakes the task of ordering ‘the archaeology of grief’ - uncovering strata of remembrance with past states of mind, forgotten events, emotions, and earlier perspectives.

Because the book reveals the author’s strong sense of connection with nature, it is therefore classified under the heading ‘nature writing’ or ‘new nature writing’. This non-fiction autobiographical narrative is, however, primarily a personal journey where the narrator’s / author’s inner self is revealed through carefully orchestrated memories which form her as a protagonist. The narrative is a confession of how she struggled through the ordeal of mourning after her father’s death and how in order to cope with the trauma of loss she undertook the task of taming a hawk. The story shows how in the course of manning the hawk Helen begins to ‘forget’ or rather deny civilisation, social ties, her own professional duties, and how the obsession with bird taming takes her to the very edge of sanity. At the same time, however, it is the hawk that becomes a lifeline, a connection with the corporeal, the tangible, and the physical. Moreover, the narrator’s journey with the goshawk through English landscape becomes a catalyst for remembrance that belongs to public realm. And so, it evokes more lengthy reflections on environment, literary heritage, history, society, and relations between humans and nature.

Ewelina Feldman-Kołodziejuk  
University of Białystok

### **Michael Crummey's *River Thieves* as the rescue history of Newfoundland**

Born and raised in Newfoundland and Labrador, Michael Crummey uses his inside knowledge to describe the region's peculiarities in vivid detail. All four of his novels are set in Newfoundland and weave a story of its inhabitants throughout different moments in the island's history. Though Crummey's prose is broadly characterized as historical fiction, his novels differ from their traditional counterparts. This presentation aims to invite the reading of Crummey's works through the prism of rescue history, a concept recently introduced by a Polish scholar Ewa Domańska. Rescue history, drawing on frontier and post-colonial studies among other, is preoccupied with local, potential, existential and affirmative history whose goal is to rescue the future. Although the concept of rescue history encompasses a variety of disciplines and activities, this presentation will focus on the literary realization of the notion of rescue history in Crummey's debut novel *River Thieves*, published in 2002. Based on historical accounts of Captain David Buchan's expedition to Red Indian Lake, whose aim was to encourage trade and put an end to hostilities between English settlers and Beothuks, the novel encourages a compassionate revisiting of the chronicled events. Weaving an intricate web of human relations and dependencies, Crummey manages to restore agency to those who are situated on the periphery either due to gender, status or origin, thus, reminding the reader that we are all capable of changing the course of history.

Zdzisław Głębocki  
University of Białystok

### **Digital Memorabilia: Remembering and Forgetting in the Internet Age**

The Internet is altering many aspects of our lives. We rely more and more on Google to store knowledge long-term, instead of our own brains. There is no question that the memory of the Web is a perfect machine for remembering; however, simultaneously it is a perfect machine for forgetting. Therefore, there is a constant dilemma: what to delete (forget) and what to save (remember). And the recurring question: how to deal with the digital clutter produced daily. Memorabilia of and in the past consisted of paper and printed photos - material artifacts. It was concrete, easy to store, easy to find, and fun to look through. How are we to deal with “digital artifacts”?

This presentation is a nostalgic trip into the past, to the beginnings of our institution, when the FLaTTiC (Foreign Language Teacher Training College) Web Page was established. It will attempt to trace the digital presence of FLaTTiC on the Web and investigate how much of the material contained on the original page was “remembered” and how much was “forgotten”.

Paweł Hamera  
Pedagogical University of Cracow

### **Famine Memory and the American Civil War**

The Irish played a major role in the American Civil War, as approximately 200,000 Irish participated in the combat. The majority of the Irish, 150,000-180,000, fought for the Union. Many of them were the people who fled the Great Famine of the 1840s, which resulted in mass starvation and emigration, and then faced widespread anti-Catholic, anti-Irish prejudice in the United States. The institution of slavery was even justified by pointing out that the slaves in the United States were better off than miserable Irish peasants. The Irish-American journal *Truth Teller* underlines in one article that unlike the Irish “the slaves of America partake of all necessities and comforts of life in abundance. That are visited by no periodical famines.” In order to escape terrible conditions brought about by the potato blight which struck the Emerald Isle in 1845, many Irish families decided to set sail to North America. In antebellum America, the Irish were at the bottom of the social ladder and, as a result, many Irishmen decided to volunteer to fight when the Southern states seceded from the Union. Fighting in the fratricidal conflict Irish-Americans tried to prove their loyalty to the U.S. Constitution, even though they were discriminated against in a predominantly white Anglo-Saxon Protestant society. Some historians claim that had it not been for the Irish Famine, the Union army would have lost. The aim of this paper is to show the significance of the memory of the Famine at the time of the American Civil War.

