

40th International AAAS Conference 2013

“American Utopias”

KEYNOTE ADDRESS

Jaap Verheul (Utrecht University, the Netherland) j.verheul@uu.nl

The Utopian Persuasion: America as Model for Futurity

American culture has been a fertile breeding ground for utopian thinking. Although the concept of utopia was invented in the old world as an outline for a perfect, if perhaps unattainable society, it was appropriate that the idea of a perfect, man-made society should come to full bloom in the new world. After all, the utopian genre was closely associated with the search for new worlds, the construction of new societies and the urge to criticize the status quo. No wonder that there has been a persistent discourse within American culture to define the future of American society in utopian terms, or imagine dystopian endings to the new-found paradise. From the constitutional blueprints of the founding fathers to the science fiction nightmares of Hollywood, the United States have been associated with different perspectives on the future of mankind. This talk will try to explore a trans-Atlantic perspective on this utopian persuasion. If it was the manifest destiny of the United States to offer a model of futurity, as American journalist John L. O'Sullivan so famously suggested, this divine prospect was a deliberate departure from an dystopian, European past. To which extent can utopian thinking be understood as a form of American self-understanding that intentionally distanced itself from an obsolete European heritage? After the nineteenth century had become a true golden age of American utopianism, it was during the twentieth century that the United States slowly turned into a utopian model in its own right for other nations to follow, or, depending on one's perspective, a dystopian menace to avoid. During the American century, the American way of life turned into a reference culture that both inspired and frightened the old world. This reciprocal trans-Atlantic process of utopian longing and dystopian “othering” raises a number of interesting questions about the origins and function of the utopian persuasion in American culture.

Biographical Statement:

Dr. Jaap Verheul is associate professor of cultural history and director of the American Studies program at Utrecht University, the Netherlands. He was Fulbright scholar at the University of Pennsylvania, and has taught at UCLA and other American universities. He has published on American, Dutch and transatlantic cultural history. He edited *Dreams of Paradise, Visions of Apocalypse: Utopia and Dystopia in American Culture* (2004) and co-edited *American Multiculturalism After 9/11: Transatlantic Perspectives*. (2009) and *Discovering the Dutch: On Culture and Society of the Netherlands* (2010). His current research interest is in American perceptions of Europe. He currently is finishing an intellectual biography of the American historian John Lothrop Motley (1814-1877) and coordinates the digital humanities research project: *Translantis: The Emergence of the United States in Public Discourse in the Netherlands, 1890-1990* (translantis.nl).

KEYNOTE LECTURE

José Esteban Muñoz (Tisch School of Arts, NYU),
The Utopian Impulse in Queer Politics and Culture

READING

Franz Kabelka,
"State 52" aus *Die Muschel: Geschichten von Reisen und Zeitreisen*

Franz Kabelkas Erzählband *Die Muschel* beinhaltet, wie schon der Untertitel besagt, *Geschichten von Reisen und Zeitreisen*. Fünf Erzählungen, die allesamt auf Inseln spielen, und fünf Miniaturen, angesiedelt in Böhmen – realistisch, surrealistisch, utopisch spannt Kabelka einen Bogen vom Alltäglichen zum Bizarren und Exotischen.

Die älteste Erzählung, *Rum*, hat eine kleine nicaraguanische Insel als Schauplatz und ist zugleich ein Kurzkrimi, allerdings einer ohne Kommissar.

Die jüngste Geschichte spielt im Jahr 2037 und beschreibt die Zeitreise eines amerikanischen Schriftstellers zurück ins Jahr 2012, als Kuba noch ein eigener Staat war – und nicht der 52. Bundesstaat der USA. *State 52* lautet denn auch der Titel dieser durchaus humorvollen Utopie, der folgendes Motto vorangestellt ist:

Erzählen bedeutet doch immer, sich mit der Vergangenheit zu beschäftigen. Insofern drückt eine in die Zukunft verlegte Geschichte die verzweifelte Hoffnung des Autors aus, damit etwas über seine Gegenwart auszusagen.

Auch der kurze Textausschnitt auf dem Buchrücken stammt aus *State 52*:

Immer wieder hörte er in die Aufnahmen hinein und verglich sie mit dem, was er zu sehen bekam. Im Grunde hatte sich nicht viel geändert. Die Häuser waren immer noch abbruchreif, die Straßen immer noch voller Löcher. Armut, wohin das Auge blickte. Es dauerte eine Weile, bis Ed draufkam, was anders war: Es fehlte die Musik!

Die sogenannten *Miniaturen* des zweiten Teils zeichnen Charaktere nach, die Kabelka während eines Literaturstipendiums im böhmischen Krumau traf oder erfand. Der Autor selbst versteht die kurzen Satiren auch als eine Hommage an den tschechischen Satiriker Bohumil Hrabal.

Biographical Statement:

Geboren 1. 10. 1954 in Linz, aufgewachsen in Perg und Arbing (OÖ)

Studium der Germanistik und Anglistik in Salzburg und Dublin

Lebt seit 1981 in Feldkirch/Vorarlberg

Mitglied der Grazer Autorenversammlung (GAV), von Literatur Vorarlberg und von Krimiautoren.at
Regelmäßige Veröffentlichungen von Lyrik, Kurzprosa und Essays in österreichischen und ausländischen
Literaturzeitschriften, Zeitungen und Anthologien sowie im ORF

1. Preisträger beim Prosapreis Brixen-Hall (2003)

Website: <http://franzkabelka.weebly.com>

Publications:

Schneller als Instant Coffee. Gedichte. Verlag G. Grasl, Baden bei Wien

Auszeit. Reflexe und Reflexionen auf Chios. Hämmerle-Verlag, Hohenems

Kriminalromane (alle erschienen bei Haymon, Innsbruck / Wien):

Heimkehr

Letzte Herberge

Dünne Haut

Jemand anders

Die Muschel. Geschichten von Reisen und Zeitreisen, Edition moKka (Wien) 2013

WORKSHOP PANEL 1

African American Utopias: Women's Voices (CHAIR: Hanna Wallinger)

Florian Bast (Univ. Leipzig), florian.bast@uni-leipzig.de

“Your Body Has Made a Different Choice”: Biologism as an Ideology in Octavia Butler's *Dawn*

Presenting part of my dissertation project on agency in the works of Octavia Butler, the first African American woman to be successful as a science fiction author, my paper looks at *Dawn's* (1987) negotiation of the interrelations of the body and agency. As the first installment of Butler's controversially discussed Xenogenesis series, *Dawn* constitutes a particularly productive object of study for a conference about utopias. Much of the scholarly discussion of this series has focused on the degree to which it aligns itself with the biologically deterministic worldview of the aliens in the narrative and, thus, on whether the series constitutes utopian or dystopian writing. My paper proposes that these approaches have largely overlooked a major facet of how *Dawn* engages with biological determinism and biologism in general. I have previously argued that other works by Butler, such as *Kindred* and “The Evening and the Morning and the Night,” engage with notions of embodied agency by insisting on the deconstruction of the Enlightenment's body/mind binary and on the inclusion of the body in conceptions of subjectivity and agency—concerns at the heart of African American literary history. Within an intra-oeuvre dialogue on the complexities of embodied agency, I see *Dawn* as offering a construction which swings the pendulum all the way to the other side. The novel, I argue, is less interested in demonstrating to which degree genetics determine behavior and thus discredit agency than it is in revealing the ways in which an *ideology* of total embodiment constitutes a grave discursive threat to agency.

Biographical Statement:

Florian Bast earned his MA in German studies and American studies at Leipzig University in Germany in 2008. He has taught a number of BA and MA classes in the Literature and Culture track of American Studies Leipzig, where he is an assistant lecturer. Florian is the general editor of *aspeers: emerging voices in american studies*, Europe's first and only peer-reviewed graduate-level journal for American studies and was one of the guest editors of the 2011 issue of *Current Objectives of American Studies*. His works has been published in such venues as *Extrapolation* and *Callaloo*.

Saskia Fürst (Univ. Salzburg), saskia.fuerst@sbg.ac.at

The Utopian Matriarchy of Willow Springs in Gloria Naylor's *Mama Day*

African American writers have envisioned and written about possible utopian communities free from racism, sexism and classism. As part of the taxonomy of 20th century African American utopian literature, Giulia Fabi notes that these works are more concerned with the changes necessary in the individual and the collective to achieve the desired utopian state. Similarly, Gloria Naylor's novel, *Mama Day*, partially set in a utopian community on an imaginary island, outlines the skills required by the Black women leaders to further develop and maintain their society. Presenting an alternative version to the White, male hegemonic society of the US, Miranda Day runs the society, Willow Springs, through her successful integration of her African heritage, represented through her unequalled conjuring powers, with her modern understanding and acceptance of American customs, presenting a balanced sense of self as well. Through tracing the development of her protégé, her great-niece Cocoa, Naylor continues to stress the equal significance of both sides of African American identity for the forward progress of African Americans in her utopian society where Black women are not socially, politically or sexually repressed by men, Black or White.

Biographical Statement:

Saskia Fürst holds a B.A. in German Studies, Political Science and Women and Gender Studies from Rice University. She completed a Diploma in English and American Studies specializing in American Cultural Studies at the University of Graz. She is currently a University Assistant in the Department of English and American Studies at the University of Salzburg and is a PhD candidate. Her dissertation project focuses on the representation of older black women in visual media and literature within the US. Her research areas include African American Studies, Gender Studies, Aging Studies and Film Studies.

