



***Politics, International Relations,  
and Popular Culture***  
**Seminar**

## LECTURER

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## DURATION

Days and hours: **Tuedays (3 October to 14 November 2022) 11:30-13:00 and 21 November 11:30-12.15**

Place: **Krakowskie Przedmieście 3, room no. 1**

Office hours: **Tuedays, 13.15-14.45**, Nowy Świat 67, room no. 208 or 209

Academic Year: **2023/2024**

Winter term: **15 h**

## EVALUATION

**1. Attendance (1 absence allowed).**

**2. Short assignment on Google Classroom (20%).**

**3. Class participation (30%).**

**4. Presentation (50%):**

- **duration: between 8 and 12 minutes;**
- **multimedia presentation;**
- **based mostly on further readings and selected popular culture texts.**

Attendance as well as participation will be checked and marked at the end of each class.

## COURSE AIMS/OBJECTIVES

The course is aimed at discussing selected aspects of the way socio-political phenomena as well as international relations are presented in popular culture. Specific social and political problems of contemporary world will be discussed in class along with analysis of their coverage in selected pieces of popular culture.

## **LITERATURE AND COURSE MATERIALS**

Essential readings will be provided on Google Classroom.

Some further readings as well as recommended popular culture texts will also be provided on Google Classroom whenever possible.

Due to the copyright restriction students are not allowed to share received course materials with third parties.

In order to be able to use all features of Google Classroom you need to log in with your university email (@student.uw.edu.pl). For more information see: <https://it.uw.edu.pl/en/uslugi/UslugiMojaPocztaGmailStudent/>

## **COURSE POLICIES**

### **On-site:**

For safety reasons, students with symptoms of infection must abstain from participation in the classes. If they appear in the class, they will be asked to leave the room.

### **Remote:**

In case of going online due to epidemic situation Zoom application is going to be used.

During the classes students' cameras must be turned on.

Students are obliged to use their name and surname while logging to the meeting. Please make sure, you are not using any nicknames.

Presence will additionally be registered by Zoom.

Students need to log in with their university email (@student.uw.edu.pl).

# COURSE SCHEDULE/CONTENT

## 0. INTRODUCTORY CLASS

### 1. POLITICS AND INTERNATIONAL RELATIONS IN POPULAR CULTURE (POLITICAL FICTION)

#### Problems:

- Popular culture – definitions and interpretations.
- Politics and society in popular culture – introduction.
- Political fiction – art as a way of understanding politics.

#### Presentations:

1. Politics and popular culture – symbiosis or competition?
2. Popular culture as a potential threat to the quality of public debate in contemporary societies.

#### Essential readings:

- Storey, John. 2009. *Cultural Theory and Popular Culture. An Introduction*. Pearson. Longman: 1–16.
- van Zoonen, Liesbet. 1998. "A Day at the Zoo: Political Communication, Pigs and Popular Culture." *Media, Culture & Society* 20 (2): 183–200.

#### Further readings:

- Connors, Joan L. 2013. "Laughing and Learning: Using Political Cartoons to Teach Politics." In *Teaching Politics Beyond the Book Film, Texts, and New Media in the Classroom*, edited by Robert W. Glover and Daniel Tagliarina, 67–86. London: Bloomsbury Academic.
- Davidson, James F. 1961. "Political Science and Political Fiction." *The American Political Science Review* 55 (4): 851–60.
- Fiske, John. 1995. *Understanding Popular Culture*. London-New York: Routledge.
- Hamilton, Caitlin, and Laura J. Shepherd, eds. 2016. *Understanding Popular Culture and World Politics in the Digital Age*. London & New York: Routledge.
- Negash, Girma. 2004. "Art Invoked: A Mode of Understanding and Shaping the Political." *International Political Science Review* 25 (2): 185–201.
- Strinati, Dominic. 2000. *An Introduction to Studying Popular Culture*. London: Routledge.
- van Zoonen, Liesbet. 2007. "Audience Reactions to Hollywood Politics." *Media, Culture & Society* 29 (4): 531–47.
- Woodcock, Pete. 2006. "The Polis of Springfield: The Simpsons and the Teaching of Political Theory." *Politics* 26 (3): 192–99.

