

This is the final version of the program as of February 27, 2011. Any changes made after this point will be reflected in the errata sheet.

Tuesday, March 15, 2011 7:00 p.m.

Pre-Conference Party

President's Suite

Open to all.

Wednesday, March 16, 2011 2:30-3:30 p.m.

Pre-Opening Refreshment

Capri

Wednesday, March 16, 2011 3:30-4:15 p.m.

Opening Ceremony

Capri

Host: Donald E. Morse, Conference Chair

Welcome from the President: Jim Casey

Opening Panel: Science Fiction and Romantic Comedy: Just Not That Into You

Capri

Moderator: Jim Casey

Terry Bisson

James Patrick Kelly

John Kessel

Connie Willis

Wednesday, March 16, 2011 4:30-6:00 p.m.

1. (PCS) Fame, Fandom, and Filk: Fans and the Consumption of Fantastical Music

Pine

Chair: Elizabeth Guzik

California State University, Long Beach

Out of this World: Intersections between Science Fiction, Conspiracy Culture and the Carnavalesque

ABSTRACT: This paper will examine the relationship between science fiction, conspiracy culture and carnival. It will use musician UFOetry as a case study and argue that whilst conspiracy culture is an important element of America culture, it would take on a very different form if not for the science fictionalisation of the world.

Aisling Blackmore

University of Western Australia

"I'm your biggest fan, I'll follow you until you love me": Fame, the Fantastic and Fandom in the Haus of Gaga

ABSTRACT: In this paper I will explore Lady Gaga's, possibly contradictory, uses of the monstrous within her body of work. I will focus on how she uses the monstrous both as a way to demonize fame and as a way to encourage community among her fans. Some attention will also be paid to the ways in which her fans, her "Little Monsters," have taken up this call and express their membership within the community.

Daryl Ritchot
Simon Fraser University

Pop Culture on Blend: Parody and Comedy Song in the Filk Community

ABSTRACT: This essay will consider principally the parody and comedic forms of filk music from artists such as Juanita Coulson, Leslie Fish, Tom Smith and others. I will discuss the subject matter of the songs, the musical styles and genres, and the interconnection among different streams of popular culture that has generated successful comedic filk songs. This paper project is in part a response to and a written version of a video documentary of the same name that I will be presenting at an ethnomusicology conference in April of 2011. For this documentary I interviewed several filk performers and fans, and one of my respondents considered filk a "living example of an oral folk tradition."

Rebecca Testerman
Bowling Green State University

2. (SF) Biotechnologies and Biochauvinisms

Oak

Chair: Neil Easterbrook
TCU

Biotechnology and Neoliberalism in *The Windup Girl*

ABSTRACT: Nikolas Rose argues that contemporary biopolitics cannot be understood through the paradigm of eugenics that shaped twenty-century regimes; our biopolitics are "neither delimited by the poles of illness and health, nor focused on eliminating pathology to protect the destiny of the nation. Rather, it is concerned with our growing capacities to control, manage, engineer, reshape, and modulate the very vital capacities of human beings as living creatures" (3). Paolo Bacigalupi's *The Windup Girl* provides a complex vision of the dystopian tendencies and utopian possibilities within one such biotechnological future and functions as an example of thinking about life at the molecular level of genomics, where subjectivity and species are blurred under new modes of disciplinary biopower. This paper argues that biotechnology cannot be understood in isolation from an analysis of neoliberalism and that the posthuman subjectivities of *The Windup Girl* function as a counter-hegemonic discourse to what Kaushik Sunder Rajan calls the "promissory futuristic discourse" of biotechnological venture science.

Sherryl Vint
Brock University

Neither Red nor Green: Fungal Biochauvinism in Science Fiction

ABSTRACT: This paper identifies and explores a tradition of negative depictions of fungus within science fiction, and speculates on the possible impacts these depictions have on the development of novel technologies.

Roby Duncan
California State University, Dominguez Hills
Daniel Luboff
Independent Scholar

Ecofeminism, the Environment, and Science Fiction

ABSTRACT:
Ritch Calvin
SUNY Stony Brook

3. (CYA) Coming of Age in a Fantasy World

Maple

Chair: Amy Hicks

Illinois State University

“The Blood Is the Life!”: Menstruation and Its Covert Appearance in Stephenie Meyer’s *Breaking Dawn*

ABSTRACT: Bella Swan is Edward Cullen's blood singer, yet no mention is made of her life as a healthy, menstruating woman. Over their 14 month courtship, her period is mentioned only after she becomes pregnant. This treatment of menstruation in *Twilight* is a direct reflection of Western social mores that make menses a thing to be hidden, reviled, and codified.

Amanda Firestone

University of South Florida

Seventh Sons: How Family Roles Shape the Heroes of Orson Scott Card’s *Seventh Son* and Susan Cooper’s *The Dark is Rising*

ABSTRACT: While the power of the seventh son is directly centered on the random chance of birth order, his use of that power depends greatly on his traditional family relationships. An examination of the above texts reveals that familial relationships form a greater contributing factor to heroism, suggesting that heroes are made in addition to their merely being born. The complex relationship between heroism and being born a seventh son demonstrates that the success of the hero is not guaranteed by birth; his self, his moral center, develops in response to his familial relationships, and it is upon this foundation that his heroism depends.

Tanja Nathanael

The University of Southern Mississippi

Grow Up, Pilgrim!: Beating Adolescence Out of Bryan Lee O’Malley’s *Scott Pilgrim Series*

ABSTRACT: Bryan Lee O’Malley’s series follows Scott as his delayed growth spurt is catalyzed when he meets and falls in love with dream girl Ramona Flowers. By following his desire to fill the lack within himself, Scott embarks on a journey to abject his over-extended adolescence. Along the way, O’Malley’s narrative compares and contrasts milestones in Scott and Ramona’s growing relationship with those of other characters they interact with in the series. By following this Pilgrim’s progress, O’Malley outlines paths and plateaus that define adulthood for series readers while helping Scott grow up in the process.

Susana Rodriguez

Illinois State University

4. (FTV) Bodily Functions

Cypress

Chair: Sally Gage

University of South Florida

Bodily Functions: Horror, Comedy, and the Body

ABSTRACT:

David Bañuelos

University of California, Riverside

Caught in Ma(w)s of Death: Dis-lodging the Vagina Dentata in *Monster House*

ABSTRACT:

Renee Dowbnia

University of Florida

5. (F) Puns, Humor, and Comedy

Palm

Chair: Edward James

University College Dublin

Crossing into the Ridiculous World of the Comic Fantastic: Wordplay & Puns in Fantasy Literature

ABSTRACT:

Andrew Seeger

Independent Scholar

Jonathan Safran Foer's *Everything Is Illuminated*, Jewish Humor and the Magical Realist Mode

ABSTRACT:

Julia Gatermann

University of Hamburg

Aristophanes to Pratchett: Comedy as Social Conscience

ABSTRACT: While the fantasy realms of utopian fictions may mirror aspects of our world suggesting ways in which humanity could improve society, the intersection of the fantastic with the comedic offers another possibility. This paper will posit a type of comic fantasy that uses Brechtian *Verfremdung* techniques, presenting familiar ideas in unfamiliar circumstances, allowing for direct reference to and criticism of the society in which it is produced and consumed.

Eve Smith

Liverpool John Moores University

6. Author Readings I

Vista A

Host: Bill Clemente

Jennifer Stevenson

Cecelia Holland

L.E. Modesitt

Wednesday March 16, 2011 6:00-8:00 p.m.

IAFA Board Meeting

Boardroom B

Wednesday March 16, 2011 8:00-8:30 p.m.

Newcomer Meet-up

Captiva A

Hosted by the Student Caucus

Wednesday March 16, 2011 8:30-11:00 p.m.

Opening Reception

Capri

Thursday, March 17, 2011 8:30-10:00 a.m.

7. (VPA) Comics and the Body

Pine

Chair: Michael Furlong

Valencia Community College

From *Barbarella* to *Sky Doll*: A Comparative Study of Representations of Sexuality in Feminist Science Fiction Comics

ABSTRACT: By examining *Barbarella* and *Sky Doll* in conjunction with one another, we may identify how visual representations of women and eroticism in science fiction comics have changed over time, and what significance this may hold for the genre's depiction of feminism and sexuality. On a broader scale, this paper aims to spark further interest and argument in the critical reading of female characters in comics, while promoting the academic analysis of foreign and independent comics within the field.

Melissa Bianchi

University of Florida

Trans/Mutation: Janis as Changeling in Alison Bechdel's *Dykes to Watch Out For*

ABSTRACT: *Trans/Mutation* interprets the unconventional personality of Janis as a marker of her status as a changeling, a character who is unusual precisely because of her normalcy. This interpretation allows me to characterize Janis as "radically invisible," a queer state of being which can be used to explore the reparative nature of transgendered bodies in Bechdel's comic.

Justin Raymond

The University of Western Ontario

xkcd and the Geek Experience

ABSTRACT: This paper will focus on *xkcd*'s depiction of the geek experience and the complex space where popular culture, stereotypes, science, romance, and humor all intersect. *Xkcd* bills itself as "A webcomic of romance, sarcasm, math and language." This paper will examine how it can do all that using art as simple as stick figures.

Karen Burnham

NASA

8. (CYA) Ridiculous Verses and Stories

Maple

Chair: Anne Balay

Indiana University Northwest

T. S. Eliot's *Book of Practical Identity*

ABSTRACT: Far from indecisive, like Prufrock, the cats in T.S. Eliot's *Old Possum Book of Practical Cats* not only know their place in the world, they define it for themselves through their chosen activities. I propose that *Old Possum's Book* is a celebration of a stable, fully-expressed identity—if it is more lighthearted than his other poetry, it is because the cats triumph in an area wherein so many of Eliot's other protagonists struggle.

Tracy (May) Stone

University of Louisiana at Lafayette

Ridiculous Verses: The Role of Nonsense Poetry in Fantasy Literature

ABSTRACT: This paper is an exploration of Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass*, Eliot's *Old Possum's Book of Practical Cats*, and Willard's *A Visit To William Blake's Inn*, which looks at how poetic form brings us into the realm of the fantastic by making our own language foreign. It asks how the forms and language used in these works heighten the fantasy element.

Nadine Cooper-Kohn

Hollins University

"It's the Walrus": Nonsense as a Vehicle for Truth in Haroun and the Sea of Stories

ABSTRACT: Nonsense provides a vehicle for truth as rationality is turned on its head in Salman Rushdie's *Haroun and the Sea of Stories*. Because Haroun must adjust to nonsensical patterns of thought and speech on Kahani, he returns home better able to see reality. Ultimately, his journey echoes the reader's, and Rushdie leaves both in awe of the sheer power of stories.

Sarah Jackson

Hollins University

9. (FTV) The Ridiculously Violent in Science Fiction

Cypress

Cross-interest with SF

Chair: Andrew Ferguson

University of Virginia

Invisible Walls: Control and Disgust in Cronenberg's eXistenZ

ABSTRACT: In his film *eXistenZ*, Cronenberg uses grotesque images in order to elicit reactions of disgust from his characters as well as his audience. This paper explores how, by forcing the viewers to witness such disgusting scenes, Cronenberg exerts control over how his film is experienced on a visceral level.

David Chandler

University of Tulsa

Only the End of the World Again: Kurt Vonnegut and the Apocalypse

ABSTRACT: The novels of Kurt Vonnegut are full of characters who experience a kind of personal apocalypse (*Breakfast of Champions'* Dwayne Hoover, *Mother Nigh'* Howard W. Campbell, Jr.). But in some, the end of everything known and the beginning stages of a new unknown world are more literal (*Galapagos*, *Slapstick*, *The Sirens of Titan*, and of course *Slaughterhouse-Five*). For the protagonists that survive these apocalypses, the world is born anew, and "the meaning of it all" can only be deciphered after all that is familiar has ended.

Christopher Glover

Long Beach City College

Bloody Funny: Stupor and Cold War Anxiety in Fist of the North Star

ABSTRACT: The paper examines Toyoo Ashida's feature-length anime *Fist of the North Star* (1986), adapted from the manga of the same name. Upon its American video release, Ashida's film was remarkable for the intensity of its violence and the (apparently unintentional) idiocy of its dubbed English script. I revise these accounts of the film by situating it more thoroughly in its anxious mid-1980s socio-historical context.

Jonathan Imber Shaw

Kutztown University of Pennsylvania

10. (FTV) The Posthuman Ridiculous

Palm

Chair: Regina Hansen

Boston University

How Donna Noble Saved the Multiverse (and Had To Pay for It)

ABSTRACT: Donna Noble at the close of "Journey's End" can be placed in a long line of science-fictional amnesiacs. Her fate may be read as simply another variant of the multifold tragedies that seem to befall all Time Lords, and all those who attempt to help the Doctor. However, a more troubling and specific reading is that in the updated, 21st-century Doctor Who, female companions who presume equality with the Doctor pose a metacrisis solvable only by something close to death.

Sydney Duncan

Frostberg State University

Serious Performances – Constructing Humanity in the Originals and Re-Imaginations of *Battlestar Galactica* and *V*

ABSTRACT: In the paper I will examine how humanity is constructed in the originals and reimaginings of *Battlestar Galactica* and *V*. My claim is that *passing for human* requires certain physical markers as well as engagement in certain performances, including performing “the right kind of” gender. In the spirit of the conference’s theme, I will also shortly discuss the role of humour (or the lack of it) in the series.

Aino-Kaisa Koistinen
University of Oulu

Lipstick and Skin: The Posthuman Ridiculous in *Doctor Who*

ABSTRACT: A conglomeration of fears and anxieties about the fate of humanity are expressed in *Doctor Who* through the character of Lady Cassandra. Because these fears are too difficult to grapple with directly, too frightening or alien to seriously consider, they are all contained within this one character and made ridiculous. This paper uses the work of Donna Haraway and N. Katherine Hayles to explore Lady Cassandra as a ridiculous posthuman or cyborg figure and speculate about what she signifies for *Doctor Who*.

Elizabeth Lundberg
University of Iowa

11. (F) Mythology and Magic

Magnolia

Chair: Jeana Jorgensen
Indiana University

Body, Mythology and Deity in the Poetry of Ursula K. Le Guin

ABSTRACT: Ursula K. Le Guin’s first two poetry collections, *Wild Angels* (1975) and *Hard Words* (1981) were written after the publication of *The Dispossessed* (1974) during a time when Le Guin, exhausted from publishing nine books in eight years, was finding her creative muse more difficult to contact. Le Guin was in her mid-forties. To unstick her writing process, she must revision and remythologize her work to become more actively feminist in character, theme and structure, thus opening the way to her later fiction. This paper examines this process through the lens of her poetry.

Sandra Lindow
University of Wisconsin-Stout

“Make It Old”: The Other Mythic Method

ABSTRACT: T. S. Eliot praised James Joyce for creating a “mythical method” that “makes the modern world possible for art.” At the same time that Joyce and Eliot were concocting their mythic mash-ups, a number of writers were inventing an alternative technique for bringing myth into the contemporary world. Rather than using the treating myth as a array of crumbling fragments, writers such as E. R. Eddison, Hope Mirrlees, Charles Williams, and J. R. R. Tolkien constructed fantastic worlds out of older narrative traditions, thereby creating modern fantasy. The fantasy framework allows the writer to construct a model of wholeness and hope rather than ruin, while still inviting ironic and critical comparisons to the contemporary world.

Brian Attebery
Idaho State University

The Magic of Self-Sacrifice in Fantasy Literature

ABSTRACT: This paper will investigate Magic in Fantasy Literature from the perspective of Self-Sacrifice, with a particular focus on Guy Gavriel Kay’s *The Fionavar Tapestry Trilogy*.

Agnieszka Jedrzejczyk-Drenda
Middlesex University

12. (IF) Gender Conceptions and Reconceptions in the International Fantastic

Dogwood

Chair: M. Elizabeth Ginway

University of Florida

Female Messiahs in Two Apocalyptic Novels: *Satan in Goray* by Isaac Bashevis Singer and *Blindness* by José Saramago

ABSTRACT: The female characters in these two very different novels are designated messianic for two very separate reasons; hence the definition of *messiah* itself must be reconsidered. In *Blindness* the doctor's wife is the redeemer who brings salvation; in *Satan in Goray*, Rechele, a character much abused, becomes the savior and the Shekinah (a divine quality expressed in Kabbalistic belief) who delivers her people from evil.

Marilyn Jurich

Suffolk University

Like a Virgin: Fantastic Metamorphosis and the Madonna/Whore Dichotomy

ABSTRACT: The Double in fantastic literature written by women of Spanish America offers the opportunity to play with one of the principal patriarchal effects on woman's identity; that is, the binary characterization of female conduct into the extremes of the virgin and the whore, or the pure, self-sacrificing woman and her unchaste and deceptively evil counterpart. This paper studies this phenomenon in Silvina Ocampo's short story "La casa de azúcar" (1959), in which the male protagonist narrates the strange series of events that apparently culminate in the fantastic metamorphosis of his innocent, angelic wife, Cristina, into her alter ego and double, the scheming adulteress Violeta.