Svetlana Seibel (Univ. Saarland), svetlana.seibel@uni-saarland.de

"Erotic Visionaries and Revolutionaries": Vampirism as a Utopian State in African American Women's Fiction

In canonical Western fiction, vampires are traditionally constructed as the ultimate creatures of death; vampirism itself is an accursed and alienating condition, imposed but never chosen. However, in recent fiction by African American women writers, most notably Jewelle Gomez and Octavia E. Butler, vampirism seems to have undergone a profound transformation. In fact, it has arguably come to signify

an altogether utopian condition, became an ontology of liberation. Instead of death, it means life; instead of loneliness and alienation, it brings a deep sense of unity, community, and belonging. As Judith E. Johnson argues in her article “Women and Vampires: Nightmare or Utopia?”, vampires in recent women’s fiction are used as a figure of empowerment. According to Johnson, “[t]he result is a kind of visionary romance, more utopia than nightmare, even when the utopia fails to hold” (80). This effect is achieved through an intricate entanglement of the culturally controversial issues such as female power, same-sex/bisexual desire, non-monogamous relationships, race relations etc. Being displaced onto a mythological figure of a vampire, the implications of these categories become radically redefined. In this paper, my aim is to take a closer look at the construction of vampirism as an alternative and empowering state of being in Jewelle Gomez’s *The Gilda Stories* (1991) and Octavia E. Butler’s *Fledgling* (2005). In doing so, I will examine in how far vampirism as rendered in those texts may be interpreted as an ontology utopia.

Works Cited:

Butler, Octavia E. *Fledgling*. 2005. New York, Boston: Great Central Publishing, 2007.

Gomez, Jewelle. *The Gilda Stories*. 1991. Ann Arbor: Firebrand Books, 2004.

Johnson, Judith E. “Women and Vampires: Nightmare or Utopia?” *The Kenyon Review*, 15.1 (1993): 72-80.

Biographical Statement:

Svetlana Seibel is currently a postgraduate student at the University of Saarland and a member of the International Research Training Group “Diversity: Mediating Difference in Transcultural Spaces” (Trier, Saarbrücken, Montréal). She completed her Magister degree in North American and British Literatures and Cultures at the University of Saarland in October 2012. Her M.A. thesis dealt with the concepts of humanness, spirituality, and the fantastic in recent American vampire literature. Her dissertation project centers on twenty-first-century Canadian First Nations literature.

Eco(dys)topias (CHAIR: Silvia Schultermandl)

Yvonne Kaisinger (Univ. Salzburg), yvonne.kaisinger@sbg.ac.at

Desire for a Better Life: From *Silent Spring* to *Kaitiakitanga Pasifika*

Tom Moylan convincingly argues that utopian literature “serves to stimulate in its readers a *desire for a better life* and to motivate that desire toward action by conveying a sense that the world is not fixed once and for all.” Fifty years after the publication of Rachel Carson’s seminal work *Silent Spring*, which is considered to have helped ignite the modern environmental movement, the situation for the environment is direr than ever. Carson’s legacy, though disputed, however still lives on. Particularly Carson’s earlier books on the ocean and her rhetorical strategies in *Silent Spring* continue to deserve attention – maybe even more than they have received so far. Cathie Dunsford’s eco-novel series *Cowrie* covers a number of environmental issues and solutions that the world has faced in the last couple of decades, ranging from nuclear tests in the Pacific to GMOs to the Maori concept of kaitiakitanga

(guardianship of our shared natural resources). In her newest novel, *Kaitiakitanga Pasifika*, Dunsford shares her vision of a movement and allegiance of indigenous Pacific peoples. Both Carson and Dunsford realize and formulate the need for a change in our behavior towards the natural world. In this sense, it is my argument that both Carson and Dunsford create a desire for a better life in their writing about American and global environmental issues.

Biographical Statement:

Yvonne Kaisinger currently works as a research assistant and is a Ph.D. candidate at the University of Salzburg. She finished her diploma in English and American Studies and a minor in Biology at the University of Salzburg after an exchange year at the University of Maine, Orono. Her diploma thesis investigated “The Treatment of Climate Change in Creative Non-Fiction” and focused on Rachel Carson’s work. The current dissertation project examines the role of language and literature in the formation of island space and knowledge. The tentative title of the dissertation is “Visions of Nature: The Interplay between Language, Literature, and the Environment on Caribbean and Pacific Islands”. For the dissertation project, the focus will be on English texts; however, Spanish texts will be considered and analyzed as well. Research areas for this project include Caribbean and Pacific islands literature, Ecocriticism, Postcolonial Studies, and Island Studies.

Klaus Rieser (Univ. Graz), klaus.rieser@uni-graz.at

Utopia, Insularity and Nature in Some Recent Films

In this talk I would like to pick up some of the frequent renderings of utopias as islands and the latter’s various relevant physical as well as cultural meanings such as remoteness, seclusion, imaginary spaces, land-water, etc.). I would like to extend the notion of “island” to insularity, focusing on the interrelation with nature (equally frequent in utopian discourses). Such filmic representations do not necessarily provide utopias in the sense of explicit imaginations of perfect nations or societies. Rather, they tend to provide utopian traces through their rendering of socio-cultural phenomena against which such film position themselves, or by implying the disturbances to the good functioning of the present society or community (“the root of evil”). Such films would range from *Beast of the Southern Wild* to *The Descendants* (but may include many others). These two films, in any case, bear a number of traces which Frederic Jameson in his return to the question of utopia, “The Politics of Utopia” (2004), has analyzed. He refers to a number of oppositions that structure utopian positions and which can be related to these not-quite utopian texts: city or country, planned or organically growing, ascetic (“Franciscan”) or pleasure.

Biographical Statement:

Klaus Rieser is Associate Professor of American Studies at the University of Graz, Austria, where he teaches in cultural studies and in film studies and – since 2007 - chairs the Department of American Studies. His major areas of research comprise US film, representations of gender and ethnicity, and visual cultural studies. His monographs include a book on functions of immigration in film; one, co-written with Susanne Rieser, on two experimental films on Mother-Daughter Relations, and one on the borderlines between hegemonic and non-hegemonic masculinity in film. He has also published a number

of articles on film and co-edited volumes, amongst other topics on Iconic Figures and on Contact Spaces. He is a long-standing board member of the Austrian Association of American Studies (over which he also presided), and co-edits the book series "American Studies in Austria".

Alexa Weik von Mossner (Univ. Klagenfurt), Alexa.WeikvonMossner@aau.at
American Eco(dys)topias and the Future of Ecological Citizenship

The paper discusses how American speculative fiction has used ecological risk scenarios as starting points for the imagining of new forms of citizenship. Since all utopian projects are, as political theorist Lucy Sargisson reminds us, "invariably fictions," it is hardly surprising that American novelists, too, have endeavored to imagine the possible future dimensions of current ecological and political developments. After briefly considering two eco-dystopian satires— Norman Spinrad's *Greenhouse Summer* (1999) and T.C. Boyle's *A Friend of the Earth* (2000)—which both critically examine the future of citizenship in the context of complex global systems, I turn to Kim Stanley Robinson's *Pacific Edge* (1988), one of the most intriguing examples of what Tom Moylan has called "critical utopias." The third and final part of Robinson's Orange County trilogy, *Pacific Edge* dares to imagine a near-future scenario in which global ecological risk has indeed, as the German sociologist Ulrich Beck suggests it might, led to cosmopolitan forms of governance. Drawing on Andrew Dobson's concept of "post-cosmopolitan" ecological citizenship, I examine how in Robinson's narrative the ever-faster degradation of ecosystems has been stopped and even reversed because "two working generations" of world citizens have insisted on their environmental *rights* and taken on their ecological *responsibilities*. The paper argues that the narrative strategies of each of these three very different eco(dys)topian texts offer readers an imaginative and affective engagement with their own future and invite them to reflect on the potential consequences of their current actions as consumers and citizens.

Biographical Statement:

Alexa Weik von Mossner is Assistant Professor of American Studies at the University of Klagenfurt and an Affiliate at the Rachel Carson Center for Environment and Society at the University of Munich. She earned her Ph.D. in Literature at the University of California, San Diego in 2008 and has published widely on cosmopolitanism, affective narratology, and various ecocritical issues in American literature and film. She is the co-editor (with Christoph Irmscher) of a special issue of the *European Journal of English Studies* on "Dislocations and Ecologies" (2012) and the editor of a forthcoming essay collection on *Moving Environments: Affect, Emotion, Ecology, and Film* (Wilfrid Laurier UP). Her monograph, entitled *Cosmopolitan Minds: Literature, Emotion, and the Transnational Imagination*, is forthcoming with the University of Texas Press in 2014. She is currently working on a book on the affective imagination of global ecological risk in American popular culture narratives.

Early American Utopias (CHAIR: Jeanne Holland)

Mario Klarer (Univ. Innsbruck), mario.klarer@uibk.ac.at
Barbary Coast Captivity Accounts as Anti-Utopia

It is clear that the modern novel did not emerge out of nowhere. Countless textual influences, precursors, or sociocultural factors have been put forward in order to explain the coming about of the novel as a new and dominant genre of prose fiction with a strong emphasis on individualism and realism. This paper traces one possible specimen of narrative that had a major impact on the eighteenth-century novel and autobiography. It focuses on a text type that is somewhat on the periphery of English and American studies—at least geographically speaking, namely, on North Africa's pirate-plagued Barbary Coast. White Christians who had been captured as slaves by Islamic pirates and escaped from captivity in the early modern period, in turn, captivated readers in England and America with their published narratives. These personal histories unintentionally prepared audiences for plots and narratives that the novel would indulge in on a much larger scale a century later. These European narratives also serve as precursors to American Barbary Coast Captivity accounts, which emerged around the end of the eighteenth century and greatly influence the foreign policy of the Early Republic. This paper traces the evolution of these narratives as a counter-discourse or antipode to utopian writing in the European tradition and as models for American examples of this text type—a genre that Tobias Auböck will focus in his paper.

