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RÉSUMÉ

1. Contact information

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2. Degrees and diplomas

2007 – Ph.D. in American Literature, Faculty of Languages, The University of Łódź.
Dissertation title: *20th Century Southern Black and White Women as Presented in Selected Works by Peter Taylor*, Dissertation director: prof. dr hab. Jadwiga Maszewska, reviewers: prof. dr hab. Mirosława Bucholtz (Nicolaus Copernicus University in Toruń), prof. dr hab. Agnieszka Salska (University of Łódź)

1992 – M.A. in English Philology, Institute of English Studies Adam Mickiewicz University in Poznań. M.A. thesis title: *The Persona of Ben Jonson's Comedies: Every Man in His*

Humour, Volpone, or the Fox, The Alchemist, and Bartholomew Fair. Thesis supervisor:
prof. dr hab. Henryk Zbierski

3. Employment in academic institutions

The Szczecin University (primary employment)

1.10.2016 – to date	Department of Literature Institute of English Studies at University of Szczecin, Assistant Professor
1.10.2007-30.09.2015	Chair of English Studies at the University of Szczecin, Assistant Professor sick leave (18.02.2010r.-18.08.2010r.) sick leave (1.03.2014r.-31.08.2014) sick leave (19.09.2014r.-19.03.2015r.)
19.02.2001-30.09.2007	Chair of English Studies at the University of Szczecin, Lecturer
1.10.1999-18.02.2001	Chair of English Studies at the University of Szczecin, Assistant Professor
1.10.1992-30.09.1999	Teachers Training College at the University of Szczecin, Lecturer

Other employment:

1.10.2007-1.03.2014	Foreign Language School in Szczecin, Lecturer (order contract)
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4a. The major achievement

DIS/REPUTED REGION. TRANSCODING THE U.S. SOUTH

4b. Zawadka, Beata. *Dis/Reputed Region. Transcoding the U.S. South.*

Szczecin: Wydawnictwo Uniwersytetu Szczecińskiego 2018.

p 195. ISBN: 978-83-7972-178-8

reviewers:

prof. Elżbieta Rokosz-Piejko, University of Rzeszów,

prof. dr hab. Zbigniew Maszewski

4c. The scholarly import of the achievement

Dis/Reputed Region. Transcoding the U.S. South is an attempt at transcoding the still basically structuralist perception of the U.S. South as a global, hence transcultural, phenomenon. The transcultural character of the American South has been presented in the course of an analysis of the filmic and literary material created within the last hundred years. Transculturalism has also been assumed to be *Dis/reputed...’s* chief research method: the book uses as many as four major theories (of performance, serialization, adaptation, and tourist studies) and several minor ones (e.g. the theory of games or schizophrenia) to demonstrate its point.

The book was conceived as early as 2009, the date of my Fulbright/U.S. Department of State grant for participating in the Study of the U.S. Institute on Contemporary American Literature held in Louisville, Kentucky. It was then that I had an opportunity to research the rich resources on the American South as contained by the library at the University of Louisville. As it turned out – and I mention this in the introductory part of my book – a vast majority of the research on the region has been carried out on the basis of the analyses of the southern external dynamics. This means that such research concentrates on justifying diverse manifestations of "Dixie," her (feminine) name included, omitting the internal processes that have long been making "Dixie," along with her manifold "incarnations," agentive. In other words, the existing research on the U.S. South fails to demonstrate how the region *itself* manages its image dynamics to the extent that emerges, for its global audiences, as affectively, economically, cognitively etc. "exchangeable."

My book is the first Polish study on the American South that joins the two above mentioned approaches to the region. My analyses of the filmic and literary material as pertaining to the U.S. South demonstrate it to have long transgressed the limits of its –

scholarly imposed – structural regimes. At present the South is a dynamic global player, and well-aware of that. It is therefore vital that we study this region in the same, dynamic, multiperspective, way. Only then, I believe, we are able to experience the South as a flexible, mobile, hence truly transcultural, phenomenon. I refer to this experience in my introduction entitled "In Lieu of Introduction: 'With Enough Courage You Can Do Without a Reputation,' Or How to Transcode Dixie." It is where I show the South's – literal and metaphorical – transgressive inclination; a quality which has earned the region an opinion of being (not only American) culture's full time rebel. The

introduction to my book (which, as its title suggests, has been thought of as a limen, both of the existing southern research and the one which *Dis/reputed...* hopefully initiates) therefore assumes that this rebellious, or "blockade-running," cultural positioning of the South is the region's conscious strategy enabling the latter not only to "take its stand" on the global (cultural) market, but also to effectively act as a transculture within its frames.