Anita Jarczok  
University of Bielsko-Biala, Poland

**When the autobiographer becomes her own biographer – the fallibility of memory in Su Meck’s *I Forgot to Remember*.**

In this paper I discuss Su Meck’s memoir entitled *I Forgot to Remember*. The memoir describes Meck’s loss of memory as a result of the brain injury that she suffered when a kitchen fan fell on her head. Twenty-two mother of two at the time of an accident, Meck never recovered her memories from before the incident. After the injury she had to gradually learn everything from the most basic skills to recognising her once-loved ones. In this dramatic account of the loss of memory Meck tries to understand her experiences and rebuild her sense of self. To reconstruct her life story she cannot rely on her memory, as autobiographers often do, but has to make use of evidence that is usually of interest to biographers (such as photographs, stories of others etc.). I ask about the consequences of such a total memory failure, especially to our sense of self? However, I also argue that this memoir is about the fallibility of memory in general, not only in such an extreme case as the brain injury. As Meck tries to reconstruct her story, she discovers that others have either incomplete or conflicting stories to tell her. *I Forgot to Remember* brings to sharp focus the transience of our own memories. The discussion of Meck’s memoir will be accompanied with the insights on the nature of memory from neuroscience, and Jonathan Franzen’s essay “My Father’s Brain” will serve as a reference text.

Aleksandra Kamińska  
University of Warsaw

**The Heaviest Part of My Baggage Was My Parents' History:" Post-memory in Bernice Eisenstein *I Was a Child of Holocaust Survivors***

In the graphic memoir *I Was a Child of Holocaust Survivors* (2007) Bernice Eisenstein examines her identity as a second generation survivor, tells the stories about her parents, and depicts the community of survivors in Toronto. Eisenstein's memoir is most often described as a graphic novel, however the book is a specific combination of words and drawings and can be hard to categorize. In my paper I focus on Eisenstein's complex relationship with her father presented in the novel and argue that the way she writes about him and draws him, is based on his unsaid Holocaust experience. I read Eisenstein's portrayal of her father in reference to the concept of post-memory, and suggest that Eisenstein was heavily affected by her father's experience of being a Holocaust survivor. Her deep connection to the past is demonstrated in *I Was a Child of Holocaust Survivors* through drawings, selected memories and references to numerous works of culture. I discuss how Eisenstein draws her father and how she commemorates him in images – not as a victim, but as extremely strong personas: movie star, gangster or sheriff. I analyze the role of language and culture of Yiddish in the memoir, as another way of linking present with past. I suggest that the books and movies about Holocaust which Eisenstein references in the memoir, create basis for changing confusing or even unexpressed traumas into an understandable story.

Aleksandra Kamińska  
Jagiellonian University in Cracow

**Seeing, perceiving, remembering – *Love and Information*  
by Caryl Churchill**

Much has been said about the new media and their influence on human perception. For theatre, this change of cultural patterns means largely a withdrawal from linear narratives. Performativity is becoming the dominant aesthetics, as it is linked to essential instability of perception (Fisher-Lichte 2008). Furthermore, the poetics of excess that often governs postdramatic performances gives prominence to the viewer's memory, whose role is now crucial in terms of constructing meanings

As the spectator assumes a more and more important role in the theatrical event, becoming a co-creator of meanings, a hyper-viewer, or a *flâneur* wandering freely in the hypertextual labyrinth (Talar 2013), theatre and drama seem to be gradually parting ways (Lehmann 2004). Nevertheless, there are plays that attempt to address this issue. Caryl Churchill's *Love and Information* (2012) is a case in point. Instead of abandoning drama as an exhausted formula, the British playwright seeks to expand its boundaries so as to address the challenges posed by the changed patterns of perception. *Love and Information* rejects synthesis. The amount of disconnected scenes in the play forces the reader/viewer to abandon their habit of synthetic reception. Just like postdramatic performances, the play seems to be negotiating a new economy of attention, emphasising the role of memory in the process. Perception and memory become the key themes in the play, which investigates their role and the opportunity for dramatic exploration that they offer.

The proposed paper will focus on the ways in which the themes of perception and memory are tackled in the text and seek to investigate their meaningfulness for the discussion on of future development of writing for theatre.

