ICFA 34: Fantastic Transformations, Adaptations and Audiences
March 20-23, 2013

Tuesday, March 19, 2013 8:30-11:00 p.m.
Pre-Conference Party   *President's Suite*
Open to all. Refreshments will be served.

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Wednesday, March 20, 2013 2:30-3:15 p.m.
Pre-Opening Refreshment   *Ballroom Foyer*

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Wednesday, March 20, 2013 3:30-4:15 p.m.
Opening Ceremony   *Ballroom*
Host: Donald E. Morse, Conference Chair
Welcome from the President: Jim Casey

Opening Panel: The Transformative Fantastic   *Ballroom*
The Fantastic is constantly evolving, simultaneously relying on and rejecting its past, borrowing from other cultures, retelling tales, highlighting alterations in gender and politics, and adapting itself to new forms of participatory reading and writing. This panel will explore some of the ways in which the Fantastic engages in exploring transformation and thus transforms itself as a genre.
Moderator: Andy Duncan
Neil Gaiman
Constance Penley
Kij Johnson

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Wednesday, March 20, 2013 4:30-6:00 p.m.

1. (F/*CYA*) Gaiman: Magic, Death, and Pastiche   *Pine*
Chair: Stefan Ekman
University of Gothenburg

The Insightful Dead and the Insight of the Tale in *American Gods* and *The Graveyard Book*
Abstract: The dead and other fantastic manifestations of death in Neil Gaiman's *American Gods* and *The Graveyard Book* serve didactic and epistemic functions rather than – as is the case in many other tales which adapt a reaper, ghosts, or similar characters – disruptive and destructive ones. Indeed, hidden aspects of life are revealed to the protagonists of the two novels, Bod and Shadow, in their encounters with manifestations of death, but while the dead can act as teachers, it is only the living who can act in the world and make use of knowledge. In order for the insight of the dead to matter and to be truly meaningful, it needs to be implemented in human society by those who live in it. Such interaction between a source of knowledge and the agents who act on it reoccurs in metafictional comments on the role of tales in human society. The way the living in the two novels repeatedly learn from the dead and then act on this knowledge can be seen as a pendulum motion, an image that can also be applied to the novels' suggestive comments on the relationship between stories – in the form of history and tales – and the world. Change comes only when Shadow returns from the land of the dead, only when Bod moves from the enclosure of the graveyard to the society that is built around it, and only when we who as readers live with these characters for a short while in their fictional worlds bring the implications of the stories with us into the world of human relations. Encounters with death thus provide Shadow, Bod, and us readers with a sense of hope and a will to act.
Rut Blomqvist
University of Gothenburg

The Order of the Phoenix: Homage, Pastiche, and Neil Gaiman's "Sunbird"
Abstract: The project of exploring Neil Gaiman's work is well underway, with articles, commentaries, and annotated editions proliferating. Yet one major influence has gone unexplored: R.A. Lafferty. My paper takes up Gaiman's 2005 Lafferty homage, "Sunbird," which is not only a literary adaptation but also a representation of the rewards and perils of that same process. I argue that the story itself acts as phoenix, revitalizing source material and storyteller alike—and yet, it is unavoidably haunted, even dominated by death and the still-greater terror of obsolescence. I outline a few of the elements often found in a Lafferty story—such as his folk lyricism, sense of humor both whimsical and bloodthirsty, and a relish for the grotesque—to show what Gaiman appropriates wholly, what he modifies, and what he leaves out; by then comparing "Sunbird" with Lafferty's own, far less familiar phoenix story "Phoenic'," I demonstrate the divergent uses to which these authors put their common mythological source material. Turning to this wider body of myth, I consult Avram Davidson's *Adventures in Unhistory*, which provides an ornithological disquisition that yields surprising insights into the process of adaptation and the persistence of story. Along the way, I sketch out an approach to homage and pastiche that breaks with Frederic Jameson, drawing instead on the insights of neophenomenology, especially as formulated by Rita Felski in *The Uses of Literature*. While every story provides an account of the author's experience of telling that story, few so clearly demonstrate an author in the process of incorporating another's corpus into his own. Rather than "blank parody," a pastiche such as "Sunbird" documents the traces left as one author reads another—and, ultimately, as he brings new life to old texts, in order that they not be lost to the flames.
Andrew Ferguson
University of Virginia

2. (SF) Cold War Science Fiction   *Oak*

Chair: Robert von der Osten
Ferris State University

The Bios is Falling! The Bios is Falling!: Chicken Little as Political Animal in Fredrick Pohl and C.M. Kornbluth's *The Space Merchants*

Abstract: Fredrick Pohl and C.M. Kornbluth's *The Space Merchants* depicts a dystopian vision of an America run by corporations. *The Space Merchants* expresses societal anxieties of Communism and consumerism in the 1950s, from both internal and external sources. Like many sf texts from the period, Pohl and Kornbluth's America is plagued by dwindling food and water supplies. While "new protein," naturally produced meat, can be easily purchased and consumed by the elite, the consumer class lives off of "regenerated-protein." This regenerated-protein is carved off of a "grey-brown, rubbery hemisphere some fifteen yards in diameter" (Pohl and Kornbluth 83) named Chicken Little. Chlorella Proteins keeps Chicken Little trapped in a "nest" that brings to mind the worst images associated with modern agribusiness' industrialized farming methods. This study will explore the role of Chicken Little as an intersection of biopolitics and animal studies, examining her transformation from Giorgio Agamben's *homo sacer* (*zoe*) to *bios*, a being capable of political action. The blending of *zoe* and *bios* we find in Chicken Little puts animal studies in new territory. Most of humanity, with the exception of poets, looks at the animal, Derrida insists, without considering the implications of whether or not the animal looks back, whether or not the animal sees man (383). While sf texts have provided an avenue for imagining animals as beings that "return the gaze," these animals traditionally live outside of a system of politics, even if they are often victims of such a system. Chicken Little's capacity for political judgment and action challenges traditional notions of what is unique to humans and what is unique to animals. Through this imagining of another "political animal," Pohl and Kornbluth can be read as a fascinating critique of human exceptionalism, traditional power structures, agency, and thus, what it means to be human.

Skye Cervone
Broward College

The Biopolitics of Consumerism in *The Space Merchants*

Abstract: In Frederick Pohl and C.M. Kornbluth's *The Space Merchants*, America is run by two competing mega-corporations: Fowler Shocken and Associates and Taunton Associates. The purpose of this examination is to examine how the authors illustrate advertising and the resulting consumerism as biopower. Theorized by Foucault, biopolitics has two levels of governance: controlling the body of the individual and the collective body of the population. The mega-corporations of *The Space Merchants* are able to control populations in both of these realms through marketing copy, subliminal suggestion, and addictive additives. Mitchell Courtenay begins the tale in a position of power and authority as a Copywriter and executive, which affords him not only economic power but great political power. In this world, Courtenay has political power because the Chamber of Commerce is the highest court in the land, the president is a figurehead, and "Congress has pretty well gotten out of the habit of keeping posted of what is going on" (158). Courtenay epitomizes the sovereign as imagined by Agamben because he exists within the law, but he has the power to change that law when he so desires; until he falls from his position from sovereign, through *bios*, to mere *zoe*. Courtenay's fall to the level of *zoe*, or mere biological life, occurs once it is reported that he is dead in the newspapers and he is placed onto a transport ship to the Chlorella Plant. These men represent Agamben's idea that they accept the law's demand that they submit under its force even when it fails to make sense. The law here is the corporation that controls the plant, forcing men into working contracts that they can never escape, keeping them prisoner economically and physically through the habit of consumption that is forced upon them by advertising and law.

Daniel Creed
Broward College

Hope on The Horizon: Finding Humanity in *Level 7*

Abstract: There are many aspects and different manifestations of hope in science fiction, even in authors who show readers the darkest side of human nature and what will become of humans, and by default earth, if an effort is not made to change the world's direction. In the darkest of situations, these authors express some form of hope for humanity. In these situations, the authors *whisper* throughout the pages of a novella, short story or novel. By *whisper* I mean their intent to bring about a way of thinking that will enable a reader to hope for change. In order to have hope, a person must believe that there is a possibility of a positive outcome. It is because there is a chance to save the world that science fiction authors such as Mordecai Roshwald, tell stories about disasters, destruction, and post-apocalyptic scenarios. Mordecai Roshwald in *Level 7* (1959) posits a world before, during, and after the nuclear annihilation of earth. Within this novel there appears to be no hope for humanity, as everyone dies and earth is destroyed; yet hope is present within the change that takes place in the narrator and the art that Roshwald suggests is the best part of humanity. Roshwald feels, as did many people during the Cold War period, that the world is heading down a path of destruction that can only end with everyone losing and earth being destroyed because of the use of nuclear weapons. Mutually assured destruction was the cold war theory that nuclear arms will defer either side from pressing the buttons to launch nuclear weapons. Roshwald posits a world wherein everyone dies and earth becomes uninhabitable, even a hundred thousand years later; yet within the pages of his novel, he shows how the arts can awaken the humanity within even the most hardened humans.

Valorie Ebert
Broward College

3. (CYA) Children's Fantasy from Page to Stage and Screen   *Maple*

Chair: Karin Kokorski
University of Osnabrueck, Germany

Feeling the Potential of Elsewhere: Terry Pratchett's Nation in Theatre

Abstract: Terry Pratchett's *Nation* (2008) chronicles two young adults' engagement in a utopian effort of introducing a systemic change in the normative social, political and cultural practices; a change that results in a collective rebuilding of communities. In 2009 the novel was adapted into a family show by Mark Ravenhill, a playwright of the National Theatre in London. The play received unfavorable reviews: critics disliked the music, the choreography, the staging, the choice of actors, and the overabundance of visual effects. Still, most of them conceded that the performance held the audience, and especially young people, in thrall. In my presentation I argue that what may have contributed to the positive reception of the play by the general audience was the fact that it functions as a utopian performative (Jill Dolan) enhancing the utopian contents of Pratchett's novel. As Dolan defines a utopian performative in her *Utopia in Performance: Finding Hope at the Theatre* (2005), it consists not only in encouraging the scrutiny of public meanings but also, and more importantly, in fantasizing "how peace and justice, equality, and truly participatory democracy might take hold sometime in a near or distant future" (90). Hence a utopian performative can be seen as an exploration and a reenactment of utopian possibilities. I contend that the National Theatre production contains moments in which spectators are able to participate in transformations of the world order and feel themselves unite to overcome seemingly insurmountable and unalterable restrictions in the real world. Simultaneously, the visualization of social relations encourages spectators to critically contemplate certain social and political phenomena. In this light, the unique value of utopian performatives is the reenactment of empowerment, engagement and transformation, which makes the consequentiality of hope particularly appealing for those who will soon be responsible for the world's future.

Justyna Deszcz-Tryhubczak
Wroclaw University, Poland

The Fantasy of Modernity: Modernism in Contemporary Peter Pan stories

Abstract: Since J.M. Barrie's theatrical success with the character of Peter Pan in the early 1900s, the character has been adapted numerous times, by Barrie himself and later by scores of directors for the stage and screen. Since leaving Barrie's hands, though, Peter's story has lost many of the most fantastic elements about it: the impossible modernist portrayal of time, space, and consciousness. While not often listed as elements of the fantasy genre, these modernist characteristics of the original function hand in hand with the more common "fantasy" qualities of flight or travel between worlds. Both fantasy and modernism may be used to question the reader or viewer's very perceptions of reality or art. Through pairing absurd magical situations with the modernist narrative play with time, space, and consciousness, Barrie ultimately questioned the truth of what we perceive as childhood and adulthood. Reflexively, both the fantasy and the modernism in combination are necessary to fully express the paradox of childhood and adulthood as Barrie depicts it. Due to this mutual dependency between the message and the medium, the complexity and completeness of Barrie's story becomes lost in many modern versions of the story when the modernist elements are removed. The most familiar modern filmic versions, the animated Disney version (1953) and the live-action version by Universal Pictures (2003), focus on the surface fantasy in both the films' special effects and their story choices. The films glorify the wonder of flight, escape, and the delightful adventure of living out children's imaginary games with only passing traces of what these fantastic elements said about the real world in the original. Through the transformation of the story for modern children and the screen, the boy who never could *has* grown up and lost the ability to recognize some of the biggest pretends in life.

Emily Midkiff

Rutgers-New Brunswick

Swedish Novel to Film to American Film: The Wooden Stakes of Adaptation in the Teen Vampire Story *Let the Right One In*

Abstract: The 2004 Swedish novel *Let the Right One In* was adapted into a movie in its homeland four years thereafter, and into an American thriller two years after the success of the Swedish film. This trio of texts, following an adolescent vampire and her budding relationship with a boy, offers a compelling contrast to the teen vampire tales of American novels and Hollywood movies in recent years, since the characters are not preoccupied with their exaggerated romance or their comely facades but rather their very fates. The moral and existential issues that are presented in the novel and subsequent films persist with consistency throughout the adaptations, something rare in film translations, providing revealing lessons about the potency of storytelling traditions within two established genres: the vampire story and the teen film.

Timothy Shary

Independent Scholar

4. (FTV) The Post-Human Body: Plastic Surgery, Cyborgs, and Digital Humans   *Vista C*

Chair: Margo Collins

DeVry University

Feminine Products: Silicone, Cyborgs, and the Gender Industry

Abstract: If it looks like a woman, sounds like a woman, tastes like a woman, feels, smells, and fucks like a woman, it may very well be silicone. Selected because of its resemblance and chemical neutrality to human flesh, silicone is widely produced and marketed to be attachments to, replacements for, augmentations of, and sexual partners with our bodies. Women, always already cyborgs, are targeted for silicone regiments to improve their vision (w/contact lenses), make their skin soft and slick (w/ lube), make their faces glisten (w/cosmetics), make their breasts pop (w/implants), and widen their instrumentality in the bedroom (w/sex toys) to the point of a full body replacement in the form of "real dolls." Occupying a dynamic state between liquid and solid, life-like and living, alien and human, cure and poison, silicone changes how we see, hear, taste, touch and smell our materiality and our feminism. This talk goes through the five senses, a host of movies and materials, from *Star Trek* to *Metropolis*, from the fembots in *Austin Powers* to the Androids in *Blade Runner* to ask the question: "Does Silicone dream...?" or rather, "How might it incite us to dream of new bodies?"

M. Bychowski

George Washington University

The Living Human Avatar as Labouring Body in Four SF Films

Abstract: This paper addresses questions surrounding class and labour with respect to human bodies-turned-virtual objects in a number of speculative sf films. Mark Neveldine and Brian Taylor's Gamer (2009) presents a diegesis in which, for entertainment purposes, the wealthy pay to play living human avatars. Before Gamer, however, Rainer Werner Fassbinder's World on a Wire (1973) presented an early version of class-prioritized enjoyment that is located and complicated in the virtual arena. I discuss World on a Wire alongside two more recent films—David Cronenberg's eXistenZ (1999) and Mamoru Oshii's Avalon (2001)— to examine how socio-political power circulates amongst the digital circuits and waves within the texts. My emphasis is on the avatar—the digitized human inside a digital world—as a signifier for humanity at work. I utilize Michael Hardt's conception of "affective labour," in which the production of desire is increasingly dominated and harnessed for the expansion of capital along with Slavoj Žižek's theory of subjective and objective violence in late-capital. Žižek argues that root-causes and systemic violence are concealed by a focus on surface-level physical violence. Through Žižek, I locate an effective critique of late-capital class tensions in the body of the covertly-enslaved human avatar.

Valérie Savard

University of Alberta

5. (FTV) Unexpected Adaptations: Indiana Jones, *Children of Men*, and *MST 3000*   *Vista D*

Chair: Kathryn Allan

Independent Scholar

Indiana Jones and the Defense of the *Crystal Skull*

Abstract: When *Indiana Jones and the Kingdom of the Crystal Skull* was released in 2008, nearly twenty years after Indy's last adventure, many longtime fans of the franchise protested that the film's action sequences were too implausible, that adding extraterrestrial beings to the series was tantamount to heresy, that the film was missing the series' grittiness and spirit, and so on. But within this onslaught of complaints, a larger point has been missed: the actual ambitions of the filmmakers, and how those ambitions were misinterpreted by the audience. *Crystal Skull* is Steven Spielberg and George Lucas's sincere effort to adapt and translate the Indiana Jones series to a different time period, and in turn a different set of motifs and themes. The filmmaker's assumption was that our tumultuous post-9/11 era meant that modern audiences would be eager for another return to nostalgia, another chance to believe in Indiana Jones. It was a fascinating endeavor, but one that ultimately failed to resonate with the film's target audience, who had embraced not nostalgia, but skepticism. *Crystal Skull* is not a good film, but neither is it an easily dismissed, bloated cash cow of a movie. Instead, it is a very interesting mistake, and one that's worthy of consideration, particularly in light of how moviegoers were –or were not—affected.

Melissa Olson

Madison College

The Psychological Significance of *Children of Men*: A Unique Perspective on "Adaptation"

Abstract: The use of psychological themes in science fiction cinema has been well-studied for almost fifty years, in which human behavior and its motivational origins have been characterized within various cinematic subgenres. One subgenre, the dystopian post-apocalyptic film, often utilizes theories of functionalism and behaviorism to explore human motivation under extreme environmental circumstances. As a result, the "nature" of humanity in these films is often likened to the actions of other animals for the purpose of survival. The cinematic adaptation of P.D. James's Children of Men approaches functionalism and behaviorism differently, for it depicts imminent danger to the human species as more of a distant challenge for survival. More specifically, humans have concluded that they can no longer reproduce offspring to continue the species in the future. Characters in the film are faced with a catastrophic threat to their collective history rather than to their individual fates. In coming to terms with this dilemma, psychological theory effectively describes the environmental dehumanization of society while the protagonists struggle for personal control and hope for Tomorrow.

Patrick L. Smith

Florida Southern College

Queer Community Construction: Camp and Comedy in *Mystery Science Theater 3000*

Abstract: This paper explores the relationship between camp, comedy, and community in the television show *Mystery Science Theater 3000* (*MST3K*). *MST3K* appropriates forgotten, failed films to create a mash-up experience which supplements the films' questionable aesthetics with value-added comedy. In this paper, I will explore the tension between camp aesthetics and comedy, and I will explicate the relationship between camp, community, and comedy. I will argue that *MST3K* enacts what José Muñoz calls "disidentification," which "can be understood as a way of shuffling back and forth between reception and production." This disidentification works as a community building praxis, creatively misreading cinematic failure as comedic endeavor. While not obviously "queer" in any sexual sense, *MST3K* nonetheless allows us "to think about ways of being and knowing that stand outside of conventional understandings of success," a characteristic which Judith Halberstam puts forward as a key feature of queer art in her book *The Queer Art of Failure*. More broadly, this paper explores the extent to which mash-ups like *MST3K* can be said to function as "adaptation," and how cultural disidentification and creative reappropriations operate as alternative modes of world formulation.

Taylor Evans
University of California, Riverside

6. (H/*FTV*) Stalking the Walking Dead   *Captiva A*

Chair: Rhonda Brock-Servais
Longwood University

Rise of the Undead: Society's Hunger for Zombies

Abstract: When Mary Wollstonecraft Shelly wrote her infamous novel *Frankenstein* (1818), she had no idea of the impact it would leave on future societies. Examining Shelly's novel and Wade Davis's *Serpent and the Rainbow*, the idea of Zombie comes in many forms both corporeal and cognitive. From the (re)animation of a monster assembled together of cadaver body parts to the burying of humans debilitated by poisons to be unearthed as incoherent slaves, Zombies carry an ambiguous existence. The undead have been members of society for centuries allowing metaphors to trap them into a constant chain of evolution. George Romero, director of *Night of the Living Dead* (1968) established a groundbreaking cinematic cult by feeding off of the fear of his audience. His manifestation of flesh eating Zombies developed an emotion so horrific that people swarmed to become extras in his movies. As Noel Carroll states in The Nature of Horror, "We shall call this art-horror"(51). Creating an emotion (from a genre by the same name) that builds within a society looking for an escape from the present, allows abstract provoking ideas to embody the masses.

Emily Mashak
University of Wisconsin Superior

When the Zombies Came for Our Children: Exploring Posthuman in Robert Kirkman's *The Walking Dead*

Abstract: This essay considers Kirkman's zombie/post-apocalyptic survival narrative as it moves away from a more simple, George Romeroan construction of an individuated survival of the zombie apocalypse into the inquiry of contemporary (in)human nature through an exploration of his characters' thoughts and actions in *TWD*. Kirkman's own investigations seem to question the nature and notion of what humanity is and where our role in the greater evolution of humankind currently stands. Interestingly enough, he packages these theories into a comic book for the young adult reader. As such, he makes an unsubtle argument to teens to reexamine their place in social and cultural hierarchies by reexamining their cosmology not through some hyperbolized zombie (a monster), but, rather, by examining them as former people who might otherwise have been friends, relatives, or simply some other *other* who has come upon a confusing time; he has his characters openly ponder if these creatures not only deserve some modicum of respect but perhaps the world itself. Others, on the other hand, must simply be decapitated. The grey areas in between those two positions are no longer simple calls for "braiiiiins" but a fascinating exploration of an analogy to our present age. The broad implications of cultural posthumanism and transhumanism will underpin Kirkman's construction of the philosophy and pragmatism of the aforementioned "human nature" in a time where humanity seems to have become a scarcity.

Joseph Michael Sommers
Central Michigan University

"Abandon all hope, ye who enter here": Polemics of Despair in Robert Kirkman's *The Walking Dead* and Colson Whitehead's *Zone One*

Abstract: "Hope is a dangerous thing," Red tells Andy Dufresne in Stephen King's "Rita Hayworth and Shawshank Redemption." Dante Alighieri knew this; the line engraved above the entrance to Hell indicates that there are some realms of existence where hope and survival no longer intersect. This idea marks a number of post-apocalyptic works but appears most strongly in contemporary works dealing with the Zombie Apocalypse, such as Robert Kirkman's graphic narrative *The Walking Dead* and Colson Whitehead's 2011 novel *Zone One,* where hope truly can be destructive. In *Zone One* the narrator posits that "Hope is a Gateway Drug" to which the most appropriate response might be to "just say no." This paper seeks to explore the unresolved narrative tension between complete nihilism on the one hand and a minimalistic optimism on the other as characters wrestle with the basic questions of existence following an apocalyptic event which changes the essential nature of being. Both *The Walking Dead* and *Zone One* provide a continuous disputation on the concept of hope and despair, depicting hope as a catalyst for survival, yet at the same time a temptation that can just as easily -- perhaps more easily -- lead to one's demise. Whitehead and Kirkman wrestle with existentialist ideas that go back as far as Friedrich Nietzsche, who posits that hope "is, in truth, the greatest of evils for it lengthens the ordeal of man." Yet, the works may not be totally nihilistic; they explore an inherent psychological duality of existence in a world where the delineations between living and dead are blurred. Thus, the tension between succumbing and enduring hinges on the ironic fulcrum of hope. Hope in these works provides a momentary stay against the illusions of survival, a future, or possibility of any kind. Survival is transitory, and hope is both necessity and hindrance.