In the later part of the introduction I declare a will to study how the South actually realizes its transcultural potential. In order to do that I propose to use the following four theories: of performance, serialization, adaptation, and of tourism. I discuss these theories in the longest – middle – part of my introduction. The final, third part of "In Lieu.." has been devoted to a discussion of the book's methodology and structure.

The book's first chapter entitled "The South as Masquerade" is an analysis of the traditionally patriarchal South as "Dixie," that is, as I have already mentioned, in the context of its functioning culturally in feminine terms. One of the most common manifestations of Dixie is its cultural embodiment of "Steel Magnolia," or else, a woman who is, very melodramatically, at the same time tough and delicate. Referring to the theories of Gilles Deleuze, Antonin Artaud, and Linda Williams on theatre, melodrama, and cinema as "bodies" (of meaning, vision etc.), I demystify the feminine coding of Dixie as her – consciously realized – drag practice. I believe that the role of Steel Magnolia, hence of the U.S. South, is that of a transvestite who, depending on an occasion, chooses to flaunt it as either a "faux queen," "drag queen" or "drag king" performance. I demonstrate this consciously transcultural provenience of the American South analyzing the following literary and filmic productions: *Steel Magnolias* by Robert Harling (the 1987

theatrical play) as well as its two filmic adaptations, namely *Steel Magnolias* by Herbert Ross (1989) and *Steel Magnolias* by African-American director, Kenny Leon dated

for 2012; the film *Julie & Julia* by Nora Ephron of 2009 which is an adaptation of a renowned Julia Powell blog entitled *Julie & Julia. My Year of Cooking Dangerously* (2005) and the literary autobiography by Julia Child *My Life in France* of 2006; and the *Hart of Dixie* TV (CW) show by Leila Gerstein of 2011-2014.

The second chapter of *Dis/Reputed...* entitled "The South as Serial" shows the region's transculturality in the context of the South as gothic space. This, second as regards popularity, embodiment of the region (which is evidenced by a vast number both of the existing and the still enthusiastically awaited southern gothic stories) has been traditionally critically identified as referring to the "dark" southern past of the days of slavery. Discovering the "truth" about the South's slave past has long been considered the primary – if not only – critical approach to the southern gothic. Looking at the thus continuously serialized southern gothicism as the region's "skin:" a multilayered, renewable structure and a guarantee of our multisensory experience, I propose to recreate this perception anew as Dixie's conscious way to culturally remain a global limen, or else, a constantly redeemed voice of the Other. The material which the book uses so as to test the "other" value of the southern gothic comprises the following three TV series of the gothic provenience: *Tru Blood* (2008-2014) by Alan Ball; *True Detective* (Season One, 2014) by Nic Pizzolatto, and the seasons: Three ("Coven," 2013/2014) and Four ("Freak Show," 2014/2015) of *American Horror Story*. They redeem, as the neo-pastoral Other, the long well-researched and consequently, thought to be offering us nothing new critically, voices of: the southern community, the southern masculinity, and the southern womanhood – along with the "other" voice of the gothic convention itself.

This ability of the southern culture to be different than it seems provokes questions of affiliation: to what degree is Dixie still a local product and when – and how – it becomes a global possession? In the traditional approach, the southern culture is considered (too) easily adaptable, hence susceptible to exploitation and, consequently, trivialization. Referring to the latest adaptation theory (the so-called reciprocal transformative model), in the third chapter of my book entitled "The South as Adaptation" I get to some of the "trivial" adaptations of the southern culture so as to find out whether they really are so. My analysis of the following culturally discredited material: two parts of *The Trilogy of Reconstruction* (of 1902 and 1905) by a southerner Thomas Dixon Jr. cinematically adapted by D.W. Griffith (also a southerner) as the

legendary *The Birth of a Nation* (1915); the novel *Pylon* (1935) by William Faulkner recreated by Douglas Sirk, director of the German-Danish provenience, for the melodrama entitled *The Tarnished Angels* (1957); and the adaptation of the iconic (trash) film production *Hairspray* (1988) by a Maryland dweller John Waters into the musical of the same title of 2002 by Californian Adam Shankman belies the common belief that, when adapted, the southern culture gets trivialized. On the contrary, when adapted, the material in question reveals southernness to be a case of a thoroughly, consciously worked out "multiple" – or transcultural – personality. This, in turn, allows me to approach the analyzed productions as special cases of a peculiar cultural "schizophrenia" and, accordingly, "treat" them in the same way this disease is contemporarily treated, i.e. procreatively.