### **Oblivion and Vengeance at the Restoration of Charles II Stuart**

The Restoration of Charles II Stuart in 1660 was reckoned in the post-revolutionary England both in terms of a long-awaited relief and an inevitable menace. The return of the exiled prince, whose father's disgraceful decapitation in the name of law eleven years earlier marked the end of British monarchy, must have been looked forward to by those who expected reward for their loyalty, inflexibility and royal affiliation in the turbulent times of the Interregnum. It must have been, however, feared by those who directly contributed to issuing the death warrant on the legally ruling king and to violating the irrefutable divine right of kings. Even though Charles II's mercy was widely known, hardly anyone expected that the restored monarch's inborn mildness would win over his well-grounded will to revenge his father's death and the collapse of British monarchy. It seems that Charles II was not exceptionally vindictive and was eager to show mercy and oblivion to those who sided with Cromwell and the Parliament but did not contribute directly to the executioner's raising his axe over the royal neck. On the other hand, the country's unstable situation and the King's newly-built reputation required some firm-handed actions taken by the sovereign in order to prevent further rebellions or plots in the future and to strengthen the position of monarchy so shattered by the Civil War and the Interregnum. The paper looks at Charles II's policy towards those who sided with the parliamentarians and those who signed his father's death warrant. Its major aim is to define the King's extent and degree of forgetfulness and vengefulness towards his and his father's enemies.

Anna Maria Karczewska  
University of Białystok

### **Remembering Pablo. Escobar refuses to be forgotten**

Two decades after his death, Pablo Escobar continues to attract morbid curiosity and evokes different emotions. Best known notorious drug dealer in history, violent cocaine lord, one of the richest men in the world, a celebrity criminal, *El Patrón* of the poor - all these by-names denote the contradictory perception of his character. The existing ambivalence towards the kingpin of the Medellín cartel indicates his dual social identity and the study of his life is a study in contrasts.

Many reject the Robin Hood image, and see Escobar's legacy as profoundly destructive. Synonymous with Colombian cocaine and narcoterrorism, Pablo Escobar was despised by the leaders of nations and became the primary target of the US government's war on drugs. At the same time, Escobar gained fame and adulation, he entered popular culture through television and cinema, has been romanticized, idealized and turned into a myth. The aim of the paper is to analyze how Pablo Escobar became a legend and attained immortality, why this mythologizing occurred, what caused the drug baron's dual social identity and how the machinations of culture reshaped him as a myth.

Stefan Kubiak  
Univerity of Białystok

**Childhood memories in three novels by Philip Roth, *The Plot Against America*, *The American Pastoral* and *Portnoy's Complaint*, as the core of the protagonist's identity**

The objective of the paper is to discuss Philip Roth's approach to the Jewish community in Newark, where he spent his childhood and where he chose to set his several novels. Roth's narrations referring to his hometown are written in the first person singular and often take the form of childhood memoirs. The persistent returns to the settings of the Jewish quarter of Newark in the past seems an attempt at understanding the reality of a relatively closed community, yet far from isolation, which provided him with all elements determining his complex sense of identity. Despite various grades of fictitiousness of the characters and settings, the narrating protagonist of a number of Roth's novels is usually a Jewish schoolboy born and brought up in Newark. The paper includes short analyses of "Jewish memories" in three novels by Philip Roth: *The Plot Against America*, where the narrator is called Philip Roth but the circumstances are elements of pure political/historical fiction, *The American Pastoral*, where the speaker is Nathan Zuckerman, Roth's frequent *alter ego*, and *Portnoy's Complaint* narrated by fictitious Alexander Portnoy. Being both American and Jewish has its considerable implications, which include, for example, the characters' sexuality. The image of childhood and adolescence of Roth's protagonists seems not only an obsessive theme to be found in so many of his texts, but also the core of the intellectual construct which may be recognized as his sense of identity.

Bożena Kucała  
Jagiellonian University

### **Houses as sites of memory in Penelope Lively's writings**

This paper will analyse the representation of houses in selected novels and non-fiction by Penelope Lively. Houses feature in her writings as material objects as well as immaterial forms created by the human psyche; they may also be conceptualised as organic beings whose lives mirror the lives of their inhabitants. However, it will be argued that for Lively's characters houses function primarily as sites of memory. Houses are treated as repositories of the past, both because they hold secure its material remnants and because they have the potential to evoke memories and thus enable people to forge and maintain meaningful connections with the past. Special attention will be given to Lively's three autobiographical books, *Oleander*, *Jacaranda*, *A House Unlocked* and *Ammonites and Leaping Fish*, in which the writer embarks on the project of retrieving memories by exploring, respectively, three houses she used to reside in as "material memoirs" of her own past as well as collective history.