### 2. WAR ON TERRORISM IN POPULAR CULTURE

#### Problems:

- 9/11 in popular culture – overview.
- Revenge narratives in American popular culture.
- Nature of human violence and enhanced methods.
- Keep the citizens safe. Freedom vs security dilemma in *Civil War* comics.
- Moral and practical aspects of war on terrorism.

#### Presentations:

1. Morality of torture used as an instrument to combat terrorism.

2. Individual liberty vs state sponsored surveillance in *Civil War* movie.

**Recommended popular culture texts:**

*24*, created by Joel Surnow, Robert Cochran. Season 1-9. 2001-2010, 2014. Imagine Television, 20th Century Fox Television. TV series.

*Black Mirror*, Season 3, Episode 5: *Man Against Fire*, directed by Jakob Verbruggen. 2016. House of Tomorrow, Netflix. TV Series.

*Captain America: Civil War*, directed by Anthony Russo and Joe Russo. 2016. Marvel Studios. Film.

*Captain America: Winter Soldier*, directed by Anthony Russo and Joe Russo. 2014. Marvel Studios. Film.

Millar, Mark (w), and Steve McNiven (a). 2007. *Civil War*. New York: Marvel Publishing.

**Essential readings:**

O'Mathuna, Donal P. 2008. "The Ethics of Torture in 24: Shockingly Banal." In *24 and Philosophy: The World According to Jack*, edited by Jennifer Weed Hart and Ronald Weed, 91–104. Malden: Blackwell Publishing.

Prince, Michael J. 2015. "Whose Side Are You on?": Negotiations between Individual Liberty and Collective Responsibility in Millar and McNiven's Marvel *Civil War*." *Journal of Graphic Novels and Comics* 6 (2): 182–92.

Watt, Kenn. 2018. "Wired: Man Against Fire" and the Revolution in Military Affairs." *Supernatural Studies* 4 (2): 42–60.

**Further readings:**

Altheide, David L. 2010, "Fear, Terrorism, and Popular Culture", In *Reframing 9/11: Film, Popular Culture and the 'War on Terrorism'*, edited by Jeff Birkenstein, Anna Froula and Karen Randell, London: Bloomsbury Academic: 11–22.

Hart, Jennifer Weed. 2008. "President Palmer and the Invasion of China: The Beginning of a Just War." In *24 and Philosophy: The World According to Jack*, edited by Jennifer Weed Hart and Ronald Weed, 57–66. Malden: Blackwell Publishing.

Hurka, Thomas. 2005. "Proportionality in the Morality of War." *Philosophy & Public Affairs* 33 (1): 34–66.

Kellner, Douglas. 2010. *Cinema Wars: Hollywood Film and Politics in the Bush-Cheney Era*. Chichester: Wiley-Blackwell.

Kendrik, James. 2008. "Representing the Unrepresentable: 9/11 on Film and Television." In *Why We Fought: America's Wars in Film and History*, edited by Peter C Rollins and John E O'Connor, 511–28. Lexington: The University of Kentucky Press.

Lewandowski, Wojciech. 2020. "Values not Semantics: Captain America and Self-Reliance." *Studia Filologiczne Uniwersytetu Jana Kochanowskiego* 33: 275-291.

Riegler, Thomas. 2014. "'Mirroring Terror': The Impact of 9/11 on Hollywood Cinema." *Imaginations*, 5 (2): 103–119, <https://journals.library.ualberta.ca/imaginations/-index.php/imaginations/article/view/27348/20089>.

Shue, Henry. 1978. "Torture." *Philosophy and Public Affairs* 7 (2): 124–43.

Wright, Bradford W. 2003. *Comic Book Nation. the Transformation of Youth Culture in America*. Baltimore & London: The Johns Hopkins University Press: 287–293.