Anne Connor

Southern Oregon University

Daughters of Feminism: A New Approach to Discovering the Advocacy in Esquivel's *Like Water for Chocolate*

ABSTRACT:

Rebecca Peters

Florida State University

13. (H) Shapeshifters Old and New

Captiva A

Chair: Deborah Christie

ECPI Tech

Strangers in the Moonlight: Alienation and Transformation in Medieval Werewolf Stories

ABSTRACT:

Christina M. Carlson

Iona College

Read in Tooth and Claw: Female Shapeshifters in Urban Fantasy Novels

ABSTRACT:

Margo Collins

Trine University

She-wolf vs. He-wolf: The Female Role in the Werewolf's Post-human Identity

ABSTRACT:

Sarah Benton

University of South Florida, St. Petersburg

14. (CYA) Panel: Harry Potter

Captiva B

Moderator: Leisa Clark
Amanda Firestone
Sally Gage
Jessica Collard

15. Author Readings II

Vista A

Host: Bridgid Shannon
John Kessel
Lisa Rowe Fraustino
Owl Goingback

16. (SF) Human/Animal Intersections

Vista B

Chair: Sherryl Vint
Brock University

The Best in Beasts: Animal Helpers and Heroes in the Works of Cordwainer Smith

ABSTRACT: Weaponized telepathic cats, and an orbiting holographic horse heaven are not the typical images one associates with "modern technology"; however, these ideas figure prominently in the future history of Cordwainer Smith, the pen name of Paul M.A. Linebarger. His anthology, *The Rediscovery of Man*, explores the interconnection and communication between species by examining the relationship of humans with animals and the "other" in an evolving "inter-special discourse," and discovers that often, only acknowledging and embracing the forgotten "animal" nature enables his protagonists to become fully "human."

Jennifer Cox

Florida Atlantic University

Being Backed into a Corner: Posthuman Animality in Peter Watts's *Rifters* Series

ABSTRACT:

Michele Braun

Mount Royal University

Using the Other to Explore Human and Animal Relationships in Ursula K. Le Guin's *The Dispossessed* and Stanislaw Lem's *The Star Diaries*

ABSTRACT:

Skye Cervone

Johnson and Whales University

Thursday, March 17, 2011 10:30 a.m.-12:00 p.m.

17. (PCS) Remixes, Roleplaying, and Real-World Skills: Audience Interaction with and Response to Digital Media *Pine*

Chair: Lars Schmeink
University of Hamburg

The Rhetoric of the Ridiculous in Videogame Music Remixes

ABSTRACT: This presentation discusses the communicative power of music by analyzing fan remixes and rearrangements of videogame music posted at the thriving online community OverClocked ReMix (ocremix.org). In the spirit of the conference theme, I identify pieces on the site that rely on humor, satire, and/or parody, asking, "How does the ridiculous draw attention to what a musical composer is trying to say?" and "What does that tell us about the ways music speaks, and how composers use rhetorical principles?"

Kyle Stedman
University of South Florida

Performing Character, Performing Self: Representations of Self and Identity in Online Role-playing Games

ABSTRACT: Online role players perform characters in fantastic, invented, or realist settings; combine narrative with game play; and negotiate their experiences among different social frameworks. As a result, they represent themselves online through various identities. Through the lens of frame analysis and performativity, my paper explores the acceptance of alternative genders and sexualities among role-play gamers."

Heather Osborne
University of Liverpool

Learning to Work and Play in a Simulated World – with Mummies!: Exploring Affect and Labor in *The Sims 3*

ABSTRACT: This paper examines the contradictions and nuances of the cultural work of *The Sims 3*, a best-selling life-simulation computer game in which players guide their characters, called Sims, through everyday life, from pursuing careers, building interpersonal relationships, cultivating hobbies, and making consumer choices to preparing meals, washing dishes and throwing parties. On the one hand, the game operates as a cultural technology that acclimates players to the needs and demands of contemporary capitalism and deploys an affective dynamic privileging certain ways of living above others. At the same time, however, the world of *The Sims* also contains elements of the fantastical and silly that disrupts the seriousness of its narrative, providing the terrain for exploring contradictions in contemporary capitalism and other possible logics and desires.

Allyson Shaffer
University of Minnesota, Twin Cities

18. (SF) Postmodernism and the New Wave

Oak

Chair: Daniel Creed
Broward College

Binaries in Postmodern Science Fiction: Science the Liberator – Science the Infiltrator

ABSTRACT:

Rita DiBella
Florida Atlantic University

“The Soft Sciences — Isn’t That a Delightful Name? – Had Run Amok”: The Breakdown of the Social Machine in Samuel R. Delany’s *Nova*

ABSTRACT: : I contend that Alan Turing’s “Computer Machinery and Intelligence” (1950) can be seen as a key instigator in a series of debates swirling around “countercultural” cybernetics, that has special resonance in the curious intersection of philosophy of mind and Samuel R. Delany’s New Wave science-fiction novel *Nova* (1969). I argue that Delany’s countercultural cybernetics, responding to a discursive domain spearheaded first by Turing, focuses on the uncanny convergence of the human mind and computer intelligence, and thus directly challenges a normative, anthropocentric view of human embodiment, abilities, relationship to media and technology, and identity construction.

Jerome Winter

University of California, Riverside

Foucault at Play in the Dystopian Prison-house: Subversive Personae in “‘Repent Harlequin!’ said the Ticktockman” and “The Machine Stops”

ABSTRACT: This paper suggests that the political systems figured by both the Ticktockman and the Machine sustain power through the exploitation of human identity. The anti-hero, then, rebels against the dominant authority by performing individuality—sometimes to a ridiculous degree.

Dana Odwazny

Florida Atlantic University

19. (CYA) Food, Plants, and Comedy in *Harry Potter*

Maple

Chair: Amanda Firestone

University of South Florida

Trouble in Greenhouse Three: Comedy and Ecology in J.K. Rowling’s *Harry Potter* Series

ABSTRACT: From the Whomping Willow to the shrieking mandrakes, J. K. Rowling’s *Harry Potter* volumes are replete with fantastical botanicals. The purpose of this paper will be to tease out the implications of these representations and to explore how the uses of both comedy and danger in Rowling’s work might be read as ordaining a pre-Romantic position on nature, subservient to Adamic man, in which human dominion over the environment operates without question.

Zoe Jaques

Anglia Ruskin University

Humor in *Harry Potter*: Assessing J.K. Rowling’s World

ABSTRACT: The presenter will investigate the humor that J.K. Rowling weaves into the *Harry Potter* series. In doing this, the presenter will look at humor’s role in creating the wizarding world and in making the texts appealing to a wide range of audience.

Kathryn Johnston

Youngstown State University

Butterbeer, Cauldron Cakes and Fizzing Whizbees: Food and Commensalism as Cultural Markers in the *Harry Potter* Series

ABSTRACT: In the *Harry Potter* series, the Wizard characters’ consumption of special foods that are unavailable in the Muggle world serve reinforce their own identities, while at the same time constructing the feeling of “belonging” at Hogwarts and in villages and homes secretly imbedded within the Muggle world. Food is a great indicator of cultural identity and the shared foods we eat can serve multiple purposes in delineating those who belong from those who do not. By carrying on a literary tradition of food as a cultural marker, the *Harry Potter* series fits neatly into a body of work that celebrates abundance, family and belonging.

Leisa Anne Clark

University of South Florida, Tampa

20. (FTV) Modern Monsters

Cypress

Chair: Noelle Bowles
Kent State

Taking the Family to Zombieland: Welcome to the Magic

ABSTRACT:

Elson Bond

Tarleton State University

Primetime Postmortem: Prodding the Corpse of Humanity in AMC's *The Walking Dead*

ABSTRACT:

Deborah Christie

ECPI Tech

Invisible Monsters

ABSTRACT: Monstrosity in contemporary American culture is no longer connected to physical difference; instead, it is aligned with antithetical moral values. I will suggest here that this reconfiguration of monstrosity surfaces in contemporary cultural narratives in four connected ways: (1) through the psychopath and terrorist who lives among us and could be anyone; (2) through the faceless corporation or government agency that sends forth its tendrils into the cracks and crevices of everyday life; (3) through the virus that silently infiltrates and infects the body; and (4) through the conceit of the revenge of an anthropomorphized nature that responds to human despoilment of the environment in dramatic and deadly ways. What links these four related manifestations of contemporary monstrosity is their invisibility and potential ubiquity and the response they elicit is a form of paranoia most evident in contemporary conspiracy theories.

Jeffrey Weinstock

Central Michigan University

21. (IF) Fantastic Encounters with Latin America

Palm

Cross-interest with VPA

Chair: Michael Kagan

Le Moyne College

The Making of an Argentine Comics Icon: *The Eternaut I, I**, and II

ABSTRACT: In this paper I examine H.G. Oesterheld's comic *The Eternauta* over a period of three decades (1950s, 1960s, and 1970s). I am interested in the iconic status of the character and the story of the Eternauta himself, in why this figure constitutes such a powerful symbol that resonates in mainstream Argentine culture well beyond the confines of the overlapping communities of sf and the adventure comic where it originated. I will consider both the science-fiction icons within the *Eternautas* and the icon of the Eternauta in light of what can be described as the posthumous iconization of Oesterheld himself.

Rachel Haywood Ferreira

Iowa State University

Deathless Avengers: Fictional Travels to (and from) the Conquest of the Americas

ABSTRACT: This presentation explores selected instances of time travel in the Latin American imagination, primarily as concerns the Conquest. Who are these time travelers? What do they want? Why should we care?

Rudyard Alcocer

Georgia State University

22. (SF) New Approaches to the New Weird

Magnolia

Chair: Ritch Calvin

SUNY Stony Brook

Breach in the Mind: The Hypothetical Neuroanatomy Subservient to the Process of "Unseeing" in China

Miéville's *The City & The City*

ABSTRACT: In China Miéville's *The City & The City*, citizens of the grossly overlapping cities of Beszel and Ul Qoma are taught from birth to "unsee" the architecture, people, events, and surroundings of the other city. Although Miéville uses the process of unseeing for great narrative effect in a fictional setting, there is a rich neuroscientific literature surrounding the neuroanatomical bases for attention and awareness, perception, directed forgetting, sensory adaptation, repetition suppression, and other associated processes. In this presentation I will provide an introductory discussion on the neuroanatomical basis of attention and perception and, from that foundation, I will then provide a "hypothetical neuroanatomy" of what the brain of a person raised in a culture of unseeing might look like such that they could consciously and willfully unsee.

Bradley Voytek

University of California, Berkeley

Contemporary Baroque: China Miéville's Syntax

ABSTRACT: In light of several attempts to revive the concept of the baroque for contemporary literature (especially *Baroque New Worlds*, eds. Zamora and Kaup), this paper will address the Baroque syntax of Miéville's use of linguistic and spatial style, his textual architecture. Beginning with Deleuze's conception of the Baroque, I will offer a preliminary model of Miéville's work from *King Rat* through *Embassytown*.

Neil Easterbrook

TCU

The Surreal Body, the Surreal City: The Merging of Human Corporeality and Urban Spaces in Jeff

VanderMeer's *Veniss Underground*

ABSTRACT: Jeff VanderMeer's *Veniss Underground* is explored in relation to the metaphorical function of the city as the alternative body of the protagonists by discussing Lyotard's and Jameson's conceptualization of postmodernism and various theories of the body.

Inbar Kaminsky

Tel Aviv University

23. (VPA) Musical Theatre

Dogwood

Chair: Don Riggs

Drexel University

"Fembots Have Feelings Too": Pop Stars, Cyborgs, and Feminism

ABSTRACT: This paper investigates the varying levels of cyborg identity that several female pop stars have recently adopted. Many artists, including Robyn, Lady Gaga and Beyoncé have employed cybernetic tropes in their songs, videos and photoshoots. I will suggest that while this shift in representation is not explicitly feminist in nature, it suggests a new trend in the way that female pop stars are approaching the performance of feminine identity.

Meghan Francis

The University of Western Ontario

"ta'mey Dun, bommey Dun" (Great deeds, great songs) – The Klingon Opera *u* and Ethnodramaturgical Performance

ABSTRACT: A group of individuals titling themselves the Terran Klingon Research Ensemble have "reconstructed" an opera from the Klingon canon. Their production of *u* serves as a conduit of both popular and high culture. The Ensemble presented the opera at the Hague's Zeebelt Theater in September of 2010 and again to a Klingon audience at Farnsburg, Germany. This paper examines how fan media works ethnographically within its own performance and within the environment it creates.

Jen Gunnels

New York Review of Science Fiction

24. (H) The Classics Revisited

Captiva A

Chair: Sarah Benton

University of South Florida, St. Petersburg

WWDDWW: What Would Dante Do...With Werewolves?

ABSTRACT:

Bryan D. Dietrich

Newman University

The Monstrosity of *Titus Andronicus*: Rome as Degenerative Body

ABSTRACT: The paper gnaws into the aspect of consumerisms or consumerist culture by analyzing the Roman Empire through its doppelganger- Titus Andronicus.

Nenad (Max) Jakovljevic

University of Wisconsin- Baraboo/Sauk County

The Raving Ridiculous: Investigating Insanity in Poe's Plots

ABSTRACT:

Christy Hicks

University of South Florida, St. Petersburg

25. (F) Politics, Ethnicity, and the Fantastic Ridiculous

Captiva B

Chair: Taryne Jade Taylor

University of Iowa

Fitz's "Quest for Story": Exploring the Politics of Narrative and Fantasy in Robin Hobb's *Farseer* and *Tawny Man* Trilogies

ABSTRACT:

Gareth Hadyk-DeLodder

University of Florida

Laurence Yep's Unhyphenated America

ABSTRACT: Laurence Yep's *The Tiger's Apprentice* is a mythopoeic fantasy sourced in Chinese mythology, but set in a present-day (21st-century) San Francisco. Its universalizations and mimetic qualities position ethnic Chinese as metonymic representatives of the United States, profoundly subverting assumptions of unhyphenated American culture as Anglo/Caucasian in ethnicity.

Andrew Yang

University of Toronto

The Fantastic Ridiculous in the Work of Derek Walcott

ABSTRACT: Derek Walcott is an outstanding Caribbean poet and playwright who often features fantastic elements in his work. Perhaps the best examples of the fantastic ridiculous occur in this Nobel Laureate's narrative poem "The Spoiler's Return" and in his most famous play, *Dream On Monkey Mountain*.

Patricia Harkins-Pierre

University of the Virgin Islands

26. Author Readings III

Vista A

Host: Sydney Duncan

Terry Bisson

Christopher Rowe

Mike Allen

27. Panel: Professionals Writing

Vista B

Moderator: Gary K. Wolfe
Gwenda Bond
Graham Sleight
Liza Trombi
Nisi Shawl

Thursday, March 17, 2011 12:15-2:15 p.m.

Guest of Honor Luncheon

Grand Ballroom

Dorothy Parker, Primeval, Little Nell, Robert Heinlein, Emma Thompson, Reports of My Death, Shakespeare, and Other Thoughts on Literature
Connie Willis
Host: Gary K. Wolfe

Thursday, March 17, 2011 2:30-3:30 pm.

28. (PCS) Blurring the Boundaries: Creators, Consumers, and the Search for Meaning *Pine*

Chair: Aisling Blackmore
University of Western Australia

Post-Cyberpunk Folk Art: Miku Hatsune as the "Real World" Realization of William Gibson's *Idoru* and the Convergence Culture of the Vocaloid

ABSTRACT: This presentation examines how through the use of Vocaloid software and the Japanese user-generated video upload platform Nico Nico Douga, Vocaloid fans are currently collaboratively constructing a popular culture phenomena that demonstrates the power of predominantly grassroots participatory culture, media convergence and user-generated entertainment content.

Kathryn Dunlap
University of Central Florida

Playing the Literary - Intertextuality in the Video Game Series *Bioshock*

ABSTRACT: I will show that the *Bioshock*-series goes beyond the video games usual easy-way-out option of using literary texts as mere catalogues of characters and style. The games instead critically analyze and comment on their literary original, Rand's *Atlas Shrugged*, modifying the archetextuality of the utopian discourse and opening it up to a new medium-specific variant.

Lars Schmeink
University of Hamburg

29. (F) The Future and Language of Fantasy

Oak

Chair: Christine Mains
University of Calgary

The Future Of Fantasy: Or How I Gave Up Questing And Learned To Love The Dragon

ABSTRACT:
Aidan-Paul Canavan
University of Liverpool

Ordinary, Exotic, or Ridiculous: Getting the Nouns Right in Fantasy Language

ABSTRACT: In the wider context of a discussion regarding what characterizes the language of the fantasy genre, this paper examines some aspects of invented nouns and names from in particular high fantasy.

Stefan Ekman

Lund University

30. (CYA) Body and Appetite

Maple

Chair: Alaine Martaus

University of Illinois, Urbana-Champaign

The Insatiable Harvey Swick and His Enemy, Appetite: Fairy Tales and Consumption in Clive Barker's *The Thief of Always*

ABSTRACT: Utilizing fairy tale elements and themes of consumption, Barker addresses anxieties in modern-day childhood relating to issues of power and pleasure, particularly as they inform the adult-child dynamic. *The Thief of Always* demonstrates the allure of food in childhood, and the way that behavior is subsequently informed by, and controlled through, appetite.

Brandi J. Venable

Bowling Green State University

Of Serpentine Pleasures: Carnival Spirit and the Grotesque Body in Libba Bray's *Gemma Doyle* Trilogy

ABSTRACT: Libba Bray's *Gemma Doyle* Trilogy depicts the absurdity of normative life through its imposed strictures and structures on Victorian youth. My paper considers specific instances in the text where the grotesque body becomes the celebration of life and renewal through death, forcing the protagonist and her friends to comprehend the weight of marginalization and severity of hierarchical structures, especially those between adults and children and males and females. Focusing my argument on the destabilization of individual and group identity central to the text, I closely analyze how the grotesque body becomes the key element to unlocking hidden secrets, coming to terms with the essence of the Self and Other, and eschewing and restoring order and balance to life in the carnival spirit. Additionally, I suggest the series itself upsets social order as it upholds non-normative, deviant behavior as liberating, refreshing, and empowering, and its carnival spirit becomes a permanent echo in a CYA reader's mind.