**Testimonies of Absence:  
Trauma and Forgetting in *The Buried Giant* by Kazuo Ishiguro**

In their *Testimony: Crises of Witnessing in Literature, Psychoanalysis and History*, Felman and Laub associate the trauma narrative with a gap or omission: "The victim's narrative – the very process of bearing witness to massive trauma – does indeed begin with someone who testifies to an absence, to an event that has not yet come into existence, in spite of the overwhelming and compelling nature of the reality of its occurrence" (Felman and Laub 57)<sup>1</sup>. The event in which the traumatic experience is located cannot be accessed directly, but, as Caruth argues, "only in and through its inherent forgetting" (Caruth 8)<sup>2</sup>. *The Buried Giant* by Kazuo Ishiguro begins with a hiatus expressed in the main character's (Axl's) realisation of the missing past that has disappeared from people's memory. Embarking on a journey that proceeds across the geographical and historical space, the narrative delves into private mental topographies and the post-apocalyptic debris. By trying to make sense of the landscape troubled by "inherent forgetting" and simultaneously testifying to "massive trauma", the narrative of Ishiguro's novel reveals the double process of coming to terms with loss and (perpetrator/victim's) traumatic experience.

My objective is to examine the story of *The Buried Giant* as an instance of trauma narrative starting with an absence and a melancholic text revealing the complexity of the mourning process. In my study I primarily draw upon the narrative theories of trauma and its latency (Felman and Laub, Caruth) as well as the psychoanalytic concepts of incorporation and introjection (Abraham and Torok)<sup>3</sup> to investigate the narrative and conceptual structures of loss in the novel.

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<sup>1</sup> Felman, Shoshana, and Dori Laub. 1992. *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*. London: Routledge.

<sup>2</sup> Caruth, Cathy. 1995. "Introduction" (Part 1). In *Trauma: Explorations in Memory*, ed. Cathy Caruth. Baltimore. Johns Hopkins University Press. 3–11.

<sup>3</sup> Abraham, Nicolas and Maria Torok. 1994. "Mourning or Melancholia: Introjection versus Incorporation" (1972). *The Shell and the Kernel: Renewals of Psychoanalysis*, by Nicolas Abraham and Maria Torok, Chicago: University of Chicago Press. 125–138.

Magdalena Łapińska  
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### **Grief as a memory-related emotional response to loss in Octavia Butler's *Fledgling***

The article explores grief as a memory-related emotional response to the loss of loved ones as presented in Octavia Butler's fantasy novel *Fledgling*. The article deals with the inability to experience grief due to the memory loss and the struggles that come with it. The reasons behind the inability of the main character to experience grief and its meaning are investigated. Two potential explanations are explored: the inability to experience grief as a result of the general dissociative amnesia caused by the traumatic experience of witnessing the slaughter of one's family and being left on the brink of death and the possibility of the loss of affect induced by overwhelming feelings of loss. The grief over a person of whom the memories are intact is analyzed and contrasted with the lack of grief for the forgotten relatives. The idea of continuing bonds connected with the mourning process is presented and illustrated by the examples from *Fledgling*. The theory of five stages of grief formulated by the psychiatrist Elisabeth Kübler-Ross is briefly introduced. Some of the stages of the Kübler-Ross's theory (denial, anger and acceptance) are illustrated by the analysis of the grief experienced by the main character. The distinct inability to govern or temper the emotional response to death is presented. Grief is also shortly introduced as a possible bonding instrument.

Weronika Łaszkiewicz  
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### **Parallel Worlds and Artificial History: The Case of Eames Demetrios' Kcymaerxthaere**

Eames Demetrios' Kcymaerxthaere is an artistic project of unique scale and vision. In the artist's own words, Kcymaerxthaere is a parallel universe which is largely consistent with the linear world as we know it, yet at the same time different from it in many respects. To reveal the shape and history of that parallel world, since 2003 Demetrios has been creating a complex global installation, complemented by his other artistic ventures. His signature piece are plaques describing events from the history of Kcymaerxthaere, which are set in various places around the globe. Till the present day, Demetrios—Geographer-at-Large as he calls himself—has installed more than one hundred plaques, two of which are located in Poland. The stories engraved in the plaques combine events and figures from the author's imagination with bits and pieces of history as we know it, thus reconstructing our heritage and becoming a thought-provoking interplay between imagination and reality. The aim of this paper is to investigate the ways in which the Kcymaerxthaere Project—an example of 3-dimensional story-telling—melds fantasy with history and landscape to produce artificial sites of memory, which not only incite our imagination, but also affect the shape of our surroundings and our perception of the world's past and present.