Robert Lynch
Longwood University

Sonja Lynch
Wartburg College

7. Author Readings I   *Vista A*

Host: Judith Collins

P. Andrew Miller
Emil H. Petersen
Patricia McKillip

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Wednesday, March 20, 2013 6:00-8:00 p.m.
IAFA Board Meeting   *Boardroom B*

Wednesday, March 20, 2013 8:00-8:30 p.m.
Newcomer Meet-up   *Captiva A/B*
Hosted by the Student Caucus

Wednesday, March 20, 2013 8:30-11:00 p.m.
Opening Reception *Capri*

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Thursday, March 21, 2013 8:30-10:00 a.m.

8. (IF/*SF/H/VPAA*) International Translation and Transformation *Pine*
Chair: James Krause
Brigham Young University

Translating *Galaxy*: *Más Allá* and the Path to the Golden Age of Latin American Sf

Abstract: This paper examines the Argentine magazine *Más Allá* [*Beyond*] (1953-1957), the most influential Latin American science fiction magazine in history, in conjunction with its parent magazine *Galaxy Science Fiction*, published in the U.S. starting in 1950. The relationship between these two iconic magazines might seem destined to be a clear-cut case of imitation, but it manages to be much the opposite. Although its fictional material consisted largely of Northern science fiction in translation, a number of Argentine science fiction writers were first published in *Más Allá*, and, in addition to their stories and novellas, each issue contained an original editorial, several original longer scientific sections, as well as an important column for readers' letters called "Proyectiles dirigidos" ["Guided Missiles"]. Through an examination of "Argentine" elements such as these as well as of the material translated from *Galaxy*, this paper explores a pivotal moment for the influence-versus-originality debate in Latin American science fiction and discusses how *Más Allá* managed to become a truly Argentine magazine and a primary impetus behind the golden age of science fiction in Latin America.
Rachel Haywood Ferreira
Iowa State University

Short Story Automaton: *The Sandman* and its Transformations in Latin America

Abstract: The Argentinian short story *Horacio Kalibang o los autómatas* (*Horacio Kalibang or the Automatons*), written by Eduardo Ladislao Holmberg in 1879, is considered by many to be the first fantastic story written in its country. While the plot itself is concerned with the ominous topic of the double and its manifestations of multiple automatons, the narration is at the same time an homage to and a transformation of the famous short story *The Sandman* (*Der Sandmann*), written in 1816 by E.T.A. Hoffmann. While Holmberg's story certainly acknowedges Hoffman as one of the biggest influences on Latin American Gothic and fantastic literature, it can also be viewed as a transformation of the German story due to the highly parodic tone that permeates the narration and transforms the text into a machine (or automaton) through narrative trickery that denies readers satisfactory closure by making them draw their own conclusions about an automaton-filled future. In this paper I will trace and highlight the influence of *The Sandman* in Holmberg's story, and more importantly, I will read these transformations as a displacement and a hybridization of the European story- as a stepping stone to an analysis of the representation of the double in Latin American literature and cinema on a broader scale. Given that *Horacio Kalibang* itself functions like a machine, like an automaton that reproduces infinitely, initiated by the German *Sandman* - I will also touch upon Neil Gaiman's graphic-novel retelling of *The Sandman* observing its possible ties to the world of doubles and automatons enunciated by both Hoffmann and Holmberg.
Gabriel Eljaiek-Rodríguez
Lawrence University

Iya, Chigau, Oretachi ha Koin Rokka Beibizu: Postwar Identities and Cultural Translation in Ryu Murakami's <u>Coin Locker Babies</u>

Abstract: A work in translation, as Lawrence Vanuti says, "reveals historical continuities and divergences between the two languages and cultures that it brings into contact." Ryu Murakami's third novel *koin rokka beibizu* (1980) invokes upon inspection of title alone the distinct issues of translation that problematize Japanese science fiction. The title, comprised of English language loan words that are normally translated as "coin locker babies" also suggests an alternate reading as "coin rocker babies" that is supported in the subcultural context of the text. As a speculative work addressing the post-fordist ills of a Japanese society that would abandon its young to die within station coin lockers the novel positions itself in the realm of what Takayuki Tatsumi refers to as "soft translation," or a hybridized negotiation between western influence and traditional Japanese culture. Part of a larger work examining *Coin Locker Babies* as a postwar subcultural text, this paper will explore the device of translation as it is deployed within the original work as well as the English version of *Coin Locker Babies* to examine how cultural translation works to negotiate Ryu Murakami's central thesis within the text.
Emily Connelly
Portland State University

9. (H/*FTV/CYA*) Lost In Translation: Page to Screen *Oak*
Chair: Asmaa Ghonim
University of Florida

Vivisection of the Flesh Cult: Modern Paradoxical Archetypes of the consciously-unconscious Human Machine in *The Collector* and "A Serbian Film"

Abstract: This is the modern age, our society is overwhelmed and taken over with hedonism, replacing intellectual with visceral, and conscious with corporeal. The consumerist culture is saturated with the glorification of lascivious behavior, body alteration and drug/alcohol imbibed stupor. The cult of flesh has been reborn. "A Serbian Film" comes to the silver screen, to demonstrate the decomposition of the psycho-social constructs of our reality on a microcosmic level. The clash between the few (*aristoi*) and the many (*hoi polloi*) move out of the basement in "The Collector," and get out in the open in "A Serbian Film." Both works present us with deeply flawed and damaged protagonists, who unlike the most romantic ideals of what humans should be, show what humans really are when the morality or the soul is taken out of them. While in "The Collector" the dysfunction of characters Clegg and Miranda is bloodless psychological confrontation between the few and the many, the confrontation of the protagonist Milos in "A Serbian Film" is a full out detonation, a ripping of the existential atom that reverberates across the every sphere of his life including his family. Both confrontations result in an understanding, all humans are inmates in this world, and every attempt to escape is faced with futility or self destruction.
Nenad "Max" Jakovljevic
Independent Scholar

Let Me [Out]: *Let the Right One In* and the Violence of "Childhood"

Abstract: I will contrastively consider John Ajvide Lindquist's novel *Let The Right One In* (2004) with Tomas Alfredson's (2008) and Matt Reeves' (2010) cinematic adaptations in terms of the linkages they present between childhood (and especially children's sexuality) and monstrosity. My focus will be specifically on what each of these fictions reveals and conceals about the sexuality of both the young male protagonist (Oskar) and his vampiric paramour (Eli), and how these revelations and concealments are used to create, alternately, sympathetic identification *with* and monstrous abjection *from* these characters. I will also contrast the fantastic monstrosity of Eli's character(s) with the much more mundane monstrosity embodied by the story's various adults, particularly Eli's "guardian," explicitly portrayed as a predatory pedophile by Lindquist's novel, ambiguated by Alfredson's film, and disambiguated as an earlier iteration of Oskar's character by Reeves' film. My goal is, first, to elucidate the ways these fictions differently tie concepts of childhood to their aesthetics of horror; second, to reveal how the monstrous children created through these aesthetics can illuminate what Kathryn Bond Stockton has termed "the darkness of the child." I will contend that the supernatural violence which is part of the "pleasures of horror" (to borrow Matt Hills' phrase) which these fictions make available reveals much about the way that the conception of childhood as innocence "works its own violence on adults and children." (Stockton)
Sean Moreland
University of Ottawa

Trading Commentary for a Curse: Mick Garris's Adaptation of Stephen King's *Bag of Bones*

Abstract: Stephen King's 1998 novel *Bag of Bones* functions as a metacommentary on the genre of the thriller, as well as King's adjacent territory of horror, and its investment in the trope of the woman in danger. Over the course of the novel Mike Noonan, ultimately comes to question the uneasy relationship between the violence he puts on the page and the violence in the world, particularly in regards to the overwhelming amount of violence directed towards women. While the novel is heavily interested in examining these gender dynamics, the 2012 television miniseries blunts much of King's reflections, subordinating the commentary to traditional horror tropes that reify the issues that the novel seeks to cogently explore. My paper examines the way in which the adaptation reduces this commentary and indeed reinforces the paradigm the novel seeks to put into question through shifts in the novel's self-referential narrative in favor of a more formulaic one uncritically centered on women in danger. At the same time the adaptation cannot entirely disregard King's examination of gender, and so at times King's commentary seems to find expression the film's edges through choices in set design and styling. For instance Noonan's late wife Jo's paintings of women provide a visual theme in which anonymous women haunt the story's periphery. In this way the adaptation itself provides an example of the very thing that King's novel is ultimately aligned against, while unintentionally or unconsciously representing the problems at its heart.

Jude Wright
University of South Florida

10. (SF) Language and Perception in Science Fiction   *Maple*

Chair: Rebekah Sheldon
University of Wisconsin - Milwaukee

Between Language and Code: Recursive Ecologies in Ian Watson's *The Embedding*

Abstract: Ian Watson's linguistic science fiction novel *The Embedding* (1973) weaves together three storylines: researchers conducting an unethical experiment into the universal grammar of the human brain, a tribe in the Amazon rainforest that possesses a special language that allows them to apprehend their reality as a direct sensory experience, and humanity's first contact with the Sp'thra, aliens who hope to travel to an "Other-Reality" by amalgamating the languages of all sentient life forms in the universe. *The Embedding* is centrally concerned with the question of epistemological mastery over the symbolic sphere of language. The Sp'thra seek to locate a dimension "outside" of the symbolic system by overlaying all possible symbolic systems.

Likewise, the human researchers intend to uncover the "key to reality," "the $E=MC^2$ of the mind" through identifying the brain's linguistic limits as an organ of language (9). Finally, the Xemahoa tribesmen seek to achieve "total consciousness of Being" and the "total scheme underlying symbolic thought" through a drug-fueled speech ritual (89). In each instance, the quest for absolute knowledge results in frustration and death. I argue that *The Embedding* can be read as a narrative representation of nested systems in which symbols, spoken or otherwise, cannot be divorced from their material grounding. Although they aim toward symbolic mastery, the novel's characters fail to consider where the drive toward mastery originates. I draw the concept of recursion from second order cybernetics to designate the capacity of a system to turn back on itself. To inhabit a recursive ecology is to be embedded within a system which you transform through your interaction with it – and which in turns transforms you. In illustrating the impossibility of accessing a transcendent reality outside of linguistic systems, Watson asks the reader to consider seriously how our positionality within language, culture, and environment shapes our world.

Joseph P. Weakland
University of Florida

Do Linguists Dream of Electric Sheep? A Study of Constructed Languages in Speculative Fiction

Abstract: In this interdisciplinary presentation, I explore SF as a unique meeting point for linguistics, literature studies and cultural studies. The talk surveys subjects like: 1) the basic mechanics and significance of constructed languages (or ConLangs, which may be either imagined "alien" languages or future versions of English), 2) the tension between the "linguist-as- author" and "author-as-linguist," 3) the salient linguistic themes/theories underlying many SF stories (like, for example, the versions of Chomskyan theories found in books like Neal Stephenson's *Snow Crash* or Ian Watson's *The Embedding*, or the many interpretations of the Sapir-Whorf hypothesis found in stories like Samuel Delany's *Babel-17*, or China Miéville's *Embassytown*). During the course of the discussion, I sketch out some of the most striking features of languages like Láadan (developed by Suzette Haden Elgin for her Science Fiction series *Native Tongue*) and Klingon (developed by the linguist Marc Okrand for the *Star Trek* TV series and films) with a view to understanding the background to their development and their use and popularity outside the fictional world for which they were created.

Joe Trotta
University of Gothenburg

The Future Belongs to Crowds: Nanotechnology and the Evolution of Human Perception

Abstract: In this paper, I read Greg Bear's Blood Music alongside Don DeLillo's Mao II to consider the possibilities and problems of identifying with or as collectives, and to suggest that these texts portray human sensation and perception adapting to a new crowd-dominated future. This paper considers depictions of humanity's evolution into collectives for what those depictions can show us about our current models of perception and autonomy. Despite one text being about a literal transformation into a collective entity and one being about more metaphorical mobs, Blood Music's and Mao II's societal and ontological transformations contain some interesting parallels. In both texts human perception and autonomy evolve into more collectively oriented enterprises in which characters shift between individual consciousness and subsumption into the mob, sometimes using their own sense organs and sometimes using those of others. I am particularly interested in examining the moments of movement between these two modes of relating to their surroundings: how do these characters negotiate multiple modes of sensation and perception? How do they feel and know themselves as both part of and distinct from their collectives? Finally, I'd like to interrogate the subjectivity and perspective of these radical insider characters in comparison with the distant, outsider narrators of both texts. Ultimately I hope to use these fictional depictions of human evolution to suggest possible adaptations to our current models of perception and autonomy.

Elizabeth Lundberg
University of Iowa

11. (FTV) Revisiting the Classics: Shakespeare, Dickens, and Seasonal Horror   *Vista C*

Chair: Seth Martin
Longwood University

"Such stuff/As dreams are made on": Revis(it)ing *The Tempest* in Space Opera Science Fiction

Abstract: As a liminal text, authored at the dawning of the Colonial era and set at the periphery of Shakespeare's known world, an obvious contextual parallel exists between *The Tempest* and contemporary speculations of the future exploration and colonization of space. This paper examines four films—*Forbidden Planet* (1956), *Serenity* (2005), *Avatar* (2009), and *Prometheus* (2012)—as adaptions of the play. While much of the criticism of the primary text has focused on identifying the nascent themes of cultural hegemony, this paper reads these transformations/ fidelities as broader critiques of power and technology, arguing that, in these adaptations, the narrative inversions of Shakespeare's *Tempest* reflect a growing skepticism of authoritarianism while the fidelities indicate a nostalgic idealism. Through these competing discourses, this paper suggests that these adaptations are simultaneously reflective of broader trends within science fiction, but also distinct and atypical outliers of the genre.

Stan Hunter Kranc
Pennsylvania State University

Oedipus Scrooge: Variations on the Oedipal Complex in Post-War Adaptations of *A Christmas Carol*

Abstract: After the Second World War, there came a renewed interest in all things Dickensian, especially in the arena of film and television. However, previous adaptations, the post-war era Dickensian film is decidedly more somber. The directorial choices that fashioned the darker tones of these films came from a fuller understanding of modern psychology. This psychoanalytic approach was used most effectively in adaptations of Dickens's *A Christmas Carol*. In the 1951 *Scrooge,* the 1984 *Christmas Carol*, and the 1988 *Scrooged*, the characterization of the old miser is constructed primarily through his relationship with his parents. Each of these three Scrooges represents a different strand of Freud's Oedipus complex, the unfulfilled desires associated with it forming the basis of Scrooge's solitary coldness. In the 1951 film, Alastair Sim presents a feminized Scrooge, capturing the oedipal desire to marry the mother. In the 1984 film starring George C. Scott, Scrooge is masculinized. In the final film, 1988's *Scrooged*, Bill Murray's character, TV executive Frank Cross, is explained through the absence of both father and mother – raised *in loco parentis* by television. Through this added material, the films capture the ominous brooding ghosts of Scrooge's past.

Chris Dickinson
Tallahassee Community College

Translating Tradition: Domesticating Seasonal Horror through Television

Abstract: Whether the occasion be Hallowe'en in America or Christmas in Britain, there are times of year when television is more likely to engage with tales of horror, including in series which would not normally incorporate the supernatural. These eruptions of the abnormal at particular points of the calendar derive from social events which served to mark out the passing of the year in pre-television times. Television's seasonal horror serves to domesticate these engagements with the supernatural, reducing connections with the social implications of these events and focusing them on the personal. This follows from the previous domestication of these elements in the Nineteenth Century, as part of the ongoing move of entertainment and ritual from public to private. The domestication and move to the private is not simply in the place of reception of these stories, but seasonal horror also typically concentrates on narratives with domestic settings, bringing the social horror firmly into the home. However, this domestication also drives the narratives away from the engagement with social and community concerns, domesticating the supernatural narrative not only in the sense of bringing it into the home, but also in the sense of rendering it safe to have in the home.

Derek Johnston
Queen's University Belfast

12. (**FTV/*VPAA*) *Sweeney Todd* on Stage and Screen** *Vista D*
Chair: Sharon King
UCLA

"Bless my eyes! More hot pies!": Transformation and Transubstantiation in Sondheim's *Sweeney Todd: The Demon Barber of Fleet Street* (as Envisioned by Tim Burton)

Abstract: In *A Grammar of Motives*, Kenneth Burke details theories concerning transformation and transubstantiation. Through textual analysis, I apply Burke's theories to Tim Burton's adaptation of *Sweeney Todd: The Demon Barber of Fleet Street*. In this filmic version, Johnny Depp (re)enacts the anti-hero's journey from mild-mannered barber, Benjamin Barker, to vengeance driven Sweeney Todd. Throughout the film, Todd and his accomplice, Nellie Lovett, finesse their modes of transubstantiation, or ritualistic purgations of sin, through deadly shaves and cannibalistic meat pies. Ultimately, Todd meets his final end which promotes the last step in the journey, a complete spiritual transcendence which forges a circle for his transformation. Additionally, this work addresses questions concerning adaptation between texts and mediums. Criticisms for Burton's film include its perceived incompleteness by theatre fans, preferring the staged version with all of the songs, lyrics, and Greek chorus style ensemble cast. Sondheim and Wheeler were heavily involved in the film's production in order to maintain the story's integrity. It appears that while Burton's film had the opportunity reach larger audiences and introduce *Sweeney Todd* to the masses, there is continued backlash from the community that insists the film is lacking and, in some ways, blasphemy to the original musical.

Amanda Firestone
University of South Florida

"City on Fire": The Gothic Perspective of *Sweeney Todd*

Abstract: Sweeney Todd began his literary life as an English urban myth that was periodically dramatized. The myth, however, remained mostly unknown in America—until Stephen Sondheim adapted a Sweeney Todd play into a work that is both a nexus for operatic and show music *and* a symbol of Gothic despair. This Gothic perspective is the antithesis of the High Romantic emphasis on Nature and human compassion as emblematic of a numinous, hopeful universe. In contrast, the Gothic emphasizes the demonic nature of the universe, overwhelming the diurnal world and twisting both Nature and humanity into hapless victims or villains. Remarkably, Sondheim's opera explicates the Gothic traits in our own postmodern culture without ever overtly referencing it. The opera is a compendium of Gothic traits: an aberrant location and a grotesque situation, moral disintegration and sexual perversion, a doppelgänger motif, and a sense of encroaching horror. Sondheim's music and lyrics echo these elements through screaming chords denouncing human depravity, haunting point-counterpointed laments on the loss of human contact, and perversely tuneful diatribes against human greed. The effect is stunning, leaving the audience with an uneasy sense of the hypocrisy and corruption we accept as the "price" of civilization.

Mary Pharr
Florida Southern College

"So what if none of their souls were saved?": Sacramental Cannibalism and Symbolic Transubstantiation in Sondheim's *Sweeney Todd: The Demon Barber of Fleet Street*

Abstract: There have been many versions of the *Sweeney Todd* story told in multiple genres over the past 160 years. Through analysis of the text and performances of four productions of the musical, this paper argues that through the consumption of blood and body, Sweeney Todd acts a metaphorical priest, creating a symbolic transubstantiated host for Mrs. Lovett to offer to the masses, providing absolution to himself and his family for his past sins. In doing so, Todd performs each of the seven Sacraments essential to the Catholic Church, suggesting a Gothic underpinning to the story. Catholic ritual is rife with cannibalistic imagery and a Victorian audience may have found Catholicism distasteful and too French, perhaps; however, enacting a perverted version of the Sacraments allows the characters in *Sweeney Todd* to seek ultimate absolution through ritualistic murders of men who are literally consumed by others as food. By replicating the Sacraments in action and behavior, the characters are pushed into the margins, until finally they are punished for their actions through death. The religious imagery in *Sweeney Todd* is embedded into the script and an analysis shows that while variations exist, these symbols are consistently present.

Leisa Clark
Saint Leo University

13. (CYA) Rowling and Dahl on Big Screens and Small *Magnolia*
Chair: Emily Midkiff
Rutgers-New Brunswick

Redecorating the Audiences' Minds - The *Harry Potter* Books and their Adaptations

Abstract: In this comparative analysis, my focus mainly lies on the first and the last book and their respective movies. Examples from the other books and movies, however, will assist to shed light on the trajectory of the series. The two forms of the story convey their messages in different ways and thus complement each other: In the books, the reader is able to get a direct glimpse into Harry's mind, which strengthens the concept of identification, whereas the movies convince due to their grandeur and beauty. Though the topic of adaptation is in the centre of attention, the reader and audience should not forget that the series is also a tool of socialisation and manipulation. The impact was even magnified, as the books and movies have influenced an incredibly high number of people. Rowling calls for individual social responsibility and involvement, even if it costs you your own life; which you should willingly sacrifice, by the way. Only if you serve (what Rowling perceives as) "Good" as well as possible, you will have fulfilled your life's purpose and be rewarded with a fairy-tale ending.

Karin Kokorski
University of Osnabrueck, Germany

The Cigar Was No Longer Essential: Emerging Feminist Consciousness in Danny DeVito's *Matilda*

Abstract: Roald Dahl's *Matilda* (1988) was written in part in response to criticism about the author's sexist representations of women in his earlier works such as *The Witches* (1983), where witches are caricatured as second-wave feminists who dabble in the occult and violently hate children. Dahl's Matilda is a girl whose love of reading causes her to reject her anti-intellectual family's attempts to thwart her education in order to make her more attractive to a potential spouse. Matilda is also someone with a strong sense of social justice, which prompts the emergence of her magical abilities that protect her fellow students and even her beloved teacher from being bullied by Miss Trunchbull, her school's sadistic headmistress. In these ways, Dahl's representation of Matilda is more feminist than the author's previous representations of female characters. Still, Dahl's Matilda is a disappointing feminist heroine. Her magical powers desert her after she has defeated Miss Trunchbull and her family allows her to be adopted by Miss Honey, who will nurture rather than suppress her intellectual gifts. Thus, by the end of the novel, Matilda is an appropriately quiet little girl very likely destined to embrace feminine subordination in adulthood. Danny DiVito's 1996 film of *Matilda* transforms Dahl's character into a feminist heroine with the ability to shape her own destiny through expanding her magical powers and by reimagining her anger as an emotion that is tied to self-respect rather than something antithetical to hegemonic femininity. Roberta Seelinger Trites would view Matilda's use of power as feminist because it is "more about being aware of one's agency than it is about controlling other people" (8). DiVito's Matilda uses her paranormal abilities to enable herself and others to be empowered regardless of gender through becoming aware of their own strengths to resist domination.