Mandy Mahaffey

Valencia Community College

31. (VPA) Drawing on the Past in Comics

Cypress

Chair: Charles B. Herzek

Broward College

Drawing Desires Performance: Dominance and Submission in Will Eisner's *The Spirit*

ABSTRACT: I will discuss Will Eisner's *The Spirit* as a way of understanding societal transformation in the workplace during the 1940s, examining women's entry into a consumer driven workplace as seen through Eisner's unique lens. Overall, I will take a Structuralist approach to the texts. I will also elaborate on Theodor Reik's theories to discuss the limits of power and control, and how Eisner's stories encompass underlying themes of sadomasochism and dominance and submission.

Michael Furlong

Valencia Community College

The Middleman – "You Would Do It for Randolph Scott!"

ABSTRACT: This paper will look specifically at the character of Ben Brigade, the main character of *Ride Lonesome* (1959) and the Middleman, the main character from Javier Grillo-Marxuch's comic *The Middleman* and the television series *The Middleman* (2008), in an examination of Randolph Scott's polysemous star image as a text.

Marc Petersen

East Carolina University

32. (SF) Indigenous Futures on Film

Palm

Host: Grace Dillon

Portland State University

Screenings of Indigenous Futurism short films.

33. (H) The Gothic Academy

Magnolia

Chair: Curt Herr

Kutztown University

The Wizard School of Hermannstadt: *Dracula* and the Gothic Nature of *Harry Potter*

ABSTRACT:

Dorothea Schuller

Georg-August-Universität Göttingen

More Than Horror: Queer Science and the Gothic at the Fin-de-Siècle

ABSTRACT: This paper deals with the Gothic scientist in two seminal works of horror of the fin-de-siècle: Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* and Arthur Machen's "The Great God Pan." Both of these works deal with the struggle of an intellectual or man of science who attempts to use science to normalize and 'straighten' a queer, monstrously abnormal occult.

These men are occult explorers with one foot in normative science and another in the paranormal occult and the supernatural.

Mark De Cicco

George Washington University

34. (IF) Hell, Globalization, and Serial Killers in the International Fantastic

Dogwood

Cross-interest with Horror

Chair: Anne Connor

Southern Oregon University

Dante's *Inferno* as a Reflection of 21st-Century Globalization: The Pillaging of Africa and the Role of Transformative Theatre

ABSTRACT:

Alexis Brooks de Vita

Texas Southern University

Theseus and the Serial Killers

ABSTRACT: Although it is difficult to construct a modern criminal dynamic when dealing with a period of history in which human life was valued differently than today, when discussing serial killers in antiquity we can still consider the type of killing, the individual psychology behind the killing, and the cultural context. Even in antiquity people were aware that criminals could have long past histories that had gone unnoticed and unpunished, and stories from ancient Greece and Rome, such as the myth of Theseus, show us that serial killing was considered outrageous and highly disturbing even thousands of years ago in an entirely different cultural context.

Debbie Felton

University of Massachusetts, Amherst

35. (CYA) Reading Between the Lines

Captiva B

Chair: Kate Goddard

Hollins University

Intertextuality in Heinlein's Juveniles

ABSTRACT: "Intertextuality in Heinlein's Juveniles" examines the various ways in which the novels of Heinlein's ground-breaking juvenile series interconnect, despite their individual main characters and settings distinct in time and place, to provide not only a tapestry of the future of the human race as it expands into outer space, as one might expect of science fiction, but also a tapestry that reaches back through the centuries to the birth of the human race and culture on Earth. In addition, some mention will be made of the intertextual connections between the juvenile series and Heinlein "adult" novels.

C.W. Sullivan III

East Carolina University

Isn't reading fun?! - Metafictional Humor in Amanda Hemingway's *Sangreal* Trilogy

ABSTRACT: Amanda Hemingway's *Sangreal* trilogy is a comment on today's landscape of fantasy literature. She not only creates a world in which magic possibly exist, but through her humorous metafictional comments she forces the reader to reflect on the genre and thus sensitizes him or her for an educated and critical look on literature as such.

Karin Kokorski

Universität Osnabrück

36. Author Readings V

Vista A

Host: Farah Mendlesohn

Nalo Hopkinson

Eileen Gunn

Thursday, March 17, 2011 4:00-5:30 p.m.

37. (VPA) Video Game Horrors

Pine

Chair: Concetta Bommarito

University of Central Florida

The Motive of the Haunted House and the Ghost Town in Modern Video Games

ABSTRACT: We may observe a phenomenon of haunted house revival thanks to video and computer games. The Japanese are the ones who play the most important part in making and popularizing games based on haunted towns and house stories. The Japanese have a rich tradition of stories of the Supernatural, connected with ghosts and demons. In the technological age of reason such stories penetrated into cyberculture.

Marcin Kaleta

Jagiellonian University

Genre Disputes: Survival Horror Through the Eyes of Fans, Critics, and Scholars

ABSTRACT: This paper will look specifically at the Survival Horror games, which are generally popular between all three overlapping communities. Given the diversity of the each of these communities, all of which have a stake in determining genre for games, what does it mean for definitions of survival horror to be spread across each of these communities simultaneously? To what extent should the scholarly discussion remain yoked to the fan's definition of genre? Are scholarly purposes valid purposes in constructing genre definitions, or must the scholar always be historical, waiting and describing only what has passed?

Wendi Sierra

North Carolina State University

Resident Evil 4: The Gladiatorial Implications of Philosophical Zombies Through Moral Obligation

ABSTRACT: By treating the Ganados as disposable enemies and target practice, the characters of *Resident Evil 4* display very little concern for zombie feelings while the mechanics and unlockable features of the game also support Jaquette's statement that "zombies have no moral rights". Thompson's theories on why the zombie succumbs to such brutal treatment surfaces in *Resident Evil 4* and helps further explain Jaquette's concepts of zombie gladiators and the lack of moral rights.

Brian Kerr

University of Wisconsin- Baraboo/Sauk County

38. (SF) Postwar Science Fictions

Oak

Chair: Stan H. Kranc

The Pennsylvania State University

Repetition and Release: Vonnegut's Bad Fathers and the Making of Slaughterhouse-five

ABSTRACT: Though studies by Morse, Marvin, Klinkowitz, and Reed have identified Kurt Vonnegut's preoccupation with father/son discord in his first five novels, these scholars have overlooked both the trope's centrality to Vonnegut's early work and its critical role in the production of his masterpiece, *Slaughterhouse-five*. Thus, I make the case that Vonnegut was unable to give full artistic expression to his Dresden trauma until he first mastered--through cycles of repetition--the preceding domestic trauma inflicted by his father.

Mark Young

University of California, Riverside

Selling the Future: Pohl, Dick, and Baudrillard

ABSTRACT:

Daniel Creed

Broward College

When My Petition for More Space Fails: Ballard and Hersey's Reaction to the Population Explosion

ABSTRACT: This paper places Ballard's work in the late fifties and early sixties and John Hersey's *My Petition for More Space* in conversation with theorists such as Kingsley Davis, Paul Ehrlich, and Henri Lefebvre to better understand our relationship to physical space. I suggest that Ballard and Hersey used the backdrop of population predictions to show our mental dependence on the need for freedom of movement.

Jeff Hicks

University of California, Riverside

39. (CYA) Beyond the Pages

Maple

Chair: A. Waller Hastings

West Liberty University

Information, Commodification, Revolution, and Identity in Young Adult Science Fiction

ABSTRACT: This paper is concerned with the presentation of information technology as a motivating force in the creation of dystopian societies in recent science fiction for the teen market. It investigates the ways in which the novels establish a future of complex information networks, pervasive surveillance, and the identity commodification, and use them to create an alienated teen versus information-saturated society dynamic and to explore the idea of revolution through destruction of existing networks and the control of information production.

Alaine Martaus

University of Illinois, Urbana-Champaign

Freedom and the Wizarding World—*Harry Potter* and the Technological Generation

ABSTRACT: : J.K. Rowling's *Harry Potter* series was one of the first to generate an active readership, one that not only became involved in the books but created fanfiction to respond to them. Because readers could participate in Harry's weird narrative, and because we assimilated that narrative into our generational identity, its magic became one of the key factors separating us from the world that came before. Today, to study the technological generation is to study Harry Potter, and the mark he made on our world.

Emma Balay-Wilson

Carnegie Mellon

Teenage Wasteland: Using YA Dystopian Texts in College Developmental Writing Classrooms

ABSTRACT: YA fiction's connection to the emotional landscape of teenagers has led to a renaissance of dystopian stories, using various formulas of dark futures to better address the real concerns of teens struggling to grow into a very real world of harsh realities and to become constructive members of it. I intend to show that Suzanne Collins' trilogy, *The Hunger Games*, *Catching Fire*, and *Mockingjay* can be used in the developmental writing classroom to teach critical thinking and writing skills while helping students who are emotionally behind, catch up to the other students who are already on the road to adulthood.

Jason Embry

Georgia Gwinnett College

40. (FTV) Updating the Classics

Cypress

Chair: Katherine Fowkes

High Point University

Language, Love, and Loss in *Prospero's Books*

ABSTRACT: In Peter Greenaway's *Prospero's Books*, the "linguistic colonialism" of Shakespeare's *The Tempest* becomes literally embodied in the figure of Caliban. Prospero actually speaks for Caliban, controlling his every utterance, but Caliban resists the magus' imperialist oppression through his expressive gestures and dance. In the film, this resistance becomes tied to issues of love and sexuality, ultimately connecting the threat of Caliban's body to the larger themes of loss in the play.

Jim Casey

High Point University

Torment, Trouble, Wonder, and Amazement: A Bakhtinian Reconsideration of Peter Greenaway's

Prospero's Books

ABSTRACT: In Peter Greenaway's cinematic adaptation of Shakespeare's *The Tempest*, Prospero's control of all spoken and written language throughout the first three-fourths of Greenaway's film (four acts of Shakespeare's play) shrewdly suppresses carnival urges with its monologism and serves to accentuate Shakespeare's own presentation of Prospero's subversion of the utopian ideals of literature and political power to reign tyrannically in his exiled state. Only when voices are restored, heteroglossically, to Prospero's enemies and subjects, do we return to a less dystopic—it is hardly, in Greenaway's or Shakespeare's endings, utopian—vision of Prospero's world.

Kevin Crawford

Reinhardt University

The (In)humanity of Imagination: Heroes & Vengeance in the *Aeneid* & Joss Whedon's *Serenity*

ABSTRACT: This paper compares the *Aeneid*'s Golden Age prophecy with the movie *Serenity*'s utopian sub-plot and offers new insight into how the threat of imperial dominance in the *Aeneid* continues to speak to modern audiences. Through a comparison of key scenes from *Serenity* with a close reading of select passages in *Aeneid* VI and XII, this paper will explore how Vergil and Whedon create a vision of the future that is both a warning and a challenge regarding societies founded through violence and bloodshed.

Jennifer A. Rea

University of Florida

41. (FTV) Time Travel and Alternative Universes

Palm

Mark T. Decker
Bloomsburg University

Bergson, Time Travel, and Laughter: Narrative Humor in YouTube Videos of Time Travel

ABSTRACT: Bergson's critique of the mechanical division of time into units, as opposed to a continuous flow, allows for the genre of the time travel narrative, by allowing for the notion that time can be cut up into segments and rearranged. Bergson's notion that humor arises as a result of human beings acting not as living organisms, but as mechanisms, helps to explain a major source of the humor in successful time travel narratives as seen on YouTube.

Don Riggs
Drexel University

The Dreamscape: Latent Space, Manifest Time: *The Manchurian Candidate* as Epistemological Critique

ABSTRACT: In John Frankenheimer's *The Manchurian Candidate* (1962) established political and filmic conventions are subverted during a remarkable dream sequence. When Major Bennett Marco (Frank Sinatra) falls asleep we witness the conflation of dream and memory, European art cinema and Hollywood, as well as communism and capitalism. This paper subjects Marco's dream to a Freudian analysis only after which is it possible to show its affinities with Gilles Deleuze's time-image.

Matthew Thompson
Brock University

42. (SF) Humor and the Ridiculous in SF

Magnolia

Chair: Jude Roberts
University of Nottingham

"Never Give Up; Never Surrender": Some Thoughts Toward a Theory of Humorous SF

ABSTRACT: This paper will explore the intersections between the functions of humor and SF. In the space between "getting a joke" and cognitive estrangement, we'll find humorous SF unites readers in a greater appreciation of both creativity and humanity, while making the prospect of change a little more bearable.

Kevin Pinkham
Nyack College

Between the Serious and the Insane: Walking a Ridiculous Line in *The Martian Chronicles*

ABSTRACT: In 'Between the Serious and the Insane: Walking a Ridiculous Line in *The Martian Chronicles*,' Edd Howarth will discuss the characters that populate Bradbury's *The Martian Chronicles*, questioning how the more ridiculous characters alter the reading of the text as a scathing critique of western society.

Edd Howarth
Longwood University

The Ridiculous Reconsidered: Schizoanalyzing the Shaver Mystery

ABSTRACT: : In a curious series of articles published between 1945 and 1948, Richard Shaver recounted his meetings with the remnants of an extremely advanced civilization now living underground, running surveillance on mankind and projecting voices into their minds. Modern SF critics, when they deign even to mention the so-called "Shaver Mystery," treat it largely as a cynical publishing phenomenon, leaving further analysis of to the historians of conspiracy theories and UFOlogy. My paper examines Shaver's statements in light of the schizoanalytic method developed by Deleuze and Guattari, demonstrating how the mystery is a peculiarly rhizomatic growth, an unpredictable phenomenon blurring the lines between author, editor, and reader—foreshadowing both the "inward turn" of the New Wave, and the interactive turn still ongoing today.

Andrew Ferguson
University of Virginia

43. (PCS) Panel: Mix It Up: Literary, Historical, and Fannish Remixes and Mash-ups *Dogwood*

Moderator: Eden Lee Lackner

Sarah Carpenter

Candas Jane Dorsey

Barbara Lucas

Lisa Macklem

44. (H) Panel: Humor and Horror *Captiva A*

Moderator: Franc Auld

Gina Wisker

Brett Hursey

S.G. Browne

Sandra McDonald

45. (IF) Theory Roundtable *Captiva B*

Moderators: John Rieder and Suparno Banerjee

Readings: Michelle Reid, "Postcolonial Science Fiction"

Gayatri Spivak, "Crossing Borders" from *Death of a Discipline*

46. Author Readings VI *Vista A*

Host: Gary K. Wolfe

Kathy Goonan

F. Brett Cox

Peter Straub

47. SCIAFA Panel: Finding Jobs *Vista B*

Moderator: Taryne Jade Taylor

Michael Furlong

David Hartwell

Karen Hellekson

Rob Latham

Jeffrey Weinstock

Thursday, March 17, 2011 5:45-6:45 p.m.

IAFA Business Meeting

Open to all. Please attend.

Captiva A

Thursday, March 17, 2011 7:00-8:00 p.m.

IAFA Division Heads Meeting

Boardroom B

Thursday, March 17, 2011 7:00-8:00 p.m.

Cultural Identities Caucus Meeting

Captiva B

Thursday, March 17, 2011 8:30-9:30 p.m.

Special Event

Capri

Talking about the Ridiculous

Moderator: Andy Duncan

Connie Willis

Terry Bisson

Andrea Hairston

Thursday, March 17, 2011 9:45-10:45 p.m.

Special Panel: Quality or Quantity?

Capri

Moderator: W.A. Senior

Cecelia Holland

Kit Reed

Steve Erikson

Joe Haldeman

Thursday, March 17, 2011 11:00 p.m.-1:00 a.m.

Late Night Film

Cypress

Sponsored by the Student Caucus

Open to Everyone

Friday, March 18, 2011 9:00 a.m.

JFA Business Meeting

Boardroom B

Friday, March 18, 2011 8:30-10:00 a.m.

48. (PCS) Creeping and Shambling Horrors: Dreadful Delights in Convergence Media and Literary Mash-Ups

Pine

Chair: Heather Osborne

University of Liverpool

Crossing the Blood Brain Barrier: Zombies Go Viral with the Campus Craze, Humans Vs. Zombies

ABSTRACT: In her article, "Unframing Models of Public Distribution: From Rhetorical Situation to Rhetorical Ecologies" Jenny Edbauer describes certain rhetorical fads as viruses which spread like wild fire through communities and discursive spaces, re-appropriating meaning for new purposes and audiences, until the virus has a life and breath of its own. America's pop-obsession with Zombies is clearly an example of a narrative gone viral; but what do we call it when a virus gains enough force to materialize outside of the video game screens, monitors, and book covers, to infiltrate the realm of the real? This is exactly the case regarding the game, Humans vs. Zombies, a phenomena sweeping college-campuses across the nation.

Jessica Eberhard

University of South Florida

Chasing the Ghost: Reinventing Gothic Horror in a Location-Based Mobile Game written by Tara Carrigy, Katsiaryna Naliuka, Natasa Paterson and Roisin Cotton

ABSTRACT: The paper present the story, aesthetic and gameplay of our game *Falkland Ghost Hunt* with a particular focus on how elements from the Gothic Literary traditions were used at many different layers in the design. Other topics that will be examined are ambiguity, duality, transgression and transformation, all of which are hallmarks of the Gothic literary traditions that we have attempted to reinvent or adapt for use in a location--based mobile game experience.

Mads Haahr

Trinity College Dublin

49. (SF) Language, Discourse, and Textuality in Neal Stephenson and Steven Hall

Oak

Chair: Robert von der Osten

Ferris State University

Languages, Litanies, and the Limit: Mathematics as Discourse in Stephenson's *Anathem*

ABSTRACT: The term "meta-narrative" is barely large enough to express the extent of Stephenson's narratological ambitions as evinced in this novel of life, the universe, and pretty much everything else. This story-of-the-world is nevertheless given a cohesive structure by Stephenson's account of mathematical realism: this paper will both explore the working out of mathematical realism in the text of the novel, as well as situate this novel in the broader discussion of metamathematics.