Paulina Mirowska  
University of Łódź

### **Memory in Play: Sam Shepard's Mature Work**

Sam Shepard had his New York debut as a playwright in 1964 at Theatre Genesis, where his playfully disruptive one-act pieces *Cowboys* and *The Rock Garden* were first performed. Since then, the Illinois-born writer, who has evolved from the countercultural underground of the 1960s to mainstream recognition and Hollywood, has continued to challenge his audiences with decades of subversive works which preclude an easy classification. Tapping into and boldly conflating a wide range of sources, genres and styles, he has offered provocative pastiches of myth and actuality consistently eluding totalizing interpretations. Intriguingly, in the course of a career that spans half a century, from the Vietnam era to the America of Barack Obama, Sam Shepard has often been labeled a “quintessentially American” playwright. According to Leslie A. Wade (1997), Shepard’s texts “somehow speak to an American experience that lies deep within the nation’s cultural memory.” As the cultural critic further insists, “[d]rawing from the disparate image banks of rock and roll, detective fiction, B-movies, and Wild West adventure shows, [Shepard’s] plays function as a storehouse of images, icons, and idioms that denote American culture and an American sensibility. If nothing else, his works act as a theatrical Smithsonian” (Wade 1997).

The present paper reflects upon Sam Shepard’s mature dramatic writings. The discussion centres primarily on Shepard’s last work of the twentieth century, *The Late Henry Moss*, which both looks back on his life and achievement and, at the same time, expands his vision, ushering in a new decade of artistic creativity. First produced by the Magic Theatre, San Francisco, in November 2000, this full-length play portrays the eponymous protagonist—ironically present as a corpse in the opening act and later haunting the stage—and his two estranged sons striving to reconstruct the truth about what happened, torn between the desire to bury the grievous past and the necessity to confront the family history. The paper seeks to provide an insight into this uncanny text offering a meditation on loss, mortality, the spectral, culpability, the slippery nature of remembering and the possibility of redemption. It demonstrates how the Pulitzer Prize-winning author of *Buried Child*, struggling with the painful legacy of his own father, revisits here the familiar emotional territory and extends his interrogation of American culture and identity, highlighting the tenuous status of the real as well as the inexorable weight of the past upon the present. It addresses the questions of authenticity, heredity, legacy and legitimacy informing Shepard’s work which raises intriguing debates about individual and collective memory.

Magdalena Ozarska  
The Jan Kochanowski University in Kielce

**An Old Lady's Failing Memory or a Novelist's Trick? Frances Burney's *Ilfracombe Journal***

In 1817, novelist Frances Burney was staying at the seaside town of Ilfracombe together with her son, Alexander, who was being coached for his Cambridge University exams. On the afternoon of September 24, to kill the time before her son had finished his lessons, Burney went to the beach to look for mineralogical specimens for her husband, an amateur naturalist. Equipped with an umbrella and a ridicule-type bag, "complete with a lapdog", she embodied a perfectly respectable "proper" lady. Lured into a treacherous beach recess to retrieve a particularly glittering stone for her collection, she failed to notice tidal sea water rise and cut off her exit of the cavern.

The novelist noted down her experience of that particular afternoon only after six years (in 1823), describing in graphic detail her struggle for life, the final abatement of sea water and her rescue after some ten hours. The language which Burney uses in her Ilfracombe narrative and her portrayal of the hostile forces of the raging sea are highly dramatised as she makes extensive use of expressions serving to convey her helplessness in the face of her aggravating entrapment. Yet the novelist's insistence on exaggerating her perilous position, as well as 20th-century discovery of a letter by a son of one of her rescuers suggest that – despite the story's insertion into her journals as part of the Ilfracombe Journal – the narrative is largely fictional. While it lends itself to investigating one of Burney's recurrent topics, that of a powerless female at the mercy of the hostile world, it also puts into question her narratorial reliability. Whether this is due to an old lady's failing memory or other reasons is to be debated.

Marek Pawlicki  
Uniwersytet Śląski

### **Memory and imagination in the works of William Golding**

William Golding's fascination with history is evident both in his essays and his novels. In an essay titled "Digging for Pictures" he observes that one of the main driving forces in his work as an amateur archaeologist was his desire for "a connection with the past." A similar motivation is evident in his literary works, e.g. *The Inheritors* (1955), *The Spire* (1964), *The Scorpion God* (1971) and *The Double Tongue* (1995). Knowing Golding's preoccupation with history, it should come as no surprise that he is also deeply interested in the means by which people represent the past to themselves – both the distant past, which they did not witness, and the past that belongs to their subjective experience. The aim of this paper is to analyse Golding's collection of three novellas *The Scorpion God*, concentrating on the passages in which he describes the workings of memory and imagination. A close analysis of *The Scorpion God* will show the functioning of those two faculties, their role in representing the past, as well as their significance for the formation of one's identity.