June Pulliam
Louisiana State University

14. (F/*VPAA*) Adaptations and Transmediations   *Dogwood*
Chair: Helen Young
University of Sydney

Treading New Paths: Adaptations of Andersen's "The Snow Queen"
Abstract:
Christine Mains
University of Calgary

The Correct Conan and the Real Batman: Structuring the Power Relations in Cultural Semiospheres

Abstract: In this paper, I will outline strategies for analyzing the evolution of fantastic concepts and settings in a transmedial environment. I will use models and theories from cultural semiotics, game studies, and literary criticism to create interdisciplinary tools that can be used to analyze both the evolution of specific settings, as well as the relevance and authenticity of specific texts within the settings. Regardless of media, works of fiction do not exist in isolation. Neither can they any longer be discussed as singular products. Whether the Lord of the Rings, Conan the Barbarian, World of Warcraft, or Sherlock Holmes, popular works are adapted into films, turned into comic books, expanded in fan fiction, marketed as toys, reimagined for new audiences, and used as basis of transmedial experiences. Attempting to capture the authenticity or relevance of any singular text within a fictional setting, commercial or fan created, is proving increasingly difficult: who is the authentic Conan the Cimmerian or who created the real Batman? Paratexts affect texts, adaptations and translations change the interpretations of original texts, and secondary influences in latter texts affect the audience's ideas of previous works. How do these influences function? How does the development process of diegetic semiospheres function? How does the consensus of canonization work? I will approach the question of authenticity and audience perception from a standpoint combining cultural semiotics, game studies, literary criticism and transmedial studies, using theories by Doležel, Genette, Lotman, and Ryan to create a framework for analyzing the authenticity and relevance of specific texts and paratexts within a cultural phenomenon. I will discuss the theories in relation to specific cases including H.P. Lovecraft's *Cthulhu mythos* and the *Batman* franchise.

Mika Loponen
University of Helsinki

"Sax Raker is not real": *Aetheric Mechanics* and the Powers of Persistence

Abstract: Warren Ellis exposes a difficulty of persistence and adaptation in *Aetheric Mechanics*, a graphic novel mystery featuring Sax Raker, a Sherlock Holmes pastiche, who discovers that his steampunk England is not real while investigating a series of disappearances. Raker's capture of the culprit reveals that his reality is an accidental creation, an error stemming from a quantum-level rewriting of the universe based on science fiction, alternate history, and detective texts. Ellis uses this accident to position reality between science and fiction, but his commentary on this postmodern construction of the real occurs when his Holmes adaptation learns of—and refuses—his own fictionality. The metafictional moment extends beyond the reader's appreciation and into the character's awareness, at which point Raker refuses to accept that he is not real. Awareness of his fictional position allows Raker agency, and his decision to prevent the return of the culprit's "reality," knowing that it does not include him, serves as more than self-preservation. As not only fictional but an adaptation of another fiction, Raker's efforts stand in for those of adaptation itself, which Ellis positions as capable of defending itself against deletion and irrelevance. Though Raker's world is fictional, it exists as a possible world of no greater or lesser value than the real one, and the detective's refusal to disappear shifts the balance of reality away from science toward fiction. Within this configuration, Raker's existence and ability to refuse depends on his status as a Holmes pastiche, complicating adaptations' capacity to resist erasure of their existence with the factor of cultural awareness and popularity; for Ellis, the real may be overwritten by fiction, and the popularity of certain fictions can therefore circumscribe cultural understanding by their very persistence. Adaptation is unavoidable, while also being deeply problematic.

Jacob Jedidiah Horn
University of Iowa

15. Adapting the Fairy Tale   *Captiva B*
The structure of the fairy tale lends itself to adaptation into new forms. Old stories are retold in new ways, both visually and textually. This panel will explore various permutations of the fairy tale.
Moderator: Veronica Schanoes
Charles Vess
Delia Sherman
Kij Johnson
Cristina Bacchilega
Helen Pilinovsky

16. Author Readings II   *Vista A*
Host: Sydney Duncan

Maria Dahvana Headley
Ben Loory
Amanda Cockrell

17. Transforming Fact into Fiction   *Vista B*
Greg Bechtel
Chris Berman
Nancy Hightower
Robert Redick

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Thursday, March 21, 2013 10:30 a.m.-12:00 p.m.

18. (IF/*FTV*) Reader as Writer as Character as… *Pine*
Chair: Gabriel Eljaiek-Rodríguez
Lawrence University

Sleep, Dream and Madness: Dreaming Symbols in Literature and in Life

Abstract: This proposal explores the connection between dreams, literature, film and real life as well as the link between storytelling and creativity, and the purpose of such activities for the literary imagination. It also explores the altered state of storytelling itself as a dream-like construction, and investigates the nature of representation and interpretation as it appears in dreams, literature and life. Similar to literature, dreams of themselves are a representation, and like literature, may even be similar to imitation, and for the most part, are already an interpretation, since as we bring them to conscious focus and perspective, we transform them as they are pulled from one side of consciousness to another. In all of the works examined in this paper, storytelling is used as a construction that is in itself modeled upon dream construction, as it encourages the mind to go in certain directions opposite the directives governing harsh, external situations which force characters to come to terms with their own identities and values within a larger context of literary creation. I would like to examine and compare the inward journeys of consciousness and dream states, as well as their purpose, significance and interweaving with real life in Jorge Luis Borges' "The Circular Ruins," Lewis Carroll's *Through the Looking Glass,* Cervantes' *Don Quixote* and Louise Erdrich's *Tracks.* I will also look at aspects of the modern feature film as a continuation of the tradition of *Don Quixote,* leading directly from the baroque period to postmodernism, such as in *Alice in Wonderland.* Shakespeare's formative line "To sleep, perchance to dream" invokes a dreaming awareness that profoundly privileges the role of dreams in informing our roles and identities in everyday life, and demonstrates a reverence for the dreaming state that signals its importance in literature, and a belief in its greater purpose.
Sharon Sieber
Idaho State University

Getting Lost in a Good Book: Adapting to & Transforming Narratives in the Works of Cornelia Funke, David Bajo, & Carlos Ruiz Zafón

Abstract: As avid readers, we all know what it feels like to get lost in a good book, escaping into a fantasy world filled with endearing and/or frightening characters, getting caught up in the action of a story that seems so much more exciting than that of our own mundane lives. But what if we really did suddenly find ourselves caught up in the narrative of a book? Would we struggle to adapt to the plotlines that the author had written, or would we try to transform the tale to our advantage? Do we need the original author to modify the narrative, or can others simply add their own changes? I will discuss contemporary novels that run the gamut of the Fantastic; the German author Cornelia Funke's *Inkheart* trilogy, American author David Bajo's novel *The 351 Books of Irma Arcuri*, and Spanish author Carlos Ruiz Zafón's Gothic novels *The Shadow of the Wind* and *The Angel's Game.* In the works of all three writers, the roles of author and reader are blurred, and narrative lines are crossed as characters change the stories they are in. In this paper, I explore the metafictional ways the stories deal with authors and readers being actively involved in narratives, and how every reader creates a new text – and thus, a new story – out of a given work.
Andrew Seeger
Concordia University Wisconsin

The Aleph in "El Aleph": Adaptation and Illusion in Borges' "El Aleph"

Abstract: Borges' story "El Aleph" is a parody, or, in the words of Borges, a "deliberately inept" version of Dante's *Divine Comedy***.** Borges' extended figure of speech, an enumeration of some thirty-eight apparently random images, represents a vision of the universe as an Aleph, a point in space at which all other points in the universe are simultaneously present. If Borges can persuade us to use our imagination, acting on the metaphors and sinecdoches of the images, to convert sequence into simultaneity and partiality into totality, we will see the illusion of the Aleph, which could not be possible without Dante's prior attempt to describe the universe as a bound book in the vision of God, a relationship Borges parodies by the image of a closed book whose letters wander and scramble when it is not being read. Dante can rely on his faith in the presence of God sustaining his vision; Borges must rely on the uncertain and subjective reading each reader brings to the story. Borges has structured his narrative to predispose our expectations to project the illusion of actual vision into our reading of the enumeration. Borges' denial that he can express the vision, and his detailed description of what such a successful representation of the vision would have to accomplish, only provide the incentive and the blueprint of what our own reading must project into the images of the Aleph. As we read through the enumeration, microcosmic images are presented with metaphors of simultaneity and infinite regress. What begins as a stylistic exercise concludes with an illusion of total immersion in which even our own faces are included in the Aleph.
Robin McAllister
Sacred Heart University

19. (VPAA) Graphic Novel Adaptations: Screen and Multimedia *Oak*
Chair: Isabella van Elferen
Utrecht University

The Adaptations of *Tintin*: Filming Hergé's Comics and Handling Cultural Controversies

Abstract*:* Hergé's *Les Aventures de Tintin* has been adapted several times, including prose novels, TV series, radio broadcasts, and video games. The most recent adaptation is Steven Spielberg's 2011 animated film *The Adventures of Tintin: The Secret of the Unicorn.* This was not the first attempt to adapt these books. This paper contrasts the Spielberg film with the 1991 French-Canadian television adaptation of the series, placing these adaptations in discussions about the cultural and social meanings of Hergé's *Les Aventures de Tintin.* Most famously, these discussions have centered on the racial and imperialist politics of *Tintin in the Congo*, which has faced challenges to its re-publication and was criticized by its own author. Some critics have argued that Spielberg's adaptation attempts to elide these controversies by removing "questionable" content and re-framing the series in a form more acceptable to contemporary standards. It could be argued that this process of eliminating the "rough edges" of Tintin dates back at least to the French-Canadian series in the 1990s. By comparing the two adaptations to the original works and including the thoughts of noted Tintin scholars, this paper casts light not only on this comic but also on questions surrounding how adaptations deal with controversial cultural content.
Michael Charlton
Missouri Western State University

The Scent of the New Millennium: The Adaptation(s) of *Watchmen*'s Adrian Veidt

Abstract*:* The critical and popular success of Alan Moore and Dave Gibbons' *Watchmen* (1985-1986) remains undisputed, evidenced by its ongoing sales figures and inclusion on *Time* magazine's 100 best English language novels published post-1923. Zack Snyder's *Watchmen* (2009) didn't strike the same chord and equally controversial has been the recent *Before Watchmen* prequels. Nevertheless, as has been widely reported in critical and popular studies, the ongoing success of *Watchmen* is predicated on its revisionary tactics wherein the superhero and superhero genre are subjects of critical interrogation, a revisionism that helped change the direction of comic books when *Watchmen* was released in the mid-eighties. The paper will focus exclusively on Adrian Veidt and his complicated characterization(s), focussing less on his role as the costumed adventurer Ozymandias and more on his role as CEO of Veidt Industries. In essence, I aim to show how the role(s) of CEO Adrian Veidt extends beyond an ongoing approach to *Watchmen* as a revisioning of "heroism," particularly given the series' sharp condemnation of economic capital, a global economy, and the lengths corporate America will go to restructure itself for an ever-changing marketplace.
Graham J. Murphy
Seneca College

Transmedia, Translation: The Adapted Text

Abstract: Adapting narrative across media creates transmedia experiences that enhance or expand our understanding of the original text. Such transmedia experiences have a historical precedent; the early days of any new medium often produce experiments in mixed-media spectacle, like the sideshows of early cinema (Hale's Tours, Gertie the Dinosaur). Using the multimedia performance readings staged for a far-future SF graphic novel I translated, Fabien Vehlmann and Gwen de Bonneval's *The Last Days of an Immortal*, I examine how residual and outdated media can be used to create a less spectacular, more meditative space in keeping with the work's themes. In doing so, I will examine what the act of adaptation entails, and how translation might, with a media theory model, be reconceived as an act of "close adaptation" between the different media of individual languages, in contrast with the reigning model of translation as performance. Media have long been analyzed using linguistics vocabulary; why not the reverse? I will attempt to recast the translator as adaptor, a more contemporary creative figure as yet outside the traditional hierarchies and ménages of art, and discuss the "unstable alliances" that result from his or her "additive content."

Edward Gauvin
Independent scholar

20. (SF) The Consequences of Cultural Contact   *Maple*

Chair: Grace Dillon
Portland State University

Adapting Civilization: Negotiations at the Threshold of Dystopia in Iain M. Banks' *Culture* Series

Abstract: This paper analyzes the intrinsic dirtiness of the politics of intervention across the threshold separating a civilized society from an uncivilized or less civilized one, as exemplified in Iain M. Banks' Culture stories. Given that the remit of the Culture in Banks' space-opera setting consists precisely in intervening in the affairs of less advanced species in order to further their maturation, the setting itself can be assumed to have been designed specifically to explore the price of such interventions. The Culture meddles because it cares, but in so doing it is often forced to embrace the practices of barbarism, thus having to confront the reality that the very definition of oneself as more civilized than others is circumstantial, open to modification as events warrant, and contingent upon a behavioral purity often unattainable in one's dealings with external entities. The events of the last twelve years or so make this point particularly germane to realms well outside the literary market alone.

Simone Caroti
Full Sail University

Vandana Singh, Survivance and the Transformation of the Science Fiction Dream

Abstract: In her short story collection *The Woman Who Thought She Was a Planet,* Author Vandana Singh has, in many ways, adapted science fiction to meet the needs of a postcolonial audience. An understanding of Indian culture is essential for a full reading of her work, she uses literalized metaphors to interrogate imperialism and cultural hegemony, and parables of colonialism form the plot lines of many of her stories. She works against what Geoff Ryman calls the Science Fiction Dream: the motivating force behind a literature that, in its mass media manifestations, all too often reassures the beneficiaries of status quo power structures "that the future will be a familiar place, one in which [they] will not have to change", one where assimilation is an inevitability, American hegemony unending. Singh denies the assurances of the Dream and adapts the tropes of the genre to meet the needs of her audience; she has performed postcolonial science fiction. But does postcolonial theory truly serve postcolonial peoples? And can science fiction itself ever become a truly subversive discourse? I will argue in this paper that Vandana Singh adapts both postcolonial theory and science fiction to create literature that denies the binaries essential to imperialism and hegemony and moves towards what Gerald Vizenor (Anishinaabe) has called survivance, that which "creates a native presence over absence, nihility and victimry." Vizenor's theory describes a Native American response to colonialism; while Singh's characters are not indigenous, I will borrow this hopeful theoretical lens to show how her work serves not as a means of rethinking the Western self, but as an active presence that by its very existence denies oblivion.

Annie Rose Shapero
Portland State University

21. (FTV) Race, Identity, and Social Tensions in Sci-Fi and Fantasy Film and Television   *Vista C*

Chair: Lisa Swanstrom
Florida Atlantic University

Becoming the Alien: *Avatar* and *District 9*

Abstract: This paper applies race theory and critical white studies, including my book *Screen Saviors: Hollywood Fictions of Whiteness*, to a comparison of *Avatar* and *District 9*. It traces the process of physical and psychological transformation of the heroes from human to alien. *Avatar* and *District 9* are a continuation of white guilt fantasies in the movies. For the most part, in such movies we don't see the aliens through their own eyes but through white eyes, and "whites still get to be leaders of the natives - just in a kinder, gentler way" (Newitz). *Avatar* and *District 9* are conversion narratives, cures for the disease of whiteness, part of a nearly century-long tradition in film, the myth of the white male hero who "goes native," seen, for example, in the various cinematic retellings of *Mutiny on the Bounty* (1935, 1962, and 1984) and the tremendously popular western, *Dances with Wolves* (1990) (Vera and Gordon 2003, 67-83, 137-42). In such films, the hero begins as a colonial oppressor. He must be cured by prolonged separation from Western civilization, converted from imperialist to anti-imperialist by being inducted into a native tribe. *Avatar* might be subtitled "Dances with Aliens" (Gordon and Vera 2009). However, *District 9* radically revises the cinematic myth of the hero who goes native. One critic defines *Avatar* as a *liberal* narrative and *District 9* as a *radical* one (Reider 2011). *District 9* rejects the persistent strain of romantic mythology in the previous dramas about "going native."

Andrew Gordon
University of Florida

Papers Please: *Grimm*, Immigration, and Identity

Abstract: NBC's fantasy/horror television series *Grimm* presents an interpretation of monsters that reflects on the United States' increased emphasis on proving identity. As our political responses to both immigration and voter fraud come to rely upon codifying verifiable identities, *Grimm* presents a narrative in which, among the largely white population of Portland, Oregon, some (known as *Wesen*) turn out to have secret, beastly identities. This premise reminds viewers of the immigration anxiety that infuses Bram Stoker's *Dracula*, and adds a paranoiac aspect by evoking the issues that surround racial or ethnic passing and the tension that enveloped European immigrant identities that later became normalized and assimilated over the course of the 20th century. This paper will examine how *Grimm* could enable interesting examinations of immigration, assimilation, passing, and cultural preservation. Like Neil Gaiman's *American Gods*, *Grimm*, thus far in the series, appears to be concerned with the translation of traditional, "Old Country," values into new contexts, often in violent conflict with new moral codes or behavioral expectations. I will specifically look at how *Grimm* depicts its fictional *Wesen* subcultures and how they echo American immigrant experiences, encounters with the justice system, and how we construct ethnic and national identities.

Justin H. Roby
Independent Scholar

Peter Watkin's *Punishment Park* as Adaptation of Its Contemporary Social Moment

Abstract: Peter Watkin's *Punishment Park* is an adaptation of its social moment, particularly Kent State and the Chicago Eight, hovering at the boundaries of science fiction and the documentary film. This positioning allows the film simultaneous access to seemingly opposed rhetorical strategies, extrapolation's *as if* and documentary realism's *as it is*. The film's alternate present removes elements of youth radicalism—and reactions against it—from their usual media framing, re-constellating them in the austere frame of the desert. Viewers are invited to ask, finally, what elements in the film aren't "really happening" even if they aren't, as in the film, happening all at once. Editorial framing of the documentary, and extrapolation/spectacularization in SF films, are both monologically didactic. In contrast, *Punishment* Park's dynamic of dialogism and artifice strives not for specific social commentary, but rather for witnessing the immediate reality of state violence. The film represents the *stakes*—rather than the *specific content*—of a struggle against a political order capable of such violence. Positioning itself between familiar genres of social criticism, *Punishment Park* moves beyond the historical specificity of particular resistant acts, beyond the logical consequences of political concepts, to a precise articulation of the affective reality of radical struggle.

Joshua Pearson
University of California, Riverside

22. (**FTV) Adaptive Filmmaking:** *The Shining*, *Alice*, **and** *The Hobbit*   *Vista D*
Chair: David Wittenberg
University of Iowa

Alice on the Land Beyond the Eye

Abstract: This paper seeks to investigate and discuss the czech filmmaker Jan Švankmajer's cinematographic adaptation of the novel written by Lewis Carroll, *Alice's Adventures in Wonderland* (1865): *Alice, or something from Alice* (1988), as a manner of studying one of the many different modalities that the carrollian fantastic assumes when it is recreated and adapted to the cinema. In order to do such investigation, this paper characterizes the fantastic as a place of ambiguity, antinomical existence between real and unreal and with language displacements. Particularly, it also characterizes the fantastic art and narrative as subversive means of perceiving and understanding the world, as discussed by Irène Bessière and Rosemary Jackson. We also investigate how the filmmaker's narrative and structural proceedings recreate Carroll's fantastic universes and characters in his cinematographic work, particularly with regards to his use of the grotesque, the animation and the tactilty experimentations which are his trademark.
Fernanda Salgado
Independent Scholar

Digital Literacy and Peter Jackson's Adaptation of *The Hobbit*

Abstract: This paper discusses two major developments presently happening in the film industry in terms of digital literacy, using Peter Jackson's adaptation of *The Hobbit* as an example for analysis. The first of these is the burgeoning emphasis on high-tech special effects and digital filmmaking techniques. For example, Jackson shot *The Hobbit* in 48 frames per second (FPS), as opposed to the standard 24 FPS. In fact, with just about every major blockbuster also being shot/shown in 3D and IMAX, we see that more filmmakers are devoting themselves to these types of advancements. But one has to wonder: in the process, are they neglecting fundamental elements of classic storytelling (e.g., plot, characters, dialogue, etc.)? The second part of this paper shifts the focus to the viewers themselves. Why are so many people watching films on small screens, including laptop computers and mobile devices? How can one fully understand the language of cinema—much less have a full appreciation for it—when they watch it on such tiny screens that are miniscule compared to what they were meant to be shown on? In other words, it is almost impossible to be fully literate of the digitally produced product.
Brian Rapp
University of Central Florida

Hercules Meets the Ladies: Gender Relations in Peplum

Abstract: Hercules is always fantastic, and no less is demanded of those with whom he shares the screen. Peplum, the woefully under examined sword-and-sandal film genre composed in great part of adaptations of classical myths, enjoyed its prime from the late 50s to the mid 60s, when the spaghetti western became the dominant cinematic export from Italy to the U.S. While male flesh is a primary component of peplum, women, as romantic interests, villains, and also as fellow warriors, feature heavily. The very name of the genre likely derives from a sort of dress worn in classical Greece. But what opportunities did peplum provide for the examination of gender and sexual relations? What role did such commentary play in the reception of peplum in the U.S.? And what is the continuing legacy of "classic" peplum in the treatment of gender in later cinematic adaptations of classical myth? In this paper, I argue that several noted films of the genre, including the Steve Reeves vehicle *Hercules*, or *Le fatiche di Ercole*, the *A Fistful of Dollars* of peplum, actually provided interesting space for gender commentary, often in a way less fantastic genres like the spaghetti western could not offer.
Park Parkison
Purdue University

23. (F) Gaiman: Myth and Meta-Adaptation   *Dogwood*
Chair: Andrew Ferguson
University of Virginia

Meta-Adaptation as Style in Gaiman's Fictions

Abstract: Adaptation is typically a shift from fiction of priority to imaginative transformations into different versions of the base story. Though different versions are not necessarily meant to compete with each other, there is a tendency for them to be seen as functioning in a comparative dynamic. Gaiman's habits, going back to his earliest works, are to reverse the expected comparative polarities, and create works that transcend the typical adaptative norms. For texts, I'll reference the mini-series and book novelization that are *Neverwhere*, the adaptative fairy tale of *Stardust* (ala Lord Dunsany) and its Disney-like moviezation, *Beowulf* innovation, and possibly the *Coralines* and some of the short stories (Cuthulu influenced, Sherlock Holmes, Snow White, et alia). My working thesis is that this tendency in Gaiman's thought process is a refreshing transformatative creativity, and that it pervades his work in ways that are significant features of contemporary successful fantasy genre works. Some of the sources that are consulted are interviews and commentaries about the creative process.
Scott D. Vander Ploeg
Madisonville Community College

Releasing the Gods: Appropriation of Mythology and Location in Neil Gaiman's *American Gods*

Abstract: Folklore, fairy tales, and mythology are consistently accessed and molded easily into adaptations—the very nature of these stories invite an infinite spectrum of interpretations. The recent resurgence and popularity of adaptations seem to be sustained by the audience's familiarity with characters that have permeated the American subconscious for over a century (i.e. Snow White's reincarnations in the television series *Once Upon A Time* and the films: *Snow White and the Huntsman* and *Mirror, Mirror*). The old gods in Gaiman's work are rooted deep in the past—a past that spans continents and centuries, and yet there is something in his narrative that strikes a chord with his readers. Though the names and meanings of the gods might at first be unknown there is a strange permeating sense of déjà vu, a feeling that belies denial. *American Gods* asserts a reconstitution and renewal of ownership over mythologies and locations. The aim of this paper is to use theoretical work in folklore, fairy tales, psychoanalysis, and geocriticism to explore and explain the connection the American audience has with *American Gods*. The American audience is often compelled into viewing literature either as a point in an academic theoretical discourse or as consumable entertainment. Gaiman's work allows for its American audience, afraid of admitting to believing in anything, to critique our own appropriation and dismissal of myth while taking into consideration our emotional and, at times, visceral relationship with the past.
Dorothy Hendricks
Florida Atlantic University

The Gods Walk Among Us: The Adaptation of the Mythical and Theological in Neil Gaiman's *Good Omens*, *American Gods*, *Anansi Boys*, and *Sandman*

Abstract: Within the novels of Neil Gaiman exist a consistent theme: that there are gods, they are real, and they are accessible to humans in this world. Beginning with the capture of Dream and continuing throughout Gaiman's works, the interactions of mortals and those greater than mortals continue to fascinate and inspire readers across the globe. This paper not only explores the ramifications of the interactions of said beings but will also explore the philosophical implications beyond the texts. Why are we readers so enraptured, or perhaps fixated, with the idea that the gods could walk among us? It's a significant statement to make, that desire. Would we be willing to accept the god of war into our everyday lives simply to have the reassurance that there are things greater than humankind? Would we bear with the duplicity of characters like Wednesday, simply to have real magic in our lives? Would we welcome angels and demons into our midst? Most importantly, why are Gaiman's interpretations of these beings so wildly popular? What about these particular adaptations of traditional gods and magical beings, abstract and concrete, tugs so fully to our imaginations? Where do we the reader so faithfully connect to these beings? We see within the *Sandman* series, *Good Omens, American Gods, and Anansi Boys* a common link to a common-feeling population, but unlike stories such as those found in the *Harry Potter* series, stories where the nobody can become somebody, we find solace in the commonplace. We find that it is these greater beings that cannot escape from humankind, not the other way around. This paper explores, finally, why it is so essential to Gaiman's texts that it may not be we mere mortals who need magic in our lives, but it is the magic that exists in the commonplace that the extraordinary requires to maintain its position.