Douglas R. Fisher

Biola University

Manipulating Manipulative: Hypertextuality in Stephenson's *The Diamond Age: or, A Young Lady's Illustrated Primer*

ABSTRACT: This paper seeks to examine the hypertextual components of the text with the text of the novel and it affects on the learning and development of the main protagonist. The purpose is to determine if Nell is truly posthuman construct and the Young Lady's Illustrated Primer is the epitome of a highly networked, hypertextual system.

Carl Lindner

University of Nevada, Las Vegas

"I thought I could save her": Non-places and Gaming in Steven Hall's *The Raw Shark Texts*

ABSTRACT: This paper will examine performative game play as it relates to the thematic constructions of place and space in Steven Hall's *The Raw Shark Texts*.

Anthony Minichilli

Brock University

50. (SF/H) Ridiculous Masculinities

Maple

Chair: Tracie Welsler

Polk State College

Iain M. Banks's Culture of Vulnerable Masculinity

ABSTRACT: In this paper I will read Iain M. Banks's Culture novels *Use of Weapons* and *The Player of Games* as engagements with and disruptions of hegemonic masculinity, arguing that Banks's writing connects the masculine to the vulnerable, tying 'being male' into 'being human' through close attention to the body.

Jude Roberts

University of Nottingham

"jus that littl bit stupid": Making Patriarchy Ridiculous in Hoban's *Riddley Walker*

ABSTRACT: The coming-of-age narrative and post-apocalyptic setting of Russell Hoban's *Riddley Walker* (1980) literally reconstruct masculinity by playing out the titular character's developmental transition from boy to man in the controlled environment of an imagined future. In this paper I explore how traditional patriarchal forms of manhood are rendered ridiculous in the novel in order to exclude them from Riddley's reconstructed masculinity.

Sonia Johnson

University of Iowa

The Decomposition of the Contemporary Family: Zombie's Role in the Transmogrification of the Nuclear Family

ABSTRACT: This paper explores zombies melding into a human family, changing the very concept of nuclear family: parents, children and the perfect life. This fusion creates a "un nuclear" family, something out of the ordinary, imperfect and yet strangely balanced, potentially modeling what Larkin calls "bodily and psychological continuity."

Emily Mashak

University of Wisconsin- Baraboo/Sauk County

51. (CYA) Tricks of the Trade: Tools of Children's Fantasy

Cypress

Chair: Sarah Jackson

Hollins University

"Thank you for your childhood": Technologies of Memory in Children's Fantasy Fiction

ABSTRACT: In a cluster of books, drawn from various genres within the literature of the fantastic, the management of personal memory – specifically the recall and fetishization of childhood – becomes a metaphor for the management of cultural memory. The technologies by which such memories are preserved and accessed in children's fiction is the focus of this talk.

Anne Balay

Indiana University Northwest

Don't Tell the Children: The Hidden Didactic in Children's Fantasy

ABSTRACT: My paper will explore the subtle, almost hidden didactic function of works by several authors, including J. K. Rowling, Diana Wynne Jones, and E. Nesbit. The value of children's fantasy is often as overlooked by critics and adult readers but those who study children's literature understand its influence on the transmission of culture and how it teaches its readers how to negotiate a world where they have almost no power or influence. Recognizing that children's fantasy in fact plays a vital role in the self-actualization of its readers not only advances the understanding of children's fantasy, but furthers the understanding of the significance of children's literature in general.

René Fleischbein

The University of Southern Mississippi

"Riddikulus!": Spells, Poems, Peaches and Other Fantastic Navigational Tools

ABSTRACT: While the adult might be bemused to find herself in a place where the best mode of trans-Atlantic transportation is a gargantuan fruit, the deadliest weapon of mass destruction is a wooden stick, and flamingoes are better than croquet mallets, children embrace these oddities before we can say "Quidditch." This paper will focus on *Alice in Wonderland*, *James and the Giant Peach*, and the *Harry Potter* series, as well as other works children's fantasy literature, identifying in each story the rather ridiculous, but also exceedingly essential tools that each child protagonist uses to navigate his or her respective reality, as well as how these devices are vital to the task of helping these heroes understand their unique social responsibilities.

Christina Phillips

Harvard University

52. (FTV) From Gothic Uncanny to Hammer Horror

Palm

Chair: David Chandler

University of Tulsa

"Ghoulish! Gory! Ghastly!" From Gothic Uncanny to Hammer Horror

ABSTRACT: My paper will focus on the ridiculous aspects of Hammer horror and assess their relation to the Gothic traditions that they process and adapt. While 18th and 19th century Gothic literature are characterised by the implicit terror of the uncanny, the visualisation of those terrors in the new medium of film led to an unprecedented explicitness in the expression of Gothic themes. In Hammer films this development comes to a climax, replacing the twilight zones of Gothic with the screaming excess of horror.

Isabella van Elferen

Utrecht University

"It's Okay:" Freud's Uncanny in Relationships and Nature in Lynch's *Eraserhead*

ABSTRACT:

Chelsey Lucas

State College of Florida

Infamous Lady, Gothic Horror: What New Research Reveals About Countess Erzsebet Bathory

ABSTRACT: Countess Erszebet Bathory was one of the most notorious serial killers of all-time (some estimate her killings to be over 600). She was allegedly a lesbian vampire who bathed in her victims' blood, and her story was the inspiration for many fictional horror novels and films including "Snow White" and "Countess Dracula." New research shows that many of the myths about her story may not be entirely accurate...and what actually happened might be even worse than what she was accused of.

Brian Rapp

Independent Scholar

53. (SF) Reading Margaret Atwood

Magnolia

Chair: Valorie Ebert

Florida Atlantic University

Feminist Subversion and Pulp Fiction: The Other Dimensions of Margaret Atwood's *The Blind Assassin*

ABSTRACT: A study of how sf (specifically classic pulp fiction) is used in Margaret Atwood's *The Blind Assassin* and Eleanor Arnason's "The Warlord of Saturn's Moons" to create a space where women can exercise agency from within prohibitive social and narrative conditions.

Alexandria Gray

Florida Atlantic University

Deconstructing Dystopias, Protecting Pigeons, Raising Rakunks, and Caring for Crakers: Ecological Ethics and Margaret Atwood's *Oryx and Crake* and *The Year of the Flood*

ABSTRACT: My presentation will discuss the creation of the Crakers in relation to contemporary philosophical concerns about the problematic nature of Crake and the scientific community "Playing God" as opposed to viewing Crake as artist. Crake's creation of the Craker's will be discussed in relation to ideas of potentiality, enhancement, sustainability and aesthetics.

Kandace Lytle

Texas State University-San Marcos

"The Real [Chess] Set is in your Head": Metafictional, Subjective Reality in Margaret Atwood's *Oryx and Crake*

ABSTRACT: Authors frequently establish worlds in their fictions that have no objective reality or truth at all, truth existing solely in how the characters perceive their various realities and sometimes in how they create or recreate their visions. Such realities can be seen in Margaret Atwood's *Oryx and Crake*. Ultimately, Atwood sides with Jung in arguing that there is no true objective reality, and her tale defends the possibility that inter-connections between often coincidental events lead to ever-changing modes in interpretation.

Patricia Evans

Texas State University-San Marcos

54. (CYA) Controlling the Children

Dogwood

Chair: Jason Embry

Georgia Gwinnett College

Marketing the Child as Commodity: Consumerism and the Invasiveness of Technology in M.T.

Anderson's Feed

ABSTRACT: Anderson's satire of technological dependency, the interest in web spaces such as face book, and the infringement on humanity—results in human extinction. This paper will explore these ideas in his dystrophic novel *Feed* while correlating it to the present pedagogical concern of the implementation of technology within the institution of the school. Through the pages of *Feed* I hope to address some of the fears and concerns scholars have in regards to orienting the child around a technological discourse and show, as a result, how this instructs the child to function appropriately in a consumerist society.

Kendra Holmes

University of Florida

Reprogramming Youth: Technological Empowerment and Control in *Ender's Game* and *Little Brother*

ABSTRACT: This paper discusses how military and governmental technological control is subverted by young adults in Orson Scott Card's *Ender's Game* (1985) and Cory Doctorow's *Little Brother* (2008). The analysis focuses on the ways technology is used to manage and empower these individuals' lives, and how that reflects our current understanding of relationships between children and adults in regards to technology.

Jessi Barr

Texas Tech University

The Rhetoric of Solidarity in John Flanagan's "Ranger's Apprentice" Series

ABSTRACT: Rhetoric has come to be viewed as a broad field encompassing any "use of language as a symbolic means of inducing cooperation in beings that by nature respond to symbols." (Burke 43) This plays itself out in the first book of the "Ranger's Apprentice" series in which young Will is tempted by a 'popular' direction for his apprenticeship but then meets a teacher whose skill with words is as good as his skill in combat. This paper explores some of the key rhetorical (persuasive) moments among Will and those who would exercise influence over him as well as some of the 'rhetoric as combat' elements that appear in the text.

Ernest Enchelmayer

Arkansas Tech University

55. (IF) Politics and (Bio)Technology in International SF

Captiva B

Chair: John Rieder

University of Hawai'i

Jules Verne: Science Fiction as a Political Tool

ABSTRACT: Jules Verne, known to many as the father of science fiction, frequently used fantastical inventions and exotic locales as settings for stories with deeper, more nationalistic messages. Through an examination of one of his more political texts, *The Begun's Millions*, we will explore the use of technology and scientific inventions as background for both cautionary and patriotic tales.

Melissa Deininger

Iowa State University

Robots, Atlanteans, and Zombies: the Post-humans of Brazilian Steampunk

ABSTRACT: *Steampunk: Histórias de um passado extraordinário* [*Steampunk: Stories from an Extraordinary Past*] (2009) and *Vaporpunk, Relatos steampunk publicados sob as ordens de Suas Majestades* [*Vaporpunk: Steampunk Tales Published by Order of Their Majesties*] (2010) are recent collections of steampunk that demonstrate Brazil's interest in this subgenre and its potential for producing insights into contemporary Brazilian thinking about cyborgs and the posthuman.

M. Elizabeth Ginway

University of Florida

Parodying with Ridicule: From Oceania, 1984 to China, 2013

ABSTRACT: The paper discusses ridiculousness and its role in *The Fat Years: China, 2013*, which describes a jolly happy totalitarian China that is the sole survivor of a world economic crisis.

William Tung-peng Sun

University of California, Riverside

56. Author Readings VII

Vista A

Host: Karen Burnham

Theodora Goss

James Patrick Kelly

Rachel Swirsky

57. Panel: Words and Music

Vista B

Moderator: Timothy J. Anderson

Larry Connelly

Stefan Ingstrand

Tenea Johnson

Friday, March 18, 2011 10:30 a.m.-12:00 p.m.

58. (PCS) Reader and Response: Engagement and Community in Fandom

Pine

Chair: Barbara Lucas

Independent Scholar

Films are (Never) as Good as the Comic Books: Developing a Fanboy Reading

ABSTRACT: While the consumption trends of superhero film fans have largely been assumed, this research attempts to define superhero fanboy taste. Through user responses to superhero films based on comics characters on the website, Superherohype.com, a definition of fanboy reception is constructed. Results reveal a largely homogeneous fan group with specific concerns - canonical texts, what qualifies "appropriate" creative freedom on filmmakers' parts, and how film and comics, as mediums, "should" function - regarding film adaptations of beloved masked characters.

Tim Posada

Claremont Graduate University

Drawing Outside the Lines: Fannish Engagement with Edward Gorey

ABSTRACT: While fan works are often dismissed by mainstream media as pale imitations of the original text, many, in fact, display a complex understanding of the source, and use their chosen mediums to engage in dialogue with said source. In an effort to further explicate the depth of meaning within fan creations, this paper explores the relationship of fans with Edward Gorey's texts. Under examination are a handful of works which pair poetry, prose and illustration together in creative reimaginings of Gorey's own pieces. Not only are these fans in dialogue with Gorey, but they expand outward to comment on other texts and authors, on their own fannishness, and finally, reflect Gorey's status as a fan as well.

Eden Lee Lackner

Victoria University of Wellington

The Rise of Internet Fan Girls: Building Communities through Sexual Appeal

ABSTRACT: In this paper, I seek to explore the ways in which women in comics and gaming have enabled the growth of a community once hidden from the world. *Comic Vine's* Sara Lima, *A Comic Book Orange's* Casey McKinnon, and *The Nerdy Bird* Jill Pantozzi use their websites to talk comics, gaming, and film news and fan boys everywhere take notice. With Twitter and Facebook followers in the thousands, these ladies push people once relegated to their bedrooms out into the world of comic and gaming conventions. Since their arrival, countless other fan girls have outed themselves and shouted from the rooftops of website forums that they are part of a community that has existed in secret for decades.

Dominique Agri

Sarah Lawrence College

59. (SF) Utopian Cyborg Feminisms

Oak

Chair: Wendy Gay Pearson

The University of Western Ontario

Hope on the Horizon: Tiptree and "The Girl Who Was Plugged In"

ABSTRACT: Tiptree's "The Girl Who Was Plugged In" is explored in a new way wherein *hope* is the focus and of the work.

Valorie Ebert

Florida Atlantic University

Extended Embodiment: An Ethic of Collective Consciousness

ABSTRACT: Within *s/f*, characters grapple with Cartesian humanism's inability to account for embodied cognitive experience. Clifford Simak, Poul Anderson, Greg Bear examine these concepts by building toward the noosphere or collective consciousness; this networked self is understood as part of a distributed system when coupled with Carol Gilligan's ethic of care.

Meghan Griffin

University of Central Florida

Too Romantic for Science (Fiction)?: Gender, Genre and the Technoscience of Love in Christine Feehan's Ghostwalkers Series

ABSTRACT: The Ghostwalkers series, written by Christine Feehan, is a multi-novel set of narratives about powerful love and fictional technoscience. Emphasizing speculative technoscientific research and its implications, the Ghostwalkers books might be classified as science fiction; however, marketing, descriptions and reviews situate them firmly within the romance genre. A foregrounding of love and sex, and Feehan's popular success in writing paranormal romance, inevitably shape the presentation and reception of her writing. Yet preconceptions about genre, gender, technology and science also play a role in how the Ghostwalkers series is understood. Genres function as categorical labels as well as framing devices, reflecting but also feeding back into social and cultural understandings of, in this case, the gendering of science, the integrity of love, and the ethics of technoscientific experimentation. Working from these premises, my paper examines the gendered and generic relationship between science (fiction) and romance in Feehan's Ghostwalkers, specifically as it is represented in the introductory novel, *Shadow Game* (2003).

Laura Wiebe

McMaster University

60. (CYA) *Podkayne* and *Hunger Games*

Maple

Chair: C.W. Sullivan III

East Carolina University

Power, *Podkayne* and Panem

ABSTRACT: This paper explores how the institutions in Suzanne Collins' *Hunger Games* Trilogy and Robert Heinlein's *Podkayne of Mars* appear to grant Katniss and Podkayne agency within their individual familial, societal and governing bodies, while foisting the male-dominant constructions of femininity upon the female protagonists in order to maintain a patriarchal status quo. It also considers how adolescent females are specifically disempowered by the adult-male-institutions that purport to offer democratic choices, while either limiting choices or constructing a facade that merely leads these strong females to female stereotypes.

Kristina Lareau

Simmons College

Podkayne, Panem, and the Power of Femininity

ABSTRACT: My assertion is that the ability to manipulate the perception of femininity enhances rather than limits female character growth in both Podkayne Fries and Katniss Everdeen. The performance of femininity in Robert Heinlein's *Podkayne of Mars* tends to incite bursts of outrage in readers who dismiss its heroine as viciously anti-feminist. Podkayne's discovery of her femininity and her maternal instincts, however, facilitates an honest discussion about her life-goals, illustrating the difficulties women face balancing personal desires and societal expectations. In *The Hunger Games*, Katniss's survival is predicated on her ability to perform femininity, the practice of which she initially scorns. Through embracing femininity, Katniss learns the power of the perception as reality.

Rodney DeaVault
Simmons College

The Feminine Heroine and Changing Receptions of Femininity in Modern Culture

ABSTRACT: In comparing the 1963 *Podkayne of Mars* with the modern *Hunger Games* series, the characteristics of femininity work quite differently. Where Podkayne is punished and weakened by femininity, Katniss' power is predicated on her feminine qualities. This paper examines the ways that femininity and female sexualization have become valuable and empowering where once they were limiting and dangerous.

Amy McDonald
Simmons College

61. (FTV) Tricksters and Screwballs

Cypress

Chair: Ida Yoshinaga
University of Hawai'i-Manoa

Roger Rabbit vs. Harvey: The Ridiculous Trickster Rabbit in Two Hollywood Movies

ABSTRACT: The paper will explore both the destructive and "constructive" aspect of the ridiculous rabbit in *Harvey* (1950) and *Who Framed Roger Rabbit?* (1988), positioning both as heirs (hares?) of traditional trickster figures. Drawing on Lewis Hyde and others, the paper will argue that while both trickster-rabbits create mischief and chaos, they each ultimately create something positive and new through a symbolic re-imagining of accepted reality.

Katherine Fowkes
High Point University

WALL·E: A Sci-Fi Screwball

ABSTRACT: This presentation takes genre analysis to the film *WALL·E*. There are many key elements of the Romantic Comedy sub-genre known as Screwball Comedy shown throughout the film. Using textual analysis, these elements are brought forth to show that while *WALL·E* is unquestionably a Science Fiction film, it also belongs to this sub-genre as well.