Biographical Statement:

Mario Klarer is chair of the American Studies Department at the University of Innsbruck and former president of the Austrian Association of American Studies. He was professor of English and chair of the English Department at the University of Neuchâtel, Switzerland as well as visiting professor in the English Departments of Columbia University (New York), University of Pennsylvania (Philadelphia), and University of Regensburg. He spent several years as an Erwin-Schrödinger Fellow at the Getty Center in California and as a Rockefeller Fellow at the National Humanities Center in North Carolina. His published books include *Frau und Utopie* (WBG, 1993), *Einführung in die anglistisch-amerikanistische Literaturwissenschaft* (WBG, 8th ed., 2011), *An Introduction to Literary Studies* (Routledge, 3rd ed., 2013), *Literaturgeschichte der USA* (C.H. Beck, 2013), *A Short History of American Literature* (Routledge, 2014), *Ekphrasis: Bildbeschreibung als Repräsentationstheorie bei Spenser, Sidney, Lyly und Shakespeare* (Niemeyer - Buchreihe der Anglia, 2001) as well as the business communication handbooks *Meetings auf Englisch* (Redline, 2007) and *Präsentieren auf Englisch* (Redline, 5th ed., 2012). His essays appeared in journals such as *New Literary History*, *Journal of American Studies*, *Mosaic*, *Word & Image*, and *Amerikastudien*. He will direct the three-year research project of the Austrian Science Fund (FWF): *European Slaves: Christians in African Pirate Encounters (ESCAPE): Barbary Coast Captivity Narratives (1550-1780)*, starting March 1, 2014.

Tobias Auböck (Univ. Innsbruck), tobias.auboeck@gmail.com
Barbary Coast Captivity Narratives

The would-be settlers of the new world had high hopes in their endeavors. However, for those who came face to face with pirates from the Barbary Coast, the utopian dream soon turned into a dystopian nightmare. A lot of European sailors experienced a fate that has been somewhat neglected by scholars so far: they were sold at the Barbary Coast and became slaves. Some of those who survived these struggles as Christian slaves wrote down their experiences – they now form part of a genre called captivity narratives. So far those narratives have been mostly studied out of a historical perspective. But what about their literary impact? Why were they written and – most importantly – how were they received? Undoubtedly, they shaped the Europeans' perception of Africans, Muslims and slavery in general. They were used to defend American slavery on the one hand, but also to speak out against slavery in general on the other. But this is still all within the political realm. Other questions concern their impact on, and interaction with, other literary genres – especially the novel.

Biographical Statement:

I am a 25-year old student of History and English and I am in my tenth semester. Right now I am working on my diploma thesis in English about Barbary Coast Captivity Narratives and their literary impact. In the spring semester of 2011 I studied at the University of New Orleans, where I also attended classes about early American history.

Robert Spindler (Univ. Innsbruck), robert.spindler@gmail.com

17th Century Captivity Narratives and the Puritans' Utopian Vision of the New World

When the Puritans settled in New England in the 17th century, they hoped to found a colony where their community could live peacefully, according to their doctrines. Hostile contact with the indigenous population - most often the result of fierce competition with French colonists - must have caused disillusionment with the settlers' ideal vision of the New World. Numerous Puritans were killed in bloody conflicts with the Indian allies of New France, others were captured alive and faced enslavement. The few who escaped related stories of harsh treatment and great deprivation. To make sense of such a fate happening to a member of their God-fearing community, those who wrote their experiences down interpreted the torment as a warning from God, and the subsequent deliverance as the merciful reward for faithfulness throughout the trial.

By analyzing a number of early American captivity tales, this paper illustrates how the Puritans tried to make sense of the ordeal and eventual release of captured members of their society and how they interpreted their fate as a warning from God. It hopes to demonstrate how the settlers attempted to make the unforeseen dangers and risks of reality conform to their Utopian vision of the New World.

Biographical Statement:

Robert Spindler is a doctoral student at the University of Innsbruck, Austria. His dissertation deals with Barbary Captivity Narratives from Early Modern England. His other research interests include Old English and Middle English literature, and the American frontier in literature and film.

WORKSHOP PANEL 2

Utopias in Popular Media (CHAIR: Saskia Fürst)

Marcel Hartwig (Univ. Siegen), hartwig@anglistik.uni-siegen.de

Paranoia, Exploitation, and Post-9/11 American Utopias in *Sleeper Cell* and *Homeland*

The attacks of September 11, 2001 caused seven times as many civilian casualties as any previous act of terrorism. On that day, the greater part of the American nation witnessed a set of terrorist attacks on their military and financial control centers in the form of an ongoing live event on their TV sets. Thus from the very beginning, media and television rendered an 'authentic aesthetic' of the attacks and served as an important meaning making device to frame the resultant "War on Terror". In the aftermath of 9/11, popular culture sought to culturally and racially frame the aggressors and to give them both a recognizable face and a reasonable motif. 9/11 therefore was serially inscribed in the American mind. As a result, the event is turned into a narrative element of popular media that recurrently (re-)negotiates the means and ends of political violence.

This paper explores the politics of homeland security and racial framing in the American television series *Sleeper Cell* (2005-2006) and *Homeland* (2011-). Both serial dramas were first aired on the premium cable channel *Showtime* and serve as examples of how the programming of a cable network mirrors specific discourses of political violence. This paper further argues that both TV productions, through their specific serial poetics, elaborate on a Utopian vision of the domestication of terrorism in the American suburban space.

Biographical Statement:

Marcel Hartwig studied English and American Studies at Chemnitz University of Technology and the University of Glasgow. He has been a lecturer in English and American Studies at TU Chemnitz and is recently working as research assistant at the University of Siegen. At Chemnitz University of Technology, he handed in his PhD thesis on cultural representations of both September 11, 2001 and the attacks on Pearl Harbor as national traumata in March 2010. His dissertation was published as *Die traumatisierte Nation?: »Pearl Harbor« und »9/11« als kulturelle Erinnerungen* (Bielefeld: transcript, 2011). He has published articles in academic readers and European journals in the field of literary criticism, gender studies, and popular culture. These include essays on Andy Warhol, F. Scott Fitzgerald, Sinclair Lewis, Bret Easton Ellis, and Michael Chabon. Currently he is working on his post-doctoral project in the field of transatlantic studies entitled *Transit Cultures: Early Medical Discourses in England and the New World*.

Cornelia Klecker (Univ. Innsbruck), cornelia.klecker@uibk.ac.at
Narrating Utopia in Film: A Case Study

In 2004, the scary movie *The Village*, directed by M. Night Shyamalan and starring, among others, Joaquin Phoenix and Sigourney Weaver, opened in theaters worldwide. This film is set in the fictional Covington Woods, which is situated, as it seems, in the middle of nowhere surrounded by forests. This village appears to be the ultimate utopia: It has about fifty inhabitants who all live together as one big family – they work together, eat together, and celebrate together. The countryside is presented as pure innocence and the nearby towns as “wicked places where wicked people are” and they should be avoided by all means – even when medicine would be desperately needed.

But this utopia is specious. For this reason, this paper seeks to analyze how *The Village* depicts the complicated nature of a utopian society. The film employs not one but two twists that help contrast the virtues of a perfect rural life with (perceived) dystopian urbanity. In other words, this binary opposition is somewhat mirrored in the narrative structure of the film. Therefore, a narratological analysis of this specimen of a mind-tricking narrative will provide useful insight into this issue.

Biographical Statement:

Cornelia Klecker completed her dissertation “Spoiler Alert! Mind-Tricking Narratives in Contemporary Hollywood Film” in 2011. From July 2008 to June 2009, she was a research assistant for the FWF-funded project ‘Framing Media: Periphery of Fiction and Film’ and since July 2009 she has been an Assistant Professor (pre-doc) at the Department of American Studies at the University of Innsbruck. From October 2009 to November 2010 she was the secretary of the Austrian Association for American Studies (AAAS). Her publications include “Mind-Tricking Narratives: Between Classical and Art Cinema Narration” in *Poetics Today* 33:4 (Winter 2012): 625-52 and “Chronology, Causality, ... Confusion: When Avant-Garde Goes Classic” in *Journal of Film & Video* 63.2 (Summer 2011): 11-27.

Johannes Mahlknecht (Univ. Innsbruck), johannes.mahlknecht@uibk.ac.at
The Real America as Hollywood Utopia – Filming Locations and Film Tourism

Watching Hollywood films affects the way we behave in real life. Films depicting sex and violence may (or so many believe) increase our own depravity, others can be an incentive for us to take political or social action, and a historical epic may sharpen our understanding of a given era. A beautiful sunset against a breathtaking mountain range in the latest romantic comedy may even help us determine our next holiday destination. It is this last point my talk will focus on, namely the fairly recent trend called film-induced tourism, or simply film tourism.

Film tourism is any kind of tourist activity induced by the viewing of a film or television series. These activities include the attendance of film festivals and film-themed attractions such as Disneyland or Universal Studios, visits to sets where filming took place or is taking place, and, crucial to this talk, visiting the location portrayed in a film, whether real or substitute. The talk will compare filming

locations and their presentation within movies themselves, and will analyze strategies employed by the travel industry (specifically, destination marketing organizations) to lure travelers. It will thus point out a set of often staggering discrepancies: between the location the film was shot in and the place in which it is set; between the way a location looks and the way the film's *mise-en-scène* makes it look; and between the kind of destination marketing practiced implicitly by the film (by making a location look attractive), and the one explicitly practiced by the travel industry (websites, flyers, brochures, etc.). Since much of our sense of American places that we have never actually visited comes from Hollywood movies, the talk will ultimately discuss in how far films helps transform, often without our being aware of it, the 'real' America into an idealized, utopian one.