### **3. POLITICS, IDEOLOGY AND COMIC BOOKS: *V FOR VENDETTA***

- Ideology in comic books and graphic novels.
- Between fascism and anarchism: postapocalyptic Britain in Alan Moore's and David Lloyd's graphic novel *V for Vendetta*.
- Individual vs totalitarianism: anatomy of disobedience in *V for Vendetta*.

- Tyrannicide or terrorism vs state terrorism.

**Presentations:**

1. Mask as a symbol of political dissent.
2. Morality of terrorism as a form of political disobedience/revolution.

**Recommended popular culture texts:**

Moore, Alan (w)., and David Lloyd (a). 2008. *V for Vendetta*. New York: DC Comics.  
*V for Vendetta*, directed by James McTeigue. 2006. Warner Bros. Productions. Film.

**Essential readings:**

Crick, Bernard. 2006. "Justifications of Violence." *The Political Quarterly* 77 (4): 433–438.  
 Keller, James R. 2008. *V for Vendetta as Cultural Pastiche. A Critical Study of the Graphic Novel and Film*. Jefferson, NC, London: McFarland & Company, Inc., chap. 1–2.

**Further readings:**

George, David. 1988. "Distinguishing Classical Tyrannicide from Modern Terrorism." *The Review of Politics* 50 (3): 390–419.  
 Glas, Jeffrey M., and J. Benjamin Taylor. 2018. "The Silver Screen and Authoritarianism: How Popular Films Activate Latent Personality Dispositions and Affect American Political Attitudes." *American Politics Research* 46 (2): 246–275.  
 Gray, Maggie. 2010. "'A Fistful of Dead Roses...': Comics as Cultural Resistance: Alan Moore and David Lloyd's 'V for Vendetta'." *Journal of Graphic Novels and Comics* 1 (1): 31–49.  
 Heywood, Andrew. 2017. *Political Ideologies: An Introduction*. London: Palgrave: 137–162, 194–218.  
 Kohns, Oliver. 2013. "Guy Fawkes in the 21st Century. A Contribution to the Political Iconography of Revolt." *Image [&] Narrative* 14 (1): 89–104.  
 Lewandowski, Wojciech. 2020. "Intertextuality and the Depiction of Ideological Conflicts: The Case of 'V For Vendetta'." *The Copernicus Journal of Political Studies* 2: 85–100.  
 Ruiz, Pollyanna. 2013. "Revealing Power: Masked Protest and the Blank Figure." *Cultural Politics* 9 (3): 263–279.  
 Stohl, Michael. 2006. "The State as Terrorist: Insights and Implications." *Democracy and Security* 2 (1): 1–25.  
 Sargent, Lyman Tower. 2009. *Contemporary Political Ideologies: A Comparative Analysis*. Belmont: Wadsworth: 209–236.  
 Tinwell, Angela. 2013. "The Impact of Thatcherism in Popular Culture." *Journal of European Popular Culture* 4 (2): 123–37.

## 4. ENHANCING NATIONAL IDENTITY. NATIONALISM IN POPULAR CULTURE

**Problems:**

- Concepts of nation, nationalism, and national identity.
- Cultural roots of national identity.
- Popular culture as a source of national identity.
- Nationalistic superheroes as a way of expressing national unity.
- National myths and stereotypes in popular culture.
- Captain America, Captain Britain or The Union – nationalistic superheroes as the barometers of political changes.

**Presentations:**

1. American identity and playing the Indian.
2. Scottish independence and the unity of Britain.

**Recommended popular culture texts:**

Brubaker, Ed (w), and Steve Epting (a). 2007. *Captain America Omnibus*. Vol. 1. New York: Marvel Publishing.

*Captain America: The First Avenger*, directed by Joe Johnston. 2014. Marvel Studios. Film.

Ferguson, John (w), Gary Welsh (a), and Tone Juskjaer (a). 2013. *Saltire. Invasion*. Dundee: Diamondsteel Comics.