Garrett R. Tanner
Central Michigan University

The Story Re-Teller: The Narrator as Trickster in Tarsem's *The Cell and The Fall*, Neil Gaiman's *The Sandman*, and Lewis Carroll's *Alice in Wonderland*

ABSTRACT:

Novella Brooks d'Arteaga
Texas Southern University

62. (FTV) Heroes in the Age of Cyborg Production

Palm

Chair: Matthew Thompson
Brock University

Shooting Up the Master's House with the M-60 He Issued You; or, James Cameron's *Avatar*, Herbert Marcuse's *One-Dimensional Man*, and Escaping from Industrial Society by Means of Industrial Society
ABSTRACT: Most film critics have dismissed James Cameron's *Avatar* as a visually compelling but thematically empty blockbuster. Comparing the film with Herbert Marcuse's *One-Dimensional Man*, however, allows us to see that underneath the dazzling special effects, Cameron is making a Marcusian argument about how to transcend the repressive way society uses technology.

Mark T. Decker
Bloomsburg University

Deweaponizing Stark: Powering the Culture Hero in Favreau's *Iron Man 1 and 2*

ABSTRACT: This study will consider the manner in which Jon Favreau's *Iron Man 1* (2008) and *2* (2010) present an arc in heroic process encompassing psychological development equivalent with public hero status in its initial phase, and development into a potential culture hero in its secondary phase. Criteria for classification as a public hero and also as a "culture hero" will be drawn from the theoretical framework of Carl Jung concerning individuation, and of his pupil Erich Neumann in the classification of hero "types", including the rise of the "culture hero". A brief comparison will be made between Tony Stark and Lugh Lamfada, a culture hero in Irish mythology, in order to demonstrate a consistency in the development of the western concept of culture hero.

Hannah Means-Shannon
Georgian Court University

Part Consumer, Part Consumable, All Metaphor: *Robocop* in the Age of Cyborg Production

ABSTRACT: Paul Verhoeven's *Robocop* is a film which immediately lends itself to a conflict of man vs. machine. However, hidden beneath that reading is another complicated conflict, one which pits citizen vs. corporation. By utilizing theories from Donna Haraway and Walter Benjamin, "Part Consumable, Part Consumable, All Metaphor: Robocop in the Age of Cyborg Reproduction" seeks to use *Robocop* as a means to illuminate and somewhat placate the anxieties of being a man-machine in a citizenry-corporation.

Nicholas Ware
University of Central Florida

63. (SF) Weird and Absurd Sciences

Magnolia

Chair: Roby Duncan
California State University, Dominguez Hills

The Case of Nikola Tesla

ABSTRACT: Christopher Priest's novel *The Prestige* a fictional character, "Tesla", appears as a personification of technology itself -an agent for human progress contrasted with a dark entity that creates irreversible damage. The real-life Nikola Tesla, a famous inventor, scientist and engineer, often presents as a historical character in science fiction: sometimes believable; sometimes as a "mad scientist." Although Tesla himself shares part the blame for the roles he plays, it is intriguing to examine other sources for this peculiar transformation in Priest's work and similar pieces.

Stanley C. Kranc
University of South Florida

Charles Fort's Falling Fictions

ABSTRACT: Anomalous falls are the quintessential Fortean phenomenon – unexpected projectiles of the most varied and unlikely sorts predominate in his archives of damned data. In this presentation I propose that we take seriously the preposterous challenge of the Fortean fall, as a generative term of early 20th century sf and a key element of its spatial idioms and narrative method.

Terry Harpold
University of Florida

The Steam-Driven Techno-Thriller: Absurdity & Omission in Paul Di Filippo's "Victoria"

ABSTRACT: Gernsbackian science fiction was vastly influential on later authors, despite being of questionable literary merit and filled with implausible speculation. By locating improbable technological developments not in the future but the past—specifically, in the aesthetics and ethics of the Victorian era—Steampunk fiction creates a “believable” nostalgia for a past that never was, but only by romanticizing the tumultuous social and industrial realities of that era.

Stan H. Kranc

The Pennsylvania State University

64. (IF) Panel: Imagined Borders: Genre, Gender, Geography, and the Work of Cuban Writer Daína Chaviano

Dogwood

Sponsored with USF Special Collections

ABSTRACT: With the presence of Cuban author Daína Chaviano, this panel will discuss Chaviano's science fiction and fantasy works since the 1980s in Cuba through today's novels. The panelists will discuss elements of gender and genre discontinuity, and rhetorical creation; as well as the political implications of a work like hers in her native Cuba.

Moderator: Robin McAllister

Daína Chaviano

Julie Lirot

Yolanda Molina-Gavilán

Juan Carlos Toledano Redondo

65. (PCS) Panel: Mirth, Mischief, and Mystical Melodies: Music Fans and Communities

Moderator: Kyle Stedman

Captiva A

Cade Bourne

Isabella van Elferen

Heather Osbourne

Daryl Ritchot

Rebecca Testerman

66. (CYA) Panel: How Ridiculous is Anthropomorphism?

Captiva B

Moderator: Amie Rose Rotruck

Lisa Rowe Fraustino

John Morgenstern

Cat Yampell

Wynn Yarbrough

67. Author Readings VIII

Vista A

Host: Stacie Hanes

Paul Park

Kit Reed

Jay Lake

68. (VPA) Panel: Funny Pages, or, Why Do You Think They Call Them "Comics," Anyway?

Vista B

ABSTRACT: The American comic book began with reprints of daily comic strips in Famous Funnies, and humor has been a part of the form for the last 80 years in ways both obvious and obscure. We'll celebrate the sillier side of the form, from the beginning through the right now and as far into the future as we can see (not very).

Moderator: Kevin J. Maroney

Sharon Emmerichs

Bryan D. Dietrich

Bernadette Bosky

P. Andrew Miller

Friday, March 18, 2011 12:15-2:30 p.m.

Guest Scholar Luncheon

Grand Ballroom

Different and Equal Together: SF Satire in *District 9*

Andrea Hairston

Host: Jen Gunnels

Friday, March 18, 2011 2:45-3:45 pm.

69. (VPA) Fantastic Phalluses

Pine

Chair: Lisa Swanstrom

Florida Atlantic University

Steamprops: Steampunk as Material Folk Culture

ABSTRACT: By interviewing a number of prominent craftspeople in the Steampunk subculture, I intend to find hard evidence of folk traditions being expressed in new ways. In addition, I also intend to find evidence that many Steampunk crafters impart their skills and techniques to others in a workshop setting, perpetuating some skills and even creating new traditions, thus indicating that material folk culture is thriving in the Steampunk community.

Austin Sirkin

Georgia State University

The Veiled Phallus – Unveiled and Defrocked

ABSTRACT: The idea of the phallus as simultaneously fantastic and ridiculous was abundantly visible in Mapplethorpe's 1982 grinning photograph of Louise Bourgeois cradling her work "*La Filette*" (*Little Girl*) which resembles a gigantic phallic latex dildo. In reviewing the use of phallic images in the art of the twentieth century, one discovers quite unexpected interpretations of such imagery by male and female artists. Psychoanalytic (Freud, Lacan, Deleuze and Guattari) and feminist (Hal Foster and Rosalind Krauss) theories illuminate these differences so that these images (Brancusi, Picasso, Duchamp, Oldenburg, Benglis, and Bourgeois) can be explored in terms of how they deflate or challenge phallic power.

Cris Hassold

New College of Florida

70. Panel: Steve Donaldson in Conversation with Steve Erikson

Oak

Moderator: W.A. Senior

71. (CYA) Visualizing the Ridiculous

Maple

Chair: Tracy (May) Stone

University of Louisiana at Lafayette

Spatial Setups: Delivering Humor through Contrasts in Scale in the Picturebook Worlds of David Macaulay and David Wiesner

ABSTRACT: Maps and other dimensional guides continue to augment story, building new codes in response to the interactive era's spatial literacy. Historically, visual icons are important partners with text in children's literature; however visualization may also stand alone, producing direct, abrupt and personalized effects. Ms Stefany continues research on interactive factors, exploring the use of scale changes through icons to produce humorous response.

Betsy A. Stefany

Hollins University

No Pants Required: Animals with Clothing in Children's Picture Book Illustration

ABSTRACT: Clothing on animals denotes a bounty of information, from age and gender to social class and occupation. It can be a symbol of colonialization or a marker of individual identity. Illustrators' decisions and depictions of clothing in picture books reveal significant underlying assumptions about the "default" subject.

Kate Goddard

Hollins University

72. (CYA) Jewish Tradition and Influences

Cypress

Chair: Nadine Cooper-Kohn

Hollins University

Fools of Chelm and Jewish Tradition: Stories for Children?

ABSTRACT: Jewish folklore assigns fools a special home: the imagined village of Chelm, an actual place in Poland. Though the Chelm folktales were originally adult parodies of Rabbinic wisdom, in the twentieth century, inspired by the "Children's Stories" of Isaac Bashevis Singer (an early ICFA Guest of Honor), many other authors and illustrators have dealt with the fantastic, ridiculous logic of the Fools of Chelm.

Faye Ringel

U.S. Coast Guard Academy (Emeritus)

From Ridicule to Recognition in Maurice Sendak's *Pincus and the Pig*

ABSTRACT: While *Pincus and the Pig*, a klezmer version of Sergei Prokofiev's *Peter and the Wolf* by Maurice Sendak and the Shirim Klezmer Orchestra, is ostensibly merely poking fun at the famous children's classic by giving it a Jewish twist, behind the humor is a serious statement about American Jewish culture and identity.

Leslie Tannenbaum

Ohio State University

73. (SF) Race and Science Fiction

Palm

Chair: David M. Higgins

Indiana University

Andrea Hairston's *Redwood & Wildfire*: Conjuring Impossibility Specialists

ABSTRACT: People of color move center stage in Hairston's second novel, an alternative history of turn-of-the-20th-century America. Redwood Phipps conjures the wind and moves through time with the aid of her spirit ancestors, while smiling death lurks nearby.

Monty Vierra

Karkonosze State School of Higher Education in Jelenia Góra

Racial Breaks confronting Spirit Assault: Indigenous Futurism and Andrea Hairston's Seminole Performative Characters, Jeff Barnaby's *File Under Miscellaneous* and Lisa Jackson's *Savage*

ABSTRACT:

Grace L. Dillon

Portland State University

74. (IF) East Meets West

Magnolia

Cross-interest with FTV

Chair: Julie Lirot

Dartmouth College

Dolls in Japanese Animation: Replicating the Human Image in Science Fiction Anime

ABSTRACT: In Japan, there is a long tradition of cherishing moving dolls. Traditional dolls such as Karakuri-dolls or automata, and intricately made traditional Japanese puppets in ningyo-joyuri (puppet theater) have fascinated Japanese eyes as they duplicated or augmented the human world. The viewers saw a reflection of themselves in the movement of these human-like objects. This tradition of moving dolls lives on in Japanese Anime: the characters of science fiction works such as Atom in "Astro Boy," Motoko and Batou in "Ghost in the Shell," "gynoids" in "Ghost in the Shell: Innocence," Tina in "Metropolis," and even Paprika in "Paprika," can be considered the modern descendents of the moving dolls of traditional theater or mechanical dolls that were popularized more than two hundred years ago. The fascination of seeing ourselves in an altered way may not have changed in its essence. This paper attempts to examine how technology is incorporated into the traditional idea of moving dolls and function to blur the boundaries between humans and artificial beings in order to extrapolate the future in contemporary Japanese Anime.

Hiroko Chiba

DePauw University

Multiple Heads, Arms and Limbs among the Demonic and Deadly in the Classical Literatures of India: An Examination of the Concept of Evil and Sin

ABSTRACT: Multiplicity of bodily parts is one of the notable features associated with the divine and the demoniac in Indian religious mythology. Although, the association of multiplicity with divine is widely studied by scholars, the multiplicity among the demoniac is largely ignored. Hence, in order to better understand the multiplicity of body parts in Indian culture and arrive at a balanced view of the theology and cosmogony in India, I propose to examine the multiplicity of bodily parts among the monsters in Indian classical literature.

Lavanya Vemsani

Shawnee State University

75. (IF) International Fantastic Film and Text I

Dogwood

Cross-interest with FTV

Chair: Sharon Lynn Sieber

Idaho State University

Harvest Dreams and Jewish Humor in the Fantastic

ABSTRACT: This paper considers some strategic, revelatory, and redemptive aspects of humor in Jewish fantastic art and literature as reflected in Sylvia Fine's "Maladjusted Jester" (performed by Danny Kaye in the 1956 movie, *The Court Jester*), and two more tales that invoke laughter and its meanings in outlandish worlds: Nachman of Bratslav's "The Humble King" and S. Ansky's "A Good Laugh."

Michael Kagan

Le Moyne College

Native Aliens: Narratives of Immigration in Vandana Singh's Distances

ABSTRACT: Vandana Singh's science fiction novella *Distances* (2008) explores hybrid identities and the resultant anxieties of alienation in the postcolonial immigrant context. This work projects the postnationalist future of Indian English science fiction, where India itself dissolves as a national identifier and emerges more as a cultural and philosophical inspiration. I contend that the identity politics and alienation that *Distances* deals with are not only results of postcolonial mimicry (as propagated by Homi Bhabha), but more of a Fanonian split-personality, accentuated and compounded by politics of belonging.

Suparno Banerjee

Texas State University-San Marcos

76. Poetry Words and Worlds I

Captiva A

Moderator: Judith Kerman

Gina Wisker

Don Riggs

David Lunde

Donna Hooley

Sandra Lindow

77. Author Readings IX

Vista A

Host: Rhonda Brock-Servais

Ellen Klages

Andy Duncan

78. (PCS) Roundtable

Vista B

Moderator: Barbara Lucas

Reading: Roberta Pearson, "Fandom in the Digital Era"

Friday, March 18, 2011 4:00-5:30 pm.

79. (PCS) Wars of Culture and Consumption: Fandom Dynamics and Ideology

Pine

Chair: Karen Hellekson

Independent Scholar

Sincerest Affection: Factions and War in *Forever Knight* Fandom

ABSTRACT: The television series, *Forever Knight* (1992-96), aired at the cusp of a major cultural shift in fandom, from snail-mail and fanzines to Internet-based mailing lists, chat rooms, and websites. The heart of *Forever Knight* fandom was FORKNILL@LISTS.PSU.EDU, a mailing list created by Jean Prior and Laurie Salopek on 9 December 1992. By the end of the first season, there was much discussion on list about the formation of factions within *Forever Knight* fandom. Conflicts of opinion that might have led to flame wars, with the fandom splitting into splintered, separate subgroups, took a very different direction—one that creatively exploited the differences between the fans with the effect of uniting the fandom as a whole.

Greer Watson

University of Toronto

From Barad-dûr to Abu Ghraib: Tolkien's Impact on the War on Terror

ABSTRACT: This paper traces the influence of Tolkien's portrayal of the nature of the war between good and evil by analyzing its impact on early fantasy-roleplaying games and the eventual evolution of modern first-person computer games. Tolkien's racial characterization of evil, and his acceptance of the necessity of genocide (in regards to the "subhuman" races such as the Orcs) has subtly shaped the modern American reaction to the War on Terror and also the social and military programming of modern soldiers."

Maize Arendsee

Florida State University

Comparative Study on Fandom, Anything but Problems?

ABSTRACT: The most difficult task in the comparative research is in finding the core elements of comparison, especially when it is done in very different cultures. The Finnish Academy research on Global Comparative Research on Youth Media Participation (2009–2011) has launched a comparative research on media participation of children and young people in Argentina, Egypt, India, Kenya and Finland. The fandom experiences in the interviews and the media diaries collected by the project are well seen in the data of each country. The statistical data (shall be collected in November 2010, N=1200 in each country) includes multiple questions about fandom. The paper shall present and compare these results, and asks through them how one would do a comparative research about sf fandoms of China and Finland.

Irma Hirsjarvi
University of Jyväskylä

80. (CYA) Crushing on Vampires and Beasts

Maple

Chair: Mandy Mahaffey
Valencia Community College

The De-fanging of the Wild in Postmodern Retellings of "Beauty and the Beast"

ABSTRACT: In a cultural moment where couples have weddings dressed as Shrek and Fiona and women of all ages wear shirts proclaiming their allegiance to Team Jacob, Beauty's Beast is no longer dangerous. The wild has changed: it may be clothed in absurd green skin or held up as a buff "exotic" sex icon. Masculinity has been similarly transformed in "Beauty and the Beast" retellings of the past decade.

Anastasia Salter
University of Baltimore

The Vampire Image: Romanticism and Infection in *Twilight* and *The Coldest Girl in Coldtown*

ABSTRACT: The Vampire Image compares the different vampire characteristics and perspectives in Holly Black's *The Coldest Girl in Coldtown* and Stephenie Meyer's *Twilight* Saga. One features infectious beings quarantined from a society where human perception is manipulated by fantasy. The other features fantastical beings with supernatural abilities, beauty, and the power of love to overcome all obstacles.

Justin Teel
University of Alabama

Analyzing Female Role Models in Romantic Vampire Literature for Young Adults

ABSTRACT: Young adults--especially females--have been bitten by the latest popular culture phenomenon: vampires. With as much as young adult readers are now consuming novels in which vampires are portrayed as suitable love interests for young women, the characters in them have the ability to make a much larger impact on their impressionable audience than anyone seems to acknowledge. This paper will bridge the gap between the main female characters of Stephenie Meyer's *Twilight*, Charlaine Harris' *Dead Until Dark*, and P.C. and Kristin Cast's *Marked*, showing how they all experience similar feelings, but handle them very differently, leading us to ask, "Who presents the best role model for young adult readers?"