Biographical Statement:

Johannes Mahlknecht is assistant professor (pre-doc) at the University of Innsbruck, Dpt. of American Studies, where he teaches courses on film genres, film adaptation and American literary history. In 2011 he finished his doctoral thesis, *Writing on the Edge – Paratexts in Narrative Cinema*, in which he explores various manifestations of word-and-image combinations within filmic paratexts, including titles, cast of characters, and movie taglines. His most recent publication on the subject is "The Hollywood Novelization: Film as Literature or Literature as Film Promotion?" *Poetics Today* 33.2 (2012): 137-168. Print.

Christian Stenico (Univ. Innsbruck), chris.stenico@gmail.com
3D-Technology – Cinema's Utopia or Dystopia?

The last few years have seen a huge increase in films produced using 3D-technology. While parts of the audience and critics welcome this development for its added possibilities, others fear that with 3D-movies form will be more important than content. This debate is reminiscent of discussions surrounding earlier advancements in film technology, like the move from silent to sound film or from black-and-white to color film. In my presentation I would like to explore the hopes and fears surrounding 3D-technology and compare them to the discussion surrounding earlier advancements. To illustrate these divergent expectations surrounding 3D-technology I would use film clips from James Cameron's *Avatar* and Andrew Stanton's *John Carter*. These films are especially suited to the topic at hand, because one is a utopian film that was praised for its innovative use of 3D-effects, while the other is a dystopian movie that was criticized for its sloppy adaption of the 3D-format. All of this should help my audience decide whether 3D-technology offers a bright future for movies or whether it will lead to its qualitative demise.

Biographical Statement:

Christian Stenico is a student of psychology as well as English and American studies at the University of Innsbruck. He is finishing his bachelor's degree in psychology and is currently part of a team concerned with building an online version of Joseph Wright's *English Dialect Dictionary*. His research interests include new developments in film and television, both concerning technical advancements as well as changes in plot preferences.

Apocalypse Please! Ecological Visions of Utopia and Dystopia (CHAIR: George Drennig)

Georg Drennig (Univ. Duisburg-Essen), georg@drennig.com

Rainbow Warriors in Lotusland: The Ambivalent Rhetorics of Early Greenpeace

In this presentation, I analyze both the utopian and the apocalyptic rhetoric of the Vancouver environmentalist community out of which Greenpeace emerged. Though representing themselves as a members of a close-knit neighborhood community united by a common cause—an ecotopia before the letter—these activists’ imaginaries of nature and the role of humans in it reveal tensions that would eventually result in radically different outlooks and practices: some now champion a version of natural conservation compatible with a modern urban lifestyle, while others frame environmental activism as an apocalyptic struggle.

Kitsilano, the Vancouver neighborhood out of which Greenpeace emerged, had become the city’s countercultural hub in the late 1960s, and the location of numerous early experiments in sustainable living. Numerous environmentalists have evolved out of this community, including most members of the Don’t Make a Wave Committee that named its chartered boat Greenpeace. Their self-representation through promotional materials and in the city’s countercultural media depicted them through tropes of Summer-of-Love rhetoric. Making common cause with bourgeois conservation initiatives, they espoused their vision of sustainable urban living in harmony with benevolent nature before it became known as such. Yet the very name of the Don’t Make a Wave Committee shows the other side of environmentalist imaginaries. The activists framed their opposition against U.S. nuclear testing on the Aleutian island of Amchitka with an apocalyptic vision of earthquakes and a catastrophic tsunami caused by the planned underground detonation; since then, the movement’s language of impending doom has coexisted with positive and almost-pastoral visions of sustainable urban lifestyle.

As this presentation will argue, today’s rhetorical and practical division in the environmentalist movement—early Greenpeace member Paul Watson’s Sea Shepherds being the most drastic case in point—can already be seen at work in the writings of a small countercultural community that initially sought to reconcile both modes of the rhetoric of nature.

Biographical Statement:

Georg Drennig is a PhD candidate in the ARUS doctoral program at the University of Duisburg-Essen. A graduate of the Department of English and American Studies of the University of Vienna, his main interests are in Ecocriticism, spatially-turned Cultural Studies, and interdisciplinary approaches to Urban Studies.

Judith Kohlenberger (Univ. Vienna), judith.kohlenberger@univie.ac.at

Only the Future Survives: Natural Disaster vs. Ecological Utopia in Roland Emmerich's *The Day After Tomorrow*

Only the day after tomorrow belongs to me.

(Friedrich Nietzsche, *The Antichrist*)

Since its inception in the early 1970s, the disaster movie has quickly evolved into one of the most profitable Hollywood genres, firmly revolving around a recurring theme: The salvation of the American nation through scientific ingenuity and technological progress. This conservative and morally reassuring undercurrent of modern disaster narratives is heavily abetted by a distinct mythological pattern: While the depicted catastrophes, be they natural or man-made, threaten the wholesale extinction of humanity, they simultaneously announce the possibility of redemption and the dawning of a new beginning, purging civilization of evil, decadence, and moral decay. In keeping with this tradition, Roland Emmerich's climate drama *The Day After Tomorrow* (2004) ends with a rather inappropriately buoyant vision of the American population's future in a country covered in ice and snow: A death-bringing super storm has cleansed the blue marble from years of pollution and exploitation, leaving the survivors with a vision of pre-industrial pastoral bliss.

The proposed paper will explore how in the disaster genre in general and *The Day After Tomorrow* in particular, the initially dystopian scenario of large-scale natural destruction eventually propels an overarching ecological utopia. The catastrophe is presented as both inevitable and ultimately beneficial for the planet, offering the welcomed possibility of a new and fresh start by ridding decadent civilization of its most poignant problems. Accordingly, the disaster mode, as this paper aims to demonstrate, may serve as a viable vehicle for envisioning a bright American future beyond the economic, ecological and social crises of the present.

Biographical Statement:

Judith Kohlenberger studied English and American Studies, specializing in American cultural studies, at the University of Vienna. She currently holds a DOC fellowship at the Austrian Academy of Sciences for the completion of her doctoral thesis, which explores audiovisual discourses of science in American popular culture. Her research interests include cultural and literary theory, gender studies as well as hemispheric approaches to the Americas.

Mario Rader (Univ. Graz), mario.rader@edu.uni-graz.at

"Is My Life Worth a Whole Species?" Jonathan Franzen's *Freedom* and the Metamodern Eco-Novel

"Nature, too, awaits the revolution," writes Herbert Marcuse in 1972 – a discourse of utopian ecstasy propelling Jonathan Franzen's eco-novel *Freedom* (2010). A modern-day replica of Thoreau and Whitman, its male protagonist, Walter Berglund, works as a conservationist to preserve large stretches of land and save an endangered song bird but finds himself wantonly instrumentalized by the military-

industrial “technostructure of exploitation.” Inspired by Aristotle, Walter comes to view the U.S. culture of high-entropy as the *causa finalis* behind the corrosion of biodiversity and decides to liberate Nature by means of a “transvaluation of values” among America’s youth. The consciousness-raising festivals which he organizes, however, degrade into a mannerism of revolt and he forsakes his dream of an America running on different biopolitical tracks for good. Ecotopia in Franzen’s novel, it seems, is irretrievably lost as the rules of the utopian game have changed.

This paper investigates *Freedom’s* oscillation between the representation of Ernst Bloch’s “not-yet-conscious” and its slide toward ecodystopia with a view to three aspects: i) science as a legitimizing apparatus for the destruction of ecosystems and the manifestation of the resurgence of neo-classicist ideas pertaining to the cultivation and improvement of Nature, ii) non-anthropocentric ethics such as bio- and ecoethics and their doctrine of a democratization of Nature (“every species has an inalienable right to *keep existing*”) and iii) the psycho-aesthetic import of Nature as a Kantian realm with a “purposeless purpose.” I will demonstrate that it is through the interplay of these facets rather than a unidirectional reading within the confines of Marcuse-speak that *Freedom* represents multitudinous ‘bubbles of hope’ which penetrate the metanarrative of crisis in Franzen’s post-millennial Americana. In dealing with these aspects, I will set forth the idea of “pragmatic idealism” (hope in spite of despair) as constitutive of the nascent structure of feeling to which Vermeulen and van den Akker refer as “Metamodernism.”

Biographical Statement:

Mario Rader holds an MA in English and American Studies at the University of Graz. Based on the recent works by Jonathan Franzen, his MA thesis marks an inventory of the American family novel in its post-millennial (and post-postmodern) setting. His research interests include family fictions from the late eighteenth-century onwards, post-9/11 literatures and their representational politics of memory and trauma, and various strands of political philosophy ranging from Marx via the Frankfurt School to Foucault, Deleuze and Negri.

Michael Fuchs (Univ. Graz), m.fuchs@uni-graz.at

Virtual ‘Environments’, Pastoralism, and Technophilia in *Mass Effect*

BioWare’s space opera *Mass Effect* tells a tale about organic life’s seemingly endless fight against machines. On the surface, the parties engaged in the conflict depicted in the video game series seem to be rather clearly defined—humanity leads various advanced species against the Reapers, a technocratic society of sentient machines that wants to subdue nature. While, at first glance, a clear dichotomy between nature and machines is constructed, the differences between organic and synthetic life are not clear-cut at all, for, in many ways, “there are no essential differences [...] between [...] cybernetic mechanism and biological organism,” as Katherine Hayles put it in her elaborations on the posthuman; the Reapers visually resemble organic life forms (squids, to be precise; not to mention that they incorporate the ‘essence’ of organic life forms when ‘harvesting’ them), while human beings and other organic life forms are fitted with technological implants in order to wield certain powers, etc.