Gaiman, Neil (w), and Andy Kubert (a). 2010. *Marvel 1602*. New York: Marvel Publishing.

**Essential Readings:**

Barbour Chad. 2015. "When Captain America Was an Indian: Heroic Masculinity, National Identity, and Appropriation." *The Journal of Popular Culture* 48 (2): 269–284.

Dittmer, Jason. 2011. "Captain Britain and the Narration of Nation." *The Geographical Review* 101: 71–87.

Lewandowski, Wojciech. 2016. "SuperScots. Superheroes and Scottish Identity." In *Scottish Culture: Dialogue and Self-Expression*, edited by Aniela Korzeniowska and Izabela Szymańska, 380–88. Warszawa: Wydawnictwo Naukowe Semper.

**Further readings:**

Dittmer, Jason. 2005. "Captain America's Empire: Reflections on Identity, Popular Culture, and Post 9/11 Geopolitics." *Annals of the Association of American Geographers* 95: 626–643.

Hagley, Annika, and Michael Harrison. 2014. "Fighting the Battles We Never Could: The Avengers and Post-September 11 American Political Identities." *PS: Political Science and Politics* 47 (1): 120–124.

Hoyer, Anne. 2010. "Cultural Specifics of a Scottish Comic: *Oor Wullie*." In *Comics as a Nexus of Cultures: Essays on the Interplay of Media, Disciplines and International Perspectives*, edited by Mark Berninger, Jochen Ecke, and Gideon Harberkorn, 108–115. Jefferson, North Carolina, and London: McFarland & Company, Inc., Publishers.

Hoyer, Anne. 2009. "National Identity in a Popular Scottish Comic." *Journal of Linguistic and Intercultural Education* 2 (2): 115–124.

Lewandowski, Wojciech. 2013. "Scotsmen Versus Englishmen: Ancient Antagonisms as Depicted in a Belgian Comic Book." In *Facets of Scottish Identity*, edited by Aniela Korzeniowska and Izabela Szymańska, 145–52. Warszawa: Wydawnictwo Naukowe Semper.

Scott, Cord. 2007. "Written in Red, White, and Blue: A Comparison of Comic Book Propaganda from World War II and September 11." *The Journal of Popular Culture* 40 (2): 325–43.

Strömberg, Fredrik. 2010. *Comic Art Propaganda: A Graphic History*. Lewes: ILEX.

## 5. HIDDEN REALITY: CONSPIRACY THEORIES IN CONTEMPORARY SOCIETIES AND POPULAR CULTURE

**Problems:**

- Conspiracy theories – its nature and history.
- Conspiracy theories and their popularity in contemporary popular culture.
- Blood-stained monarchy – a secret identity of Jack the Ripper.
- Plandemic – COVID-19 as a conspiracy theory.

**Presentations:**

1. The truth about the 9/11 – alternative theories of the terrorist attacks.
2. Where, why and by whom – COVID-19 conspiracy narratives.

**Recommended popular culture texts:**

Brown, Dan. 2009. *The Da Vinci Code*, New York: Anchor Books.

Moore, Alan (w)., and Eddie Campbell (a). 2004. *From Hell: Being a Melodrama in Sixteen Part*. Marietta: Top Shelf Productions.

*The X-Files*. Created by Chris Carter. Performed by David Duchovny, Gillian Anderson, Robert Patrick. Ten Thirteen Productions, 20th Television, 20th Century Fox Television. 1993-2002. TV series.

Tynion IV, James (w), 2021-2022. *The Department of Truth*. Vol. 1-3. Image Comics: Portland.

### **Essential readings:**

Eberl, Jakob-Moritz, Robert A. Huber, and Esther Greussing. 2021. "From Populism to the 'Plandemic': Why Populist Believe in COVID-19 Conspiracies." *Journal of Elections, Public Opinion and Parties* 31 sup 1: 272–284.