In the long run, the procreative treatment of the southern culture translates into according the latter the status of a demon gamer using the strengths and weaknesses of – its own and "the other" – culture for the purpose of re/building itself as heterocosm. I am considering this embodiment of Dixie in the fourth chapter of my book entitled "The South as Heterocosm" devoted entirely to one and only one southern product: *Gone With the Wind*. Beginning its cultural venture as the 1936 novel by Margaret Mitchell, *GWTW*, till this day, has become a global phenomenon. Its selected manifestations, namely: the novel *Scarlett* of 1992 by Alexandra Ripley which is a sequel to *GWTW*, the novel *La bicyclette bleue (The Blue Bicycle)* of 2001 by the French Régine Deforges, the novel *Le pays lointains (The Distant Lands)* of 1990 by American-French writer Julien Green, the novel *Roots* (1976) by African-American Alex Haley and two novels by southerner Donald McCaig (*Rhett Butler's People*, 2007 and *Ruth's Journey*, 2014) as well as: the film by Victor Fleming *Gone With the Wind* (1939), the miniseries by John Erman of 1994 *Scarlett* (an adaptation of the above mentioned book by A. Ripley), the miniseries *Roots* (1977) by Marvin J. Chomsky, John Erman, David Greene, and Gilbert Moses and its 2016 remake of the same title by Bruce Beresford, Thomas Carter, Phillip Noyce, and Mario Van Peebles, as well as the 1978 series *Noce i dnie (Nights and Days)* by Jerzy Antczak based on the 1931-1934 book trilogy of the same title by Maria Dąbrowska, I test as various types of the game which the phenomenon in question consciously plays with its participants.

Interpreted as the heterocosm game, *GWTW* thus simultaneously becomes a form of adjusting its "players" to the role of the member of the southern "family, white and black." The transcultural character of this, probably the most well-known, embodiment

of the American South I test in the first part of my mini-chapter entitled "Destination Dixie?" which concludes the book. In it, I analyze the series *Bloodline* (2015-2016) that Netflix streams online. Having, therefore, an insight into the entirety ("heterocosm") rather than (adapted) fragments of a streamed southern production, in this particular case, the (serial) history of the Rayburn family which, despite the "sunny" – or "pastoral" – appearance that their Florida home seems to promise, turns out to be a story in the *noir* (or gothic) convention, and realizing how consciously multilayered (or "transvestitive") such a convention can be, we are metaphorically "at home" as regards our sensing the transcultural character of the U.S. South. It equals to discerning Dixie's ability to remain, against all odds and critical opinions, a dis/reputed region.

This modal perception of the South at once suggests the region's potential to pose as a multidisciplinary scholarly tool. Its transcultural dynamics, level of self-awareness, and the seeming structural simplicity accounting for an easiness with which the South wins and manages audiences (such as myself, with years becoming increasingly fascinated with the region) make Dixie a model example of how familiarity can be a key to the (complex) reality. This place-to-landscape academic perspective, in turn, opens literature, culture, film, and other studies to a new mode of South-watching, namely, as the research of the "familiar," and hence, of all the southern aspects considered "unmeritorious" such as, for example, popular culture phenomena. Even the more important in this familiar" context is also the fact that the above mentioned approach allows for the interpenetration of non/scholarly disciplines and thus, for the flow: the basic condition for the existence of not only science but life itself.

Selected bibliography

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- Baran, Paul A., and Paul A. Sweezy. *Monopoly Capital: An Essay on the American Economic and Social Order*. Monthly Review Press, 1966.
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Brzezicki, Eugeniusz. "Kilka uwag o nowym syndromie: Schizofrenia paradoksalna społecznie korzystna." *Przegląd Lekarski*, vol. 8, 1961, pp. 290-291. *Jagiellońska Biblioteka Cyfrowa*.

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Elliott, Kamilla. "Theorizing Adaptations/Adapting Theories." *Adaptation Studies: New Challenges, New Directions*, edited by Jørgen Bruhn, Anne Gjelsvik and Eirik Frisvold Hanssen, Bloomsbury, 2013, pp. 19-46.

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Elsaesser, Thomas, and Malte Hagener. *Film Theory: An Introduction Through the Senses*. Routledge, 2010.

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Hutcheon, Linda, with Siobhan O'Flynn. *A Theory of Adaptation*. Kindle ed., Routledge, 2013.

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Keller, Richard Simon. *Trash Culture: Popular Culture and the Great Tradition*. U of California P, 1999.

Kermode, Frank. *English Pastoral Poetry: From the Beginnings to Marvell*. George G. Harrap and Co., 1952.

Knudsen, Britta Timm, and Anne Marit Waade, editors. *Re-Investing Authenticity: Tourism, Place and Emotions*. Channel View Publications, 2010.

Lowe, John, editor. *Bridging Southern Cultures: An Interdisciplinary Approach*, Louisiana State UP, 2005.

MacCannell, Dean. *The Ethics of Sightseeing*. U of California P, 2011.

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McKenzie, Jon. *Perform, Or Else... From Discipline to Performance*. Routledge, 2001.