Thomas Simko
Misericordia University

24. (H) Rewriting the Old School *Captiva A*
Chair: Edward Howarth
Longwood University

"Darkness has too much to offer": Revising the Gothic Vampire
Abstract: The descendants of Ruthven, Carmilla, Dracula, and other Gothic vampires engage with the conventions established by their literary ancestors in a variety of ways. Instead of merely reproducing the habits and characteristics of their antecedents, contemporary vampires also intensify, adapt, and parody Gothic conventions. This paper will focus on three contemporary texts: Tanith Lee's *Sabella, Or the Blood Stone* (1980), Tanith Lee's *Dark Dance* (1992), and Robin McKinley's *Sunshine* (2004). I will explore the ways in which Lee's and McKinley's vampires adapt Gothic conventions across three axis: habitat, appetite, and relationships with humans. Early Gothic novels generally feature exotic locales and pseudo-medieval dwellings. Vampires may live in decaying castles or rest in crypts, but they may also be most closely tied to the human spaces that they invade. The dwellings that appear in my chosen contemporary texts reinvent, heighten, and parody the earlier conventions. Vampiric appetite manifests in very different ways in the three texts, emphasizing or destabilizing the link between eroticism and feeding that emerged in early Gothic novels. Finally, vampiric relationships with humans are reprised and revised in contemporary versions, as the vampires avoid, pursue, or reluctantly befriend their human companions. These contemporary texts engage with the traditions that defined early Gothic vampire novels, but they revise them in unexpected and compelling ways, revitalizing an old genre for a new generation.

Sara Cleto
Ohio State University

The Ecology of Lycanthropy: Glen Duncan's Last Werewolves and Monstrous Collapses
Abstract: As an anthropomorphic creature of myth, folklore, and literature, the werewolf underscores a troubled relationship between humanity and the natural world it occupies. Indeed, it highlights a fused identity, a space simultaneously occupied by human and animal, thereby suggesting a sense of kinship between human beings and the natural world; at the same time, however, such kinship comes with fear, suspicion, and horror. This tension provides a compelling stage for a reading of Glen Duncan's *The Last Werewolf* as a form of "environmental literature," one that highlights the crisis of extinction that predominates our current historical moment. In fact, *The Last Werewolf* meets much of the benchmarks famously set forth by Lawrence Buell in describing what constitutes "environmental literature," most notably in terms of how "Human accountability to the environment is part of the text's ethical orientation." This paper explores the ecological implications of Jake Marlowe's dilemma, as well as the meaning behind his ultimate determination to stay alive and prevent what amounts to species death. Ultimately, *The Last Werewolf* marks a 21st Century shift regarding what the werewolf means in terms of the long held shift between what some scholars identify as the *organicist* view of the world that ultimately gave way to a *mechanist* view of the world that emerged with the scientific revolution in Western thinking. In effect, this novel presents a new way to define what the werewolf embodies—not a rejection or vilification of nature, but rather a return to the *organicst* that ecological balance requires.

Douglas Ford
State College of Florida

Revising Gothic Narrators in Glen Duncan's *The Last* Werewolf
Abstract: This paper discusses Duncan's similarities to Poe in narrative elements (i.e. narrative style, atmosphere), Duncan's blatant rejection of normal Gothic tropes, the effects of Duncan's dismissal of Gothic elements on his narrators, and ultimately what Duncan accomplishes by focusing away from the mind and turning more toward the physical realm. Throughout his novel *The Last Werewolf*, Glen Duncan, creates in Jake Marlowe a narrator who resembles and surpasses the tortured narrators of Edgar Allan Poe and through rejection of the very Gothic conventions that once spawned Poe's tormented narrators he creates an altogether more modern Gothic narrator. In Poe's shorter works it is a common theme for his narrator's to incorporate the object of their obsession into the physical realm around them. However, Duncan's werewolf deals instead with the people that he has devoured on a spiritual level. By having Jake confess his inner turmoil, Duncan causes a shift in the humanity of his monster and through Jake creates a sympathetic relationship between the reader and his narrator.

Justin Oberg
Independent Scholar

25. Teaching Adaptation   *Captiva B*
Adaptation is certainly ubiquitous, from fan fic to pastiche to remakes. Our panel takes that cultural familiarity with the concept of adaptation and explores how to harness it as a productive tool in the classroom. Our panel participants come from diverse backgrounds in the humanities including English, History, and American Culture Studies; this gives us a varied set of goals when teaching adaptation in our classrooms. The four panel participants will engage in a roundtable conversation that attempts to address what we see as some salient questions for teaching, assigning, and assessing adaptation in the classroom. The adaptations we teach are sometimes fantastic themselves, like Gaiman's *Coraline* and Collins' *Hunger Games*. Yet even when the source text isn't "fantastic" per se, our students create fantastic projects that we must then assess. Examples of these fantastic works include a 1940s-inspired radio play of Haddon's *Curious Incident of the Dog in the Nighttime,* board games based on Bayatt's *Posession*, and a *Hunger Games* inspired non-traditional essay submitted in a quiver complete with arrows. A sample of the questions our panel addresses is as follows: What is it about adaptation projects that allow students to grasp complex texts in a way that they can't with traditional essay assignments? What assignments help students grapple with literary and historical adaptation in popular culture? How does adaptation intersect with fields such as textual studies and book history? For example, when a book that was originally created for print is turned into an e-text, what can this teach us about adaptation? How can we fairly assess the fantastic adaptation projects that our students create? We hope to create a lively dialogue on teaching, assigning, and assessing adaptation projects in a wide variety of classrooms.

Moderator: Nicolas Ware
Doris Bremm
Rachel Dean-Ruzicka
Aaron Kashtan
Amanda Madden

26. Author Readings III   *Vista A*
Host: Gary K. Wolfe

Kathleen Goonan
Kit Reed
Peter Straub

27. Guests in Conversation   *Vista B*
Constance Penley interviewed by Karen Hellekson

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Thursday, March 21, 2013 12:15-2:15 p.m.

Guest of Honor Luncheon   *Grand Ballroom*
The Pornography of Genre. Or the Genre of Pornography. Or Something.
Neil Gaiman
Host: Peter Straub

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Thursday, March 21, 2013 2:30-4:00 pm.

28. (IF/*FTV*/*VPAA*) Performance and Adaptations   *Pine*
Chair: Terry Harpold
University of Florida

Histoires extraordinaires: Adapting Poe for the European Art Screen
Abstract: In 1969 three of Europe's most respected directors—Roger Vadim, Louis Malle and Federico Fellini—released an omnibus trilogy of Edgar Allan Poe adaptations, starring major figures from France, the U.S. and the U.K. *Histoires extraordinaires* (*Spirits of the Dead*), drawing on the cachet of Charles Baudelaire's translation of Poe's work, stages often radically stylized versions of "Metzengerstein" (converting the title role from male to female and casting Jane Fonda as the Baroness and her brother Peter as the love interest), "William Wilson" (featuring Alain Delon as the title character and Brigitte Bardot his female foil), and "Toby Dammit" (starring Terence Stamp). While Vadim's interest in the development of an "art horror" genre had been proven with the earlier, extremely free adaptation of Sheridan Le Fanu's *Carmilla* in *Et Mourir de plaisir* (1960; *Blood and Roses*), contributions by masters Malle and Fellini reflect both an attempt to mainstream the genre and Poe's increasingly canonical status. The film also owes some impetus and inspiration to Roger Corman's highly successful cycle of Poe adaptations for American International Pictures, initiated nearly a decade earlier with *The Fall of the House of Usher* (1960). This paper examines, through the lens of Richard Dyer's star theory and adaptation theory of Robert Stam and others, the liberties taken by these directors which both seek to update Poe's work for the late 1960s audience and yet also remain faithful to the spirit of the writer's original work.
Amy J. Ransom
Central Michigan University

A Grappler For All Realities: *Kappa* and Professional Wrestling
Abstract: Kappa Kouzou, a short-lived professional wrestling character in Japanese promotion Pro Wrestling NOAH, is a translation of a folklore character called *kappa*. *Kappa* is a type of water-imp with a bowl-shaped head, scaly green skin, a shell on his back, and a beak-like mouth. Kappa Kouzou is an interesting translation of this folklore creature because of the space in which he is displayed: the professional wrestling ring, a spot where reality is already compromised, and not much more so by the appearance of a legendary monster. Kappa Kouzou, then, becomes situated in two main discourses—the discourse of folklorism and the discourse of professional wrestling. Folklorism, a term coined by Hans Moser to describe the use of folklore outside its original or a variation of folklore outside of its original time, is rampant in Japan, especially with *kappa*, whose image has largely been made "cute" for the purposes of toys, stickers, advertising mascots, logos, and children's media. Kappa Kouzou is a different kind of folklorism, one that embraces the violent, sexual, scatological nature of the original folklore *kappa* in order to create a formidable and fantastic, yet familiar, wrestling foe. Using research on Japanese folklore, Japanese popular culture, professional wrestling, performance studies, and semiotics, this paper will approach Kappa Kouzou as the totem creature of Japanese folklorism and as an encapsulation of how performance in professional wrestling works on multiple layers of reality with reference to cultural and pop cultural history. By viewing Kappa Kouzou, and *kappa* in general, we might better understand the way Japanese culture in particular treats its own cultural history, maintaining it by modifying it and sanctifying it by desecrating it.
Nicholas Ware
University of Central Florida

How Many Hoo-has? Taking a *Fabliau* to its Farcical Conclusion—and Beyond!
Abstract: Adapting a ribald medieval *fabliau* into an original theatrical piece of the fantastic was intended to be both academic exercise and potential material for medieval / Renaissance conferences and symposia. Who knew it could be a political statement? This presentation will trace the stages of transforming the 13th-century anonymous French *fabliau* "Les quatre sohais Saint Martin" into the one-act English-language play *Saint Martin and the Peasant*. It originated as a challenge to myself, a veteran translator and theatre producer, to write a play based on an original non-theatrical fantastical text rather than translating and adapting an extant piece for the stage. I realized early on that something as whimsically fantastical as this tale—involving a saint granting wishes to a poor peasant, which he and his wife then use to make supernatural (and very naughty) things happen to each other--would need an expert costumer (with a great sense of humor) or it would not work as a play. Developing the text required writing skills honed over the years, both in capturing the comical rhythm and rhyme scheme of the original (octosyllabic rhyming couplets), and differentiating the character voices (gullible husband, domineering wife, put-upon saint). I added motivation to the *fabliau*'s joke by making it a sexual tug-of-war from the start, with the reluctant husband overweeningly religious, the duplicitous wife overly licentious, and the saint fed up with his overeager fanboy and wanting some peace. I threw in a few realistic details about the rural conditions of the peasants' lives, gleaned from my recent research on that topic for an academic paper. I plan to show a few clips of the final product in taped rehearsal, juxtaposed with a recent sociopolitical ad or two to demonstrate how topical this 800-year-old text of the fantastic seems, well worthy of its postmodern iteration.
Sharon D. King
UCLA Center for Medieval and Renaissance Studies

29. Short SF Film Screening *Oak*
Host: Ritch Calvin

I Am (dir. Alex Sergi) UK
Laura Keller - NB (dir. Mo Perkins) USA
Vengeance + Vengeance (Mark Chavez) Singapore
Vestiges (dir. Varun Gokhale) India
AUJIK - C A T H E X I S (dir. Stefan) Scotland / Sweden

30. (SF) Rethinking Ray Bradbury *Maple*
Chair: Valorie Ebert
Broward College

Can I get a copy of *Fahrenheit 451* for my Kindle Fire?

Abstract: *Fahrenheit 451* (1953), is often read simply as a statement against censorship, yet the author, Ray Bradbury was more concerned about the death of the printed book due to the rising influence of television. His novel tells of a totalitarian government forcing the literate citizenry away from reflective reading, toward experiential entertainment. Bradbury foresaw salvation for the text via adaptation to a different material basis; here human memorizers who, like the avid reader devour the novel, "swallow the wisdom" of the book, then transmit the text through oral recitation. The conventional attitude towards a book is one of absorption; the reader is rarely even aware of holding the book. Not so for *Fahrenheit 451*. Inevitably, there comes a critical moment when the reader realizes that, just like the doomed books of the text, this material book could also burn—and that revelation emerges as a critical part of the textuality of *451* itself. In a strange way, this shift in reading perspective to the materiality of the book in creates a new science fiction - the appearance of text as an autonomous physical entity. The text of *451* autoexemplifies; it has become a part of its own story, reflexively caught up in its own adaptation. And there have been many adaptations. Young Bradbury could not have anticipated the growth of electronic media and the eventual consequences for *451*. These books can no longer be read directly without the mediation of technological devices. But any material media can be destroyed. Ultimately, the question is: can this (or any) text survive? Any prospective reader can now buy the book, in immaterial form, and have it delivered at the speed of light; but who then are the guardians of the original text; who controls the content that will be fed to the reader?
Stanley C. Kranc
University of South Florida

Interdimensional Infants and Alien Invaders: Ray Bradbury's Science Fictional Transformations of the Postwar American Child

Abstract: Within his domestically situated science fiction stories, Ray Bradbury transforms the home into the unfamiliar territory of mutants and aliens. Building on Lisa Yaszek's assertion that science fiction provides "ideal allegorical spaces in which to critically assess the here and now," I argue that Bradbury turns to this genre in order to re-envision an era characterized by the baby boom and a resurgence of the cult of motherhood. Specifically, I plan to examine how Bradbury critiques the Cold War myth of the secure nuclear family in his stories about monstrous children. In both "Tomorrow's Child" and "Zero Hour," Bradbury transforms the child into an alien figure, exposing the underlying weirdness of the postwar American home. In "Tomorrow's Child," Bradbury transforms the infant into an interdimensional mutant, disfiguring the postwar ideal of the perfect family. Due to a medical malfunction, Py Horn is born in the shape of a blue pyramid. The resulting disintegration of the home demonstrates how the nuclear family is always on the verge of a meltdown, as an unstable element exists at its core. Yet, the story culminates not in the family's destruction, but in its radical reshaping, as Py's parents travel into his dimension. In representing the parents' strange bodies, Bradbury suggests that the nuclear family carries the seeds of mutation. While Py Horn necessitates the reshaping of his family, other children in Bradbury's stories opt for destruction. In "Zero Hour," the children of Earth, by playing a game called "invasion," facilitate the takeover of the world by alien forces. Bradbury suggests that children, instead of confirming a rhetoric of domestic security, embody a threatening force that might dismantle the home from within. Ultimately, I want to consider how Bradbury transforms children into alien figures who challenge the postwar American fantasy of the stable nuclear family.
Andrea Krafft
University of Florida

Bradbury's Survivance Stories

Abstract: The recent death of SF author Ray Bradbury has generated new interest in old stories. Critics commenting on *The Martian Chronicles* agree that the Martians are like *indians* and that the Earthmen are like white men manifesting their destinies in a fiction that existed before the age of (post)colonial theory. Bradbury once explicitly explained his plan to refashion the Niña, the Pinta, and the Santa Maria in the guise of silver space ships, and said of the *Chronicles*, "I pointed out the problems of the Indians, and the western expansionists" (qtd. in Wolfe 110). Patrick B. Sharp observes, "Bradbury used the frontier landscape to question notions of cultural and racial superiority" (223), while Wayne L. Johnson writes, "The Martians' ability to change their appearance is something of a survival mechanism" (36). The proposed paper views Bradbury's chronicles as survivance stories following Gerald Vizenor (Anishanaabe). Bradbury's analogies between Mars and the American West teach us that the historical experience of Indigenous, First Nations, and Native American peoples is one of survivance as opposed to mere survival. The paper considers in particular the experience of the Bittering family in "Dark They Were and Golden Eyed" (1949). In this story (and other *Chronicles*) Bradbury imaginatively constructs racial unity as a metamorphosis of a white American male into the unknown Other about whom he fantasized and unconsciously feared. The change from Earthling into Martian fundamentally is an exercise in racial formation, expressed in terms of skin color and other genetically modified physical characteristics. If we extrapolate the western American frontier from Bradbury's Mars, it is easy to analogize Earth's colonization with white settlement of the west and to read Bradbury's Martian stories as challenging and undermining the ferocious and unending cultural and psychic energies that were expended to sustain the schism between white and Indigenous peoples. "Dark They Were and Golden Eyed" erases white supremacy and ameliorates the American policy of Manifest Destiny by imagining racialized *becoming* in place of racialized *othering*.
Grace L. Dillon
Portland State University

31. (FTV/*VPAA*) Batman and Comic Book Adaptations *Vista C*
Chair: Jennifer Orme
Ryerson University

Christopher Nolan's *The Dark Knight* and Wojciech Jerzy Has' *The Hourglass Sanatorium*

Abstract: What is represented in Christopher Nolan's *The Dark Knight* and Wojciech Jerzy Has' *The Hourglass Sanatorium* is stories as much about their protagonists as the time-traveling spaces they occupy themselves: places inside the mind and outside of time. In Gotham City and the Hourglass Sanatorium, these films navigate history, chaos, and decay as it relates to memory and culture. Succinct historical contexts will be provided, which serve to emphasize the psychology and ideological terrains of these films. At the level of form, each film demands inversions of narrative conventions, demanding new models of spectatorship. Nolan's visceral approach to editing and composition underscore deep concerns of contemporary society; namely, the failure of Western power, microcosmically coded into the conflict between the Batman and the Joker. Has' set design, burdened with symbolism, and an emphasis on constructive editing suggest an unobservable personal history never clearly represented onscreen, proscribing the arbitrary from chaos. The atmospheres of these films all result in testing grounds for countless theories and, no matter how absurd, there is always enough evidence to sustain them. Keeping all of this in mind, the paradox of the films is in their desperate attempt to order chaos.
Sean Matharoo
Independent Scholar

"I'm not straight, I'm just filmed that way": Mystique and a Media Analysis of Bisexual Erasure in Film Adaptations of Comic Books

Abstract: In this presentation I will explore how medium influences the narrative structures driving the characterization of bisexuality by comparing the adaptation of Mystique of the X-Men universe from her comic book origins to her more recent film incarnations. My essential premise is that comic books, with divergent timelines, alternative universes, and multiple creators across indefinite timelines actively encourage the presentation of sexualities that are multidirectional or fluid over time, thus bisexual. Film media favors a linear narrative structure with character arcs that offer closure and finite possibilities, lending themselves much more easily to heteronormative romance or gay and lesbian coming out stories. These particularly media tendencies mean that while in the character's source materials Mystique is one of the most well developed bisexual characters in comics, the film version of her character is not only exclusively presented as heterosexual, but her role and motivations are often, and quite tragically, linked to the will of the male figures within the narrative. I would argue that the narrative predispositions of the media themselves play a part in the shaping of characterizations. This inclination of media towards particular interpretations can open up new ways of examining queer identities in literary and filmic analysis.

Kathryn Dunlap
University of Central Florida

32. (FTV/VPAA) Neil Gaiman   *Vista D*

Chair: Brian Rapp
University of Central Florida

A City of Front and Back: Duality and the Pursuit of Identity in Neil Gaiman and Dave McKean's *MirrorMask*

Abstract: Neil Gaiman and Dave McKean's film *MirrorMask* is flooded with dualism at every turn, from the mirror dream world, to the actors playing doubled roles, to images of piebald masks, and even into the film's place as a fairy tale. This paper seeks to examine *MirrorMask* as a fairy tale in the most classic sense (a fiction told to teach children and to help them cope with feelings of guilt or shame through fantasy), yet extremely modern in the lessons it chooses to teach. Unlike classic works, it is not about being dominantly good, and gentle, and kind, but rather good, and gentle, and kind, and wicked, and selfish, and angry, and about finding the line along which all of these traits balance to create a whole person. In splitting Helena's dream world into light and shadow, white queens and black queens, Helena and Anti-Helena, Gaiman sends Helena on a journey to discover and accept the inherent multiplicity of personality in herself and in others. There is no prince, no true love's kiss to seal the deal, and most importantly no vengeance against those who have wronged her. *MirrorMask* is not about the polarized "good" and "evil" seen in so many simplistic fairy tales, but like Lacan's mirror phase, it is about "me" and "not me," about a child growing up and separating her identity from her mother, gaining the clarity to see both of their negative qualities and the compassion to love her mother as a whole person rather than a child's ideal.