Alexis Catanzarite
High Point University

81. (FTV) Panel: The Fantastic Absurdities of Rocky Horror

Cypress

Moderator: Jeffrey Weinstock
Katherine Fowkes
Leisa Clark
Dominick Grace
Lori Magee
Elizabeth Lundberg

82. (FTV) The End of the World As We Know It

Palm

Chair: Christopher Glover
Long Beach City College

From Humanism to Nihilism: Theorizing Pandemic Apocalypse in the Resident Evil Quadrology

ABSTRACT:

Sheryl Hamilton
Carleton University

“Hello” if You’re Human: Hum/animality, Gender, and Language in *28 Days Later*

ABSTRACT:

Mary Long
Florida Atlantic University

The Future’s So Funny: The Leveling Function of the Ridiculous in the American Apocalyptic Subaltern of *Idiocracy* and *Southland Tales*

ABSTRACT:

Ida Yoshinaga
University of Hawai’i-Manoa

83. (IF) Errant Appliances, Absurd Excess, and Inept Metaphors

Magnolia

Cross-interest with FTV

Chair: Debbie Felton
University of Massachusetts, Amherst

Ridiculously Excessive: German Humor?

ABSTRACT: What constitutes ‘ridiculous’ in german-language popular fiction? Through an examination of Pukalu’s “The Carver of Wooden Decoys from Beetlejuice XIV” from 1999, a SF short story, the author uses the notion of excess to examine the ridicule of many tried and true german national characteristics.

Vibs Petersen
Drake University

Unusual Behavior in Household Appliances: Fantastical Furniture and Humorous Household Gadgets in International Literature and Film

ABSTRACT: Walking chests, flying chairs, moving beds, imperious refrigerators: appliances of the supernatural abound in literature and film of the fantastic. Examples are found in fairy tales, early Western literature (*Cantigas de Santa Maria*, *Gautrek’s Saga*) modern novels (Pratchett’s *The Color of Magic*), and international film (*El hotel electrico* [1908], *Hausu* [1977], *Ghostbusters* [1984]): the mundane item of furniture, household tool, or technical appliance that suddenly leaps to a life of its own, or is perceived to have some magical or otherworldly power, in the presence of a feckless, naïve, or scoffing character. This brief comparative presentation will give an overview of these appliances, their horrifying or humorous contexts, and the life-changing consequences to those who come into contact with them.

Sharon D. King
UCLA Center for Medieval and Renaissance Studies

Jorge Luis Borges’ Poetics of Inept Metaphor

ABSTRACT: Jorge Luis Borges draws upon an ancient tradition of Scriptural metaphor to create his contemporary parody of Dante’s *Divine Comedy* in his famous short story “The Aleph.”

Robin McAllister
Sacred Heart University

84. (F) The Laughs, Loves, and Bodies of Faerie

Dogwood

Chair: Agnieszka Jedrzejczyk-Drenda
Middlesex University

Tall, Dark, and Folkloric: The Selkie in Two Contemporary Romance Novels

ABSTRACT: A close reading of two paranormal romances and the folk texts that inspired them, this is an analysis of the interaction between two modes of storytelling and the impact of this exchange on each genre. By focusing on selkies—rather than vampires, werewolves, or other creatures already transformed by pop culture—this study offers a glimpse of direct transmission between folklore and mass-market fiction.

Jessica Jernigan
Central Michigan University

Enamored of an Ass: The Enchanting Incongruity of Fairy Humor

ABSTRACT: To be fey is to be of fairy: it is to be fundamentally at odds with the human world. It's also, oddly enough, the same word we use for humor that's just a little left of center. If the secret of comedy is ... timing, what, then, are we to make of the humor predicated on a folk who are said to run by a completely different clock, as the fairies do in their Underhill domains where an hour can be a day, and a year a century?

Helen Pilinovsky
California State University, San Bernardino

The Grotesque Body in Fairy Tales

ABSTRACT: Long before they became an influence on fantasy literature, fairy tales occupied a pivotal point between low and elite cultures in early modern Europe. Drawing on the Grimms' and other canonical fairy tales, I discuss the grotesque bodies in fairy tales, arguing that for ideological reasons these monstrous bodies have been exiled to the margins from the central role they once played in European folk culture.

Jeana Jorgensen
Indiana University

85. (VPA) Video Game Narratives I

Captiva A

Chair: Stefan Hall
Defiance College

Worldcrafting *World of Warcraft*: Interactivity, Investment, and Authorship in MMOs

ABSTRACT: I will primarily be looking at *WoW* as an act of collaborative (and sometimes confrontational, but always group) authorship. Akin to the choose your own adventure books of our youth, *WoW* goes a step further; rather than simply reading a story from a predesignated point of view, *WoW* allows the player/reader to enter into a shared authorship -- shared with both Blizzard's development team and other players/readers (this is even the case on servers not specifically designated for Role-Play).

Charles B. Herzek
Broward College

Contemporary Narratives: The Emerging Role of "interactive fiction" in the Literary Canon

ABSTRACT: Themes in literature and "interactive fiction" will show a growing need for a crossover of entertainment, information and interaction. This paper will assert the need for the field of research in "interactive fiction", and the medium itself, to explore the far reaching role of modern entertainment in regards to problem solving, overarching narrative, interactivity and the role and intent of the author/creator which are inherently the same thing.

Gabriel Riviere
University of Wisconsin- Baraboo/Sauk County

Tolkien Transmediation: The Alchemy of Modern Roleplaying

ABSTRACT: In this paper, the role of the reader as it transforms from passive to active participant is explored and what effects are derived from different genre interpretations of the source material; beginning with the first action-adventure game and ending with the most recent *Lord of the Rings Online*. Each of these transformations and genres are then analyzed with respect to the scholarship on the original work in terms of fate, free will, agency and the ideas of "Faerie" as related in Tolkien's essay "On Fairy Stories".

John Murray
University of California, Santa Cruz

86. Panel: Terry Bisson

Captiva B

Moderator: F. Brett Cox
Christopher Rowe
Andy Duncan
Edward James

87. Author Readings X

Vista A

Host: Rick Wilber
Seth Dickinson
Joe Haldeman
Daína Chaviano

88. (H) Horrific Relationships

Vista B

Chair: Douglas Ford
State College of Florida

Vampire Dating Guides: or, "How to Cope When Your Boyfriend Sucks"

ABSTRACT:

Kathy Davis Patterson
Kent State University

Will the real Robert Neville come out? Vampires, Queer Monstrosity, and the Ethics of Revolutionary Violence in Richard Matheson's *I am Legend*

ABSTRACT: In this paper, I argue that the true horror that Robert Neville, the protagonist of Richard Matheson's *I am Legend*, confronts at the end of the novella is his recognition of the monstrosity of his own homoerotic desire. Invoking vampirism to embody the unspeakability of forbidden queer sexual desire (the displacement of male penetrability in anal sex on the vampire's potential penetration of Neville's body by the fangs and the bacteria), Matheson constructs the closet, where Neville barricades himself, as a void that resists symbolization, and as such can only be inhabited by an aberrant monstrosity, the Thing in itself. Neville's subjectivity become thus open to the potential of exposure, or more specifically to the vulnerability of penetrability, that serves as the basis for reconfiguring the ethical relationship between human and vampires within a relational, post-human perspective.

Jamil Khader
Stetson University

Masculinity and the Cuckold Revenge Fantasy in Joe Hill's *Horns*

ABSTRACT: This paper traces the notion of cuckoldry throughout the text of Joe Hill's *Horns*, from how the horns are seen (and not seen) to how others judge the protagonist based on their preconceived notions that he is less than a man. In essence, the paper argues that the cuckold's position is reversed from being stripped of one's power (masculinity) to drawing power from the horns to influence others in search of revenge.

Matthew Masucci
State College of Florida

Friday, March 18, 2011 5:30-6:30 p.m.

Student Caucus Meeting

Captiva A

Friday, March 18, 2011 5:30-7:00 p.m.

Tolkien Readers' Theatre

The Cove

Friday, March 18, 2011 6:45-8:00 p.m.

Lord Ruthven Assembly

Captiva B

Friday, March 18, 2011 8:30-9:30 p.m.

Guest of Honor Event

Capri

TVA Baby – The Posttextual Southern Gothic as Hyper Narrative with Genre Centricities

Terry Bisson

Host: Andy Duncan

Friday, March 18, 2011 9:30-10:30 p.m.

Dramatized Reading

Capri

Redwood and Wildfire

Andrea Hairston

Musical accompaniment by Pan Morigan

Friday March 18, 2011 10:30 p.m.-12:00 a.m.

Smut and Nothing But

Cypress

Host: Jennifer Stevenson

Saturday March 19, 2011 8:30-10:00 a.m.

89. (H) Death, Decay, and Zombies

Pine

Chair: Michelle Lattanzio

Independent Scholar

The Rotting Dead and Other Literary Matter that Teems

ABSTRACT: With the advent of virtual bodies, cyborgs, and even the cell phone, we are seeing ourselves become more and more disembodied. This paper considers literary depictions of decay, which have the ability to make the body vital again, reminding us that we are more than just the 1s and 0s that constitute us in our Facebook profiles. In texts like Poppy Z. Brite's *Exquisite Corpse*, H. P. Lovecraft's "The Outsider," and Emily Dickinson's "I heard a Fly buzz," dead flesh remakes the human into something tangible and visceral, revolting and lovely.

Jesse James Stommel

Georgia Institute of Technology

The Politics of Zombie Love: Subversion, Self Actualization and Erotic Zombies in S.G. Browne's *Breathers*

ABSTRACT: This paper examines the protagonist of S.G. Browne's *Breathers* as his evolution toward a self actualized, real human being propels him to *eudaimonia*. Andy's recognition of a personal identity moves him through what Larkin calls the zombie's *res corporealis* (16). Both sensual and subversive, he becomes a more complete metaphysical entity by tasting two "forbidden fruits": Rita, the beautiful young suicide and human flesh.

Franc Auld

University of Wisconsin- Baraboo/Sauk County

Zombie Fetish: The New *Memento Mori*

ABSTRACT:

Keith Eubanks II

Central Arizona College

90. (SF) Language, Space, and Empire in Connie Willis and Ursula K. Le Guin

Oak

Chair: Ann F. Howey

Brock University

Prawning the Universe: Exonyms as a Tool for Ridicule in Selected Works of Fantastic Colonialism

ABSTRACT: The exonym applied to a colonized people or culture represents those applying the exonym while it purports to ridicule the named. By looking at the concept of the exonym in *Uncharted Territory* and other selected works of fantastic literature that express a vision of the future, we begin to look at the present differently: is the exonym colonialism, or does the exonym as ridicule in the fantastic show us the inescapable practice based on the limits of perception and language.

Manda Brownrigg

MacEwan University

Borderlands, Badlands and Utopias: Interstices, No-Places and their Inhabitants in the Fiction of Ursula K. Le Guin

ABSTRACT:

Tracie Welser

Polk State College

Towards a Cosmopolitan Science Fiction

ABSTRACT: This paper argues that the depth of science fiction's engagement with imperial themes, topics, and ideas allows the genre to function as a critical literature of empire. As a literary mode engaged with imperial dream-work, science fiction addresses the operations of imperialism more fully than any other mode of cultural production, and it is from this deep understanding of empire (in both its colonial and neo-colonial forms) that the genre produces rich cosmopolitan alternatives to imperial discourse and practice.

David M. Higgins

Indiana University

91. (CYA) Re-imagining the Ridiculous: Fantastical Metamorphoses of Space, Genre and Agency in Children's Visual Culture

Maple

Chair: Michael Levy

University of Wisconsin-Stout

Transformations from Monstrous to Ridiculous: Dinosaurs as Agents of Power in Children's Visual Culture

ABSTRACT: This presentation looks at the popularity of dinosaurs in children's visual culture, exploring how they have often been viewed as agents of child power. Focusing on PBS Kids' *Dinosaur Train* in particular, the presentation reveals how dinosaurs may actually work as subversive, false agents of power in order to control rebellion against adult authority, therefore perpetuating the marginalization of children and aetonomativity as described by Maria Nikolajeva.

Farran Norris

Illinois State University

Navigating the Ridiculous: Baum's Oz Maps as an Alternative Mode of Discourse

ABSTRACT: Given critics' continued analysis of L. Frank Baum's *The Wonderful Wizard of Oz* (1900), I account for the figurative transportation of readers to this land and analyze Baum's textual map in this novel and the earliest Oz map designed for *The Fairylogue* and *Radio-Plays* (1908-09). I first discuss cartographic theory, in order to determine and explicate the functions of maps. Then, I apply these ideas to Baum's textual and visual maps and claim that these charts operate as alternative modes of discourse, working to appeal to a dual audience.

Amy Hicks

Illinois State University

The Adaptable Alice: Re-appropriating the Ridiculous in Tim Burton's *Alice in Wonderland*

ABSTRACT: My presentation considers the nature of children's filmic adaptation by exploring the contextual framework and theoretical implications of Disney's 2010 *Alice in Wonderland*. I explicate both how the film meets cultural expectations of narrative structure inherent to its status as a Disney produced children's movie, as well as how it engages contemporary critical conceptions of performativity and signification. In doing so, I problematize adaptation studies of children's texts that focus on maintaining the essence of the original work, seeking instead to consider adapted works as separate contextual entities.

Meghann Meeusen

Illinois State University

92. (F) (Un)knowable Cities, Wise Fools, and Vance's Storytelling

Cypress

Chair: Elizabeth Whittingham

The College at Brockport - SUNY

Knowing Urban Space in *Palimpsest* and *The City & The City*

ABSTRACT: China Miéville's *The City & The City* and Catherynne M. Valente's *Palimpsest* interrogate one of the basic assumptions of urban fantasy: that the city represents "knowable space." This presentation traces urban fantasy back to the nineteenth-century "novel of urban mysteries," arguing that Miéville's and Valente's novels represent a departure from earlier urban fantasies in their representation of what Henri Lefebvre would term a *differential* urban space.

Siobhan Carroll

University of Delaware

The Wise Fool in Contemporary Fantasy

ABSTRACT: The wise fool – the truly foolish who yet speaks wisdom, or the truly wise who pretends to folly – has a long history. Contemporary fantasy draws on a wide cast of such stock characters. This paper will examine the figure of the wise fool in Guy Gavriel Kay's *Tigana*, Megan Lindholm's *Wizard of the Pigeons*, and Patricia McKillip's *The Book of Atrix Wolfe*.

Christine Mains

University of Calgary

Murdering the Sublime: Jack Vance's *Dying Earth*

ABSTRACT:

Mika Lopenen

University of Helsinki

93. (SF) Satire and Parody in Science Fiction

Palm

Chair: Terry Harpold

University of Florida

Variations of Parody: Comic Revisions of Kipling, Haggard, and the Tarzan and Sherlock Holmes Myths by Philip Jose Farmer and Gene Wolfe

ABSTRACT:

Edgar L. Chapman

Bradley University

The Grotesque in Satiric Apocalyptic Science Fiction

ABSTRACT: Some authors of apocalyptic science fiction, notably Kurt Vonnegut, Jr. in *Cat's Cradle* (1963) and James Morrow in *This Is the Way the World Ends* (1986), employ satire to ridicule various political and social targets associated with the "immoral," or human-created, apocalypse. The paper looks at how these authors use the satiric technique of the grotesque—the portrayal of the exaggeratedly ugly and even horrifying, and more specifically caricature—in order to highlight the absurdity of specific characters, ideas, and social institutions, or of life itself.

Allan Weiss

York University

Laughing All the Way to the Organ Bank: *Never Let Me Go* as Swiftian Satire

ABSTRACT: Using as my starting point *A Modest Proposal*, Jonathan Swift's brutally ironic 1729 satiric essay, I will address the "problematic" aspects of Kazuo Ishiguro's *Never Let Me Go*, considering it, not as "failed SF" but as strikingly successful "SF Satire."

Maura Heaphy

The Ohio State University

94. (F) Re-visiting 19th Century Fantasists

Magnolia

Chair: Patricia Harkins-Pierre

University of the Virgin Islands

Romantic and Familiar: Realism and Fantasy in Dickens's *Bleak House*

ABSTRACT:

Jude Wright

University of South Florida

"Alice gave a little scream of laughter": Humor and Identity in Lewis Carroll's Alice Books

ABSTRACT: Considering issues of identity alongside Freudian theory, work on humor's role in postmodern texts' "crisis of representation," and laughter's role both in representing and subverting desire, I suggest that the humor we find in the *Alice* books, sometimes at Alice's expense, and sometimes at Carroll's expense, is fundamentally predicated upon the play at the boundaries of collaborative identity formation, as described by Marah Gubar in her recent book on the Golden Age of Children's Literature, and of socially acceptable and socially questionable relationships between an adult and an unrelated child. I conclude by examining the transition between the first book and second book, with its softer, warmer, fuzzier picture of Alice, and its rather more poignant depiction of Carroll himself, and discussing whether the humor mirrors this transition, or whether it, instead, takes a sharper, and darker turn.

Veronica Schanoes

Queens College – CUNY

Shape-shifters and Sexuality: Reading a Victorian Feminist against Twenty-First Century Popular Culture

ABSTRACT: This paper examines two Victorian shape-shifter poems, "Ballad of the Bird-Bride" and "Ballad of the Were-wolf" by Rosamund Marriott Watson, against two 21st century music videos that startlingly mirror the poems—Miley Cyrus's "Can't Be Tamed" and Shakira's "She Wolf." I will argue that the shape-shifters of Watson's poems are freed when they unleash their erotically charged power against sexual repression, whereas the sexual expression of Shakira and Cyrus's shape-shifters is fetishized and eroticized, ultimately trapping them in the cage of the male gaze.

Taryne Jade Taylor

University of Iowa

95. (CYA) Location and Modernization

Dogwood

Chair: Tanja Nathanael

The University of Southern Mississippi

The Unmaking of the Underworld: Materiality and Death in Pullman and Le Guin

ABSTRACT: This paper considers the scenes in Pullman's *The Amber Spyglass* (2000) and Le Guin's *The Other Wind* (2001) in which dead souls escape from an unchanging underworld, enabling their atoms to rejoin the material universe. While the scenes resemble one another in many respects, their writers take them in very different directions. In accord with his Blakean emphasis on the transformative imagination, Pullman treats the underworld as an impoverished fantasy of afterlife; Le Guin, by contrast, treats death as a source of meaning, for the individual and the community.