Naremore, James. *More Than Night: Film Noir in Its Contexts*. U of California P, 1998.

Oczko, Piotr, editor. *CAMPania. Zjawisko kampu we współczesnej kulturze*. Wydawnictwo Krytyki Politycznej, 2008.

Perron, Bernard and Mark J. P. Wolf, editors. *The Video Game Theory Reader*. Kindle ed. Routledge, 2003.

Pitrus, Andrzej, editor. *Olbrzym w cieniu: Gry wideo w kulturze audiowizualnej*. Wydawnictwo Uniwersytetu Jagiellońskiego, 2012.

Płażewski, Jerzy. *Język filmu*. Książka i Wiedza, 2008.

Schechner, Richard. *Performance Studies: An Introduction*. Routledge, 2002.

Skipper, Jodi, and Michele Grigsby Coffey, editors. *Navigating Souths: Transdisciplinary Explorations of a U.S. Region*. U of Georgia P, 2017.

Smith, Jon, and Deborah Cohn, editors. *Look Away! The U.S. South in New World Studies*. Duke UP, 2004.

Turner Victor. *The Ritual Process: Structure and Anti-Structure*. 1965. Aldine Transactions, 1995.

5. Presentation of scholarly achievements in other areas

A. My scholarly interests took shape in the course of the work on my doctoral dissertation in which I traced the changes in the 20th century concept of womanhood as in the works of one of the most renowned writers of the U.S. South, Peter Taylor (1919-1994). Researching for this topic, I came across the performance theory which, then, I did not apply to my analysis of the southern womanhood (my dissertation makes use of, primarily, feminist theories, the theory of southern studies, and sociological research), but which inspired me to further study this new subject. The following publications have resulted from and demonstrate my interest in the **the southern feminine**:

Books:

1. *Dixie jest kobietą. Proza Petera Taylora wobec kwestii współczesnej południowej kobiecości*. Warszawa: Wydawnictwo Uniwersytetu Warszawskiego, 2011.

(this is a thoroughly revised and translated into Polish version of my 2007 doctoral dissertation. The book has been reviewed by dr Anna Krawczyk-Łaskarzewska. The review has been published in the *Polish Journal of American Studies* (6/2012: 118-121).

Articles in journals:

1. "Love and Convention, or the Secrets of the Southern Marriage. On the Basis of Peter Taylor's 'Reservations. A Love Story.'" *Annales Neophilologiarum*. Ed. Krystyna Iwan. Szczecin: Wydawnictwo Uniwersytetu Szczecińskiego, 2005. 101-111.

(the article is my first, "pre-doctoral," attempt at structuring my then research on the southern womanhood, to have been subsequently taken up and developed in my doctoral dissertation)

2. "Gender as Southern Decorum: A Vehicle for Conformity or Resistance? Peter Taylor's 'Guests'." *Beyond Philology. An International Journal of Linguistics, Literary Studies and English Language Teaching* 6. Ed. Joanna Burzyńska, Danuta Stanulewicz. Gdańsk: Wydawnictwo Uniwersytetu Gdańskiego, 2009. 235-251.

(the article is an entirely changed, in terms of structure and theoretical approach, version of the titular short story by Peter Taylor which I also discuss in my doctoral dissertation)

3. „Ideal Carer: The Contemporary Southern White Elite Matron in Peter Taylor's Short Stories." *Moravian Journal of Literature and Film* 1/2 (Spring 2010). Ed. Marcel Arbeit. Olomouc: Palacký University, 2010. 29-45.

(the article is a theoretically broadened compilation of the analysis of a series of short stories by Peter Taylor which served as the basis for developing the southern Matron part of my doctoral dissertation)

Articles in edited volumes

1. "Miranda, czyli afirmacja iluzji. O kobiecym doświadczaniu Południa na podstawie wybranych utworów Katherine Anne Porter" [Miranda, Or Affirming Illusion. On the Female Experience of the South on the Basis of Selected Works by Katherine Anne Porter]." *W kanonie literatury amerykańskiej, t. II* [An American Literature Canon] ("Z placu Waszyngtona do Domu z liści" ["From Washington Square to the House of Leaves"]). Ed. Lucyna Aleksandrowicz-Pędich. Warszawa: Academica. 2009. 105-122.

(the text is a side-effect of my doctoral research: studying for my doctorate, I came across the information that Katerine Anne Porter had been a source of — not only literary — inspiration for Peter Taylor, and I resolved to check on her work in order to find out about it. Neither the motif of the Porter-Taylor relation, nor the works of Porter herself are part of my doctoral dissertation)

2. "Being a Single Woman in the 20th Century South — No More an Artificial State? On the Basis of 'Their Losses' by Peter Taylor." *America: The Natural and the Artificial. Construction of American Identities, Landscapes, Social Institutions, and Histories*. Ed.