My proposed paper will focus on the video game trilogy's (post-apocalyptic) endings and how they engage in (re-)conceptualizations of 'virtual environments'. Six of the eight possible endings show the player's crew crashing on a planet seemingly untouched by 'civilization'. Depending on player choices during the course of the game series, this representation might be considered a new Eden in which humanity (and other sentient species) returns to a state of (more or less) unmediated and harmonious contact with nature. However, the series' ending might just as well depict a (utopian?) state in which non-sentient beings, sentient creatures, and technology co-exist in harmony. In so doing, *Mass Effect's* endings create a 'virtual environment' that unites two ideas that are usually regarded as oppositional—'virtual' representing technology and 'environment' standing for nature. In the process, the game series asks us to depart from overly simplistic and reductionist concepts that create binary oppositions between the two, but rather consider them standing in dialog with one another.

Biographical Statement:

In spring 2012, Michael Fuchs earned a Ph.D. in English and American Studies from the University of Graz with a dissertation on reflexivity in horror movies. Currently an adjunct professor in American Studies at his alma mater, Michael has co-edited *Landscapes of Postmodernity: Concepts and Paradigms of Critical Theory* (2010), *Placing America: American Culture and its Spaces* (2013), and *ConFiguring America: Iconic Figures, Visuality, and the American Identity* (2013) and has written around a dozen book chapters and articles on horror and adult cinema, video games, American television, and gothic literature.

Moving towards Dystopia? (CHAIR: Joshua Parker)

J. Jesse Ramírez (Yale University), jose.j.ramirez@yale.edu

Utopia versus Apocalypse; or, Negative Utopia: Toward a Genre History and Poetics

Despite Fredric Jameson's powerful defense of utopian dreaming, no other cultural theorist has argued so convincingly for the weakness of the utopian imagination in (post)contemporary times. To repeat a popular critical slogan, it is easier today to imagine the end of the world than another world. In this paper, I engage Jameson's periodization of the anti-utopian present both historically and formally. First, I sketch the generic history of utopian and apocalyptic fiction from the eighteenth century, the period in which the utopian aesthetic discovered the future, to the contest in the late nineteenth century between Bellamy's utopianism and Ignatius Donnelly's apocalypse, to the "dystopian turn" of the early twentieth century, and finally to the apocalyptic cultures of the postmodern moment. Second, I offer a close reading of Jameson's poetics of science fiction, focusing on what Jameson calls the desire called utopia. Ultimately, I develop an historically informed poetics that argues that apocalypse is utopia under erasure; it is the prehistory of utopias that we have not learned to dream. Instead of seeing the postmodern stage of capitalism as utopia's nadir, as Jameson suggests, we should recognize the myriad apocalyptic visions of our moment as "negative utopias." Refusing to be silenced by the dearth of concrete alternatives, utopian desire endures in the repetition of its apocalyptic zero degree: the disaster, the fissure, the break in history.

Biographical Statement:

J. Jesse Ramírez is a PhD candidate in the Program in American Studies at Yale University. He is a scholar of speculative literatures, media cultures, and critical theory, and has published in *Arizona Quarterly*, *Amerikastudien/ American Studies*, *Cultural Logic*, and *Theory and Event*. Jesse currently lives in the Munich area, where he is completing a dissertation on apocalyptic fiction and film, under the directorship of Jameson's former student, Michael Denning, and is working as a research associate for the digital portal of the Rachel Carson Center for Environment and Society. For a complete list of publications and talks, please visit <http://yale.academia.edu/JesseRamirez>.

Damian Podleśny (Teacher Training College in Bielsko-Biała, Poland), dampod@gazeta.pl
Utopias Turned Sour: A Study of Philip K. Dick's Anti-utopian Fictions

Long has utopia/dystopia been an important branch of Science Fiction, but there have been few writers who were able to shape their worlds and societies in such a way that these fictions had the power to make the reader look at his reality with utter suspicion and distrust. Philip K. Dick is definitely one of them, and the anti-utopian trait is very much present throughout his fiction and provides us with ample material to study the mechanisms that govern societies.

This paper shall focus on novels that, in several cases, have not received great critical attention, but in my opinion are representative of a significant feature of Dick's anti-utopian fiction. In the novels and short stories I am going to discuss the civilization has been destroyed by an apocalyptic war and the society has to begin anew. The provisions of the new order are nearly always utopian in theory, but somehow they become inverted, and what has begun as 'perfect' society unnoticeably morphs into an oppressive totalitarian state. What seems to be of utmost interest here is the way people corrupt their 'ideal' world, and what motivates their actions.

The novels and short stories to be discussed in the paper:

Doctor Bloodmoney, *Vulcan's Hammer*, *The Penultimate Truth*, *Solar Lottery*, "The Defenders," "The Mold of Yancy."

Biographical Statement:

I graduated from the English Department of Jagiellonian University in Krakow in 1996, defending the MA thesis "The Roots of Science Fiction." I continued my academic career working on the fiction of Philip K Dick and in 2011 I received the title of PhD at the Jagiellonian University. I am currently working on the book on Philip K Dick, and my academic focus lies on science fiction, media, and popular culture. I am a member of the Polish Association of American Studies, Science Fiction Research Association and Austrian Association of American Studies.

Miriam H. Auer (Univ. Klagenfurt), miriam.auer1@gmx.at

There Will Come Soft Rains: The Intermedially Referenced Foreshadowing of Postapocalyptic Dystopias in Videogames and Songs

In my talk I wish to highlight the connection between the album “One Hour By The Concrete Lake” by Pain of Salvation, the videogame FALLOUT 3 and both poem *and* short story entitled “There Will Come Soft Rains” by Sara Teasdale (1920) and Ray Bradbury (1950) via the extraction of the intermedial references that establish links of eco-criticism in intermedially adapted Dystopian scenarios after maximum-credible accidents.

“Water’s for the chosen, water’s for the few” is to be interpreted as the sardonic postulate of authorities who are to blame for mankind’s literal descent into toxic graves of waste. It is uttered in the lyrics of “Water”, a song by the progressive metal band Pain of Salvation included in their second studio album “One Hour By The Concrete Lake”. Their lyrics evoke the destructive dystopian spirits of a ‘wasted’, hostile future with its roots of evil in present days. Their protagonist is a wanderer between two worlds – one being the already, but not entirely poisoned planet of today, the other one being a bleak future in the eternal nights of nuclear winter.

In “Shore Serenity” the pilgrim of the devastated world arrives at Lake Karachay located in the Ural Mountains of Russia, which actually used to be a dumping site for radioactive waste and is now reportedly considered one of the most contaminated spots on earth. The dried-out lake has been filled with concrete to prevent the sediments from emitting further lethally concentrated radiation. Nevertheless, spending “one hour by the concrete lake” as the album-title suggests ultimately signs one’s death-sentence, causing irreversible damage to the human body.

Repressive systems as suggested by Orwell’s “1984”, Burgess’s “A Clockwork Orange” or the movie “METROPOLIS” are intertextually alluded to and the lines “[...] this is all that is left of me/a broken man at a concrete sea/ but now I know that one cell can kill/ and a big Machine stands and falls with... a wheel...” point to the fateful domination of an ominous notion of progress.

The concluding line of “Water” reads “I’ve always loved the sound of rain...”. Rain, however, has turned into an acid, toxic bringer of death also in the videogame FALLOUT 3, set after the nuclear apocalypse. In the game, lines from the poem entitled *There Will Come Soft Rains* by Sara Teasdale are recited by a robot-like “Mister-Handy Unit”, thus addressing the issue of machine-supremacy. Moreover, Ray Bradbury’s dystopian short story with the same title in which the poem is recited by a tape recorder in an abandoned “automated” house in an environment of radioactive glow shaped by the havoc of a nuclear war is in part imitated plotwise and structurally.

These intermedial references connect songs, videogame, poem and short story which in an equally intense manner encode messages of eco-criticism.

Mankind needs to remember its limits and has to recall what ethics, empathy and humbleness mean. Dystopias are mementos designed to constitute warnings. After all, we have the freedom to decide if we want “to be or not to be a wheel in the big machinery”, like Pain of Salvation put it.

Biographical Statement:

Miriam Auer is a Ph.D. candidate at the Alpen-Adria Univ. Klagenfurt; a creative writer, poet, lyricist, animal rights-, human rights- as well as environmental activist. Her dissertation in progress is titled: “*Poetry in Motion - A Critical Attempt to Establish British Poetry’s Conventional and Newly Emerging Forms and Functions in Visual Culture, Considering Developments in the Orbit of Intermedial Referencing, Transmedial Adaptions and Multimedial Convergence.*” In 2009 she completed her MA program with a thesis on: “*In the prison of their days’: Intertextual and Intermedial References to Poets and their Works in English with a Special Focus on Poetic Homage*”

Erwin Feyersinger (Univ. Innsbruck), e.feyersinger@uibk.ac.at
Utopia, Just an Invention Away: Technophilia in the U.S.

America is obsessed with but also thrives on the invention and innovation of cutting-edge technologies, from the improved axes of the colonists and the wagon trains and railroads of the settlers to the salvific Pods and Pads and Glasses revered in the new millennium.

While warnings of a dystopian future brought on by the (excessive) use of technology have been voiced time and time again, I would like to argue that the more dominant views are at least implicitly affirmative of new technologies, which are seen as facilitating our lives and progressively bringing us closer to utopian ideals. In this paper I will try to trace trajectories of the American fascination for technology and its utopian promises, from foundation narratives to the hopes of science fiction and futurological studies.

Biographical Statement:

Dr. Erwin Feyersinger is an assistant professor at the University of Innsbruck in the Department of American Studies. His research is mainly concerned with film and animation studies, and relies on narratological, semiotic, and cognitive frameworks. He is member of the editorial board of *Animation: An Interdisciplinary Journal*. His current research project focuses on theories of Augmented Reality. He is initiator and co-coordinator of the interest group *AG Animation* under the umbrella of the *Gesellschaft für Medienwissenschaft (GfM)*.