Karol Pluta  
Jagiellonian University

### **Memory of Krakow Podgórze of the interwar period and World War II in the Jewish accounts**

Oral history involves recording verbal accounts of historical events. The result is a story that contains unique memories of human life in a particular place and time. In my presentation, I would like to present an analysis of the accounts of people of the Jewish faith who survived the Holocaust, who lived, before the outbreak of World War II, and during the German occupation, in Podgórze – one of the largest districts in Krakow. These accounts are included in the USC Shoah Foundation Visual History Archive. This analysis will focus on the parts of these discussions devoted to the pre-war period, descriptions of everyday life of Krakow Podgórze through the eyes of young teenage residents of the district, as well as events associated with the outbreak of World War II and the creation of the Krakow ghetto in the area. In this context, it is worth considering how the young people of Jewish origin living in Podgórze saw events happening around them. How have the Jewish residents of the district remembered their Polish neighbours? What was their life before the outbreak of World War II and what changed in the first weeks of the occupation of Krakow by the German army? How they describe everyday life in the Krakow ghetto? It is also worth to take a look on the way that the Holocaust Survivors talk about their experiences. Do the accounts include deliberate distortions of certain events? Does a kind of “closing of the memory” actually protect from the return of memories marked by the trauma? Answers to these questions allow to get a broader cognitive perspective associated with an extremely important stage in the history of Podgórze, whose clear traces can be found even today.

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Akademia Techniczno Humanistyczna w Bielsku Białej

**Recalling Reality.  
The problem of memory in selected Science Fiction works of Philip K. Dick.**

The motifs of memory, forgetting, and memory manipulation play vital roles in the fiction of Philip K. Dick. Already in his very first S-F novel, *The Cosmic Puppets* (1953), the writer explores the question of the power of memory, and how it helps to recreate the reality which has been erased by malevolent deities. The protagonist of the novel is cast into an abyss of uncertainty as the reality he remembers differs strongly from what he actually discovers. This is a typical Dickian situation, the character cannot be sure of his own memories and, consequently, of his own identity. This pattern reappears on many occasions in Dick's oeuvre as he incessantly tries to grasp the nature of reality by exploring the lacunae in the subjective reality of his characters. Exploring the Heraclitean notions of *idios cosmos* and *koinos cosmos*, the writer throws his characters into a whirlwind of reality breaks resulting from memory loss or memory manipulation.

The paper shall discuss the problem of memory loss and memory manipulation in selected novels (e.g. *The Cosmic Puppets*, *Time Out of Joint*) and short stories (e.g. 'We Can Remember It for You Wholesale' and 'Imposter') by Philip K. Dick, and in this way investigate the writer's belief that "*Reality* is that which, when you stop believing in it, doesn't go away."

Joanna Reiche  
Uniwersytet Warszawski

### **Memory and Its Monsters: the Frankenstein Summer in Film**

The second half of the 1980s witnessed an unprecedented interest in the events of the summer of 1816 that took place at the Villa Diodati. In a span of merely two years, three movies on the subject were released, namely *Gothic* (dir. Ken Russell, 1986), *Haunted Summer* (dir. Ivan Passer, 1988), and *Remando al viento* (aka *Rowing with the Wind*; dir. Gonzalo Suárez, 1988). These three pictures are not only the exclusive attempts in film at the portrayal of the Shelleys' lives, but they also represent some of the most notable film productions featuring Lord Byron. Due to their reliance on the elements of the horror and fantasy genres, these movies cannot be straightforwardly categorised as biographical, yet they nonetheless include enough facts to merit a discussion on the re-creation of memory in popular culture.

The aim of the proposed paper is to evaluate the degree of truthfulness of the cinematic portrayals of the Byron-Shelley circle and the implications of it. First, the analysis is focused on the characters of, and the dynamics between, Lord Byron, Percy Bysshe Shelley, Mary Godwin, Claire Clairmont and John William Polidori as presented in the three movies, from casting choices to character execution. Second, the paper seeks to discuss the use and the abuse of the facts from the characters' biographies, as well as the extent of fictionalisation of the portrayals. Finally, it attempts to establish the reasons and the roots for the distortions, for instance, creative licence or biased sources.

Magdalena Rewerenda  
Adam Mickiewicz University in Poznań

### **How Society Forgets. Casus of Konrad Swinarski and his Performance Remains**

Theoretical considerations from the memory studies have recently influenced Polish theater practice. Many directors have been referring to the theater archive: recalling spectacles from theater history, collecting objects, data or narratives, but also exploiting documents, also subversively and hence deconstructing the concept of the archive itself by using its own mechanisms. More and more artists have been focusing not only on what we remember from past performances, but also – and it seems even more interesting – what we forget and what are the consequences of the viewers' amnesia.