Giry, Julien, and Tika Pranvera. 2020. "Conspiracy Theories in Political Science and Political Theory." In *Routledge Handbook of Conspiracy Theories*, edited by Michael Butter, Peter Knight, 108–120. London and New York: Routledge.

Prooijen, Jan-Willem van, and Karen M Douglas. 2017. "Conspiracy Theories as Part of History: The Role of Societal Crisis Situation." *Memory Studies* 10 (3): 323–333.

### **Further readings:**

Bratich, Jack Z. 2008. *Conspiracy Panics. Political Rationality and Popular Culture*. Albany: State University of New York Press: 1–14.

Fenster, Mark. 2015. "A Failure of Imagination: Competing Narratives of 9/11 Truth." *Diogenes* 62(3-4): 121–129.

Howley, Kevin. 2001. "Spooks, Spies, and Control Technologies in 'The X-Files'." *Television & New Media* 2 (3): 257–280.

Knight, Peter. 2008. "Outrageous Conspiracy Theories: Popular and Official Responses to 9/11 in Germany and the United States." *New German Critique* 35 (1): 165–93.

Lewis, John E. 2012. *The Mammoth Book of Conspiracies*. London: Constable & Robinson.

Sturken, Marita. 1997. "Reenactment, Fantasy, and the Paranoia of History: Oliver Stone's Docudramas." *History and Theory* 36 (4): 64–79.

Uscinski, Joseph E., and Joseph M. Parent. 2014. *American Conspiracy Theories*. Oxford: Oxford University Press

## **6. BREXIT: PERSPECTIVES OF CONTEMPORARY BRITISH POLITICS**

### **Problems:**

- British membership in the European Union.
- Social, political and cultural backgrounds of Brexit.
- Brexit or Exit?
- Consequences of Brexit for the future of European project.
- Brexit in popular culture.

### **Presentations:**

1. Brexit, propaganda and culture wars – main issues.
2. Political and socio-cultural consequences of Brexit.

### **Recommended popular culture texts:**

*Bodyguard*, created by Jed Mercurio. 2018. World Productions, BBC. TV series.

*Brexit: The Movie*, directed by Martin Durkin. 2016. Wag TV. Film.  
<https://www.youtube.com/watch?v=UTMxfAkxfQ0>.

*Brexit: The Uncivil War*, directed by Toby Haynes. 2019. House Productions, Chanel 4. Film.

*Collateral*, directed by S. J. Clarkson. 2018. BBC Two, Netflix. TV series.

Grist, Paul (w), and Andrea Di Vito (a). 2021. *The Union: The Britannia Project*. New York: Marvel.

*Years and Years*, created by Russell T. Davies. 2019. Red Production Company, BBC One. TV series.

### **Essential readings:**

Ashcroft, Richard, and Mark Bevir. 2016. "Pluralism, National Identity and Citizenship: Britain After Brexit." *The Political Quarterly* 87 (3): 355–359.

Henderson, Alice, Charlie Jeffrey, Robert Liñera, Roger Scully, Daniel Wincott, and Richard Wyn Jones. 2016. "England, Englishness and Brexit." *The Political Quarterly* 87 (2): 187–199.

Ryan, John. 2017. "If You Didn't Laugh, You'd Cry... Brexit and the Renaissance of British Humour." *LSE Brexit*. October 4. <http://blogs.lse.ac.uk/brexit/2017/10/04/if-you-didnt-laugh-you-d-cry-brexit-and-the-renaissance-of-british-humour/>.

Sobolewska, Maria, and Robert Ford. 2020. "Brexit and Britain's Culture Wars." *Political Insight*, no. 3: 4–7.

### **Further readings:**

Duffy, Bobby, Kirstie Hewlett, George Murkin, Rebecca Benson, Rachel Hesketh, Ben Page, Gideon Skinner, and Glenn Gottfried. *The "Fault Lines" in the UK's Culture Wars*. London: The Policy Institute, King's College London. <https://www.kcl.ac.uk/policy-institute/assets/fault-lines-in-the-uks-culture-wars.pdf>.