Magdalena Zapędowska, Paweł Stachura. Poznań: Wydawnictwo Naukowe Adam Mickiewicz University, 2010. 179-188.

(the article is an entirely changed, in terms of structure and theoretical approach, version of the titular short story by Peter Taylor which I also discuss in my doctoral dissertation)

B. My interest in the **performativity** of southern culture has found its way via the following publications:

Articles in journals:

1. "Halfway Through: The Porch as a Metaphor for the Southerner's Transcultural Identity." *Polish Journal for American Studies* 3 (2009). Ed. Marek Paryż. Poznań: Wydawnictwo Naukowe UAM, 2009. 117-125.

(the article analyzing the role of the porch in the southern literature is an important introduction to my research on the region's liminality)

2. "Past Into Present and Back: A (Mis)use of Southern History in Edward P. Jones's *The Known World*." *Annales Neophilologiarum* 3 (2010). Ed. Sylwester Jaworski, Piotr Sulikowski. Szczecin: Wydawnictwo Uniwersytetu Szczecińskiego, 2010. 87-97.

(the article being a divagation on history in the postcolonial perspective is significant as regards my research on the role of the past in the global perception of the South)

Articles in edited volumes

1. "How Far Do We Have to Go? Teleportation in the Service of the American Cultural Communication in Octavia Butler's *Kindred* (1979)." *Tools of Their Tools: Communication Technologies and American Cultural Practice*. Ed. Grzegorz Kość, Krzysztof Majer. Cambridge: Cambridge Scholars Publishing, 2009. 231-241.

(the text on the role of genre theory, in particular SF, in analyzing the southern history is an introduction to my research on the role of the past in shaping Dixie's global identity)

2. Reimann, Joanna, Beata Zawadka. „Mondo Trashed? The American South According to John Waters." *Queer sexualities: Staking Out New Territories in Queer Studies*. Ed. Anne Worthington. Oxford: Interdisciplinary Press, 2012. 97-110.

(the text, written in the cooperation with my then M.A. student, is an important commentary on the influence of queer and popular culture on how the U.S. South "performs" globally. My contribution to this text (50%) embraces its analytical and theoretical elaboration — the statement of authorship in Attachment 2.1a)

3. „Niemożliwe Historie." Melodramat Douglasa Sirk'a jako dyskurs transgresywny" [Impossible Storeies. Douglas Sirk's Melodrama as Transgressive Discourse."] *Inne bębny. Różnica i niezgoda w literaturze i kulturze amerykańskiej* [*Different Drums: Difference and Dissent in American Literature and Culture*]. Ed. Ewa Antoszek, Katarzyna Czerwiec-Dykiel, Izabella Kimak. Lublin: Wydawnictwo UMCS, 2013: 49-67.

(the text, as an analysis of Douglas Sirk's selected filmic production in the performative context, at once relates both to the theory of melodrama, in particular by Linda Williams, and camp which I subsequently elaborate on in *Dis/Reputed...*)

4. "Elvis Culture(d), or How the South Got Democratized." *Unsteadily Marching On. The U.S. South in Motion*. Ed. Constante Gonzales Groba. Valencia: Publicacions de la Universitat de València (Biblioteca Javier Coy d'estudis nord-americans), 2013. 111-119.

(the text pertains to the scholarly discussion on the performative role of pop — in particular, "trash" — culture in the American South as I have initiated it by my John Waters publication, and elaborates on it in the context of Elvis Presley films)

5. „ 'I Have Not Forgot Much, Cynara!' *Gone With the Wind* as Global Sensibility." *Dixie Matters. New Perspectives on Southern Femininities and Masculinities*. Ed. Urszula Niewiadomska-Flis. Lublin: Wydawnictwo KUL, 2013. 195-207.

(the text has been my most important achievement at this stage of research as it analyses — and sums up as transcultural — the role of the South in global culture. I presented it as a paper entitled "Southern Sense Into Transcultural Sensibility: The Contemporary 'Sense-Making' of *Gone With The Wind*" in the course of the biennial conference of the Southern Studies Forum of the EAAS "The Sense(s) of The South" organized by L'Université de Versailles Saint-Quentin-en-Yvelines and L'Université Paris Diderot in Paris and Versailles in Francji in September 2009. This is the conference during which a decision has been made by the then SSF Board that I — as a

representative of the University of Szczecin and of Poland — would be the organized of the subsequent SSF edition (to have been held in Szczecin in 2013. During this latter event I became member of the SSF board.)

6. Bjerre, Thomas Ærvold, Beata Zawadka. "Introduction." *The Scourges of the South? Essays on "The Sickly South" in History, Literature, and Popular Culture*. Ed. Thomas Bjerre and Beata Zawadka. Newcastle upon Tyne: Cambridge Scholars Publishing, 2014. 1-12.