Rachel Lister
Independent Scholar

Neil Gaiman's *Stardust*

Abstract: The paper examines gender construction in the film adaptation of Neil Gaiman's novel, *Stardust,* which departs from the novel in its characterization of Captain Shakespeare (Robert De Niro) as a cross-dressing pirate who covers up his true identity by pretending to be a ruthless, hyper-masculinized killer. The novel's Captain Shakespeare is neither of those, serving the narrative as a teacher and providing a safe haven for the main characters on their journey. Some critics found this departure to be part of an "impoverishment of the original text" (Rusnak 148), and most reviewers singled out De Niro's performance, focusing on the spectacle of transgender transformation and the disconnect of seeing De Niro acting in opposition to his usual aggressive and masculine roles. Rather than seeing this departure as negative, we should look at the thematic significance of this addition to the text in the context of the film, and how it may or may not correspond with similar thematic issues in Gaiman's novel. This analysis requires that we move towards an understanding of adaptation as intertext, *vis á vis* current trends in adaptation theory, particularly in this case as a way to unlock gender construction in contemporary family films

Julie Sloan Brannon
Jacksonville University

33. (CYA) Defining Children's Fantasy: Establishing a History and (Fuzzy) Boundary   *Magnolia*

Chair: Alaine Martaus
University of Illinois, Urbana-Champaign

To Plant the Seed: Seminal Texts in Fuzzy Set Theory

Abstract: In the fuzzy set model (Attebury, Strategies of fantasy, 1992), a genre or subgenre is defined in relation to a Platonic ideal. It is tempting, therefore, to identify a seminal work with the Platonic ideal of the subgenre that it has inspired. Looking more deeply, though, one can see that this cannot be the case. Many of the specific details of the original text will not appear in even the most closely imitative work. At most, the defining features of the Platonic ideal can be said to have been drawn from a subset of the features of the seminal work. Indeed, as the subgenre evolves and its definition is refined, it is possible that the Platonic ideal may shift, after which even the seminal text will differ from it, at least to a degree. Through an examination of Alan Garner's Alderley Edge series and Susan Cooper's Dark is Rising series, it is possible to see how the features defining these texts were refined to a core subset to create the Platonic ideal of the emerging new subgenre of contemporary mythic fantasy. This Platonic ideal is then reflected and modified in a subsequent body of material by (primarily) British or British-born writers, and then reduced by non-British writers in various ways to produce different types of peripheral texts. Combining feature analysis with fuzzy set theory, it is possible to demonstrate how the stages by which one or two seminal texts can influence the development of new subgenres of fantasy and, by extension, new genres of literature

Greer Watson
University of Toronto

How Fantasy Became Children's Literature

Abstract: Kathryn Hume begins her landmark 1984 study *Fantasy and Mimesis,* with a chapter entitled "Critical Approaches to Fantasy" which then begins with a sub-section on "The Disenfranchisement of Fantasy." In a couple of thousand words Hume succinctly summarizes the war between the Real and the Fantastic. It begins, she tells us, in the ancient Greek belief in *mimesis*, the idea that a writer or any artist can accurately transcribe reality. Hume follows this critical thread through Tasso, Hobbes, and David Hume, whom, she reminds us, actually "disparages literary fantasy as a threat to sanity" (6). Christianity, despite its enormous stake in the frankly fantastic images of the both Old and New Testaments, "unconcernedly perpetuated mimetic assumptions" (6) by reacting with enormous negativity to the fantastic creatures and myths of classical literature (except when they could be introduced as clearly symbolic) and, "by implication, did the same to other fantasies as well. Kathryn Hume continues that "more sophisticated Christians throughout the ages have contented themselves with dismissing popular fantasy as a frivolity and therefore not deserving of serious notice" (7). They condoned the existence of Christian fantasy--from Dante to John Bunyan to George McDonald to C. S. Lewis-- because of its explicitly moral and theological purposes, but this in no way excused fantasy in general from its basically negative status. Fantasy literature has thus faced both condemnation and disparagement from a variety of cultural, political, and theological hierarchies throughout Western history, though, as must be concluded from its continued existence, it has always had some supporters as literature for both adults and children. My purpose in this paper is to examine some of those early texts along with the reasons why they could be seen as children's literature by contemporary critics and censors, despite their genesis as works for adults.

Mike Levy
University of Wisconsin-Stout

Retelling the Bible for Children: The Fantastic Noah's Ark

Abstract: The biblical flood story (Genesis 6-9) includes God's virtual annihilation of human and nonhuman life, the repopulation of the earth by eight people, Noah's sacrifice of thousands of animals, and the institution of new rules and interactions between God, humanity, and animals. This is rarely the story children encounter. Retellings, specifically those published in England, increasingly focus on Noah, the ark, and the animals. "Noah's Ark," as the story has become known as, invariably represents caricatured and unrealistic depictions of the ark and its occupants thereby transforming the biblical narrative into a fantastic story. Caricatured styles of illustration, in contrast with realistic styles, enhances possible fantastic interpretations of the Genesis narrative at the expense of possible historical interpretations. In this paper I explore this fantastic style of retellings but I do so while focusing on the increasingly fantastic content of the retellings. This content includes talking animals, (implied) secondary worlds, angels, magical trees, and anthropomorphized animals. Using numerous explicit examples I present a variety of techniques employed by artists and authors, techniques which consciously or unconsciously create genre. I consider the implications of the fantastic mode of representation on the story both as children's literature and as retellings of a sacred text. I ask what it means when children's Bible stories are inhabited by unicorns that become narwhals, talking animals, people riding on snails, living toys, and people singing as they drown.

Emma England
Amsterdam School for Cultural Analysis

34. (F/*VPAA/H*) Gaiman: Postmodernism, Deconstruction, and the Posthuman   *Dogwood*

Chair: Scott D. Vander Ploeg
Madisonville Community College

History of a Dream: Postmodernism and Historiographic Metafiction in Neil Gaiman's *The Sandman*

Abstract: Neil Gaiman makes extensive use of historical settings, events and people, along with the stories and story forms of the past. This practice, combined with a habit of writing self-reflexive, self-aware and parodic fiction, has justifiably earned him a reputation as a quintessential postmodern fantasist. Many scholars and critics have praised the multi-layered and intertextual nature of Gaiman's stories. Few, however, have examined the postmodern aspects of his work in any depth, or explored their ideological implications. This paper seeks to illuminate the postmodernist nature of Gaiman's fiction through the lens of Linda Hutcheon's theories on the poetics of postmodernism, specifically her presentation of historiographic metafiction as the essential postmodernist literature. It will discuss the application of Hutcheon's theories of postmodernism and historiographic metafiction to Gaiman's writing in general, and then examine in detail the historical context, use of parody and intertext, and complicit critique manifest in four issues of *The Sandman*; "Thermidor", "August", "Three Septembers and a January", and "Ramadan". This paper argues that, by illuminating our past and reminding us of the facts and narratives of history, Gaiman is commenting on the nature of remembering and forgetting, the life cycle of stories, both fictional and historical, and the ways in which truths (for there is never just one Truth) are constructed.

Alice Davies
University of Western Australia

Seasons Missed: Neil Gaiman's *Sandman* & the Eighth Member of the Endless

Abstract: At every turn in Neil Gaiman's *Season of Mists* we are reminded that systems fail, that signs are infinitely interpretable, that there are no transcendental signifiers. From the new pantheon Gaiman introduces—The Endless themselves who are anything but endless; they change forms, lose or cede power, even die—to the old pantheons of Palestine, Europe, Japan, and Egypt, the ordering principles humans have divined over millennia to explain and order the universe are brought into question. Every demesne of power—Heaven, Hell, Faery, Valhalla, Destiny's Garden, the Dreamlands, Boarding School—is recognized as being in flux. Every symbol of power, including but not limited to the key to the storied gates of Hell, becomes a binary that cancels itself out. Every character, even the ones we might want to believe most static, is both polymorphous and perverse. Using familiar but shifting touchstones, *Season of Mists* leads us through hermeneutics, phenomenology, and semiotics to arrive at a re-imagining of the notion of Truth. Like Milton before him, Gaiman begs the question of "the fall," of "free will," and of "meaning." Hell itself becomes meaning, the key to hell becomes our possible hermeneutic for interpreting it, and Dream becomes the human grasp that either owns or disowns the key. The decision for what to do with that key is based on the power of the key itself, a key implicitly designed by an unnamed, eighth member of Dream's family, the brother who must necessarily manifest when all the rest are gathered together in "his" name: Deconstruction.

Bryan D. Dietrich
Newman University

Estranging Bodies: Presenting the Posthuman in Neil Gaiman's Superhero Comics

Abstract: In this paper I investigate how material embodiment in three works by Neil Gaiman – *The Sandman*, *Black Orchid*, and *The Eternals* – is used to present posthuman experience. In order to present posthuman experience the text has to become material. Materiality, in turn, is produced through the fantastic. The fantastic in this context is understood as a hybrid mode. Constituted as a network of movements, it is an art of the saying, rather than the said. No longer a matter of cognition, it has become a site for sensation. The paper highlights three different instances of becoming posthuman: the animal, the plant and the extraterrestrial. *The Sandman* comic, its 75 issues collected in ten volumes, offers plenty of examples of animal-becoming. I will, however, focus on issue No 18, "A dream of a thousand cats", in which a feline narrator tells an alternative creation-myth, fully integrated within the *Sandman* mythopoesis. The presentation of the animal experience is made possible – as felt sensation, that is, without being reduced to allegory – by the hybrid character of panel and serialization. To a larger degree than the *Sandman* series, *Black Orchid* works within the superhero genre. It stages a rather literal rebooting of the DC character Black Orchid, who, being a hybrid plant life form is regrown after being murdered in the opening of the story. *Black Orchid* interrogates the human-plant border, bringing ecocriticism to superhero comics. In *The Eternals* the scale is cosmic. Recreating a story originally written by Jack Kirby in the 1970:s, Gaiman uses Kirby's Lovecraftian alien gods to problematize the imperialistic ideals of enlightened science, showing the interdependency and absolute symbiosis of all life forms, whether biological, technological, or extraterrestrial. My main point is that staging posthuman experience hinges on material embodiment, which is precisely what the composite art of the superhero comic enables.

Per Israelson
Stockholm University

35. (VPAA) Translating and Adapting the Violent Body   *Captiva A*

Performance has always been predicated on the body whether actual or virtual, organic or artificial. How the body moves through space can dictate the feel of a piece art whether performative, textual, or sculptural. Knowledge of the body's capabilities can and should inform such things as fight choreography for the stage, but equally important is a reasonable depiction within a work of literature. This panel proposes to discuss two specific areas of interest: the depiction of the body and of violence in fantastic literature and performance.

Moderator Jen Gunnels
Stephen R. Donaldson
Steven Erikson
Frances Auld
Carrie J. Cole

36. (SF) Science Fiction and Dystopia   *Captiva B*
Chair: Daniel Creed
Broward College

(Re)Writing "Speculative Fiction": Recycled Language and Adapted Themes in Atwood's *MaddAddam* and Collins' *Hunger Games* series

Abstract: This paper reconsiders the role of the term "speculative" in dystopian novels by examining how authors palimpsestically recycle and adapt other texts. While Fredric Jameson explains that speculative dystopia reflects "imminent disaster...waiting to come to pass in our own near future, which is fast-forwarded in the time of the novel" (*Seeds of Time* 56), the tension within employing the past to comment on the future frames the concept of speculation in a particular way. Through the lens of Margaret Atwood's *MaddAddam* books (*Oryx and Crake* and *Year of the Flood*, to date) and Suzanne Collins' *Hunger Games* series, this paper will examine how the successive texts borrow elements from the previously published ones, and thus demonstrates how "speculative fiction" betrays both a forward-looking and a backward-looking tension. Specifically, this paper examines Atwood's own recycling of language and themes from previous publications, Atwood's insertion of a "Painball Arena" that clearly references Collins' forested *Hunger Games* arena, and Collins' use and adaptation of Atwood's hybrid creatures from *Oryx* with her "muttations." This paper shows how these interconnections indicate that conceptions of the "speculative" are challenged by the formal elements of texts, and offers a deepened understanding of how the "speculative" functions within actual imaginings of the future from a viewpoint intricately connected to the past and present.
Conrad Scott
University of Alberta

Transcending the Eco-System: Human Transformations in Paulo Bacigalupi's "The People of Sand and Slag"

Abstract: Using eco-criticism as a springboard rather than a guideline, I explore the idea of an eco-apocalypse, the apocalypse of the eco-system in which humans continue to survive in their own cycle of production and consumption. Lawrence Buell and Karl Benesch discuss the central role of the natural world in civilization, both as a measure of progress and means of cultural production. Rather than focus on human relationships with the landscape as in traditional eco-criticism, I instead pull from the ideas Buell and Benesch offer to explore the changing nature of humans outside of the context of a functioning eco-system. Deprived of a role in the natural world, the definition of human becomes nebulous, and, at points, no longer applicable. Isolation from the eco-system impacts the nature of humanity in several contemporary novels, including *Feed* and *The Road*, but "The People of Sand and Slag" offers a unique perspective into this isolation because of the alteration of their own bodies, making the human form itself into an expendable resource. I explore the exploitation of environmental resources as it compares to treatment of the characters' bodies, the potential the dog represents for reestablishing an interdependent relationship with the eco-system, and the conscious and unconscious changes in self-perception and humanity the characters experience. The transformed humans project a possible future for humankind if it continues to protect the natural world only as far as it has direct value to humanity. By removing any dependency from the natural world, Bacigalupi explores the nature of human greed and the damaging effects of long term isolation from the eco-system. The population in Bacigalupi's dystopian future has adapted, and the transformed vision of society reflects a world that no longer centers on obtaining resources, but compromises its humanity in the process.
Samantha Drake
Independent Scholar

The Role of Sex as Dictated by Internalized Socio-Geographic Environments and Privacy: Literary Adaptations of Yevgeny Zamyatin's Dystopian Novel, *We*

Abstract: An overwhelming amount of criticism re-hashes the literary adaptations of Yevegny Zamyatin's dystopian novel, *We*, with such novels as Aldous Huxley's *Brave New World* (1932) and George Orwell's *1984* (1949). However, insufficient criticism exists concerning the role of sex in these various adaptations, let alone on why the sexual cultures and prohibitions in each of the novels are so different. This paper argues that the different sexual climates result from all of the socio-geographic settings, the influence of these settings on privacy, and the internal effect these settings and varying degrees of privacy have on the people living within them. State sanction over the most intimate of acts, sexual intercourse, exists to control inhabitants for the insurance of the health and future of the state. However, while the purpose of control through laws regarding sex pervades each of these three novels, the degree and means of this control vary ostensibly from Zamyatin's One State, to Huxley's World State, to Orwell's Oceania. The geographical internalization of each population dictates that their means of control will also vary, illuminating the different sexual cultures and legal prohibitions created in these future dystopias. These socio-geographic spaces, as well as the amount of privacy these spaces afford, mold the psychological development of its constituents, and therefore determine the type of sexual prohibitions needed to best preserve social and political equilibrium.
Donna Sprauer
Florida Atlantic University

37. Author Readings IV   *Vista A*
Host: Stacie Hanes

Joe Haldeman
James Morrow
Robert J. Sawyer

38. (H) Life After Death: Redefining Undeath   *Vista B*
Undeath" once referred to creatures that had come back to life after dying. Zombies and vampires were classified as "undead" because typically they were creatures who had been reborn into a monstrous state. Gradually, others stories have surfaced in which creatures did not have die to become monsters. For example many were transformed by viruses and some were created/born in their monstrous state. Some have never "lived" in the first place like artificial intelligence. If a creature does not have to die to become undead, how then are we to define undeath? Either we need to reclassify those creatures that are traditionally thought of as undead under a new name, or we need to redefine undeath to mean more than just monstrous life after death.
Moderator: Brett Hursey
Emily Mashak
Margaret Carter
Bernadette Lynn Bosky

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Thursday, March 21, 2013 4:15-5:45 p.m.

39. (IF/*VPAA*/H) Authorship and Ownership   *Pine*
Chair: Rachel Haywood Ferreira
Iowa State University

Thirteen Ways of Looking at Literary Theft
Abstract: In *The Author and His Doubles*, Abdelfattah Kilito outlines the types of plagiarism, or *sariqāt*, in classical Arabic letters. *Sariqāt*, which literally means "theft," includes quotation, the transposition of a work from poetry to prose or vice versa, and references to famous people and events. In my paper, this broad understanding of literary theft paves the way for a series of examples that trace the hard-to-navigate channels of cultural production and ownership, from the controversy over Camara Laye's Kafkaesque novel *The Radiance of the King* to what Tisha Turk and Joshua Johnson have termed an "ecology of vidding." These stories of achievement and scandal focus attention on different understandings of individual and communal practice, struggles over cultural and economic capital, and the power of transgression. Ultimately, I hope to prompt a reevaluation of three key questions: Whose art? Whose crime? And how do we determine the value of stolen literary goods?
Sofia Samatar
University of Wisconsin-Madison

Mashing Up Machado: Remix Theory, Digital Aesthetics, and Anthropophagy in Two Brazilian Mash-Up Novels
Abstract: As a follow-up to my presentation last year, "The Monster Mash-Up: Rewriting the Classics of Brazilian Literature in the Horror Genre," I examine two additional mash-up novels based on the work of Machado de Assis: *O alienista, caçador de mutantes* (Natalia Klein) and *Memórias desmortas de Brás Cubas* (Pedro Vieira). Both mash-up novels adapt the plot structures and characters of the original novels while incorporating elements of sci-fi, fantasy, and horror. In restructuring, rewriting, and reformulating the work of Machado de Assis, the authors employ similar techniques normally associated with remixing and sampling music. Moreover, they scatter numerous pop cultural references throughout these retellings of Machado's classic novels while adapting the plotlines to reflect contemporary societal issues. Consequently, the text positions the reader between classic and contemporary, requiring the reader to actively engage in discovering and interpreting the allusions and intertextual references external to the text. In many ways, these references are akin to hyperlinks that require the reader to access his or her own background knowledge in order to fully comprehend the connotations of the text. Finally, I examine how these young Brazilian writers, in the anthropophagic tradition, consume the Brazilian literary canon and produce a product designed for consumption by contemporary Brazilian youth culture.
James Krause
Brigham Young University

Feminist Rewritings of the Ramayana and the Matter of Britain: Differences in Approach and Execution
Abstract: Using the recently-published anthology *Breaking the Bow: The Speculative Ramayana*, Nina Paley's film *Sita Sings the Blues*, and various Arthurian retellings, particularly Marion Zimmer Bradley's *The Mists of Avalon*, as starting points, this paper will compare re-envisionings of two cultural myths / tales – the Arthurian saga, also known as the Matter of Britain, and the Ramayana, which is both religious text and epic tale. I hope to offer a preliminary analysis of some of the differences in approach, particularly in terms of feminist retellings, between South Asian and British approaches to re-envisioning these oft-told tales. As part of the analysis, I'll discuss my own choices in rewriting Sita's story for my story, "The Princess in the Forest," which was published in *Breaking the Bow*.
Mary-Anne Mohanraj
University of Illinois at Chicago

40. (SF) Robots, Androids, and Artificial Intelligence   *Oak*
Chair: Clayton D. Colmon
University of Delaware

Simulacra Superiority: Automatons and the Quest for Identity
Abstract: In the first decades of the twentieth century, Prague witnessed both the formal establishment of the Golem legend in its streets through the work of Yudl Rosenberg and Karl Capek's official naming of automatons as "robots." Many others have revised and adapted robots and golems to serve the needs of a changing world, drawing on the symbolic power of constructed men. Robots and golems, monstrous cousins, were initially built to serve humanity, but in their very existence challenge what it means to be human. Ostensibly prevented from full humanity by the circumstances of their creation, golems and robots are exempt from the fictions that humanity tells itself about itself, and are bound to the mechanical truth of existence. Despite this, golems and robots frequently seek to become human, reflecting humanity's quest for self-definition. This paper explores how golems and robots, especially androids, serve as a metaphor for the need to define humanity. Golems have become monuments of how far man as progressed, products of tradition and earth that serve humanity, but continually strive to become human. Androids are the future's imagined perfection of engineering, but remain bound by the same limitations as golems. Using the foundational texts of golems and robots, including Asimov, Rosenberg, and the films of Paul Wegener and Fritz Lang, this paper will examine several literary and film visions of androids and golems to see how these man-made monsters evolved, but remain reflections of humanity.
Kerry Kaleba
Independent Scholar

Paul Atreides: The Programmed Messiah?
Abstract: My paper examines Paul Atreides as a "programmed" Messiah. He is a product of the centuries-long Bene Gesserit breeding program, and his genetics give him abilities above those of normal humans. He has been trained since birth both as a Mentat and in the ways of the Bene Gesserit. Because artificial intelligence has been banned due to the Butlerian Jihad, humans have adopted and developed computer-like abilities in cognition and deduction. This makes Paul, in essence, a living computer, but this is not the only way in which computers and programming affect his life. After Paul's father is murdered and he and his mother are sent into exile to die, they actively exploit the Mah'di legend, which was planted by the Bene Gesserit amongst the indigenous Fremen as a means of protection and support. Paul needs both in order to avenge his father's death and take back his rightful place as Duke of Arrakis. But this is a double-edged sword – if Paul is to assume the role of the Mah'di, he must prove to the Fremen that he *is* the Mah'di, and in doing so become a religious leader as well as a political one. I wish to examine why Herbert found artificial intelligence so dangerous that he chose to ban it in his futuristic universe. Part of this, I believe, is related to Herbert's humanistic goals in the sense where he is interested in the limits and possibilities of human achievement, but I think the answer runs deeper than that. The fear and potential danger of artificial intelligence is a trope in science-fiction literature which I am particularly interested in exploring in the context of my paper.
Adella Irizarry
Florida Atlantic University

A Technology of Vampires: Latin American Dictators and the Age of Mechanical Reproduction

Abstract: From the earliest days of cinema, Latin American writers drew parallels between vampires and their many dictators. Charismatic film vampires invited speculation about cinematic technology itself as a vampirical, life-draining machine. This preoccupation with power and image–the capacity of technology to propagate monstrosity--goes back to contemporary critics of Argentine dictator Juan Manuel de Rosas, such as Esteban Echevarría and Juana Manso, who described with horror the dictator's propensity for mimetic spectacle and the ubiquitous diffusion of duplicated images and other visual indicia of the *Restaurador* to reinforce his omnipotence. Later writers–notably Adolfo Bioy Casares, Jorge Luis Borges, Virgilio Piñera, and the writers of the *novela de la dictadura* genre--adopted this trope as a metaphor for the spectacular, often farcical abuse of the technologies of image reproduction by Latin America's most bloodthirsty strongmen. In these fantastic stories the *caudillo's* embrace of technological simulation depletes his charisma, reducing him to an automaton in service of a life-sucking, undead propaganda machine.