Hogarth, Raphael, and Hanna White. 2018. "Voting on Brexit: Parliament's Consideration of the Withdrawal Deal and Future Framework." Institute for Government. April. <https://www.instituteforgovernment.org.uk/sites/default/files/publications/voting-on-brexit-report-final.pdf>.

Goodwin, Matthew J., and Oliver Heath. 2016. "The 2016 Referendum, Brexit and the Left Behind: An Aggregate-level Analysis of the Result." *The Political Quarterly* 87 (3): 323–332.

Newton, Michael. 2017. "Cults, Human Sacrifice and Pagan Sex: How Folk Horror is Flowering Again in Brexit Britain". *The Guardian*. 30. April. <https://www.theguardian.com/film/2017/apr/30/folk-horror-cults-sacrifice-pagan-sex-kill-list>.

Outhwaite, William, ed. 2017. *Brexit: Sociological Responses*. London, New York: Anthem Press.

Petley, Julian. 2019. "We are still Perilously Close to Hailsham's 'Elective Dictatorship'." *LSE Brexit*. September 30. <https://blogs.lse.ac.uk/brexit/2019/09/30/we-are-closer-than-ever-to-hailshams-elective-dictatorship/>.

Sobolewska, Maria, and Robert Ford. 2019. "British Culture Wars? Brexit and the Future Politics of Immigration and Ethnic Diversity." *The Political Quarterly* 90 (S2): 142–154.

Turner, Oliver. 2019. "Global Britain and the Narrative of Empire." *The Political Quarterly* 90 (4): 727–734.

Weale, Albert. 2016. "Nostalgic Democracy Triumphs Over Democratic Internationalism." *The Political Quarterly* 87 (3): 352–54.

## LECTURER

**Wojciech Lewandowski**, PhD, DSc – political scientist. Assistant Professor at the Faculty of Political Science and International Studies, University of Warsaw. 2023 Fulbright Visiting Scholar at The Ohio State University. Co-founder and coordinator of British Socio-Political Studies Research Group *BRITANNIA*. Guest Lecturer at American Studies Center, UW. Host of a radio shows “Imaginaria” and “Art.Rock Universe”. Runs a blog Imaginaria (imaginaria.pl) devoted to popular culture with focus on comics and rock music.

### Scientific interests

- Politics and popular culture (socio-political issues and political ideologies in texts of popular culture, especially: comic books, progressive rock, 1960s counterculture, and horror movies and literature;
- Political thought and the axiological dimension of politics (British and American traditions, fascism, anarchism and political ideas of the counterculture of the 1960s);
- British politics (devolution and cultural and socio-political conditions and consequences of Brexit).