WORKSHOP PANEL 3

Corporate Utopias (Reinhold Wagnleitner)

Heinz Tschachler (Univ. Klagenfurt), heinz.tschachler@uni-klu.ac.at
“A sound and uniform currency”: Edgar Allan Poe’s Monetary Utopia

To identify Edgar Allan Poe as a utopian writer might seem preposterous. Poe has traditionally been seen as an alienated outsider, an isolated voice in opposition to a society that refused to heed his unearthly visions of “Madness and more of Sin, and Horror.” Yet there have been attempts to tie Poe to the utopian tradition. Charles Sanford, writing in the late 1950s, read Poe’s relationship to the American scene as yet another “quest for paradise.” More recently, Terence Whalen has shown that the publishing industry not only dominated all aspects of Poe’s literary creation, but also spurred a “latent utopian impulse” behind the apocalyptic surfaces of many of his writings. A similar impulse, I am suggesting, stems from Poe’s observation of and involvement in the world of banking and money in the antebellum period. Poe was an obsessive – if not entirely coherent or consistent – student of the acrimonious debates about America’s money, Andrew Jackson’s bank war, the panic of 1837 and the ensuing depression, and the nation’s inability to furnish a “sound and uniform currency.”

Poe’s relation to the world of banking and money in antebellum America was complex. If the full force of his censure is overt in his early satires, it is more subdued in “The Gold-Bug,” and almost an undercurrent in writings that enter into and historicize the discovery of gold in California. Generally in Poe’s writings much is concealed, though his art also reveals while it conceals – in this instance, a deep felt desire for an authority that would guarantee a measure of permanence and continuity also to the currency. That kind of currency was finally furnished by Abraham Lincoln (both were born in 1809; Poe died in 1849), at one time a dedicated reader of Poe’s tales and sketches. Wielding his “power of regulation,” Lincoln came to save the Union not just militarily but also economically. Under him, the United States government finally provided the “sound and uniform currency” that Poe in his writings could only name and rehearse.

Biographical Statement:

Heinz Tschachler is an Associate Professor of English and American Studies at Alpen-Adria-University in Klagenfurt, Austria. His academic interests for a long time have been in relations between representation, ideology, and material conditions. He has also edited three books on cultural studies. More recently, he has shifted his focus on money and culture, the subject of an edited conference volume, *Almighty Dollar: Papers and Lectures from the Velden Conference*, and of three monographs, respectively titled *All Others Pay Cash: Dollar Bills and Their Cultural Work*; *The Greenback: Paper Money and American Culture*, recipient of the Society of Paper Money Collectors’ “Literary Award of Merit;” and *The Monetary Imagination of Edgar Allan Poe: Banking, Currency and Politics in the Writings*.

Claudia Brühwiler (Univ. St. Gallen), claudia-franziska.bruehwiler@unisg.ch
“From a Society of Second-Handers to Galt’s Gulch: Ayn Rand’s Counter-Worlds”

In the wake of the economic crisis and with the rise of the Tea Party Movement in the United States, Ayn Rand’s novels have been (re-)discovered by a large readership. Advocating a stark individualism and *laissez-faire* capitalism, Rand’s opus magnum *Atlas Shrugged* (1957) resonates with many Americans’ fears that their country may resemble more and more the dystopian world shown in the novel. At the same time, many entrepreneurs dream of the kind of “corporate utopia” that the readers encounter in Galt’s Gulch. *Atlas Shrugged* thus presents two counter-worlds, no in-between or ambiguous spaces. Although Rand’s last novel is particularly built on the contrasts and proximity of utopian and dystopian worlds, she plays with these antipodes in her entire fictional oeuvre. This paper suggests that the latter is not only a narrative technique which shall better transport her works’ political message, but that it also reflects how Rand perceived her past home continent, Europe.

In order to explain the latter, the paper first briefly introduces Ayn Rand, her work, and its significance for the American Right. In a second step, it retraces how the development of counter-worlds becomes very early on a central feature in Rand’s fiction. Finally, it will discuss the significance of this narrative theme both with regard to Rand’s political intentions and convictions.

Biographical Statement:

Claudia Franziska Brühwiler is an Adjunct Lecturer at the University of St. Gallen, from where she received her doctoral degree in Political Science in 2010. Her first book *Political Initiation in the Novels of Philip Roth* is based on her doctoral thesis and will be published by Continuum in April 2013. She received a fellowship from the Swiss National Science Foundation to start work on her postdoctoral research project at Amherst College and at the University of Virginia from fall 2010 to summer 2012. Her project focuses on Ayn Rand’s contentious relationship with Europe

Discussions on Utopian Communities (CHAIR: Dorothea Steiner)

Louis J. Kern (Hofstra University), lxjxk10@gmail.com
“Holiness Must Go Before Free Love”: The Oneida Community, “Complex Marriage” and the “Restoration of the True Relationship Between the Sexes”

The Oneida Community (1848-79) instituted “complex marriage” (pantagamy), called “communistic love” by its charismatic leader, John Humphrey Noyes, in 1852. Opponents of the community condemned this practice as an unequivocal system of free love, whose aim was the “abolition of the marriage relation.” Indeed, the community saw itself as at war with conventional social and moral values, “especially marriage and involuntary propagation.” Given the current dissent over same-sex marriage, this paper will examine the sexual organization and practice of this utopian community that offered an earlier counter-cultural challenge to conventional marriage and raised many of the same issues as the contemporary controversy—denial of the definition of marriage as limited to one man and one woman, intercourse as a non-reproductive act, privileging of sexual pleasure over reproduction, and after the introduction of “stirpiculture” in 1867, eugenic reproduction. It will also address the free love

censure of the community, which Noyes denied, asserting that “complex marriage” was more properly understood as “freedom of love.”

Sources for the paper will include: I, From the Critics: Dixon, William Hepworth. *New America* (1867), and *Spiritual Wives* (1868); Eastlake, Alan. *The Oneida Community: A Record of the Attempt to Carry Out the Principles of Christian Unselfishness and Scientific Race-Improvement* (1900); Eastman, Hubbard. *Noyesism Unveiled: A History of the Sect Self-Styled Perfectionists; with a Summary View of Their Leading Doctrines* (1849); and Ellis, John B. *Free Love and Its Votaries; or, American Socialism Unveiled, Being an Historical and Descriptive Account of the Rise and Progress of the Various Free Love Associations of the United States, and of the Effects of Their Vicious Teachings Upon American Society* (1870). From the Oneida Community: *Bible Communism; a Compilation From the Annual Reports and Other Publications of the Oneida Association and Its Branches* (1853); Noyes, John Humphrey. *Dixon and His Copyists: A Criticism of the Accounts of the Oneida Community in New America, Spiritual Wives and Kindred Publications* (1874); *Essay on Scientific Propagation with an Appendix Containing a Health Report on the Oneida Community* (1875), and *Male Continence* (1877); and Noyes, George Wallingford, comp. *Free Love in Utopia: John Humphrey Noyes and the Origin of the Oneida Community* (2001).

Biographical Statement:

Louis J. Kern is Professor Emeritus at Hofstra University and is currently working on a study of the early eugenics movement in the United States emerging from concerns about social and biological degeneration and as expressed in the first practical experiment in eugenics in the Oneida Community (1867-79.)

Jeanne C. Holland (Visiting Fulbright Professor, Univ. Salzburg; College of Southern Nevada),
jeanne.holland@sbg.ac.at; jholland642@gmail.com
“Poison Iv(or)y Towers”

"University politics are vicious precisely because the stakes are so small."— Attributed to *Henry Kissinger*

“It seemed to Robyn...that the university was the ideal type of human community...[where] people were free to pursue excellence and self-fulfillment, each according to her own rhythm and inclination.” - *Nice Work*

The college or university in North America, and elsewhere, is often referred to as the Ivory Tower. Some people outside of the academy who characterize academics as visionaries who could not meet a payroll if their lives depended on it use this label disparagingly. However, within the academy there can be a sort of smug elitism that reflects particular scholars’ entitlement to a Utopian environment of pristine and elevated thought far from the philistinism (*philister*) or anti-intellectualism that values the conventional and materialistic.

But how pristine is this tower, and how is the image of intellectual entitlement treated in literature about academic life? In my paper, I will consider several dystopian views of academic life that reveal the “dirty, little secret” that the Ivory Tower can be poisoned by intellectual prejudice, callousness, intrigue, cultural/theoretical warfare, and viscous competition in the pursuit of tenure. I will consider images in North American and British fiction that portray the academy. Some of these images cast clearly dystopian shadows over the intellectual landscape, whereas others are parodies or satires of the scholarly life.

Dystopian thunderclouds and shadows disturb the lives of typical tenure-pursuing American academics in James Hynes’ *Publish and Perish*. Hynes’ terrorized and haunted characters appear and reappear in short stories in their various pursuits of tenure. David Lodge uses the ice pick of satire to puncture the egos of his self-absorbed men and women in *Changing Places*, *Small World*, and *Nice Work*. As Lodge is to the satiric campus novel, Hynes is to horror novel. Hynes is the Edgar Allen Poe of the campus novel. Hynes uses horror, whereas Lodge uses humor. This paper will explore the dark side of the tenure seeking, conference (and bed) hopping academics in the authors’ respective tragicomedies of Hynes and Lodges’ campus novels to expose the tell-tale heart of the overwrought and/or callous academic.