Persephone Braham
University of Delaware

41. (CYA/*F*) For Children or Not For Children: Adapting the Fairy Tale *Maple*

Chair: Mike Levy
University of Wisconsin-Stout

Edgar Allan Poe and the Ironic Fairy Tale

Abstract: Edgar Allan Poe, an author regularly introduced to modern day young adults at the high school level, was heavily influenced by such German Romanticists as Tieck and E. T. A. Hoffmann in the development of his own stories. Because of this, many of his tales of mystery and terror contain aspects of the Romantic fairy tale, as well as the traditional fairy tale (like those transcribed by the Grimm brothers). However, there are three in particular that structurally-through plot, protagonist, and Poe's rare use of the third person narrator-emulate that of the Romantic and traditional fairy tale: "Metzengerstein," "The Masque of the Red Death," and "Hop-Frog."[1] At the same time, these works cannot be considered simply fairy tales, due to the fact that they contain a great deal of irony (more so than the standard Romantic fairy tale). Having more than likely read A. W. Schlegel's *Lectures on Dramatic Art and Literature*, Poe was introduced to the concept of Romantic Irony and Socrates' claim that (in Schlegel's words): "it is the business of one and the same man to be equally master of tragic and comic composition, and that the tragic poet is, in virtue of his art, comic poet also" (Thompson 31). Therefore, by combining the elements of horror and humor, the grotesque and arabesque, Poe successfully developed in these three works the ironic fairy tale. It is this amelioration of the Romantic and traditional fairy tale format that draws interest and admiration from many young adults of today toward Poe's work, more so than other classical authors they are introduced to.

Kevin Dwyer
University of Louisiana at Lafayette

The Underground Palace: The Evolving Monster in Modern Retellings of "The Worn Out Dancing Shoes"

Abstract: In the introduction to "The Worn out Dancing Shoes" in her *Annotated Brothers Grimm*, Maria Tatar states, "[i]f the princesses in the Grimms' tale seem to enjoy their nightly escapades, their counterparts in other versions of the tale seem to beholden to a dark spirit from nether regions, who compels them to dance on a daily basis" (33). Such is the case in three modern retellings by Heather Dixon, Jessica Day George and Kelly Link. The Grimms' depiction of the twelve sisters is rather cold-hearted, while Dixon and George's versions depict the sisters as somewhat helpless victims of an evil plot. Swiss scholar Max Lüthi's examination of fairy tales, *Once Upon a Time: On the Nature of Fairy Tales,* describes a new type of character: the riddle princess (123). Instead of viewing the girls as co-conspirators in the execution of innocent men, Lüthi's definition depicts them as keepers of secrets. They ask the men to solve a riddle, not commit suicide. Kelly Link's "The Girl Detective" combines both representations of the girls. Her princesses dance nightly in "the underworld," home to the mythical figure Persephone. The characters in her story strive to understand the events in their community, looking to fairy tales for answers. In his essay, "Cross-Cultural Connections and the Contamination of the Classical Fairy Tale," Jack Zipes explains, "we frequently seek to make our lives like fairy tales" (868). Kelly Link's character, the unidentified girl detective, asks the same questions of the Grimm Brothers that Dixon and George ask in their interpretations. Max Lüthi recognizes that fairy tales speak to some need within modern society because, "what once occurred, has the tendency to recur" (47). There continue to be so many retellings of the classic tales because there are always new questions to ask of them.

Jessica Fontaine
Hollins University

Examining the Cinderella Subtype "Catskin" Tales: Heroine as Incest Survivor

Abstract: In her seminal analysis of three hundred forty-five variants of Cinderella-type tales, Marian Roalfe Cox identified three major strains of folktales that fall into the overarching "Cinderella" tradition. In the "Catskin" tale type the princess heroine finds a way to flee an impending unwanted, and often incestuous, marriage, after which point the story follows a more familiar Cinderella-tale structure. Historically, most critical attention to this tale type has focused on shifting blame for the king's incestuous desires onto the deceased queen, who in many versions asked her husband to promise not to remarry unless he finds a woman who matches her in a specified characteristic. This interpretation is challenged by more recent scholars, but opinion remains divided as to whether the heroine emerges from the tale as victim or survivor. Interpretations which seek to blame the deceased mother for the father's crimes are undermined by the tales' frequent use of maternal helper characters who offer the heroine support and advice in staving off her father's advances. These typically female characters can be seen as an extension of matriarchal support against the unforeseen and unintended way in which the king chose to interpret his promise to his first wife. Meanwhile, variants which do not feature a helper character serve to highlight the princess's cleverness in devising an escape from her wicked father. In the latter half of the story, some variants of the tale present a new setting that remains disturbingly abusive in many regards, but this aspect is adapted and challenged in many interesting ways across different versions. I will compare and contrast variants of this tale to discuss its transformations through different retellings, discussing the ambivalence of "happily ever after" in some but highlighting those versions which affirm the heroine's bravery and choice to exercise her own will.

Kate Goddard
Hollins University

42. (FTV) *Supernatural* I: Philosophical and Theological Perspectives *Vista C*

Chair: Stan Hunter Kranc
Pennsylvania State University

Apocalypse as Family Feud: Theology and Sibling Rivalry in Season 5 of *Supernatural*

Abstract: The apocalyptic narrative of *Supernatural*'s season 5 reflects upon the common origin between angels and demons, as expressed in *The Apocalypse/ Revelations* but also in the work of theologians like Thomas Aquinas. In particular, the series writers portray the link between angels and demons as a familial bond. This is seen both in the interactions between the angels and demons, especially Michael and Satan/Lucifer – for instance, calling each other "brother" and referring to their common absent father, God -- but also in the fact that the final battle between Lucifer/Satan and Michael is to be enacted through surrogates who are themselves brothers, Dean and Sam Winchester and their half-brother Adam. This paper will explore the echoes of biblical and theological literature in *Supernatural's* representation of the family ties between angels and demons as well as the apocalyptic war between them, which the shows' creators have transformed into the ultimate expression of sibling rivalry.

Regina Hansen
Boston University

"We're just . . . food and perverse entertainment": *Supernatural*'s New Gods and the (Narrative) Objectification of Sam and Dean

Abstract: Over the course of *Supernatural*'s first five seasons, Sam and Dean Winchester fought for the right to tell their own story despite the single, terrible future for which God's original plan provided. Ultimately, the brothers' desire to resist narrative objectification—becoming props in someone else's story—afforded them the agency they needed to subvert the Apocalypse. However, in seasons six and seven, an unholy host of "new gods" effectively undermined that agency, a host that includes both their greatest ally, the angel Castiel, and their newest enemy, the Leviathan. Together, the conscious efforts of these new gods to remake the boys as empty vessels designed to carry a story that is not their own have destabilized what it means to be "Sam and Dean" in both the Winchesters' everyday world and in the show's meta-narrative. Together, Castiel and the Leviathan have reshaped Sam and Dean into objects, mere parts within the "box of strings and pulleys" that make up *Supernatural*, unsettling the characters in ways that the show's primary narrative has yet to resolve ("French Mistake").

Katharine Torrey
Virginia Tech

Suffering Nuclear Reactors: Depictions of Soul from Plato to *Supernatural*

Abstract: In the *Supernatural* universe, the human soul is pure energy represented by a blinding white light. However, we learn in the Season Six finale that Sam's soul, at least, must be tripartite: there is the "soulless" part that has had control of Sam's body, the part that remembers hell, and the part without memories that must defeat the other two. This struggle between the parts is suggestive of the chariot allegory given in Plato's *Phaedrus*. In this allegory, Plato likens "the soul to the natural union of a team of winged horses and their charioteer" (*Phaedrus* 246a). The charioteer must strive to control the "good" horse, which loves the good and beautiful, and the "bad" horse, which loves the body. In this chapter, I will give a philosophical analysis of what it is to be human and ensouled; first, I will analyze the implications of the soulless body and the bodiless soul by examining of Platonic soul and Augustine's account of the soul's origins. Next, I will explore the way in which Sam's soul is presented in the series in the context of Plato and Augustine. Finally, I will investigate into the extent of Sam's moral culpability for his terrible actions while "soulless."

Patricia Grosse
Villanova University

43. (FTV) Horror Film and Television: Social Media, the Apocalypse, and *Dead Snow*   *Vista D*
Chair: Jeffrey Andrew Weinstock
Central Michigan University

The Transmogrification of Horror Cinema: The Sequel, part III: An Examination of Recent Cinematic Adaptations for Social Media Audiences

Abstract: As social media has become one of the more important components of 21st century life, there has been a radical change in the way information is not only processed. This type of communication allows for a more immediate conveyance of a message, but also for a more factual, visual, and visceral experience. The aura, as Walter Benjamin considered it, has been stripped from modern horror films with everything from chat rooms to Facebook. These arenas demystify the nature of fear. In horror cinema, we see how social media's agency is misused and can potentially inhibit the way horror cinema can manifest itself. In addition to this, audience participation can engage in the outcome of a film. Whereas previous generations were restricted to film itself, social media has created a growing number of ways in which the current generation can experience horror. Whether or not this continued disruption is desensitizing and numbing audiences to the efforts of horror cinema, or whether it is establishing new fears that audiences previously considered themselves immune, it is necessary to consider that this transmogrification of horror cinema by means of social media is indeed changing the nature of the experience, pushing it into unknowable territory.

Christopher J. Irving
Independent Scholar

Waking Up in Hospitals, or Beginning the End of the World: The Uses of Exposition in Post-Apocalyptic Narratives

Abstract: In post-apocalyptic narratives the beginning is often a very delicate time. How, for instance, are the plot, setting and main characters introduced? How is background information on the pre-disaster world and the true nature of the disaster disclosed? And, finally, how do these beginnings relate to the main themes of the stories? This paper examines the different uses of exposition in a handful of well-known British and American post-apocalyptic narratives in various media. Of particular interest are two literary scenarios, which have been adapted and transformed in other media through the decades. The first is the case of a protagonist waking up only to discover a world which has undergone substantial changes, with texts ranging from George R. Stewart's *Earth Abides* and John Wyndham's *The Day of the Triffids* to *28 Days Later* and *The Walking Dead*. The second case depicts a lonely survivor experiencing the tedious daily routines of living alone in a depopulated city, exemplified by Richard Matheson's *I Am Legend* and its three movie adaptations. In both cases, the paper focuses on the narrative techniques or devices used to convey a sense of crisis, and what might be termed "distorted temporalities."

Jerry Määttä
Uppsala University

The Non-Zombies of *Dead Snow*: or, How US Pop Culture Killed Eight Norwegian Med Students

Abstract: Tommy Wirkola's 2009 Norwegian horror film *Død Snø* (*Dead Snow*) offers viewers a postmodern version of the stereotypical US zombie movie. In the movie, a group of med students hikes into a remote cabin in the woods, and they are soon besieged by a relentless army of reanimated Nazi soldiers. The students, drawing solely upon their knowledge of US horror cinema, assume the creatures are zombies, but everything they do to combat the relentless monsters fails. Here's the rub: the monsters are *not* zombies. As natives of Norway, the students should have realized they were dealing with *draugr*, a supernatural Norse monster of myth and legend. These creatures can think, organize, and use weapons; they are also not contagious or cannibalistic—all they want is to protect their treasure. Because the draugr act more like mummies than zombies, the med students could have survived if they had only recognized what they were dealing with. Wirkola is telling his Norwegian audience to quit replacing Norwegian mythology with the trivial pop culture of the United States. In addition, *Død Snø* represents a rebuttal to current zombie films; that is, each country has its own monsters, and they should be allowed to tell their stories.

Kyle William Bishop
Southern Utah University

44. (CYA) New Quests Through New Realities: Gaiman, Riggs, and Miéville for Young Readers   *Magnolia*
Chair: Daryl Ritchot
University of British Columbia, Okanagan

Familiarity of Peculiarity: Jacobs's Psychoanalytic Quest for Identity and the Fantastic Reflection of Reality in Ransom Riggs' *Miss Peregrine's Home for Peculiar Children*

Abstract: *Miss Peregrine's Home for Peculiar Children* by Ransom Riggs incorporates elements of fantasy, not only to produce a work of creative fiction, but to create a reflection of reality by portraying aspects of the human condition. In order to develop tolerance, cultural awareness, and appreciation for diversity, individuals must learn to observe differences as not a threat or dysfunction, but as an assertion of individuality. *Miss Peregrine's Home for Peculiar Children* presents the story of Jacob Portman and his quest for learn about his heritage and establish his identity as an individual. As a small child, Jacob's grandfather loved to tell him stories of his fascinating childhood in a children's home on an island in Wales. After his grandfather is mysteriously killed, Jacob embarks on a journey to the island, where he is transported in the past of another world where the "peculiar" children live. Each child who lives in the house has a special ability; one person can levitate, another can bring life to inanimate objects, and a set of twins have superhuman strength. As Jacob begins to uncover the mysteries of his grandfather's past, he learns that he, too, is among one of the peculiar population whose individual ability is critical for maintaining the safety of all peculiar individuals. By accepting his "gift," Jacob simultaneously learns to accept diversity and not fear differences. When he is faced with the most critical choice of his life, his decision to stay on the island conveys that by observing and accepting differences, individuals learn to accept themselves, a crucial factor in fostering self-respect, establishing social behaviors, and contributing to societal harmony and prosperity.

Brittany Nicole Krantz
Stephen F. Austin State University

Convention Undone: *UnLunDun*'s Unchosen Heroine and Narrative (Re)Vision

Abstract: Deliberately responding to the tradition of fantasy writing and lampooning, in particular, the portal-quest fantasy, China Miéveille's *UnLunDun* does not merely deliver upon expectation and follow traditional patterns, but instead reveals their assumptions as false and hollow, and those who trust them uncritically as foolishly naive. In this, Miéville's text maintains a complex double-vision, as he acknowledges past conventions and, in revealing their limitations, envisions a future which does more than endlessly recycle within those parameters. Paying critical attention to the way in which Miéville fashions not only a new land, but a new imaginary for the fantasy genre and for girls in particular will invite us to question the purpose and strategies of revisionist fantastic narratives. Echoing Gaiman's *Neverwhere*, Miéville's UnLondon is a mirror-verse London which collects and repurposes the discarded, and his heroine, Deeba, is a purported "side-kick" who completes a quest that does not belong to her. Reimagined on the fly, Deeba's revisionist journey works both with and against the prescriptive traditions of "The Book" (a talking tome whose authority proves less than accurate) in a self-conscious display of metafictionality which explores expectation and the creation of an alternative narrative, and, with it, an alternative heroine. Ultimately, Deeba's quest and transformation into a celebrated, unchosen heroine reveals the degree to which success lies in making the old useful again, and the narrative she re-shapes is a vivid illustration of both what it means to revise or reimagine and the necessity of that critical process. In a world of fragments and the discarded, where Deeba and the whole of the ab-city with her must "adapt or die," this book asks us to think about what we can do with the inherited baggage of traditional understandings, in spite of their limitations and previously established identities or functions.

Cassandra Bausman
University of Iowa

Boy Adventures, No Girls Allowed: Depictions of Gender in Picture Book Science Fiction

Abstract: Many elements of science fiction can also be found in picture books: space travel, time travel, robots, aliens, and science experiments. Science fiction also tends to be male-centered, and this is also evident in science fiction picture books. By utilizing examples from over 200 picture books, this paper will show several major trends of how gender is depicted in children's books. Boys tend to take more proactive roles exploring and inventing, while girls are relegated to sidekicks, staying home while their brothers have adventures, or most often are entirely left out. Several SF picture books have been adapted into feature-length films and, not surprisingly, each of these picture books and their adaptations is male-centered (*Mars Needs Moms, Meet the Robinsons,* and *Zathura).* This paper also identifies pictures books that go against these trends and defy stereotypes. It is important to note that the problem does not rest in male-centered stories. The problem is the imbalanced ratio of male-centered to female-centered stories. Authors, illustrators, and publishers ought to consider what has been published in the past, and seek to find ways to balance out gender representations in stories. Young readers need more stories in which girls take the front seat and exhibit independence.

Amanda R. Von Der Lohe
Hollins University

45. (F/*FTV*) Adapting History in and to Fantasy   *Dogwood*

Chair: Siobhan Carroll
University of Delaware

A Song of Ice and Fire: Re-Making the Middle Ages

Abstract: Why does history, particularly medieval history, matter so much in *A Song of Ice and Fire* and its many spin-offs? This paper will explore the significance of the idea that the franchise is authentically medieval. Why is the author himself, as well as fans, critics, and commentators, so concerned with the historical resonances of the franchise? Martin contrasts his work with what he has called "the Disneyland Middle Ages" of most fantasy writing. He draws not only on historical events – such as the War of the Roses – for inspiration, but also on social and cultural differences between the Middle Ages and modern times. For Martin, medieval authenticity does not just allow the violence that attracts the tag "gritty," it demands it. Moreover, by claiming his work reflects historical realities, Martin differentiates his work from the type of fantasy which has born the label of nostalgic escapism from academics and the general public alike for decades. This paper explores ways fans and critics alike invoke history in online debates over contentious issues such as sexism, racism, and depictions of rape and other forms of violence. How do they see the relationship between history, modern society in which the books were written and the show produced, and the imagined world of Westeros? How is the past transformed by the present? How is the present shaped by the past? Further, using theories of fan studies it argues that the discourses Martin sets up around his use of history are intimately related to the ways fans relate to the novels, their adaptation for television and other media such as games, to each other, and to wider society. The paper argues re-shaping history has many meanings and adds many kinds of value to Martin's work and its spin-offs, from the cultural to the symbolic and even the economic.

Helen Young
University of Sydney

Aragorn, Morpheus, and the Game of Thrones: Medieval Kings in Modern Fantasy

Abstract: Andre Malraux said "The next century's task will be to rediscover its gods." Included among these gods are our kings. In an era in which the common hero thrives, the king-as-hero has been experiencing resurgence in fantasy fiction. While kingship tales may never enjoy the same consistent popularity as their common-man counterparts, they have never been forgotten. King Arthur has enjoyed the most consistent popularity, but even Camelot faded into the background with the onset of modern fiction until Tolkien's *The Lord of the Rings* trilogy appeared. Tolkien managed to bring a king, Aragorn, back to center stage by pairing his story with that of the more popular folktale hero Frodo. Since then, Tolkien's legacy of epic fantasy and world-creation has informed the current fantasy genre. The challenge for more recent fantasy writers has been to not only bring their king-characters to the central point of narrative plot, but to do so without alienating their audiences. In following the outline of Aragorn and medieval kings before him, Gaiman and Martin find a balance between epic heroes and relatable characters. The popularity of Tolkien's stories, both in print and as film adaptations, has paved the way for this reimagining of fantasy and the story of the king: *A Game of Thrones* has become a best seller and a popular HBO series; *The Sandman* has won countless awards, including a World Fantasy Award, and there have been talks for the last twenty years about eventually adapting it into a film or TV series. With the slow shift of attention to these royal characters, we see them reimagined as not only noble and powerful, but also as very human and relatable in a way that medieval kings are often not.

Georgia K. Natishan
United States Naval Academy

"Just Songs in the End": Appropriating History in Martin and Shakespeare

Abstract: The fifteenth-century internecine conflict known as the Wars of the Roses served as inspiration for George R. R. Martin's series *A Song of Ice and Fire*. These wars are known to many not through historical record, however, but through a series of Shakespearean plays, known as the tetralogies or Henriad cycles, which dramatize the conflict: *Richard II, Henry IV 1, Henry IV 2, Henry V, Henry VI 1, Henry VI 2, Henry VI 3,* and *Richard III.* Both Shakespeare's series and Martin's share similar themes: warring families and succession crises; manipulation and betrayal; rising heroes cut short by mortality, child sovereigns unfit for rule, and bad kings outliving their usefulness. Most significantly, both works explore how a nation struggles with the violence of its own past. The Henriads uncover the development of a civil war over the course of a century, while the characters of *A Song of Ice and Fire* are haunted by the events of Robert's Rebellion, the conflict that ended a generation before the beginning of the series. This paper will explore *A Song of Ice and Fire* as an appropriation of the historical Wars of the Roses as recounted in Shakespeare's Henriad cycles, with special attention to how these texts retell, and comment on the process and purpose of retelling, a nation's history.

Jessica Walker
Alabama A&M University

46. (H) Location, Location, Location: Haunted Spaces   *Captiva A*
Chair: Matthew Prickett
Rutgers University

Haunted Houses and Houses that Haunt: Disturbed Domiciles in Modern Literature and Film

Abstract: When Horace Walpole published *The Castle of Otranto*, he not only launched the incredibly popular Gothic genre, but also created the formula for the classic "haunted castle" narrative that would persist well into the twentieth century. This formula, which centers on the theme of nostalgia or an inability to let go of the past and move into the future, is clearly demonstrated in works both famous and obscure—such as *The Turn of the Screw*, by Henry James; "The Haunted and the Haunters," by Edward Bulwer-Lytton; "The Beckoning Fair One," by Oliver Onions; and *The Legend of Hell House,* by Richard Matheson. Moving forward in both time and space, the arrival of the Gothic genre on American soil resulted in some significant renovations. Starting with Shirley Jackson's *The Haunting of Hill House* in 1959 and proceeding through a surge of popularity in the 1970s and again at the turn of the millennium, the focus of some narratives shifted from ghosts inside the house to the house itself, and with this new focus came an entirely new formula for the haunted narrative. Rather than an inability to face the past or confront their own demons, the characters in these stories are all faced with an enemy they cannot fight, an adversary created by a human being yet arguably far more powerful. Through an exploration of the traditional "haunted castle" narrative's journey to American modernity in literature and film, this essay will examine the change in formula and the relationship of this shift to a post-war nation with an increasingly skeptical audience.
Elissa Graeser
University of Southern Mississippi

From Hell House to Spiritual Haven: the Ageless Attraction of the Haunted-House Formula

Abstract: From *Otranto* to *Coraline*, the haunted-house formula has been re-imagined for over two centuries and is still attractive and relevant to many readers. Informed by research in the field of humanistic psychology, this paper argues that the long-lasting popularity of this formula is due to the fact that it dramatizes a clash of matter and spirit in the fictional world that through analogy can make readers contemplate spiritual matters in their own world. Many haunted-house fictions represent the supernatural as an invisible yet real aspect of the material world. They are plotted like mysteries, turning the protagonists into detectives or scientists in search of evidence, knowledge and understanding of this spirit world. By dramatizing the confrontation between spirit and matter as inevitable and enlightening, much haunted-house fiction has the power to cajole enthusiastic readers into contemplation of their own attitudes towards spiritual matters in relation to the material world. Haunted-house fictions are able to have a direct emotional impact on readers because of congruence between the fictional setting of the story and the real setting in which it is enjoyed: the home. Whenever the reader (watcher) looks up from the page (screen), he or she is confronted with elements of architecture that are almost identical in shape and purpose (if not in detail) to the important architectural elements in the story. Through the analogy between the story's and the reader's setting the architectural elements in the reader's setting can take on the same function as those in the story world: to dramatize a clash between matter and spirit, potentially triggering an engagement with spirituality beyond the closing of the book.
Evert Jan van Leeuwen
Leiden University, The Netherlands

Underground and Secret Spaces in Peter Straub's Fiction

Abstract: Just as Straub's fiction evokes multiple other narratives, the frequent hidden spaces in his work--usually underground--carry echoes of multiple, sometimes conflicting, myths and stories, making them places of horror but also potential self-realization and healing. This is especially true in the Blue Rose and other Tim Underhill novels, but revealing scenes also appear in novels from *Shadowland* to *The Skylark*. Two major patterns are the Orphic journey into the underworld and opening the forbidden room as in the story of Bluebeard.
Bernadette Bosky
Independent Scholar

47. (SF) Adaptation Beyond Fidelity   *Captiva B*
In *Screen Adaptation: Impure Cinema*, Deborah Cartmell and Imelda Whelehan deploy the narratological theories of Gerard Genette (among others) to explore adaptation beyond the "bad conscience" of fidelity and infidelity through the notion of transtextuality. "In recent years," they write, "it has become common practice to start from the assumption that all adaptations have more than a single source and consider how an understanding of intertextuality or what Gerard Genette, in *Palimpsests,* calls transtextuality, opens up the study of literature on screen to allow further contextual readings." Transtextuality offers us a way out of mere comparativism towards a new understanding of adaptation as a dialogue between texts, none of which is truly originary or "primary." In *Screen Adaptation: Impure Cinema*, for instance, we find a chain of de-authored or authorless adaptations, as with *Peter Pan,* with no clear original, and adaptations as a kind of mise-en-abyme of appropriation—*Harry Potter and the Sorcerer's Stone* as an adaptation of *Harry Potter and the Philosopher's Stone* as a transgenre adaptation of *Star Wars* as an adaptaion of Kurosawa's *The Hidden Fortress*, and on and on… —as well as fan fictional recastings and appropriations (*Fifty Shades of Gray* began its life as *Twilight* fan fiction, which is itself essentially *Buffy* fan fiction, which is itself a love letter to the horror tradition in cinema, and so on down the line. Taking from Julie Sanders the notion that adaptation and appropriation exist in uneasy and unstable relationship with one another, Cartmell and Whelehan suggest that a new interpretative frame for adaptation as appropriation, which allows us to retain the spirit of comparison and networks of influence that animate adaptation studies while moving beyond the preoccupation with fidelity that tends to suffocate these discussions. Appropriation suggests that texts are always already "recycled property," "both a theft and a gift." Such a transtextual approach, as Whelehan notes in her introduction to another book, *Adaptations: From Text to Screen, Screen to Text,* indeed suggests that rather than viewing adaptation as a game in which the adapted original text is always "better," and the insufficiently faithful adaptation always comes up short in comparison, "it might be more fruitful to regard this and subsequent adaptations of a novel in terms of excess rather than lack."
Moderator: Gerry Canavan
Pawel Frelik
Steven Shaviro
Sherryl Vint

48. Author Readings V   *Vista A*
Host: Bridgid Shannon

Rick Wilber
Keffy R. M. Kehrli
Steven Erikson

49. How to Get Published in Academic Journals   *Vista B*
Arthur B. Evans
Brian Attebery
John Rieder
Christine Mains
Karen Hellekson

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Thursday, March 21, 2013 6:00-7:00 p.m.
IAFA Business Meeting   *Captiva A*
Open to all. Please attend.