William A. Oram

Smith College

Innocence Abroad?: The Reader's Journey Through Narnia, Lyra's Oxford, and Fillory

ABSTRACT: C.S. Lewis's *The Chronicles of Narnia* have inspired the work of several other fantasy authors, including Philip Pullman and Lev Grossman. Pullman and Grossman's works can be seen in some ways as a rejection of Lewis's idealization of childhood, but at the same time, these texts still work hard to create a feeling of wonder and amazement. In this way, although C.S. Lewis, Philip Pullman, and Lev Grossman portray fantasy worlds that differ wildly in whether their characters lose their innocence, all of these authors share a central concern regarding the ability of their readers to maintain their innocence.

Jennifer Miller

Valparaiso University

Greek Gods Have Moved to New York – On the Mythological Modernizations in Rick

Riordan's *Percy Jackson and The Olympians* Series

ABSTRACT: The article explores the issues of the sacred and the profane, as defined by Mircea Eliade and Èmile Durkheim, with reference to the image of gods created by Rick Riordan in the *Percy Jackson and The Olympians* series. The aim of this article is to investigate the modernized presentations of Greek gods in order to determine whether Rick Riordan ridicules the sacred or not.

Ewelina Nowacka

University of Wrocław

96. (VPA) Panel: Writing for Stage and Screen

Captiva B

Moderator: Sydney Duncan

Jeanne Beckwith

Lokke Heiss

Robert Hursey

Timothy J. Anderson

Andrea Hairston

Jen Gunnels

97. Author Readings XI

Vista A

Host: Jim Casey

Patricia McKillip

Rick Wilber

Andy Miller

Saturday March 19, 2011 10:30-12:00 p.m.

98. (VPA) Video Game Narratives II

Pine

Chair: Marc Petersen
East Carolina University

Beyond the Novelesque: The World of *Riven*

ABSTRACT: I will use Cyan World's *Riven: The Sequel To Myst* to demonstrate that examining the game using either a strict narratological or ludological perspective is unfulfilling. Since *Riven* is ergodic, the player may or may not interpret what has happened in *Riven* correctly. But the player is tested at the end of the game, when he must make a moral judgement; in effect, using what he has seen to create his own narrative. In this respect, *Riven* becomes what Barthes terms a "writerly" text, in that the player must take an active role in piecing together *Riven's* memory.

Mark Biswas
University of California, Riverside

Dante's Crusade Through Hell: *Dante's Inferno* as the Interactive Media Experience of Alighieri's *Inferno*

ABSTRACT: When the PS3 game *Dante's Inferno* was released February 9th, 2010, there was a great deal of controversy over how the adaptation of Dante Alighieri's famous epic was being handled. Many comments on the internet expressed disapproval of the drastic change undergone by the main character, Dante. This essay will analyze some of the criticisms posed by those who are dissatisfied with the way Electronic Arts has adapted Dante Alighieri's *Comedy* and explore the merit of their arguments.

Joseph Brooks de Vita
Texas Southern University

The Digital Cimmerian

ABSTRACT: In 2008, Funcom released *Age of Conan: Hyborian Adventures*, a MMORPG set in the Hyborian kingdoms and chronologically following Howard's Conan novel, *The Hour of the Dragon*. *AoC* attempts to adhere to Howard's prose and by draws heavily on the visual aesthetics of Conan that had been established previously in art (particularly Frank Frazetta), the films featuring Arnold Schwarzenegger, and the comic books in a way that previous levels of technology had not afforded to earlier video games featuring Conan.

Stefan Hall
Defiance College

99. (CYA) Panel: "When you drop them, they tend to bounce": Childhood Imagination & the Absurd in Film

Maple

Moderator: Amie Rose Rotruck
Kenneth Kidd
Alaine Martaus
Bridgid Shannon

100. (FTV) Intertexts

Cypress

Chair: Jeffrey Weinstock
Central Michigan University

"Dear Agent Scully" - *Mystery Science Theater 3000* and the Sci-Fi-ing of Narratives

ABSTRACT:
Ora McWilliams and Joshua Richardson
University of Kansas

A Poe within a Poe: *Inception's* Arabesque Homage

ABSTRACT: While Christopher Nolan's *Inception* shows Mal at the lowest levels of Cobb's dream mind, at an even deeper level we find Poe. The film borrows from Poe's concept of the Arabesque in terms of the complexity of the dream levels as images of the unconscious, the lost ideal, and obsession. Cobb thus exemplifies several of Poe's variations on the idea of psychomachia where at the deepest levels of the unknowable self we find our rational and perverse aspects at war.

Dennis Perry

Brigham Young University

Absurdity and Intertextuality: *Psych* meets *Twin Peaks*

ABSTRACT: Postmodernism is applied to a 2010 episode of *Psych* titled "Dual Spires." This tribute to David Lynch's television series *Twin Peaks* uses self-reflexivity and intertextuality as comedic tools. The two series are compared and contrasted, with special attention being paid to the ways in which *Peaks'* thematic elements are presented within the episode of *Psych*.

Patricia Williamson

Central Michigan University

101. (SF) SF Classics: Stapledon and Asimov

Palm

Chair: Andrew Ferguson

University of Virginia

The Parabolic Entanglement of Olaf Stapledon's *Sirius* and Mary Shelley's *Frankenstein*

ABSTRACT: This paper concerns the intertextual, metatextual, paratextual dialogue between the scientist-creature dyad in Olaf Stapledon's *Sirius* and its SF prototype in Mary Shelley's *Frankenstein*.

John Rieder

University of Hawai'i

"I Love my Other Dear, my Strange Darling": The "Strange," "Frightening," but "Exquisite" Union of Humans and Non-Humans in Olaf Stapledon's *Sirius*

ABSTRACT:

Amanda Rose Graveline

Brock University

Foiling the Fools: Isaac Asimov's *Mule* and the Music of Clowns

ABSTRACT: This paper explores Isaac Asimov's "The Mule" and the tactics of the Letterist International to discover what psychohistory and psychogeography can reveal about the successes and failures of post WWII revolutionary movements.

John M. Bentley

Bowling Green State University

102. (H) The Bizarre, the Subversive and the Other

Magnolia

Chair: Nenad Jakovljevic

University of Wisconsin- Baraboo/Sauk County

Slayer as Monster in *Blood +* and *Buffy the Vampire Slayer*

ABSTRACT: Buffy in the television series *BUFFY THE VAMPIRE SLAYER* and Saya in the anime *BLOOD: THE LAST VAMPIRE* and *BLOOD+* display similarities that suggest the possibility of reciprocal influence. It is particularly striking that both heroines derive their powers to fight demons from demonic elements in their own heritage.

Margaret Carter

Independent Scholar

Black Female Commentary and the Ridiculous in *Dracula*

ABSTRACT: *The Gilda Stories* and *Fledgling* both re-imagine the vampire mythos from the tradition of *Dracula*. Their treatments of power dynamics and sexuality challenge readers to re-evaluate Stoker's original "norms", exposing them as ridiculous.

Lynnette James

University of Southern Maine

"What the Fuck is Wrong with You?": Carlton Mellick III's Subversion of Slasher Tropes in *Apeshit*

ABSTRACT:

Douglas Ford

State College of Florida

103. (F) Names, Songs, and Language in the Works of J. R. R. Tolkien

Dogwood

Chair: W.A. Senior

Broward College

From Honor to Ridicule to Fame to Shame: The Naming and Renaming of Tolkien's *Turin Son of Hurin*

ABSTRACT: This paper focuses on Tolkien's naming and re-naming of characters. Hurin's name acquires a character-defining meaning with the extension of "the Steadfast," and this extension takes on an ironic literal meaning when Melkor (who now goes by the degraded name Morgoth) chains him to a stone chair on the mountain Thangorodrim, from which he can watch the lives of his children unfold. That unfolding is viewed from a perspective that takes into account the relevance of the naming and re-naming of Turin, Hurin's son, and his daughter, Nienor.

Marie Nelson

University of Florida

Middle Earth in the Central Country: Reading *The Lord of the Rings* in Chinese

ABSTRACT:

Eric Reinders

Emory University

"A Matter of Song": The Role of Music and Song in Tolkien's Legendarium

ABSTRACT: In *The Silmarillion*, Fëanor's claim that their "deeds . . . shall be the matter of song" (88) suggests that these songs will somehow compensate for the sorrows foretold in the Doom of the Noldor. An examination of the songs of the First Age, their words and context, reveals something of the purpose and power alluded to in the declarations of Fëanor and Manwë and the way in which these works function in Tolkien's world.

Elizabeth Whittingham

The College at Brockport - SUNY

104. (PCS) Creative Differences: Tensions Between Creators and Consumers in Fannish Communities

Captiva A

Chair: Lisa Macklem
Southwestern Law School

Revisiting Representation: A Retrospective Analysis of Fan Reactions to Depictions of Fandom on *Supernatural*

ABSTRACT: This paper explores how television show *Supernatural* fans' reactions can be used as a case study in the effects of increasing the permeability between fan communities and the 'outside' world, and between show creators and fan communities. Drawing on the results of an online survey which asked fans about their thoughts and feelings regarding the inclusion of fan characters and storylines within the text of the show, this paper considers a range of fan responses from disappointment, anger and shame to joy, validation and warm inclusion. These results complicate simplistic portraits of fans as either thrilled with any sort of attention from producers, or as universally repelled by their own representation, pointing instead to the seemingly contradictory complexity of fan identities and fan relationships to show creators.

Breanne Armstrong
The University of Western Ontario

Fandom Kerfuffles as Expressions of Agency

ABSTRACT: Blog-based fan communities (LiveJournal, Dreamwidth) occasionally engage in widespread discussions of topics of interest that escalate to extremes. These kerfuffles result in anger, despair, and withdrawal, but they are also an important way for members of the fan community to exert collective agency. By engaging in certain behaviors, such as writing posts, commenting, and creating sock puppet personas, fans come to act as moral agents who exert agency and impose value judgments.

Karen Hellekson
Independent Scholar

From Creator to Character: When Fans Fictionalize Authors

ABSTRACT: With authors making their presence more widely known than ever through the proliferation of social networking sites, their online personas can make them of as interesting to their readers as their novels are. In one instance, a young fan took a real Twitter conversation amongst multiple young-adult authors as inspiration and created an entirely fictional script with the authors as characters. This script will be used as a case study to explore a new kind of fan fiction that reveals a different relationship between authors and fans than has previously existed.

Casey Wilson
University of Florida

105. Panel: Teaching Genre: SF, Fantasy and Horror

Captiva B

Moderator: Maura Heaphy
Leslie Tannenbaum
Donna Ross Hooley
Rhonda Brock-Servais
Don Riggs
Ida Yoshinaga

106. Author Readings XII

Vista A

Host: Sydney Duncan
Jeffrey A. Ford
Richard Butner
Connie Willis

107. Poetry Words and Worlds II

Vista B

Moderator: David Lunde

Judith Kerman

Matt Schumacher

Bryan D. Dietrich

Marge Simon

Marilyn Jurich

Patricia Harkins-Pierre

Bruce Boston

Lorraine Schein

Saturday March 19, 2011 12:00-12:15 p.m.

Locus Photograph

Poolside

Lunch Break 12:15-2:00 p.m.

Saturday March 19, 2011 2:00-3:30 p.m.

108. (IF) International Fantastic Film and Text II

Pine

Cross-interest with FTV

Chair: Sharon D. King

UCLA Centre for Medieval and Renaissance Studies

The Contradictory Notion of Aliens in Postmodern Narration: Rivera's *Sleep Dealer*, Najera's *Pain of the Macho* and Blanco's *Planet 51*

ABSTRACT: How is the notion of what is "alien" represented in contemporary literature, film and theatre? In this essay, I propose to explore the notion of "alien" in post-modern discourse and the narrative of emancipation from alienation through the realization that the "Other" is ourselves.

Alfonso Arteaga

Texas Southern University

Magical Realism and Verisimilitude in Film and Narrative

ABSTRACT:

Sharon Lynn Sieber

Idaho State University

Free(d) Bodies: Reconceptions of Gender and Gender-roles in Liliana Bodoc and Daína Chaviano

ABSTRACT:

Julie Lirot

Dartmouth College

109. Panel: Playing the Fantastic in Shakespeare

Oak

Moderator: Jim Casey

Connie Willis

Kevin Crawford

Marc Petersen

Sharon Emmerichs

110. (CYA) Colonialism and Children's Fantasy

Maple

Chair: René Fleischbein

The University of Southern Mississippi

The Unravelling Skein of Genocide: Frances Hardinge's *Gullstruck Island* and the Language of the Ridiculous

ABSTRACT: This paper will discuss how Frances Hardinge uses the language and imagery of the ridiculous in *Fly By Night* and *Gullstruck Island* to introduce children to book burning, persecution, genocide and other amusing habits. The paper argues that Hardinge harnesses the Rabelasian tradition to inform a text grounded in theories of post-colonialism to destabilise readings of "normal" and expose the degree to which "normal" is a complex inter-action of the ideology imposed by the colonial, and resisted and negotiated by the colonised.

Farah Mendlesohn

Middlesex University

Christopher Pearse Cranch's *The Last of the Huggermuggers*: An Early-American Colonization Fantasy

ABSTRACT: Christopher Cranch, a member of Emerson's transcendentalist circle and an abolitionist, published the children's book *The Last of the Huggermugger's* in 1856. In this tale two Yankees, having discovered a race of giants on a remote island in the Indian Ocean, conspire to kidnap one of them to display in P.T. Barnum's Museum. This paper examines the ironies on display in pre-Civil War American attitudes towards the colonial Other.

Michael Levy

University of Wisconsin-Stout

111. (SF) SF Research Methodologies

Cypress

Chair: Monty Vierra

Karkonosze State School of Higher Education in Jelenia Góra

Orwell: A Reconsideration from the 21st Century

ABSTRACT: In Orwell's work, most specifically in "Politics and the English Language" and 1984, he anticipates the degradation of language, and thus of meaning, primarily as a result of powerful political forces, totalitarian control, and misuse of technology; and in some ways, his voice remains prophetic. However, Orwell could not have foreseen the changes in media that have accelerated the process of the very dissolution of language he so dreaded.

W.A. Senior

Broward College

Description in Science Fiction: Four Methods, and *Red Mars*

ABSTRACT: This paper will define for analysis four methods of writing description in popular genres, specifically in science fiction. Passages from *Red Mars* generally will be used as examples, with a special attention on the "sublime" descriptions of the fall of the space-elevator or Phobos.

Albert Wendland

Seton Hill University

Parental Influence in the Making of a Science Fiction Writer

ABSTRACT: Based both on a questionnaire and her personal acquaintance with many prominent science fiction writers, Professor Bengels will use their letters to describe how they were encouraged--or brutally discouraged--from becoming authors.

Barbara Bengels

Hofstra University

112. (FTV) Experimenting with Spielberg and Burton

Palm

Chair: Don Riggs
Drexel University

Spielberg's Scientists

ABSTRACT: There are eight main scientist figures in Spielberg's science fiction films: Hooper in *Jaws*; Lacombe in *Close Encounters*; "Keys" in *E.T.*; Malcolm, Grant, and Sattler in *Jurassic Park*; Dr. Hobby in *A.I.*; and Dr. Hineman in *Minority Report*. Hooper, the young ichthyologist and shark expert in *Jaws*, the first of Spielberg's scientists, blends science and humanism. Two other scientists from the early films--Lacombe and Keys--are similar characters, and the issue in their portrayals has to do with science versus humanism. The scientists in the later three films can also be grouped together, as their portrayal has more to do with the responsibilities of the creator toward his or her creations.

Andrew Gordon
University of Florida

The Noble Freak and Monstrous Conformity in *Edward Scissorhands* and *The Iron Giant*

ABSTRACT:

Regina Hansen
Boston University

Once Upon a Time in a Tim Burton Story

ABSTRACT: Tim Burton is a modern day storyteller that adapts traditional fairy/folk tales to appeal to modern audiences. Burton's unique vision and constant themes involving a hero as an everyday being who faces alienation, duality within their personality, a sense of timelessness and a somewhat 'happily ever after' are seen in a majority of his films, thus creating the Burtonian fairy tale.

Lori Mages
Northeastern Illinois University

113. (PCS) Steampunks, NeoPagans, and FailFen: Ethnography, Economics, and Engagement in Fan and Fantastical Communities

Magnolia

Chair: Eden Lee Lackner
Victoria University of Wellington

"It's Not My Job to Educate You!": FailFen and Social Justice as Fandom

ABSTRACT: This paper will examine the online Social Justice (SJ) community in SF fandom, focusing on that portion of it that began organizing during "RaceFail 09," an exchange between professional SF editors, writers, and fans that took place primarily on the LiveJournal platform. While the SJ community is being studied through the lenses of online activism and critical race theory, this paper will explore the extent to which the structures and dynamics within the community mirror those found in more conventional SF media fandoms and the impact fannish performance has on how fen respond to SJ discourse.

Barbara Lucas
Independent Scholar

Making an Alternative Past: Steampunk and Participatory Consumerism

ABSTRACT: This paper draws upon primary source evidence in the form of internet blogs written by self-proclaimed Steampunks, the art and artifacts created by these individuals, and the books that are the source of their inspiration. An elaborate culture has risen from the black and white pages of the imagination of authors and the metallurgic tinkering of devotees in their garages. Participants in Steampunk seek to preserve Victorian culture in the same manner that early French historic preservationist Eugene Viollet-le-Duc viewed the restoration of buildings. He wrote, "To restore a building is not only to preserve it, to repair it or to rebuild but to bring it back to a state of completion such as never may have existed at any given moment." Steampunk takes the rigid Victorian past and shapes controversial history and modern technology into fantastic creations and wondrous clockworks.