The Dystopian view of academic women and men reveals how barren many of their lives have become in the quest for or the achievement of tenure-the great American Holy Grail. Nevertheless, even with this distinction, they are not fulfilled. Quite the contrary in Lodge’s novels. His men and women seek the conference now as the grail, as they navigate the narrow air traffic corridors of the world from Jerusalem to Paris, from Honolulu to Seoul and back again. Some almost succeed in their quests, such as young Persee McGarrigle in *Small World*. But in the end, he is more concerned with the quest than the goal. McGarrigle’s failure might be Lodge’s way to say, “Keep searching! Look for the light at the end of this dark tunnel.”

Other writers have used the desperate academic as a source for satire or tragedy. I will also mention The Godfather of this genre, Kingsley Amis. In addition, Joyce Carol Oates, Randall Jared, and Margaret Atwood have provided grist for my paper. Elaine Showalter in *Faculty Towers: The Academic Novel and Its Discontents* traces this genre from the 1950s into the 21st Century, and I am grateful for her comprehensive treatment.

Biographical Statement:

Dr. Jeanne Holland holds the Ph.D. in American Studies from the University of Hawai‘i. Her research interests include the enthusiastic reception of Freud and psychoanalysis into the mainstream American intellectual community in the early 20th century; public policies in Finland that ensure fair genre representation on all public boards; and the complex, careful relationship between the American Executive Branch and the Judiciary (Supreme Court). Currently Holland is the Fulbright Professor in American Studies at the University of Salzburg. Previously she was a Fulbright Professor at the University of Jyväskylä in Finland.

WORKSHOP PANEL 4

African American Utopias: Men's Voices (CHAIR: Ralph Poole)

Joshua Parker (Univ. Salzburg), joshua.parker@sbg.ac.at

“There was still beauty here”: The African-American Experience of Postwar Berlin

By the summer of 1945, Berlin had been hit with more bombs and shells than any other metropolis in history. Left with seventy percent of its area destroyed, the world's fourth largest city had become, as U.S. General Lucius D. Clay put it, “a city of the dead.”

Albrecht Thiemann and Heinz Ickstadt have described American literary renditions of post-bombing Berlin as offering signs of “a bare surface under which no coherent order, no integrating structure, no moral or political certainty appears.” Certainly the scale of the city's destruction made it an icon of chaos and apocalypse in much popular fiction. Yet its topography's very lack of structure and moral certainty made it, for some authors, iconic of what Deleuze and Guattari describe as “smooth,” as opposed to “striated,” space. Indeed, several scholars have shown Thomas Pynchon's Berlin of *Gravity's Rainbow* to be “the ultimate smooth space,” in which Americans and Berliners connect or collide in a topography whose boundaries and routes are left largely undefined.

Such was the case in particular for the ten percent of American GIs in Berlin who were African-American. This paper focuses on the experience of an African-American GI in William Gardner Smith's *The Last of the Conquerors*, in which a ruined Berlin, outside the “striated” spaces of mid-century American social conventions and prejudices, is presented as an idyllic space of interracial exchange and personal development.

Biographical Statement:

Joshua Parker is a postdoctoral fellow at the University of Salzburg's American Studies department. He has published on 19th and 20th century American authors and transatlantic relations in book chapters and entries with Ohio State University Press, Routledge, Oxford University Press and the *Encyclopedia of African American Literature*, and articles in both U.S. and European journals. He edited the volume *Metamorphosis and Place* (2009) and his *Ecrire son lecteur: L'évolution de la deuxième personne*, a study of “second-person narration” in American fiction, was updated and reprinted in 2012. His current projects include a monograph on Berlin in American fiction.

Simone Puff (Univ. des Saarlandes, Univ. Klagenfurt), simone.puff@aau.at

“What better place for truth than fiction?” Utopias and Dystopias in Mat Johnson's *Pym*

Utopia, as Fátima Vieira argues in her essay “The concept of Utopia,” needs to be seen as “a strategy for the questioning of reality and of the present” (23). The present in Mat Johnson's *Pym* (2012) is a failed

post-racial America and essentially a dystopia at the brink of looming disaster. What better to do than to try and seek refuge in Tsalal, the “great undiscovered African Diasporan homeland” (Johnson 39) off the coast of Antarctica, which seems to be more than the fictitious brainchild by Edgar Allan Poe in his only novel *The Narrative of Arthur Gordon Pym* (1838)? In search of this utopia, “uncorrupted by Whiteness” (ibid.), Johnson’s protagonist Chris Jaynes and his fellow crew of all-Black travelers embark on a journey southwards. En route the crew of the *Creole* stumbles upon the other of Poe’s nineteenth-century utopias: Tekeli-li, the home of mysterious white creatures of giant proportion. Their underground ice caves quickly become the Black crew’s living nightmare, however, and a dystopian reality of slavery and indentured servitude begins. Soon the only refuge seems to be the quest for another utopia: that of the world of Thomas Karvel, a painter of utopian white-washed versions of reality who allegedly hides somewhere out in the Antarctic snow. This paper explores the various forms of utopia and dystopia and their often fluid boundaries in Mat Johnson’s blend of travel narrative, racial satire, and literary criticism. Ultimately, it tries to answer the self-imposed question posed in the novel’s preface: “What better place for truth than fiction?” – The truth and origin of Whiteness, that is.

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Biographical Statement:

Simone Puff is currently a Post-Doc Assistant of North American Literary and Cultural Studies in the Department of British, North American, and Anglophone Literatures and Cultures at Saarland University in Saarbrücken, Germany. She studied at Alpen-Adria-Universität Klagenfurt, Austria, at the University of West Florida in Pensacola, Florida, and at Syracuse University in Syracuse, New York. In 2012 she received a Ph.D. in English and American Studies with emphases on African American Studies and Gender Studies from Alpen-Adria-Universität Klagenfurt, Austria. There she held a four-year position as Assistant Professor (pre-doc, non tenure-track) and continues to teach as an adjunct lecturer. She is the treasurer of the Austrian Association for American Studies.

Transnational Utopian Connections (CHAIR: Stefan Brandt)

Astrid M. Fellner (Univ. des Saarlandes), fellner@mx.uni-saarland.de

Border Utopics: Literary Figurations of the U.S.-Mexican and the U.S.-Canadian Border

As a “crossroads of cultures” (Fisher Fishkin 43), the U.S. can be seen as a vast borderlands. Border thinking has not only emerged with the growing importance of the U.S.-Mexican border since the 1990s but is rooted in the foundational frontier myth and therefore lies at the heart of American literature and culture. As is well known, the notion of the border has served as a powerful conceptual framework ever since Frederick Jackson Turner argued for the significance of the frontier at the World’s Columbian Exposition in Chicago in 1893. Teasing out the cultural significance of the border in North American

literatures, this paper will show in what ways recent border literature articulates a utopic alterity, which posits the space of the border as at once located in a specific border area and projected into a utopian elsewhere. Looking at how the paradigm of the border is employed in recent texts by writers such as Guillermo Verdecchia, Thomas King, and Karen Tei Yamashita, I attempt to show how these writers have figured the space of the border as both liberatory and transgressive. These texts, I want to argue, provide models for a spatial practice that Louis Marin has called utopics (1973).

Biographical Statement:

Astrid M. Fellner is Professor and Chair of North American Studies at Saarland U in Saarbruecken, Germany. She currently is PI in the DFG-funded interdisciplinary International Graduate Research Training Program “Diversity: Mediating Difference in Transcultural Space” that Saarland U and U of Trier are conducting with Université de Montréal. Her publications include *Articulating Selves: Contemporary Chicana Self-Representation* (Braumüller 2002) and several articles in the fields of U.S. Latino/a literature, Colonial American Literatures, Canadian literature, Gender Studies, and Cultural Studies. She has also finished a study entitled *Bodily Sensations: The Female Body in Late-Eighteenth-Century American Culture*. She is the co-editor of *(Anti-) Americanisms* (LIT Verlag 2005), *Making National Bodies: Cultural Identity and the Politics of the Body in (Post) Revolutionary America* (WVT 2010), and *Is It ‘Cause It’s Cool? Affective Encounters with American Culture* (LIT Verlag 2013), and the editor of *Body Signs: The Body in Latino/a Cultural Production* (LIT Verlag 2011).

Verena Laschinger (Univ. Erfurt), verena.laschinger@uni-erfurt.de
The Amazing Race: Utopia in the Age of Global Capitalism

This presentation is a first investigation of the utopian vision in *The Amazing Race*. Couched in the format of a reality TV travel show, which spectacularizes the wonders both of the natural environment and of human nature, appears a utopian vision of human perfection. The show surveys and displays processes of adaptation, competition and consumption (of experiences as well as landscapes, foreign places and people), and rewards the contestants, who use their set of skills most successfully. Claiming that in its espousal of Darwinist notions of physical, emotional and mental fitness, *The Amazing Race* is deeply invested in modeling a new *race* fit to succeed in the age and space of global capitalism, I will closely and critically read the show’s implications in terms of race, class, gender, and age. Special attention will be paid to the question of how the transnational trajectory of the contestants as global tourists is set against the continued significance of the national.

Biographical Statement:

Verena Laschinger currently teaches at Erfurt University, Germany. From 2005 to 2010 she was employed as an Assistant Professor of American Literature and Culture at Fatih University Istanbul, Turkey. Her research interests include urban and visual studies. She holds a Ph.D. from Ludwig-Maximilians-University Munich, Germany.

Stefan Rabitsch (Univ. Klagenfurt), stefan.rabitsch@uni-klu.ac.at

“And yet, everything we do is usually based on the English”: Reassessing *Star Trek’s* New Frontier Utopia for what it really is

The title of this paper contains Gene Roddenberry's response to the question as to why he gave the starship captain of *Star Trek: The Next Generation* - Jean-Luc Picard - a French name. This seemingly surprising remark is in line with many more references to a much romanticized historical period - the British Golden Age of Sail - and the various hero figures, both real and fictional, that it spawned; James Cook, Horatio Nelson, and Roddenberry's favorite literary character, Horatio Hornblower, R.N. As this paper will unequivocally illustrate, Roddenberry consistently displayed a transatlantic awareness of a shared Anglo-American cultural continuity and maritime legacy which decidedly shaped the fabric of worldbuilding throughout the entire *Star Trek* continuum.