Thursday, March 21, 2013 7:00-8:00 p.m.
IAFA Division Heads Meeting   *Boardroom B*

Thursday, March 21, 2013 7:00-8:00 p.m.
Cultural Identities Caucus Meeting   *Captiva B*

Thursday, March 21, 2013 8:30-9:30 p.m.
Special Event: Neil Gaiman Reading   *Capri*
Host: Sydney Duncan

Thursday, March 21, 2013 9:45-10:45 p.m.
Special Panel: Adapting Shakespeare   *Capri*
Moderator: Jim Casey

Neil Gaiman
Kevin Crawford
Conor McCreery
Sharon Emmerichs

Thursday, March 21, 2013 11:00 p.m.-1:00 a.m.
Late Night Film   *Vista C*
Sponsored by the Student Caucus
Open to Everyone

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Friday, March 22, 2013 9:00 a.m.
JFA **Business Meeting**   *Boardroom B*

Friday, March 22, 2013 8:30-10:00 a.m.

50. (VPAA) Fairy Tale Re/Mediations   *Pine*
Chair: Vera Cuntz-Leng
Johannes Gutenberg-Universität Mainz

Little Red Riding Hood Revisited by Kiki Smith
Abstract*:* Kiki Smith has been interested in folk and fairy tales for several decades. In 2000, she began to revisit little Red Riding Hood. She acknowledges reading both the Perrault and Brother Grimm versions of Little Red Riding Hood. The scenarios differ in these early versions by Charles Perrault ("Le Petite Chaperon Rouge") and later the Grimm brothers ("Rotkäppchen"). In the former, the wolf and Red Riding Hood share a bed in what has been called an adult satire, while the later version by Grimm Brothers was a children's story complete with a moral about obeying one's parents. The two versions reflect different cultural attitudes, and perhaps this was the opening that Smith needed for her own reinterpretation of the story. Strangely, she simultaneously uses and domesticates the wildness implicit in the tale. Smith's most ambiguous images of this series are not the mutual meeting of "Red Cap" and the wolf in *Companions*, but the fantastic image of *Daughter*, clearly a mixture of human and animal traits. I will compare Smith's versions with those of the earlier texts and will explore the various themes that are suggested by this group of works, each of which interprets the original tale differently.
Cris Hassold
New College of Florida

Into the Dark: Musical Theatre and the Reintroduction of Sex and Violence to Popular Fairy Tale
Abstract*:* As fairy tales have been adapted into different forms and versions, they have been often censored to meet modern day standards of appropriateness. Due to their association with children's literature and family films, they are often relieved of the dark and disturbing elements exhibited in the earlier versions in order to be accessible to younger audiences. Readers may find they do not recognize the older incarnations of stories at all. To reintroduce the censored elements to modern audiences, adaptation of fairy tales into forms other than literature and film can and, perhaps, should be used to better effect than short story and film. Stephen Sondheim's adaptation, *Into the Woods*, uses the musical theatre form to restore the violent and sexual themes and scenes to a number of fairy tales. Exploring Sondheim's use of the tales of Cinderella and Little Red Riding Hood in Act I of *Into the Woods*, this paper will discuss how musical theatre is an ideal form for adapting and restoring the dark sex and violence of earlier fairy tale versions to the modern mainstream due to its unique presentation of engaging, though non-immersive, storytelling.
Rose Williamson
Anglia Ruskin University

51. (VPAA) Re-Playing the Past *Oak*
Chair: Jen Gunnels
NYRSF

"An Epic Adventure that will Change the Way you Look at Shakespeare Forever": *Kill Shakespeare*'s Adaptation "Back" to the Stage

Abstract: Howard Sherman argues that Conor McCreery, Anthony Del Col and Andy Belanger's *Kill Shakespeare* "dream[s] up a massive Shakespearean mash up in which Hamlet and Juliet join forces to battle against such villains as Richard III and Iago" in order to decide control of the Shakespeareverse. *Kill Shakespeare* is not the first comic to mine Shakespeare's stage for its stories, nor is it the only one to re-imagine Shakespeare's universe as Neil Gaiman's treatment of *Midsummer Night's Dream* in *The Sandman* series and Stan Lee's and Terry Dougas' *Romeo and Juliet: The Wars* clearly attest. However, McCreery and Del Col may be the first to re-adapt their treatment of Shakespeare's stage plays to live performance. Beginning as a collaborative experiment with Soulpepper Theatre in Toronto, the creators of *Kill Shakespeare* developed a multimedia staged reading incorporating both the text and art of the comics into live performance. This essay examines how medium exchange across different performance venues creates distinct intertextual adaptatiosn and interdependent relationships between performance and audience.
Carrie J. Cole
University of Arizona

American Renaissance Faires: the Past Fantastic

Abstract: The contemporary North American phenomenon known as the Renaissance Faire is ubiquitous in the United States, familiar enough to be featured on such television series as *The Simpsons* and *King of the Hill* and to play a small part in Neil Gaiman's *Sandman* series in the mid-nineties. The Renaissance Faire blends historical re-enactment, interactive and improvisational theatre, folkloric performances, and modern consumerism to create a vibrant, distinctive, tourist attraction. Though festivals purport to represent a Renaissance-era, usually British, setting, the presentation owes far more to American popular culture than to actual historical realities. In recent years, the emphasis at RenFaires has shifted away from expectations of authenticity towards the fantastic and anachronistic; an oft-quoted phrase runs, "celebrate the period, don't recreate it." This shift is reflective of a sense of ambivalence regarding the current American era, and can be understood as an attempt to adapt the origin myth for the country, one that is more comforting and more magical than the literal historical past.
Sara Thompson
York University

Reading Illustrated Adaptations: How Steampunk Illustrations Create Monstrous Landscapes

Abstract: This paper considers how the addition of steampunk illustrations to the 1831 edition of Mary Shelley's Frankenstein alters the reader's perception of the world constructed in the narrative. Zdenko Basic and Manuel Sumberac's dark illustrations in Steampunk: Mary Shelley's Frankenstein (2012) highlight the uncanny aspects of Shelley's text, presenting a visual world that significantly shifts the reading of this text. The illustrations do not simply present the textual scene in a steampunk inspired world - instead, individual illustrations produce a shifting world that is past, present, future, accessible, and impossible. The temporal shifts produced by the illustrations - the reader encounters anguished hipster Victor, fairy tale-like interiors, nuclear smoke stacks, and hyper-mechanized landscapes - destabilize the narrative center forcing the reader to continually revise their perception of the narrative landscape. The novel's shifting center introduces an alternative view of the narrative, one that transfers the focus of the novel away from the creation of Frankenstein's monster and toward the dark, mechanized landscape blurring the distinction between technology and nature. I conclude with a turn toward a consideration of the monstrous - if landscape is constructed in the way Victor's monster is constructed then either the landscape must be considered as not simply constructed, but monstrous in its construction; or alternately, the constructed landscape is perceived as natural, at which point Victor's monster can no longer be considered monstrous. This shift in focus, driven by Basic and Sumberac's illustrations, produces not only an altered reading of the classic novel but invites a new consideration of the monster and the monstrous.
Erin Vander Wall
George Washington University

52. (SF/VPAA) Adaptation Challenges *Maple*
Chair: Andrea Krafft
University of Florida

The Story of a Book: Adaptations of *The Hitchhiker's Guide to the Galaxy*, and the Challenges of Creating a Critical Edition

Abstract: Few works have had a more active afterlife in adaptations than *The Hitchhiker's Guide to the Galaxy*: beginning as a radio show and subsequently making its way into novels, television, video games, comic books, film, and a towel, *The Guide* serves as a useful touchstone for any discussion on the act of adaptation. This presentation questions the popular notion that there is a pure form of the story alternately revealed or obscured by subsequent adaptations, instead calling attention to how each adaptation has attempted to render a version of the story which best exploits the strengths of its particular medium. Furthermore, this presentation will discuss the difficulties a textual critic would face in editing a critical edition of Adams's masterpiece, not least of which is determining the audience for such a work--casual fans or serious professional readers? Should such an edition focus exclusively on English editions of the text, and if not, just how much should non-UK versions be depended upon? Finally, as *The Hitchhiker's Guide to the Galaxy* is famously a book about an electronic book, this presentation will discuss what kind of life the novel has enjoyed in electronic versions, with particular attention to what a critical electronic edition might look like.
Jeffrey R. Villines
University of Virginia

I Was Just Curious: Science as Art in Greg Egan's Science Fiction

Abstract: Arguments about definitions of science fiction in general or hard science fiction in particular are perennial topics for conversation and literary analysis. No matter how one chooses to define the terms though, there is no doubt that what Greg Egan writes is at the heart of contemporary sf and hard sf. More than any other recent science fiction writer, he has set himself a project of raising science's profile through art--to convince people that science is as important and critical to the human condition as romance or religion. This intersection between art and science is laid out most clearly in a novelette entitled "The Planck Dive." Published in 1998 in *Asimov's* magazine, the story was nominated for the Hugo award for best novelette and won the Locus award for best novelette for that year. A detailed reading of the story highlights some of what makes Egan's fiction unique and important. In the story a poet who remains willfully ignorant of all scientific fact and theory arrives at a research station to write the story of their dramatic research endeavor. His character is set up as a foil for the scientists who are able to access both beauty and truth through their mission. By ending the story at the moment of scientific climax instead of personal climax, by throwing all the scientific detail into the story with no apologies, by basing the science in some of the most fundamental scientific theories known today, and by making his post-humans as human as possible while still enabling their trip into a black hole, in every way this story makes the claim that science is just as critical to human experience as art, and that it need make no apology for its "hardness." It also makes the case for "pure" science: by having the scientific climax take place inside the event horizon of a black hole, there is no possibility of technological advance based on this experiment, or even the hope of communicating the results to the outside world. Another author who often makes the scientific process core to his fiction is Ted Chiang, although he often sets his scientists in fantastic universes. This paper will include Chiang's approach in stories such as "Exhalation" and "Seventy Two Letters" and compare them to Egan's approach in "The Planck Dive" and novels such as *Incandescence*. Likewise, Dr. N. Katherine Hayles has written extensively about this science/art intersection, and devoted a chapter of her most recent book to Egan's work.
Karen Burnham
Locus Magazine

LucasArts and the Adaptation of *Star Wars* Video Games

Abstract*:* This paper explores the early work of the Lucasfilm Ltd. Computer Division, including titles such as *Rescue on Fractalus!* and *Ballblazer*, as it evolved into LucasArts to tap into the *Star Wars* films with *Star Wars*, *Star Wars: Rebel Assault*, and *Star Wars: X-Wing* and what that meant to turn a successful film franchise into notable video game titles, including what the game designers had to decide contributed to the essential experience of the film. In particular, the decision to include extra-cinematic play elements - for example, fighting the twin-pod cloud cars of Cloud City and racing against Fett's Firespray-interceptor Slave in the game based on *The Empire Strikes Back* - opened the door to questions of authenticity and canon within the franchise with relation to the source films. This is an especially notable issue for this particular property in that the films are often seen as the primary narrative from which all other stories in the "Expanded Universe" are derived. If the master narrative of *Star Wars* is contained within the films, then what is to be made of the novels, comic books, television shows, video games, and other media texts that contribute to the schema of its world?

Stefan Hall
High Point University

53. (FTV) Gender Studies I: Wolves, Werewolves, and Sexuality   *Vista C*

Chair: Lisa Macklem
University of Western Ontario

Red Riding Hood and the Wolf's Queer Invitation.

Abstract: David Kaplan's version of *Little Red Riding Hood* (1997) plays audience knowledge of what the tale is "supposed" to be against a less well known version of the text and a sexually aware Red Riding Hood (Cristina Ricci) who seeks out her wolf (Timour Bourtasenkov), rather than being his victim. This version of the tale also transforms the wolf. On one level he is a cute, androgynous Goth/emo-boy yearning for his Little Goth Ridding Hood. On another level, and to the knowledgeable audience, the aural and balletic reference to "L'apres-midi d'un faune" links the wolf figure to the cultural image of dancer Vaslav Nijinsky as the Faun of the early twentieth-century ballet and as challenger of heteronormativity. In addition to the musical soundtrack, the traditional paternalistic style of the voice-over narration by the famously homosexual Quentin Crisp adds further layers to the possible queerness of this text, thus subverting the heteropatriarchal voice via the celebrity of the owner of the voice. Kaplan's film works to destabilize heteronormative notions about the roles of gender and sexual identity in the tale and offers a queer invitation to understand the tale's representation of gender and sexuality as shifting, unstable, and ultimately unknowable.

Jennifer Orme
Ryerson University

The She-Wolf Adapts the Trope of the Angry Feminist in the Popular Imagination

Abstract: This paper traces the feminist in the popular imagination through the figure of the she-wolf across several different texts to suggest different but convergent views of the feminist as inherently angry. Although the she-wolf has often been seen as villainous, she has also appeared as a perhaps unlikely feminist heroine in a number of stories. Nevertheless, even in these texts, the imagined feminist tends to be feared and essentialized because of her anger. Early eighties texts like *The Howling II* and Alan Moore's *The Swamp Thing* #40, "The Curse" demonstrate that the figure of the she-wolf responds to cultural anxiety about second-wave feminist movement, in the first case through its antagonist and in the second through its ostensibly feminist protagonist. Recent television series like *Buffy the Vampire Slayer*, *Being Human*, and *True Blood* demonstrate that many other texts treat she-wolves as inherently more vicious than their werewolf counterparts, essentially making straw feminists of them. Analyzing these more recent series alongside *The Howling II* and *The Swamp Thing*, which are both products of the early eighties, suggests not only that the trope of the angry feminist is being perpetuated in contemporary media, but that it might actually be growing stronger.

Tamar Ditzian
University of Florida

"Congratulations; it's a boy. Sometimes.": Masculine Transformations and Television Shapeshifters

Abstract: Theorists such as Katherine Hayles and Donna Haraway discuss the implications of hybridity in the posthuman. Asa Simon Mittman and Peter J. Dendle deal with the monstrosity of hybridity. And many critics discuss iterations of the werewolf in literature and film. However, relatively few scholars have addressed the figure of the shapeshifter other than the werewolf, despite the rising number of shapeshifters appearing in a variety of genres. This presentation argues that recent depictions of shapeshifters on television—including shows such as *Grimm*, *Beauty and the Beast*, *Doctor Who*, *Teen Wolf*, *Haven*, *True Blood*, and *Supernatural*—illustrate the ways in which the shapeshifter stands in for the inherent hybridity of postmodern identity, particularly as it affects masculine gender identity.

Elson Bond
Tarleton State University

54. (CYA) Mostrous Transformations: The Adolescent Years   *Vista D*

Chair: Angela Tenga
Florida Institute of Technology

What Big Hands You Have: The Relationship between the Wolf-form and the Adolescent Female

Abstract: The pairing of the young female and beast figure seems to exist as a common trope in children's literature, with its origins reaching even farther back than Beaumont's classic fairy tale "Beauty and the Beast." In Jack Zipes' article "Why Fantasy Matters Too Much" he discusses the role of the fantastic in contemporary culture, writing "[w]e do not need fantasy to compensate for dull lives, but … we need it for spiritual regeneration and to contemplate alternatives to our harsh realities… [in other words] we need the fantastic for resistance" (79). In reading Anne Beaumont's "The Beauty and the Beast," George MacDonald's "The Grey Wolf," Angela Carter's "In the Company of Wolves," Jean George's *Julie of the Wolves,* Katie McKy's *Wolf Camp,* Wade Faubert's *Wampus Springs: Mark of the Wolf* and Neil Gaiman's *The Wolves in the Walls,* I find these are all are unified by the presence of a malicious wolf-beast. Besides this wolf-form, what other unifying factor exists in these adaptations of stories about the wolf or hairy beast? In what ways do these stories define what the "wolf" is? Moreover, in what ways do they define *who* the "wolf" is? There is a repeated pattern of the continual pairing of the wolf with the female, with the wolf becoming almost a counterpart for the female protagonist. Within this pairing there exists a subversive relationship which is created by continually attempts by the female protagonist to transform herself around the wolf- form- coercing him not to eat her to coercing him to make love to her. It is my understanding from "Beauty and the Beast" onward that the wolf's identity becomes inexorably linked to that of the female protagonist. Moreover, a transferal of identity occurs in which the female protagonist claims the identity of the outcast wolf by story's end.

Shannon Cummings
University of Louisiana at Lafayette

Becoming While Everybody's Watching: Reading Teen Series like *Roswell* as Fairy Tale Narratives of Identity

Abstract: It is a truism that fairy tales and fables are ideal for continual reframing, reflecting each audience they encounter. These stories insist that negotiated identity—change in characters, their world, or the understanding of either—is essential. The role of mutability continues to echo, highlighted by the genres' receptiveness not only to interpretation of content, but the medium of telling. One such example is the canonical tale Cinderella, a story durable and elastic enough to incorporate fluid audience expectations of gender, race, sexual orientation and class. The process and practices of this dialogue become most clear in modern transformations for Young Adult or teen audiences, both since Julie Sanders notes "how many of the protagonists of fairy tales find themselves on a threshold between childhood and adulthood" (86), and Roz Kaveney argues, at least in film and television, adolescence is considered "an entire sequence of ritual years" (2). My paper explores the ways in which several recently (pointedly) adapted Cinderella stories reinforce this negotiated-identity-as-rite-of-passage as central to the form itself, and in so doing, articulate a method for reading teen series like *Roswell* as another permutation.

Lynette James
Independent Scholar

"I am turning into a vampire": A Vampirism as a Metaphor for Adolescence Maturation in M.T. Anderson's *Thirsty*

Abstract: Vampire is likely popularized in adult texts by the Irish author Bram Stoker with his story of Count Dracula, a Transylvanian vampire (1897). Over the past few years, the vampire genre has populated the young adult (YA) literature. YA fiction is often defined as narratives about the individual growth and maturation of adolescent protagonists. Adolescence, the bridging process of growing from childhood to adulthood, is a turbulent time of rapid physical growth and sexual development. It also constitutes a critical phase in the formation of identity. In what follows I shall identify the ways in which representation of adolescence in a contemporary young adult (YA) novel – M.T. Anderson's *Thirsty* (2008)– both reflect and shape its young protagonist maturation. I assume that the transformation of vampire in the novel works as a metaphor for the various changes and maturation process experienced by its protagonist. The aim of this essay is to discuss the conflicts, ambiguities and ambivalences of adolescence as a process of transformation from childhood to adult ways of being in the paranormal YA texts. My analysis is supported throughout by psychological theories of adolescence and socio-cultural approach which focuses on the ambiguities of adolescents' identity. Besides, this essay uses a psychoanalytic reading of the symbolism of the vampire which refers to Freud's notions of libido and death drive.

Leni Marlina
State University of Padang

55. (F) Perspectives on Urban Fantasy   *Magnolia*
Chair: Christy Williams
Hawaiʻi Pacific University

Changelings with a Caffeine Addiction: How Urban Fantasy Adapts Folklore

Abstract: In this paper, I hope to explore the genre of urban fantasy by elucidating two main premises that follow from the study of folklore. First, in defining folklore genres their truth value informs their categorization: myths and legends are told as though true, while folktales and fairy tales are fictional, not believed to be true at all. Urban fantasy sets up a truthful relationship with folklore and folk narrative: it depicts a world where the characters/events/motifs of folklore are true. Second, a folklore perspective can contribute a handy paradigm for interpreting folklore in literature. Alan Dundes, in his landmark article on folklore in literature, identifies a two-step process: we identify the folklore that's being used in literature (a certain tale type, superstition, etc.) and then we interpret it. Why did the author choose that version over any other? How did the author make changes to the folklore to adapt it to her work? My contention is that applying this process to urban fantasy would help us understand both how and why urban fantasy authors are adapting folklore in their works. In order to explicate these principles, I shall draw upon both classic and newer works of urban fantasy. On the one hand, the works of Charles de Lint represent a tradition in their own right, a mythic approach to the numinous as it appears in the life of a fictional North American city, Newford. On the other hand, the October Daye books of Seanan McGuire are thoroughly contemporary, set in a faerie-friendly San Francisco. By comparing these two urban fantasy series and discussing their folkloric antecedents, I hope to contribute to a fuller understanding of both urban fantasy and folkloric intertextuality.

Jeana Jorgensen
Indiana University

Urban Fantasy: Exoticizing the Underbelly of Society?