(the text resulted from the scientific cooperation with dr Bjerre of the University of Southern Denmark in Denmark. However, it has effected as the fruit of a more extensive cooperation: in 2012 the SSF Board (of which we both are members) invited us to prepare and chair, within the frames of the 2012 EAAS conference "The Health of the Nations" organized in Izmir, Turkey, two panels on "The Scourges of the South." My contribution to this article (50%) has been its theoretical and analytical elaboration — the statement of authorship in Attachment 2.1b)

Edited volumes

1. *The Scourges of the South? Essays on "The Sickly South" in History, Literature, and Popular Culture*. Ed. Thomas Bjerre and Beata Zawadka. Newcastle upon Tyne: Cambridge Scholars Publishing, 2014.

(the book which I thusly coedited is yet one more bow at the theory of performativity in that it includes the essays analyzing the many southern "diseases," whether real, implicit, or else, transgressing the perception of "disease" in its traditional understanding.)

C. The direct and, therefore, particularly significant and influential, reference to my major achievement i.e. the book *Dis/Reputed...* is the following cycle of works devoted to the questions of the southern **transmediality and transculturality**:

Articles in edited volumes

1. "Dixie's Land? The U.S. South as a Performative Franchise." *Performing South. The U.S. South as Trans/Medial Message*. Ed. Beata Zawadka. Szczecin: Wydawnictwo Uniwersytetu Szczecińskiego, 2015. 1-26.

(this text being, in its theoretical part, an elaboration on the theory of performance, has been designed as a basis for the theory of performativity as I discuss it in the introduction to *Dis/Reputed...*)

2. "Migrating South. The Julie & Julia Affective Franchise." *Exile and Migration*. Ed. Joanna Witkowska, Uwe Zagratzky. Hamburg: Verlag Dr. Kovacs GmbH, 2016. 129-140.

(the text discussing the "travelling" — or "transgressive" — South and being based, among others, on the theory of tourism, has been designed as a fragment of a bigger whole on the concept of Dixie as a transcultural practice. As a result, I used it, in a changed form, as part of Chapter One of *Dis/Reputed...* This text was delivered as a paper " 'The Pleasures of...Life...Are Infinite — Toujours Bon Appétit!' Mastering the Art of Being a Contemporary American: Nora Ephron's *Julie and Julia*," and well received during the 5th World IASA Congress "American Configurations — Configurações Americanas." organized by Universidade Federal Fluminense in Rio de Janeiro in Brazil in 2011. During this conference a decision was made that I, as a representative of Poland, would be coordinator (along with dr hab. Paweł Jędrzejko of UŚ) of its 6th edition, to have been held in Szczecin in August 2013.

In its earliest version this text was the presentation of the same title which I showed in the course of the international conference "American National Identity in the Age of Globalization" organized annually by Multinational Institute of American Studies Alumni and New York University in Florence, Italy in 2011 for participants of the Fulbright summer program (which I attended in 2009). During these meetings, the former participants of the program are supposed to present the results of their latest research as inspired by their visit to the U.S.)

3. Zawadka, Beata, Justyna Stępień. "Preface. Fabricating a Common Fiction Together." *Open Cultural Studies* 1 (2017) Special Issue "Transmediating Culture(s)?" Red. Justyna Stępień and Beata Zawadka. Berlin and Warsaw: De Gruyter, 2017. 475-482. <https://www.degruyter.com/view/j/culture.2017.1.issue-1/issue-files/culture.2017.1.issue-1.xml>.

(starting from an analysis of *Blade Runner 2049* by Dennis Villeneuve — hence from an analysis of the *noir style* that I discuss extensively in the last part of *Dis/Reputed...* — the text elaborates on the "nature," if there is any, of transmediality. Similarly to the

previously mentioned *The Scourges of the South, Fabricating...* resulted from the scholarly cooperation with dr Justyna Stepień (US) as regards both the orchestration of the International Transdisciplinary Conference "Transmediating Culture(s)?" organized by the University of Szczecin in 2016 and the post-conference publication. My contribution to this article (50%) has been its theoretical elaboration — the statement of authorship in Attachment 2.1c)

4. "Hart of Dixie as the Southern Bollywood." *Southern Exposure: Essays Presented to Jan Nordby Gretlund*. Ed. Thomas Ærvold Bjerre, Clara Juncker, and David E. Nye. Odense: The University of Southern Denmark Press 2017. 281-297.