Sara Brunkhorst
University of North Carolina, Wilmington

Fantasy Fiction and Embodiment: An Ethnographic Study

ABSTRACT: It is with this in mind, that the proposed project sets forth upon the endeavor of conducting an ethnographic study that examines the role of Fantasy Fiction in the practices, lifestyles, rituals, and community formation within the "Neo-Pagan Community". Often represented in media and popular understanding as consisting of witches and wizards, the "Neo-Pagan Community" exists as something of an umbrella term that is host to an intricate cross-section of belief systems and explanatory paradigms that span from "druidic" orders that deify Arthurian archetypes, to syncretic Afro-Brazilian spirit possession "houses". In many of these sub-groups, Fantasy Fiction plays a significant role in the formation of the community and the construction of its system of belief, ritual practices, and social mandates.

Cade Bourne

University of California, Berkeley

114. (CYA) From *Harry Potter* to *The Hunger Games* and Beyond

Dogwood

Chair: Leisa Anne Clark

University of South Florida

The Dystopic Novel and Teenage Identity

ABSTRACT: This paper employs Erik Erikson's theory of the adolescent identity crisis to examine several recent young adult dystopias. The conditions of life in various kinds of dystopia both provides an appropriately distorted framework for identity development and closely echoes several of the processes associated with identity formation that Erikson delineates.

A. Waller Hastings

West Liberty University

From the Boy Who Lived to the Girl Who Learned: *The Hunger Games* Trilogy and the *Potter* Series

ABSTRACT: The iconic status of J. K. Rowling's *Harry Potter* series is due, in part, to its author's ability to link the postmodern obsession with fantasy to an ancient, epic need to ponder the cost of fighting evil. Suzanne Collins's trilogy *The Hunger Games* is the next step in this contemporary reinvestment of the epic, demonstrating not just individual heroism but also ever-deepening ambiguity. Both *Harry Potter* and *Katniss Everdeen* are willing to act against evil—but it's *Katniss* who comes to a Homeric awareness of the ambiguity of any action amid the absolute horrors of war.

Mary Pharr

Florida Southern College

115. (H) Victorian Horrors

Captiva A

Chair: Edd Howarth

Longwood University

Bodies of Horror: Illness and Dis-ease in Charlotte Brontë

ABSTRACT:

Michelle Lattanzio

Independent Scholar

Raising the Shadow: Spiritualism and Resistance in Mrs. Henry Wood's *Dene Hollow*

ABSTRACT: The extensive list of novels by Victorian Sensation writer, Mrs. Henry Wood, are peppered with premonitions, ill omens, and ghostly mysteries. In *Dene Hollow* (1871), the supernatural takes a larger, more significant role: the ghostly shadow. Representing the silent fears of the oppressed and dispossessed, the shadow strikes at those who abuse their power and social class for personal gain. In her application of ghosts, spiritualism, and deadly shadows in *Dene Hollow*, Mrs. Henry Wood uses her novel as a subversive political statement about the destructive forces of Victorian gender roles and class relations.

Curt Herr

Kutztown University

A Professor of the Flesh-Creeping School: Bram Stoker and the Lessons of Anxiety Literature

ABSTRACT: Stoker was not only less a popular author than many readers generally assume, he was writing in a deliberately didactic, critical way and employing horror, dread, and associated emotional tools in specific ways with specific types of characters to address certain questions or critique certain aspects of the British Empire during the Victorian era.

Stacie Hanes
Kent State University

116. (SF) Theory Roundtable

Captiva B

Moderator: David M. Higgins

Reading: Michael Billig, excerpt from *Laughter and Ridicule: Towards a Social Critique of Humor*

117. Author Readings XIII

Vista A

Host: Michael Smith
Jack McDevitt
Karen Lord
Nisi Shawl

Saturday March 19, 2011 4:00-5:30 p.m.

118. (VPA) Virtual Worlds

Pine

Chair: Patricia Harkins-Pierre
University of the Virgin Islands

The Yevon Church in *Final Fantasy X*

ABSTRACT: *Final Fantasy X* creates a world that uses religion as a means of control and oppression. Knowledge, technology and the culture itself are manipulated to increase the financial, political and social power of those in the upper levels of the religious hierarchy. This control involves the deliberate suppression of women and minority races in order to prohibit change and maintain the status quo.

Eddy Bermudez
St. Thomas University

Art and *Ōkami*

ABSTRACT: This paper discusses the 2006 PlayStation 2/2008 Wii action-adventure game *Ōkami* and how its artistry, storytelling elements, mythological aspects, and gameplay all showcase an ecological perspective.

Carissa Secord
Seminole State College of Florida

The Experienced Narrative: *Yume Nikki* as Real Life Mercer Box

ABSTRACT: Just as practitioners of Mercerism in Philip K Dick's *Do Androids Dream of Electric Sheep* used the Empathy Box to link to Wilbur Mercer's experiences and thus form an emotional bond to one another, so to do players of games that focus on the emotional experience of the author try and seek each other out to express their experiences with the game and share in their emotional connection. *Yume Nikki* ("dream journal" in Japanese) is one such game where players have used social networking strategies to help solve the theoretical and philosophical questions games ask using the same methods that they use to solve the game's physical puzzles, thus creating a social network of shared experiences that promotes empathy, making *Yume Nikki* a prototype Empathy Box.

Concetta Bommarito
University of Central Florida

119. (SF) Sexuality and Science Fiction

Oak

Chair: Sonia Johnson

University of Iowa

Queer Slans, or How I Learned to Love the Morons: Sexuality, SF, and Kornbluth's "The Marching Morons"

ABSTRACT:

James Campbell

University of Central Florida

Future Sex, Or Does Sex Have a Future? (Part I)

ABSTRACT:

Susan Knabe

The University of Western Ontario

Future Sex, Or Does Sex Have a Future? (Part II)

ABSTRACT:

Wendy Gay Pearson

The University of Western Ontario

120. (FTV) The Absurd Paranormal

Maple

Chair: David Bañuelos

University of California, Riverside

Memory and Identity: The Absurd Paranormal in Recent Québécois Cinema

ABSTRACT: Focusing on Robin Aubert's debut feature *Saints-Martyrs-des-Damnés* (2005), which recounts one man's journey into a small Quebec town gripped by bizarre phenomena strangely resonant of his own memories and origins, this study will attempt to explicate the employment of the paranormal combined with the adoption of an irreverent and surreal tone as a way of challenging the understanding of memory and identity through unorthodox gazes back to both foundational Québécois films and other cultural traditions.

Kester Dyer

Concordia University

Zombies, Clowns, and Pie Fights

ABSTRACT: Zombie narratives lend themselves to absurd treatments, as recent works such as *Shaun of the Dead*, *Planet Terror*, *Zombieland*, and *Pride, Prejudice, and Zombies* attest. George Romero is well aware of the comic elements of zombification, and they play at least some role in all his zombie films, though perhaps most notably in *Dawn of the Dead*. The degeneration of the climactic human-zombie battle into a literal pie fight goes beyond the widely-acknowledged satire of consumerist culture in the film and into the territory of Three Stooges-style slapstick, but significantly, the zombies are no less the butts of slapstick humor than are the humans: the film enacts the folly not only of the literal zombies, but of the metaphorical ones as well—the human beings.

Dominick Grace

Brescia University College

Shockingly Funny: *Supernatural* Bridges the Gap Between Horror and Humor

ABSTRACT: Humour plays a surprisingly prominent role in the television series *Supernatural*. Not only are jokes, popular culture references, and physical humour present in almost every episode, entire episodes are considered "humorous". Yet the funny episodes are like dark mirrors to the serious episodes, often beginning light-heartedly only to spin out and become dark and horrific by their end. While the one-liners and popular culture references in *Supernatural* are interesting in and of themselves, the episodes which actually turn humour into horror provide for even more fascinating inquiry.

Lisa Macklem

Southwestern Law School

121. (VPA/FTV) Instruments of Skin and Bone

Cypress

Chair: Jen Gunnels

New York Review of Science Fiction

“Nice Girls Don’t” – The Feminine Tattoo in the New Millennium

ABSTRACT: A tattoo can be a reflection of the values of a society, or of an individual and their place within the society. This presentation will examine the history of the tattoo in the ancient and recent pasts and show how changes in American society in the last hundred years have caused a shift in the very nature of tattooed individuals and communities; tattooing has become a widely accepted cultural hobby. The new common wearers of tattoos are often modern educated females, showing changes in feminine gender roles in the Post World War II era.

Kara Deadmon

University of North Carolina at Wilmington

Salsa: The Evolution

ABSTRACT: The music and dance we know as salsa is an evolutionary process that spawns over 500 years of history, and unlike other music and dance expressions, it is the ultimate reflection of assimilation and/or cultural fusion of cultures, ethnicities, religion, music styles and dances in the New World.

Raul Edwards

Foundation for Modern Music

Let the Straight One In: Hetero-normative Impulse in Vampire Cinema

ABSTRACT: Matt Reeves’ remake *Let Me In* (2010) evades the homoerotic implications of both Linqvist’s novel (2004) and Alfredson’s *Let the Right One In* (2008), revealing through box office and revisions, that we embrace and sympathize with difference only so long as it is normatively embodied.

Noelle Bowles

Kent State University

122. (FTV) Conjure Women, Werewolves and ... Blue Öyster Cult?

Palm

Chair: Renee Dowbnia

University of Florida

“Last Bitch Standing”: Female Werewolves as Binary Abject/Seductive Beings and How They are the Real “Final Girl”

ABSTRACT: This paper examines the films *The Howling* (1980) and *Dog Soldiers* (2002), as well as several additional films within the werewolf subgenre, as tools to discuss the position of the sole surviving female werewolves of these films and how they fit the criteria of Carol Clover’s notion of the “Final Girl.” By inverting the argument, this paper shows how this position is both abject and seductive to the viewing audience.

Sally Gage

University of Southern Florida

She Had Become Like They Are: Feminist Theory, the Fantastic, and Blue Öyster Cult

ABSTRACT: Utilizing feminist and pop-culture studies, this analysis discusses the thought-provoking connections between Clover’s ‘final girl’ theory and Blue Öyster Cult’s hit single ‘(Don’t Fear) The Reaper’. Features examples from film (*Halloween*, *Bill and Ted’s Bogus Journey*), television (*Supernatural*), and literature (*Romeo and Juliet*).

Michael Marra

Independent Scholar

Pilate, Pirates, and Princesses: Conjure Women in American Literature and Popular Culture

ABSTRACT: This paper attempts to argue that the neglect of the conjure woman cannot remain, especially with the proliferation of her image in contemporary media, literature and film. Her figure is a dynamic force in historical and contemporary treatments, and as such requires greater attention, treatment, and analysis. From oral traditions to magical realism to movie magic, the concepts of the fantastic and sometimes even the ridiculous appear in myriad forms within the African American community. Specifically, the conjure woman is a truly fantastic African American literary and cultural female hero as she is often considered "odd and remarkable; bizarre; grotesque" and "marvelous."

Heather Moulton

Central Arizona College

123. (PCS) Making Mirth and Meaning: Crackfic, Canon, and Coding

Magnolia

Chair: Daryl Ritchot

Simon Fraser University

Leaping Gleefully Down the Rabbit Hole: The Appeals of Ridiculous Transformations in Transformative Works

ABSTRACT: Media fans have developed a term, crackfic, to describe the stories that include ridiculous transformations and elements that push the limits of the already somewhat generous boundaries of the suspension of disbelief that predominate within fannish communities. While stories, vids, and fan art that feature pop stars or fictional characters transforming into llamas or couches or kings of a post-apocalyptic utopian artist's community clearly include elements of the ridiculous, many of these stories are wildly popular despite the fact that their premises seem fantastically improbable. This paper will examine the practical and theoretical underpinnings of the popularity of such texts.

Elizabeth Guzik

California State University, Long Beach

Fiction as Interpretation: *Star Wars* Fanfiction Writers, the Construction of Head!Canon, and Fannish Critics

ABSTRACT: I examine the construction of head!canon among *Star Wars* fan fiction writers on LiveJournal.com from both both ethnographic and literary perspectives. I analyze the ways in which meta and fic interact to create a dynamic head!canon for each member of the fannish discourse, generating a continuously-evolving network of meanings for the community. Finally, I argue that head!canon constitutes an interpretive system for understanding the *Star Wars* narrative tradition.

Sarah Carpenter

University of Oregon

Keep the "Magic" Secret: Homoerotic Coding, Interpretation, and Revelation in *Merlin*

ABSTRACT: This paper posits that in the BBC series *Merlin*, young Merlin's "closeted" magic functions as a signifier of homosexual identification through which the show's characters and audience alike are instructed in the practice of subtextual coding and interpreting. Slash fan fiction that explores the homoerotics of Merlin and Arthur's friendship work through these processes more deeply in imagining Arthur's discovery of Merlin's magic as the revelation of Merlin's sexual identity and desires. In looking at how these stories imbue Arthur with varying degrees of awareness and understanding, as well as different levels of interiority, Arthur serves as a representation of the ways in which we code, interpret, and confront sexuality.

Kayley Thomas

University of Florida

124. (SF) Connie Willis and the Ridiculous

Dogwood

Chair: Alexandria Gray

Florida Atlantic University

Scientific and Lifeworld Carnival in Connie Willis' "At the Rialto"

ABSTRACT: This paper will examine Connie Willis' hilarious story "At the Rialto" in the context of Katherine N Hayles' analysis of the relationship of complexification theory and literature. It will argue that the story by reading quantum physics onto the ordinary world effectively problematizes the ontologies of both the sciences and our life world, exposing in the process some of the challenges of scientific authority and model building.

Robert von der Osten

Ferris State University

"Just a way of speaking"; or, How Connie Willis Makes Ridiculous the Act of Quotation in *To Say Nothing of the Dog*

ABSTRACT: This paper situates Willis' novel in the context of alternative history and post-modern fiction of the Victorian era in order to consider the ways in which characters' uses of apt quotation in the novel can be read as emblematic of our necessarily fragmentary reading of the past.

Ann F. Howey

Brock University

History as a Ridiculous Profession in the Novels of Connie Willis

ABSTRACT: Historians play key roles in *Blackout*, *All Clear*, and *To Say Nothing of the Dog*, but what is it exactly that the historians are trying to do and how well, or badly, do they end up doing it? Is history, as presented, necessarily a ridiculous profession?

David G. Schappert

Moravian College and Moravian Theological Seminary

125. (H) Can you really die laughing?

Captiva A

Chair: Matthew Masucci

State College of Florida

Taking a Bite out of Crime: The Cardula/Dracula Short Stories of Jack Ritchie

ABSTRACT: American author Jack Ritchie (1922-1983) published more than 350 crime, mystery, and fantasy short stories. His short fiction appeared in such major venues as *Alfred Hitchcock's Mystery Magazine*, *Ellery Queen's Mystery Magazine*, *Manhunt*, *Mike Shayne's Mystery Magazine*, and was often reprinted. Ritchie's interest in the fantastic, and unique ability to wed the fantastic with the ridiculous, is particularly evident in a series of stories that was inaugurated with the publication of "Kid Cardula" in the June 1976 issue of *Alfred Hitchcock's Mystery Magazine*. This series of stories plays unforgettably with Bram Stoker's *Dracula* and its many manifestations in popular culture.

Mike Larsen

St. Mary's University

Dying of Laughter: How Does Horror Utilize the Comic?

ABSTRACT: This paper explores the jolts between and the continuum of horror and comedy and argues that there is a fine line, a liminal space and often a great deal of disturbing, enjoyable overlap between what can be defined as truly horror and what as comic. On the one hand, this overlap or splice offers ways of creating scenarios, atmospheres, events, moments when the unpalatable and unmanageable, the 'true evils' and the psychologically and socially disturbing, the troubling, are pushed to a place which enables us to cope with them. On the other hand, when the strategies of the comic play with the tropes of horror to identify the horrific in the banal, sometimes this can switch us off entirely to the horror that lies beneath the comedy. Reader response is clearly an issue so we will be looking at excerpts and gauging our responses.

Gina Wisker

University of Brighton

Peter Straub's "Mr. Clubb and Mr. Cuff" and the Meaning of Comedy

ABSTRACT:

Bernadette Bosky

Independent Scholar

126. Panel: The Anxiety of the Taxonomist as he Contemplates the Creation of Genre *Captiva B*

Moderator: James Patrick Kelly

John Kessel

Gary K. Wolfe

Rob Latham

Nalo Hopkinson

Ted Chiang

127. Author Readings XIV

Vista A

Host: Jeanne Beckwith

Marie Brennan

Will McIntosh

Jean Lorrh

128. (F) Possible Worlds, Genre Fudging and the Sublime

Vista B

Chair: Farah Mendlesohn

Middlesex University

Genre Wars: Hybridity, Dominant Genres, and Defamiliarization in Garth Nix's Science-Fantasy

Abhorsen Trilogy

ABSTRACT:

Janet Nicolson

University of Regina

The Ridiculous Sublime in Robert A. Heinlein's *Job: A Comedy of Justice*

ABSTRACT: Heinlein's *Job* attempts to profane the sacred while sanctifying the mundane. However, the novel's need for a happy, comic ending leads to the same deus ex machina that wraps up the Biblical Book of Job.

Joe Sanders

Shadetree Scholar

Saturday March 19, 2011 7:00-8:00 p.m.

Wine and Beer Reception

Grand

Ballroom Foyer

Saturday March 19, 2011 8:00-11:00 p.m.

IAFA Awards Banquet

Grand Ballroom

Saturday March 19, 2011 11:00 p.m.-1:00 a.m.

All Conference Farewell Party

Poolside