### Selected publications

- Lewandowski, Wojciech. 2023. “Capitalism, Freedom, Future: Picture of Polish Transformation in the Graphic Novel *Osiedle Swoboda*.” In *Identity and History in Non-Anglophone Comics*, edited by Harriet E. Earle, and Martin Lund. Oxon, New York: Routledge: 153-170.
- Lewandowski, Wojciech. 2022. “Małe historie, wielka polityka. Obraz Hołodomoru w komiksowym reportażu Igort *Dzienniki ukraińskie*.” [Small Histories, Big Politics: The Vision of Holodomor in Igort’s graphic reportage *Ukrainian Notebooks*], *Studia Wschodnioeuropejskie* 16: 131-148.
- Lewandowski, Wojciech. 2020. “Values not Semantics: Captain America and Self-Reliance.” *Studia Filologiczne Uniwersytetu Jana Kochanowskiego* 33: 275-291.
- Lewandowski, Wojciech. 2020. “Intertextuality and the Depiction of Ideological Conflicts: The Case of ‘V For Vendetta’.” *The Copernicus Journal of Political Studies* 2: 85-100.
- Lewandowski, Wojciech. 2019. *Od faszystowskiej dystopii do anarchistycznej utopii. Idee polityczne w powieści graficznej «V jak Vendetta» Alana Moore’a i Davida Lloyd’a* [From Fascist Dystopia to Anarchistic Utopia. Political Ideas in Alan Moore’s and David Lloyd’s «V jak Vendetta» Graphic Novel]. Toruń: Wydawnictwo Adam Marszałek.
- Lewandowski, Wojciech. 2018. “Siedem małych słów. Obraz wojny wietnamskiej w powieści graficznej «Kaznodzieja» Gartha Ennisa i Steve’a Dillona.” [Seven Little Words. The Image of Vietnam War in «Preacher» Comic Book by Garth Ennis and Steve Dillon] In *50 twarzy popkultury*, edited by Ksenia Olkusz, Kraków: Ośrodek Badawczy Facta Ficta: 623-640.
- Lewandowski, Wojciech. 2017. “Heavy History – Difficult History. Scottish National Myths and History Interpreted by a German Heavy Metal Band.” In *Imaging Scottishness: European and Domestic Representations*, edited by Aniela Korzeniowska, Izabela Szymańska, 217-231. Warszawa: Wydawnictwo Naukowe Semper.
- Lewandowski, Wojciech. 2016. “Political Monologue vs Political Dialogue in Graphic Novels.” *Przegląd Europejski* 4 (42): 76-87.
- Lewandowski, Wojciech. 2016. “SuperScots. Superheroes and Scottish Identity.” In *Scottish Culture: Dialogue and Self-Expression*, edited by Aniela Korzeniowska and Izabela Szymańska, 380-88. Warszawa: Wydawnictwo Naukowe Semper.
- Lewandowski, Wojciech. 2015. “Nowy człowiek, zamaskowany niszczyciel. Wizja zagłady dystopijnego państwa w powieści graficznej «V jak Vendetta» Alana Moore’a i Davida Lloyd’a.” [New Man, Masked Murderer: Vision of Annihilation of a Dystopian State in Alan Moore’s and David Lloyd’s Graphic Novel *V for Vendetta*] *Creatio Fantastica* 3 (50): 26-41.
- Lewandowski, Wojciech. 2013. *Kto ma się bać? Władza polityczna i sprzeciw wobec niej w filmie «V jak Vendetta»* [Who Should be Afraid? Political Power and Resistance in «V for Vendetta» movie]. Warszawa: Wydawnictwo Wydziału Dziennikarstwa i Nauk Politycznych.
- Lewandowski, Wojciech. 2013. “Scotsmen versus Englishmen: Ancient Antagonisms as Depicted in a Comic Book.” In *Facets of Scottish Identity*, edited by Aniela Korzeniowska, Izabela Szymańska, 145-152. Warszawa: Wydawnictwo Naukowe Semper.
- Lewandowski, Wojciech. 2011. *Wolność i samotność. Myśl społeczno-polityczna amerykańskiego transcendentalizmu*. [Freedom and Loneliness. Social and Political Thought of American Transcendentalism] Warszawa: Wydawnictwo Wydziału Dziennikarstwa i Nauk Politycznych UW.
- Lewandowski, Wojciech. 2010. “Pudel, mąż agentki i niedoszły zbawca Brytanii. Obraz Tony’ego Blaira w wybranych tekstach kultury popularnej.” [Poodle, Agent’s Husband and Would-Be Saviour of Britain: Tony Blair’s Depiction in Selected Texts of Popular Culture] In *Era Blaira i Browna. Wybrane problemy polityczne rządów Partii Pracy w Zjednoczonym Królestwie 1997-2010* [Blair’s and Brown’s Era. Select Political Problems of Labour Government in the United Kingdom 1997-2010], edited by Franciszek Gołębski, Przemysław Biskup, Małgorzata Kaczorowska, 67-79. Warszawa: Oficyna Wydawnicza ASPRA-JR.
- Lewandowski, Wojciech. 2007/2008. “The Dark Side of Walden.” *The Americanist. Warsaw Journal for the Study of United States* 24(American Popular Culture as Import and Export): 117-132.