(this text attempts to locate the southern culture in the global context so as to test the degree to which it can integrate with other contemporary trends, in this particular case, the phenomenon of Bollywood. I planned to use it — and I did, in the extended and modified version — as part of Chapter One of *Dis/Reputed...* on the transvestite "nature" of the South)

5. Zawadka, Beata. "A Tarnished Lady? Tallulah Bankhead's Southern Performance in Hollywood. *Constructing the Self: Essays on Southern Life-Writing*. Ed.. Carmen Rueda-Ramos and Susana Jiménez Placer. Valencia: The University of Valencia, 2017. 253-265.

(delivered at the international conference on "Writing the Self, Writing the South," organized by the University of Santiago de Compostela, Spain in 2016, the text offers a new approach to the question of the southern "Dixie" identity as an acting convention, or, in other words, a "masquerade." The theoretical part of this article was designed and uses, in a changed form, in Chapter One of my book *Dis/Reputed...* on the transvestite "nature" of the South. Its practical part, devoted to the acting convention/s as applied by Tallulah Bankhead, one of the most renowned "rebellious" embodiments of Dixie, served me as a springboard to the discussion on acting types which I develop in *Dis/Reputed...*)

Edited volumes:

1. Zawadka, Beata (ed.). *Performing South. The U.S. South as Trans/Medial Message*. Szczecin: Wydawnictwo Uniwersytetu Szczecińskiego 2015.

(this book — a collection of essays on the performativity of the U.S. South corresponds with my research on the southern transculturality. The essays offer the analyses of selected aspects of the southern culture: religion, masculinity, manners, or race as multidimensional questions. The book has been reviewed by prof. Elżbieta Rokosz-Piejko and published in *Polish Journal of American Studies* (11/2017:118-121).

2. Stępień, Justyna, Beata Zawadka (eds.). Open Cultural Studies. Special Issue "Transmediating Culture(s)? Berlin and Warsaw: De Gruyter, Volume 1 (2017): 475-482.

<https://www.degruyter.com/view/j/culture.2017.1.issue-1/issue-files/culture.2017.1.issue-1.xml> .

(the book resulted from the scholarly cooperation with dr Justyna Stępień (US) while orchestrating the International Transdisciplinary Conference "Transmediating Culture(s)?" organized by the University of Szczecin in 2016. It is an anthology of texts on the broadly understood transmediality and thus, along with the review of prof. Niewiadomska-Flis' book on the southern mystique [below] an element of my research on transculturality).

Reviews:

1. Urszula Niewiadomska-Flis. The Southern Mystique. Food, Gender and Houses in Southern Fiction and Films." Valencia: Biblioteca Javier Coy d'estudis nord-americans 2012 for: *The Polish Journal of American Studies* 10 (2016). Warszawa 2016: 249-251.

I have been carrying out my research primarily at the Library of JFK Institute at the Freie Universität in Berlin, Germany. Being a Szczecin dweller, which means 1,5 hour drive to get to Berlin, I pay frequent visits to the JFK library. On the average, during the week I spend there one full day, and in the periods when I am free from didactic work, even up to a week. The small number of research grants in my academic biography is, therefore, a well-thought out decision, a result of the vicinity of so scholarly renowned an American Studies research centre as the JFK Institute. I also frequent the Berlin Staatsbibliothek – I have spent many hours there studying, for example, its the library's precious collection on D. W. Griffith.

I have also benefited enormously from my – private – visit to the British Library and the British Film Institute where I conducted part of my Griffith research for a week in June and July of 2015. An occasion to do that was my earlier participation (with the paper "In/Tolerance? Giving Justice to the In/Justice of Griffith's *The Birth of the Nation*") in the prestigious international conference of the Commonwealth Foundation on "In the Shadow of *The Birth of the Nation*. A Centennial Assessment of Griffith's Film" organized to celebrate the 100th anniversary of releasing of Griffith's film by the University College of London and the British Film Institute w London in the same year. Along with the conference (which also included the showing of the remastered version of *The Birth of a Nation* and the earlier panel discussion of it with the participation of the Griffith experts

such as e.g. prof. Linda Williams of the University of California, U.S.A.), the materials which I managed to study on the occasion turned out to be crucial for writing the part of Chapter Three of *Dis/Reputed...* on Griffith's controversial work.

The amount of the scholarly work that I performed during the 6-week-long grant program SUSI (Study of the US Institutes – "Contemporary American Literature") organized by the Fulbright Committee and the U.S Department of State in Louisville, Kentucky, U.S. A. in the summer of 2009 cannot be omitted as regards my scholarly development. The materials on the U.S. South which I managed to research there allowed me to significantly modify, expand and bring up to date the scope of my southern studies. I received a possibility of presenting the results of this research during the already mentioned international conference "American National Identity in the Age of Globalization" organized (for the purpose of showing one's own American research) within the frames of the Multinational Institute of American Studies Alumni by the New York University, that is one of the yearly hosts of the Fulbright summer institute, in Florence, Italy in 2011.