It is generally well-known that *Star Trek* was initially pitched as '*Wagon Train* to the stars'. This made it possible for Roddenberry and the creative team gathering around him to sell the then often considered juvenile format of science fiction to a TV-industry where the Western reigned supreme; and, to smuggle in social commentary passed the censors. Moreover, *Star Trek's* iconic opening credits, which turned outer space into a utopian *final frontier*, seem to neatly link this global pop-culture phenomenon to the 1960s Space Race under the auspices of President Kennedy. And while there is a crucial link between *Star Trek's* thematic make-up and JFK's New Frontier politics and rhetoric, it has less to do with the legacy of the geographic and historical West(s) than it is generally believed. Still, this is exactly how many commentators from a wide range of academic disciplines have been approaching the *Star Trek* continuum for two decades now; a wagon train to the stars which continues the American frontier ideology of rugged individualism, manifest destiny and national exceptionalism into a utopian future. However, *Star Trek* was never really conceived as a space western and if you want to see the 'real' wagon train to the stars, go and watch the 'failed' 1990s TV-series, *Earth 2*.

Trawling through primary production material (e.g. memos, manuscripts, letters) as well as the vast visual and discursive corpus of the *Star Trek* continuum, this paper seeks to expose the inconsistencies of applying the Western format and the frontier to *Star Trek* worldbuilding (i.e. operational discourses, visual aesthetics, character archetypes, traditions and rituals, etc.) because after all *Star Trek* was also pitched as '*Hornblower* in space'. While JFK's New Frontier had a profound impact on *Star Trek*, it was but an imagined frontier; an imagined West of social issues, challenges and opportunities. The frontier in *Star Trek* represents a *topical/allegorical theme* which serves as the main conduit to comment on the 'big ideas' and issues of the day (e.g. race, gender, religion, etc.) in the ever-changing context of the series' and movies' production. Yet, there is a second, largely unexplored theme, which I term 'Rule Britannia', bestowed upon *Star Trek* by way of the Hornblower novels and a few other maritime sources. This relatively unchanging *operational theme* provides the mechanics of worldbuilding which are seaborne, naval, and British in origin. It is used to celebrate a transatlantic, Anglo-centric and hegemonic connectedness.

Biographical Statement:

Stefan 'Steve' Rabitsch is a PhD student and junior lecturer for American Studies at Alpen-Adria University Klagenfurt (AAU). His research and his classes are dominated by science fiction studies across media with a particular focus on the discourses and semiotics of historiography and worldbuilding in television and video games. He is appreciative of the label 'Academic Trekkie' which is occasionally attached to his name. His endeavors rest on and are complemented by a comprehensive knowledge of and exposure to (hi)stories and identities of empire and exploration found in both the U.S. American West and the transatlantic imaginarium of the high seas. As a certified graduate writing coach he is also affiliated with the English Department's language teaching program as well as the SchreibCenter (SC).

Utopia and Social Change (CHAIR: Marie-claude Perin-Chenour, Univ. Paris Ouest Nanterre La Défense)

Christian Quendler (Univ. Innsbruck), christian.quendler@uibk.ac.at

From Bawlfredonia to the Moon and Back to the New World: Utopia in Early American Satires

My presentation will examine two satires from the Early Republic: Jonas Clopper's *Fragments of the History of Bawlfredonia: Containing and Account of the Discovery and Settlement of that Great Southern Continent and the Formation and Progress of Bawlfredonian Commonwealth* (1819) and George Tucker's *Voyage to the Moon: With Some Account of the Manners and Customs, Science and Philosophy of the People of Morosofia, and other Lunarians* (1827). Both texts displace American utopian ideals. While Clopper uncovers a secret past of the young Nation that adds a bitter taste to the newly gained independence and the exuberant patriotism, Tucker suggests a less than charming kinship between Americans and the Morosofians, a peculiar tribe of Moon inhabitants. While the treatment of utopian thought is reminiscent of Christian utopian communities – Clopper's title phrase "Bawlfredonian Commonwealth" mocks John Eliot's *Christian Commonwealth* (1659) – the satirical center of interest is on social politics and economy. My discussion will focus on a variety of textual and ideological strategies of debunking utopian ideals and social practices.

Biographical Statement:

Christian Quendler is an Assistant Professor in the Department of American Studies at the University of Innsbruck (Austria), where he teaches both literature and film. His research interests include publishing history and book design, narratology, inter-art relations and media history. He is the author of two books *From Romantic Irony to Postmodernist Metafiction* (2001) and *Interfaces of Fiction* (2010) and numerous essays on literature and film. He has just completed the manuscript for his third book *Confessions of a Camera Eye*, which examines camera-eye metaphors in different artforms, disciplines and historical periods.

Michael Draxlbauer (Univ. Wien), michael.draxlbauer@univie.ac.at
Blithedale Revisited: Hawthorne Among the Utopians

Perhaps no other American writer's texts have been so consistently misread through biographical interpolation than those of Nathaniel Hawthorne. My paper examines the background and narrative concerns of *The Blithedale Romance* (1852), to illustrate the hermeneutical impasse such an interference can produce. This romance has been read by many as a reflection of the "reclusive" author's experiences at the Brook Farm Institute of Agriculture and Education (1841-47), as a thinly veiled account of his involvement (in 1841/42) in that "Transcendentalist" experiment. (I have put that term in quotation marks as an indication that the people connected in one way or another with the movement would themselves, in the early 1840s, not have been too certain about whether it was a meaningful application for their social agenda.) A closer look at this "Party of the Future" (Emerson), and at the circumstances that brought Hawthorne into contact with it, should contribute to a picture of the man more congenial than the gloomy Salem ghost conjured up in too many studies – and redirect attention to the author's original objective in writing *The Blithedale Romance*: "Do not read it", he advised another ex-member of the community, "as if it had anything to do with Brook Farm (which essentially it has not) but merely for its own story and characters".

Biographical Statement:

Michael Draxlbauer is Associate Professor at the Department of English and American Studies at the University of Vienna. He has taught courses on US American and Canadian literature and society, Cultural Studies, literary criticism, Essay Writing and Creative Writing. His research interests are Native North American literatures, the representation and commodification of iconic "Indians" (e.g., Pocahontas, Sacagawea, Seattle, Geronimo, Tekakwitha), Romanticism, and New England Puritanism and Transcendentalism. In addition to a number of articles, he has published *Das Konzept der "Supreme Fiction" im Spätwerk von Wallace Stevens* (1990) and edited and co-edited *Remembering the Individual/Regional/National Past* (1999), *Sites of Memory and Collective Identities* (2002), *The Embodiment of American Culture* (2003), and *(Anti-)Americanisms* (2004).

Brigitte Zaugg (Université de Lorraine), brigitte.zaugg@orange.fr
Charlotte Perkins Gilman's *Herland*: Utopia as Strategy for Social Change – and More

In *Herland*, her second utopian novel, published in 1915, Gilman addresses the joint issues of the rights of women and socialism, seeking to demonstrate their interdependence. The change she advocates is not limited to social and gender issues; indeed, her stress on the fact that both men and women are humans first and foremost reveals that her primary concern lies in changing human consciousness. Whereas in *Moving the Mountain*, her first utopian novel (1911), she portrayed a society where men and women lived together in a humanist-socialist world, in *Herland* she imagines an all-female society which three male explorers discover quite by chance. The Herlanders' inability to understand what to those men (and to us, even today) is commonplace exposes and sometimes ridicules many assumptions about the social positions and the relationships of men and women, thereby questioning the foundations and

the organization of turn-of-the-century western (not just American) society and showing that they are based on sex. Gilman also raises practical issues that lay very close to her heart, most notably child-rearing (in Herland, children are raised by highly-trained specialists, not by their mothers) and female dress. I propose to examine the strategies Gilman resorts to in order to make her readers question the society they live in and rethink their view of women.

Biographical Statement:

Brigitte Zaugg is Associate Professor (*Maître de Conférences*) at the Université de Lorraine (Metz, France), where she teaches American literature and translation. She wrote her doctoral dissertation on Ellen Glasgow and has published several articles on the Virginian writer, as well as on Kate Chopin, Willa Cather, Margaret Mitchell, Bobbie Ann Mason, and Edith Wharton. Her latest article, "The Art of Irresolution in Edith Wharton's 'The Lady's Maid's Bell,'" was published in *Journal of the Short Story in English* 58 (Spring 2012). Among the most recent books she has co-edited are *L'Espace du Sud au féminin* (2011) and *Dislocation culturelle et construction identitaire* (2012); she is currently working on the joint edition of *Literature and Spirituality in the English-Speaking World*, a collection of essays to be published in 2013 by Peter Lang. She is a member of IDEA research group.

Thirty-Third AAAI Conference on Artificial Intelligence. Thirty-First Conference on Innovative Applications of Artificial Intelligence.Â
AAAI-19 Program Cochairs Pascal Van Hentenryck (Georgia Institute of Technology, USA) Zhi-Hua Zhou (Nanjing University, China).
IAAI-19 Chair Karen Myers (SRI International, USA).Â Until about 2013, most researchers studying machine learning for artificial intelligence all worked on a common goal: get machine learning to work for AI-scale tasks. Now that supervised learning works, there is a Cambrian explosion of new re-search directions: making machine learning se-cure, making machine learning private, getting machine learning to work for new tasks, reducing the dependence on large amounts of labeled data, and so on.