My case study will be a withdrawn premiere of *Un-Divine Comedy. Remains* directed by Oliver Frljić, inspired by *Un-Divine Comedy* by Zygmunt Krasiński and on its stage version from 1965 made by Konrad Swinarski. Frljić's performance was supposed to take place in Cracow in 2013 but the management of Stary Teatr in Cracow decided to terminate rehearsals due to protests of conservative formations. In my paper I would like to investigate the problematic presence of the legendary theater director, Konrad Swinarski, in Polish collective consciousness. Commenting on the most important theories of memory and archive and their relation to theater studies (Peggy Phelan, Rebecca Schneider, Diana Taylor), as well as the material from rehearsals and press releases, I will analyze all that is left of a theater piece: “remains” (from the title of the article by Schneider and Frljić's performance) and audience's memory – fragmentary and vulnerable to manipulations. I will also explore to what extent the performance that never happened revealed the need of creating national heroes as well as the power of audience's collective imagination and subconsciousness capable of displacing archive's contents constituting new memory.

Michał Różycki  
University of Warsaw

### **The Utility of History in N. K. Jemisin's *Broken Earth Trilogy***

While the popular understanding of memory and history tends to treat them as absolutes, things that just are, more recent academic analyses treat them, especially history, as something much more malleable and open to interpretation. Hayden White's famous assertion that history is not unlike a novel not only implies changes in meaning, but also in purpose. Just like certain types of novels were deemed trite and vacuous, so could be the study of history.

Such an approach, quite strange to Western culture, can be found on the pages of N. K. Jemisin's *Broken Earth Trilogy*, currently consisting of two novels: Hugo award-winning *The Fifth Season* (2015) and *The Obelisk Gate* (2016). Bordering the genres of fantasy and science-fiction, the novels describe a civilization that resides on a geologically unstable continent, called "The Stillness", a culture that perpetually faces, and often goes through, near extinction events. The only knowledge that is deemed useful in such a culture is that which aids survival; thus, the study of ancient past and extinct civilizations is considered useless, as any knowledge they might have possessed did not help them survive.

The purpose of the paper will be two-fold. First, it will strive to delineate the approach to history that the inhabitants of the Stillness have, its roots and consequences. Second, it will focus on a more personal approach to memory that is employed by the protagonist of the novels. Faced with traumatic events, she not only deems to forget the painful past, but reinvents herself and her identity a number of times to better fit the emergent circumstances. Such behavior, possibly not encouraged in our world, seems to mirror the utilitarian approach to history the inhabitants of the Stillness exhibit.

Tomasz Sawczuk  
Uniwersytet w Białymstoku

**“I’ve been crawling up so long on your stairway to heaven”: The Rise of the Female  
(Punk) Rock Memoir**

With over a dozen books released in the last few years and a number of titles awaiting their publication, the female rock memoir has become the latest craze in the Anglophone publishing market, frequently outnumbering the print runs of its male counterpart. A considerable part of the success of the genre and the glory of the “trailblazer” has been credited to Patti Smith and her 2010 National Book Award-winning *Just Kids*, an autobiographical account of the artist’s life with the photographer Robert Mapplethorpe. As agreed by commentators, the rock memoir has allowed female rock artists to reclaim their place in the male-dominated history of rock music. A male-oriented literary genre itself, it has also opened up for the thus far marginalized experience of the feminine.

The present paper sets out to explore the storytelling and the construction(s) of the literary self in female rock memoirs. Given the diversity of authors representative of the genre, the study will be confined to three books, which are Kim Gordon’s *Girl in a Band: A Memoir* (2015), Carrie Brownstein’s *Hunger Makes Me a Modern Girl: A Memoir* (2015), and Brix Smith Start’s *The Rise, the Fall, and the Rise* (2016). All three, written by female punk rock artists active in the last decades of the twentieth century, reconfigure the male-dominated rock memoir by touching upon the topics of independence, womanhood, and motherhood against the backdrop of the “man’s world” of show-business.