The American Embassy via which the above mentioned Fulbright program is actualized also enabled me to present the results of my American research in front of the audience which, till this day, has been the most vital for me as regards my specialization: the Southern Studies Forum of the EAAS. In the same 2009 which was the year of my Fulbright grant, I also received an Embassy conference grant for the participation (with the paper: "The Contemporary Southern White Elite Matronhood as Presented by Peter Taylor") in the international conference "America in Motion" in the course of which I became a member of SSF. From that moment on, not only do I regularly participate in the biennial meetings of the organization; from 2013 I also am its board member. In effect, acting within the SSF bounds, I prepared and chaired (along with dr Bjerre from Denmark and within the frames of the EAAS conference entitled "The Health of the Nations") two panels on the South (2012) as well as organized the 25th anniversary meeting of SSF "Performing South" in Szczecin (2013).

Speaking of scholarly inspiration, there is no denying that a huge part of it comes from my, first and foremost academic, translation activity (yet, I am also a sworn translator). In the years 2007-2018 I have cooperated, as a translator, with many an academic institution, both within the University of Szczecin (e.g. WNUS) and beyond (e.g. the Institute of Archeology and Ethnography at the Polish Academy of Sciences [PAN]). Within the bounds of this cooperation, I have had an honor to work as the translator of numerous scholarly texts to be later on published as books or articles in well-known, highly

evaluated academic journals (Attachment 3.2). The topics of these texts (e.g. discussions of aspects of architecture, comparative studies, tourism, or European history in the world context, U.S.A. included) have subsequently become contributive to my resolving that my own research must be transcultural. The 20-year cooperation with the yearly *Studia Maritima* published both by WNUS and the Committee of Historical Subjects at PAN, and finished in 2014 when the journal ceased to publish in English) was of particular importance to me in that respect.

The southern questions that I research inspire me not only to organize thematic conferences (Attachment 3.3), or deliver papers in the course of these conferences (Attachment 3.3). They are also given expression in the didactic material I present to students (during seminars and specialization lectures in particular – Attachment 3.4) as well as in the B.A. and M.A. theses which I supervise (Attachment 3.5). Some of these theses have actually won the Polish Association for American Studies Annual Award for the Best American Studies Master's Thesis Written at a Polish University, or were highly positioned among other submitted works. In 2014 a thesis by my then M.A. student (now mgr. Agnieszka Gładzik) entitled "Western Frontier as a Mental Concept on the Basis of *Blood Meridian* and *Deadwood*" on the work of southerner Cormac McCarthy was the only one awarded. The jury of the Award justified their verdict in the following way: "considering the fact that there is a – significant – difference in points between this and the remaining works (in favour of the former), the jury have resolved to award this thesis the best 2014 American Studies master's thesis without awarding any more honours."

My own scholarly work has also been popularized. I direct such popularized scholarship mostly to the generation of – hopefully – future academics. It translates mainly into the initiation, tutorship, and operation, in the years 2009-2014, of the interdepartmental Students Scientific Association for Pop Culture at US (www.facebook.com/knkp.us). Within the frames of the Association whose meetings were held twice a month I have also organized, in cooperation with my students and various external institutions (such as e.g. the students club "Czeski Film" – the coorganizer of the prestigious European Festival of Documentary Films dokumentART in Szczecin, the "Zamek" cinema, or the Academic Culture Centre) thematic film festivals (Attachment 3.4). Yet another opportunity for me to popularize my research was an open lecture I gave during the Erasmus/Socrates grant visit at the University of Falun (Dalarna), Sweden in September 2008. There, I spoke on the myth of the southern lady in the works of contemporary southern women writers.

In the future I am going to continue my transcultural research on the American South in a different context. At present the architecture-inspired neo-modernist studies, communicating the perception of cultural flow as affectively- rather than cognitively-structured, is gaining in significance. I am therefore curious to see how Dixie globally orchestrates her affective potential. I believe that by perceiving the southern humanism, truth, or spirituality as affective "omni-presences" at even the darkest (southern) experience, we get a chance to reconceptualize the U.S. South anew. The papers which I delivered at the conferences in Łódź in September and October 2018, namely, "The South [Is] in *The Shape of Water* (Guillermo del Toro, 2017)" and "Les Demoiselles du Sud: Beguiling Culture?" along with the paper entitled "Things Have Moved on in the South," Or the Art of Forgiveness as in *Three Billboards Outside Ebbing, Missouri* by Martin McDonagh (2017)" which I am preparing for the SSF annual meeting to be held in Odense, Denmark in April 3-5, 2019 are designed as three chapters of my new book on the subject in question.

Szczecin-Kołbaskowo,

10/12/2018