Anna Maria Tomczak  
University of Białystok

**Remembering Marley: A Portrayal of the Reggae Superstar in Marlon James's *A Brief History of Seven Killings***

Memory has become one of the key concepts in many academic disciplines and cultural memory has come to be seen as a fundamental force that binds together ethnic groups, nations and diasporic communities. How societies remember their past, how they preserve and shape memories of their heroes and cult figures, defines them as groups, forming the basis of their collective identity. For Jamaican society, a cult figure whose image is well established in cultural memory and perpetuated through acts of remembrance is Bob Marley – the reggae artist who became the first superstar from “The Third World.” Marlon James's *A Brief History of Seven Killings*, the winner of the Man Booker Prize 2015, revolves around an attempted assassination of Marley in December 1976 and its socio-political context. Although Marley does not appear in the text as a fully-fledged character, it is possible to build his composite picture, putting together fragments of numerous interior monologues of the novel's characters-narrators. Marlon James does not give Marley a speaking part and throughout the novel, with just one exception, Marley is referred to as “the Singer.” However, the scattered information passed to the reader via the opinions of diverse personae, shows clear evidence of the author's thorough and detailed knowledge of Marley's life and career. Thus, *A Brief History of Seven Killings*, despite being a work of fiction, may be recognized as an agent of remembrance, implanting in its readers a certain vision of past events and Marley's legacy.

Jadwiga Uchman  
University of Łódź

### **Voluntary and Involuntary Memory in Samuel Beckett's *Krapp's Last Tape***

*Krapp's Last Tape*, even though presenting a single character on the stage, does not seem to adhere to the typical characteristics of a monodrama, as, in fact, it may be argued that we become acquainted with three different Krapps. On the one hand, there is the 69 year old Krapp visible on the stage, celebrating his birthday. On the other hand, there are two more Krapps, not physically, but only aurally present. Those are his alter egos preserved on the tapes thirty years ago and even earlier whose voices can be heard as the play progresses. The drama presents the sameness and change of Krapp in the course of passing years. At the same time, it deals with the concepts of voluntary and involuntary memory which are explained by Beckett in his *Proust* essay. The first kind of memory is dominated by a person's will to preserve certain things for the future. The remembrances thus saved are static and do not change with the passage of time. The tapes thus indicate what Krapp in the past decided to commemorate. As the play progresses the clash between the past as he wanted to remember it and the past as he actually remembers it becomes evident. The present Krapp does not remember certain things, which were of vital importance to the past Krapp. The dynamic interplay of voluntary and involuntary memory seems to be one of the most intriguing features of the drama.

Katarzyna Więckowska  
Nicolaus Copernicus University in Toruń

### **Ways of forgetting: cultural amnesia, postmodernism and beyond**

In *Twilight Memories* (1995), Andreas Huyssen describes the end of the 20<sup>th</sup> century as marked by “a memory boom of unprecedented proportions” (5), where the desire to remember ran against and, in fact, was caused by the general sense of cultural amnesia. In the work of numerous critics, postmodernism has been figured as locked in a perpetual present and as dominated by a sense of loss, in particular by the inability to locate oneself in time and to map out scenarios for the future. In this paper, I read Christopher Nolan’s film *Memento* (2000) and Tom McCarthy’s novel *Remainder* (2005) as records of (postmodern) amnesia, discussing their representation of memory loss and the various strategies deployed to compensate for that loss. While both the texts explicitly focus on the means to re-create the past, they also, as I argue, sketch out new economies of memory that point beyond the postmodern, towards the mnemonic politics of the emerging cultural dominant of the post-postmodern.

Joanna Wildowicz  
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### **Reminiscence of the Mexican Revolution in Cormac McCarthy's the Border Trilogy**

Cormac McCarthy's masterpiece is set in the Southwestern borderlands, a region that becomes the central locale for his remarkable *The Border Trilogy* (*All the pretty horses*, *The crossing*, *Cities of the Plains*). While none of the books actually take place during the time of the Mexican Revolution (1910-1920), there are strong reverberations of that violent historical epoch throughout the trilogy. The books' protagonists encounter Mexico that is distinctly marked by the memory of historical events. The accounts of the Mexican Revolution form integral parts of the trilogy's narrative and the reflections upon the revolution help to understand action of the prose and acts of its protagonist. Some of them are heavily burdened with vivid reminiscence of the gory past, some of them are affected by these memories. McCarthy used the borderlands as both a literal and metaphorical region to explore human feelings and emotions touched with the hand of stormy, historical events and his prose is the boundary between storytelling and history, the past and the present. Apart from historical truth presented by the books' characters, legacy of the revolution is also manifested in the *corridos* - the narrative ballads devised and sung by rural revolutionaries. The *corridos* were intended to pass along tales of banditry, outlaws and anti-authoritarian heroism. However, in the trilogy they tell only one story, and that story is of death. This paper intends to present dramatic tales connected with the Mexican Revolution, profoundly ingrained in protagonists' memories.