Abstract: In urban fantasy, when fantastic elements are introduced into a primary-world city environment, there is a strong tendency to situate these elements in a part of the city that is socially and physically marginalised. Magic, fairy creatures, monsters, and other supernatural elements exist alongside the homeless and outcast, in underground tunnels or on roof tops, in slums or urban blights. This link between the magical Other and the urban margin in the text thus brings a number of social issues into focus, making urban fantasy an arena for social critique almost by default. The sub-genre's propensity for social critique is further amplified by what Tolkien refers to as fantasy's ability to bring Recovery, the ability to see things clearly and freed from "the drab blur of triteness or familiarity". The urban fantasy reader is given a clear view of the out-of-sight margins of urban life, contrasted (implicitly if not explicitly) with the familiar perspective of urban society. Opposing the effect of Recovery (or *Verfremdung*, if you like), however, is what Todorov calls Exoticism, the encounter with a familiar – safe – Other. Fantasy literature is often conservative, politically but also in its reliance on traditional story-material, structures, and tropes, and urban fantasy is no exception. This conservatism pervades the fantastic elements and bleeds into the marginal urban settings as well. The fairies and werewolves we know act out stories we are familiar with, in an urban blight that we have seen often before. In my paper, I will explore the meeting between Exoticism and Recovery in some works of urban fantasy, and examine what social critique comes out of their interaction.

Stefan Ekman
University of Gothenburg

Accepting the Intrusion: Narrative slippage in Urban Fantasy Series

Abstract: Urban Fantasy series, as opposed to Urban Fantasy in general, appear to possess a few common narrative traits beyond the obvious aspects of setting and inclusion of the fantastic. Both the Boys-Own-Adventure type, such as Jim Butcher's *Dresden Files* and Kevin Hearne's *Iron Druid Chronicles*, and the Erotic Paranormal Romance type such as Charlene Harris' *Southern Vampire Mysteries* and Kim Harrison's *The Hollows*, appear to feature a transition in terms of their narrative structures. There is a movement from what Mendlesohn has identified as Intrusion Fantasy in the first couple of books in the series, to an Immersive Fantasy as the series continues. The world building has a tendency to become more complex and feature more prominently as the series progresses leading to a distinct change in style of narrative. Early instalments in the series feature intrusions of fantastic elements into the relatively mimetic diegetic setting. These intrusions lead to the hero protagonist engaging with elements of the fantastic and resolving the problems created by the intrusion. However, as the series continues, later instalments move further away from this intrusion structure toward a more immersive style. Narrative tension appears to be created through the interaction of the hero with fantastic elements, that is to say that the fantastic no longer intrudes into a mimetic reality, but rather the fantastic is now part of the diegetic reality explored in the series. A second point of consideration involves the transition from a single hero protagonist to the gradual accumulation of helpers or "companions" as the series develops, moving the Urban Fantasy series closer to the traditional view of the quest group and the balanced party. Given that Fantasy series are a continuation of an existing narrative, how can we explain this transition from one recognised type of Fantasy to another?

A. P. Canavan
Edgehill University

56. SCIAFA Essay Workshop   *Dogwood*
Gary K. Wolfe

57. (H) Fade to Black   *Captiva A*
Chair: Brett Hursey
Longwood University

Transforming Lafayette: Gay, Black, and ALIVE!

Abstract: In the HBO series *True Blood* and in the first two novels in Charlaine Harris's *Southern Vampire Mysteries* series, Lafayette Reynolds is a poor, gay, black short order cook at Merlotte's Bar and Grill in Bon Temps, Louisiana. His role in the novels was minor and he was killed off in the beginning of the second novel, *Living Dead in Dallas*. However, his character in the HBO series grew to be a fan favorite, and his life was spared. Lafayette's multi-minority status, gender fluidity, and the ways in which he reinforces the vampire-as-homosexual connection are strong factors in how and why he was translated from literature to film. In the *Southern Vampire Mysteries*, Lafayette Reynolds is a short order cook and drug dealer who runs a pornographic website. He is a relatively minor character and does not live past the first novel in the series. In the beginning of the second novel, he is found dead. Alternately, his character in the HBO series *True Blood* was found to be lovable, entertaining, and profound. The storyline was changed and expanded to accommodate the continued existence of his character for the foreseeable future of the HBO series.

Diana Verwey
University of Wisconsin Baraboo/Sauk County

From Slavery to Monstrosity: Actualized and Speculative Social Fears in Slave Narratives and Pop-Horror

Abstract: Human, monster, humane monster, or monstrous humanity: where do we draw the line between these identity designations? Where might a monster become human, and where does the human become a monster? These questions come to light in texts from seemingly disparate genres: the slave narrative and contemporary pop-horror. In the former, we look to the master-slave dichotomy in texts like *Olaudah Equiano* (1789) and Harriet Jacobs' *Incidents in the Life of a Slave Girl* (1861). Additionally, we review the tropes of origin, the "talking book," and gender to compare this genre to more contemporary novels such as *The Last Werewolf* trilogy (2011; 2012; expected 2013) by Glen Duncan and *Breathers: A Zombie's Lament* (2009) by S.G. Browne. Like the human-monster distinction playing out in the slave narrative, we see a similar significance in *Breathers* as Andy and his zombie cohorts strive for equal rights and in *The Last Werewolf* where there is a literal transformation between human and monster. It becomes clear at this point in the comparison that the oppression has transcended the form of the real to the realm of the speculative. What do the literary monsters represent for current society? What sorts of anxieties are speculated upon through these novels? This paper is centralized around the idea of drawing parallels between the monster and the human by looking at two seemingly very different genres which actually demonstrate the endurance of personal, social, and identity anxieties that persist across the centuries.
Chelsey Lucas
New College of Florida

58. Author Readings VI   *Vista A*
Host: Sherryl Vint

F. Brett Cox
Will Ludwigsen
John Kessel

59. Authors Reading Roundtable   *Vista B*
Nick DiChario
Dale Bailey
Pete Rawlik
Sandra McDonald

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Friday, March 22, 2013 10:30 a.m.-12:00 p.m.

60. (IF/*VPAA*/*CYA*) Taking on the Establishment   *Pine*
Chair: Amy J. Ransom
Central Michigan University

Biological and Cybernetic Metaphors of Resistance in Brazilian Tupinipunk

Abstract: In this paper I wish to examine two more contemporary stories that mark a shift as technologies fall into the hands of those living in the favelas, namely Carlos Orsi's 2005 "Questão de sobrevivência" [Question of Survival] and Roberto de Sousa Causo's 2009 "Vale tudo" [Anything Goes]. Using Michael Löwy's concept of "critical irreal," I plan to show how these texts combine aspects of the realist setting of the city that is suddenly infused with a sense of the irreal in the form of invaders of biological or cybernetic design. For Sharae Deckard, this "critical irreal" functions as a "critique of postmillennial capitalism and its occult systems" (11), capturing the sense of powerlessness of the global periphery. In Brazilian cyberpunk stories, the portrayal of the urban landscape, the political organization of the poor and the extremes of high technology and pollution give a sense of urban grit to stories that are punctuated by moments of the irreal (Giroldo). Orsi's tale is set in a highly polluted near future São Paulo, whose commercial downtown area has become a favela where politicized gangs intercept transports in order to secure expensive medicines that would save them. In Causo's story, people seeking to escape from a disaster at a nuclear plant flock to São Paulo, thus taxing its urban infrastructure and overpopulated streets. Meanwhile, a former sports-hero-turned-politician plans to sell out the city to China rather than trying to resolve its pressing environmental and political issues. As I will show, these stories mark a new focus in the use of biological and cybernetic metaphors in the urban setting, and the resistance of the critical irreal to portray Brazil's shifting body politic and its position in global politics.
M. Elizabeth Ginway
University of Florida

Humor and the Power of Popular Media in Julio Cortázar's *Fantomas contra los vampiros internacionales*

Abstract: Perhaps because Julio Cortázar himself stated in an interview with Saúl Sosnowski that his primary interest in writing the comic book *Fantomas contra los vampiros multinacionales* (1975) was to reach a wider audience and disseminate the findings of the Second Russell Tribunal, the text has for the most part been treated as propaganda or paraliterature by many critics. In the story, Fantomas, originally a French comic book hero, whose Mexican reincarnation became popular in the 1960s, takes on the international mega-corporations that have been sucking the natural resources of Latin America dry. What initially seems more fantastic than the superhero's fight against these corporate vampires, however, is the fact that Julio Cortázar, recognized at the time as the modern master of the short story and one of the founders of the Latin American Literary Boom, not only pens the comic but also inserts himself proudly as the narrator, shunning in this way any pretense of being above writing "historietas." While on the one hand Cortázar's interest in breaking down the established boundaries between high culture and popular art forms reflected his desire to reach a wider audience and promote political activism against the human rights abuses that were occurring throughout Latin America, his exploration of the comic book genre can also be understood as an extension of his greater literary project which was about questioning and re-shaping traditional narrative structure. This study analyzes Cortázar's clever use of humor and his play with readers' expectations through the comic book format in order to better appreciate the complexity of this often overlooked text.
Anne Connor
Southern Oregon University

The Salvation of the Tale and The Wisdom of Women: Transformations of Scheherazade in *Shadow Spinner* and in *Arabian Nights and Days*

Abstract: Both *Shadow Spinner* by Susan Fletcher, a novel for children, and *Arabian Nights and Days* by Naguib Mahfouz rely on the basic Shahrazad [spelling used by Mahfouz] story as a portal into their fictional worlds; that is, each author "transforms" that tale as it will serve a particular audience, realize the special artistry of the author, recognize certain concepts and values particularly significant and affecting as revealed through distinct fictional elements. In the story for children (and adolescents) the narrator is Marjan, thirteen years old and deliberately lamed in childhood in order for her to escape the "bridal butchery" of the Sultan, Shahriyar. Marjan's perspective gives a poignant immediacy to the adventures that ensue and particularly since she is housed in the royal harem where she "shadows" Queen Shahrazad, supplying her with necessary tales and abetting Shahrazad's sister, Dunyzad in assuring the survival of the Queen. While the novel recognizes the economic hardships faced by the people in eighth-century Baghdad, the oppressive power of the Sultanate, it is basically a fiction about women – how their strength, power, and ingenuity overcome oppressive forces. It is also an adventure / fantasy story, a story of humor and suspense. While Mahfouz is necessarily concerned with the "gender issue" in its many dimensions (wives, sisters, lovers, virgins and seductresses), he concentrates far more on systems of power which allow the privileged to exploit the poor and despised. It is obvious that the novel placed in the time of Harun al-Rashid (8th early 9th century) intends to parallel conditions in modern times – in Egypt and beyond. The "gender gap" here is placed in a distinctly political context with Shahrazad, the "transformer" of her husband, Shahriyar. *She* proves to be a most subversive force -- brings enlightenment to a country steeped in murder and every kind of corruption. Even more amazing is Shahrazad's ability to transform the Sultan himself.
Marilyn Jurich
Suffolk University

61. (F) Religion, Myths, and the Apocalypse *Oak*

Chair: Jeana Jorgensen
Indiana University

Monkey Kings and Gorilla Suits: Fantasy as Religion/Religion as Fantasy

Abstract: This paper engages with the emerging postsecularist school of critique to explore how writers of fantasy draw on and adapt religious narratives and structures—an adaptation that both productively exploits religious material and offers, in the process, a highly provisionalized recuperation of the religious impulse. Both Freud and Jung famously classed religion as a form of fantasy, yet practitioners on both sides have tended to insist on crucial distinctions. However, as the foundational binarism *religious/secular* begins to seem much less stable than previously imagined, writers are increasingly asking whether this segmentation might unintentionally reinforce a rationalist marginalization of the imaginative. This creative postsecularism is manifesting in myriad forms, such as when writers create religions within (and thus *as*) works of fantasy. Such creations vary considerably in form and purpose—from Orson Scott Card's anthropological veracity and religious apologism, to Lois Lowry's interrogative ambivalence, to Kurt Vonnegut, Jr.'s satirizing of secularism and celebration of religion as artifice. At the same time, it has become increasingly common to hear fandom spoken of explicitly (and, very often, affirmatively) in terms of religion. Star Trek is frequently discussed as religion, as is Whovianism, while Australians have for some years been putting "Jedi" on the federal census in the belief that doing so will force the government to recognize it as a religion. Perhaps what most defines the postsecular, then, is a kind of conditional adaptation of the religious imagination—the implicit condition being that it should never *quite* reify itself as "actual" religion (whatever that might mean). This paper considers this creative reappropriation in respect to Card's Ender series, Lowry's Giver series, Vonnegut's *Cat's Cradle*, and Gene Luen Yang's *American Born Chinese*, each of which adapts religious narratives and metanarratives to new, fantastic purposes.

Graeme Wend-Walker
Texas State University-San Marcos

The Created Myths and Legends of Patricia McKillip

Abstract: In this paper I am arguing that McKillip creates her own myths and legends, and that these can be found throughout several of her works. I will look at McKillip's works like *The Forgotten Beasts of Eld* and the Cygnet Duology, in which McKillip infuses her own legends and myths into the story. I will argue that one element this contributes to her work is that it ad sds a rich tapestry as backdrop to her stories. This use of legends and myths also creates a sense of age, as well as depth to her story. McKillip does this by creating an implicit (and occasionally, small moments of explicit) history that is full of legends and myth, much as Tolkien did in Lord of the Rings. Farah Mendlesohn and Edward James in their *A Short History of Fantasy* argue that, "For many readers the main attraction of the LOTR was precisely the feeling that middle-earth has depth ... If you turn a corner in middle-earth, you know there will be more world there." (44). McKillip does much the same, and I would argue it has similar impact on the books themselves, as well as the readers. These moments of history and myth serve to add extra detail to enrich the story, but they aren't always necessary towards forwarding the plot. I would argue that this "extraneous" detail is actually vital to the creation of a sense of depth and age in McKillip. McKillip's use of her own myths and legends, rather than primary world examples that might be familiar to her readers, has several consequences. I would argue that it means her secondary world works remain unbroken. It also allows for complicated plots like those found in *Alphabet of Thorns* and *The Bards of Bone Plain* where myth and legend conflate with history and the past to impact the present in unexpected ways for readers and characters alike.

Audrey Taylor
Middlesex University

Adapting Revelation: *Good Omens* as Apocalyptic Comedic Rejection

Abstract: It may be said of Neil Gaiman that each of his pieces is heavily rooted in other texts, making even the most fantastic of his pieces an adaptation of very familiar stories. In *Good Omens*, the author adapts what is perhaps for evangelical Christians *the* story of the Bible: that of John's Apokalypse. Of all the sacred stories, that of Revelation rules the sermon-circuits and Christian entertainment materials, so adaptations of many styles and levels of fidelity exist in multiple media: novelization, comics, song, and film. What makes *Good Omens,* though, more than just a literary satire of Christianity's mythos, is the fidelity kept in the text to the original's view of humanity as redeemable, despite the book's otherwise stubborn refusal to obey the conventions of the genre. This presentation first examines *Good Omens* as a member of the apocalyptic genre, following both Joseph Collins' discussion of the genre and Martin Buber's parsing of it into the "prophetic" and "apocalyptic" subgenres. This differentiation is the key to how *Good Omens* becomes what Kenneth Burke calls a "secular prayer," instead of just another horror-filled spectacle of our future. Using Burke's understanding of literature as reflecting the "drama of human relations," I argue that *Good Omens* removes itself from the usual adaptation of John's Revelation (which tend, largely, to shift the text into what he calls the "tragic" or a "frame of acceptance") and makes itself into a "comedic" drama that insists on seeing humans as, in Burke's terms, "necessarily mistaken." This very conscious insistence on humanity's foolishness, against the usual eschatological adaptation toward pity and fear, lets *Good Omens* revise John's Apokalypse with fidelity to the original text's view of humanity as redeemable, while still critiquing our reliance on the "ineffability" of the Biblical text.

AmyLea Clemons
Francis Marion University

62. (SF) Explorations in SF Theory *Maple*

Chair: David M. Higgins
Inver Hills College

Against Fidelity – Science Fiction and Pseudomorphic Media

Abstract: Deeply entangled in a complex web of remediations and medial transfers, science fiction is probably one of the most frequently adapted genres, in which the original of any medium may serve as the point of departure for further renditions. However, SF adaptations are as numerous as they are routinely dismissed – critical and, not infrequently, savage reviews seem to accompany so many of them, particularly those in media other than print. At the risk of oversimplification, I would like to suggest that much of such critical appraisal is not only driven by the agenda of fidelity (a position increasingly accepted as dated outside genre literatures) but is also fundamentally misguided. Drawing on the work of Tom Gunning and Brooks Landon, I assert that SF film, television, and videogames (to name by a few media examples) are pseudomorphs of literary science fiction, whose relation to the originals "is that of a counterfeit to an original: a surface deceit that conceals a number of internal differences, an attractive appearance of affinity that cloaks a basic discontinuity in genus and species" (Gunning 355). Consequently, the narrative-centered approaches most often used to assess them are patently insufficient. This is also reflective of larger tendencies in the entire discipline of science fiction studies, which seems to be narratively-fixated and little aware of the concepts of medium specificity. In my paper, I would thus like to map the pseudomorphs of science fiction as well as to suggest some approaches to them other than narrative.

Pawel Frelik
Maria Curie-Skłodowska University

Affecting Fictions: SF Beyond Cognition

Abstract: In this presentation, I trace science fiction's longstanding but little recognized interest in non-representational acts of reception, or what I am calling *vital mediations*. In so doing, I take up China Miéville's call—captured in the epigram to this piece—to put pressure on the cognitive in science fiction. Indeed, in the works I review cognition is itself the target of the estranging novum through technologies that enable directly somaticized acts of reception. I look at three sub-generic modes of vital mediation: neurological fictions in which cognition and reception are fused, as in Kathryn Bigelow's film *Strange Days*; viral transmissions that infect the receiver through the act of viewing as in Neal Stephenson's *Snow Crash*; and affecting fictions intended to perforate the readerly medium and work directly on the extra-deigetic reader such as in Mark Z. Danielewski's *House of Leaves* and Steven Hall's *The Raw Shark Texts*. Each of these subgenres uses representational narrative to explore other-than-representational modes of reception, from cognitive transduction to the material vitality of narrative itself. Yet each continues to employ the representational in order to *depict* vital mediations. This apparent contradiction signals the presence of the non-representational within representation, and asks us to consider how works of fiction and film incite bodily effects. In this way, I argue, science fiction becomes legible as an extended theorization of the conditions of intuition, invention, and imagination.

Rebekah Sheldon
University of Wisconsin-Milwaukee

SF and the Mass Cultural Genre System

Abstract: This paper outlines a post-Suvinian paradigm for SF studies, one that I think is already largely in place in the contemporary practice of SF criticism. SF is part of a modern, recently formed system of genres that is quite distinctly different from the ancient and early modern one that articulates tragedy, comedy, romance etc. and provides the framework for traditional literary studies. What's going on in the obsolescence of Suvinian formalism is largely the fact that the new, mass cultural system of genres has become an academically legitimate object of study. My thesis is that there are some gross features of the mass cultural genre system that have been driving SF studies in certain directions and will probably continue to do so. The three that strike me as most obvious and important are (1) stratification: The dynamics of commodification vs. prestige and of the genre vs. mainstream opposition are an important part of SF's history and also an important, but constantly changing, aspect of its contemporary production, distribution, and reception; (2) seriality: The most important point is that repetition itself becomes the object of study, in contrast to the uniqueness of the genial authorial text; fan fiction is a particularly clear example, and also a prime example of the third feature; (3) subcultures: the tension between mass cultural homogeneity and the subcultural formations exploited and accentuated by niche marketing. This also has to do with the tension between the local or subcultural and the global reach of mass marketing, the relation of the consolidation of mass culture with the formation of nationalisms and internationalisms historically, therefore with the colonial and imperialist and postcolonial effects of globally distributed mass culture, where the cultural homogenization is often in tension with localized reception.

John Rieder
University of Hawai'i at Mānoa

63. (FTV) Time Travel and *Doctor Who*   *Vista D*

Chair: Amanda Firestone
University of South Florida

Time Travel as Adaptation, Screen, and Closure: Harlan Ellison's "One Life," Lived Three Different Ways

Abstract: This paper proposes some new ways of understanding the significance of time travel fiction for narrative theory, psychology, and the philosophy of time. I argue that the narrative "movements" in time travel stories represent highly literalized theorizations of the compulsions driving narrative "travel" more generally. My chief example is Harlan Ellison's 1970 story "One Life, Furnished in Early Poverty," which was also adapted for the 1980s *Twilight Zone* television series, and then reissued on DVD with a voiceover commentary by Ellison himself. These multiple layers of textual and visual presentation operate like reiterated instances of time travel itself: in the voiceover, Ellison "revisits" the original story, its adaptation, and its autobiographical context, symptomatically conflating and intermediating them. The resulting palimpsest links memory, trauma, American politics, and narrative structure, but submerges or "screens" (in the psychoanalytic sense) its most significant insights beneath matters of *form* and *plot*. Such insights must then be excavated through rigorous narratological analysis. Insofar as it performs such a "screening," the time travel story is a paradigm of psychological and sociopolitical indirection in narrative, and therefore a nexus for the ideological and even political stakes of narrative theory in general.

David Wittenberg
University of Iowa

"Come along Pond . . . off to Neverland": How the Doctor Has Turned into the Boy Who Won't Grow Up, and What It Means within Our Popular Culture

Abstract: "Never let him see you age. He doesn't like endings" is a warning just as fitting for Amy Pond as it is for Wendy Darling. Examining seasons five through seven (2010-2012) on Doctor Who reveals many adapted myths, legends and fairy tales threaded into the Neverland of Amy and the Doctor. Amy as Wendy then transforms from child to mother, both literally and figuratively, in season six, and the Doctor seeks refuge in immaturity. Amy's dual legacy as friend and "mother" is further developed through her daughter. A thrice-changeling, River Song begins as a Tinker Bell archetype, but develops into Wendy's daughter Jane. The tone drastically shifts from childlike innocence to mature subject matter; the relationship between Amy and the Doctor develops from unrequited love to a deep mutual understanding, and finally the Doctor becomes dependent on their relationship, which Amy has outgrown. The Amy/Doctor relationship coincided with the rising popularity of *Doctor Who* outside of the UK. We will argue that this relationship appealed to American audiences due in part to the rise of extended adolescence. The Eleventh Doctor's connection to the Jungian *puer aeternus* and "Peter Pan syndrome" provides a cathartic experience through Amy's escapist adventures.

Jen Schiller and Max Eber
Independent Scholars

64. (CYA/F) Adaptations in and of Neil Gaiman for Children and Young Adults   *Magnolia*

Chair: Alaine Martaus
University of Illinois, Urbana-Champaign

Putting the Graphic in the Graphic Novel: P. Craig Russell's Adaptation of Neil Gaiman's *Coraline*

Abstract: Since entering the comics field, Neil Gaiman has worked with many artists. One of his most frequent collaborators is P. Craig Russell, who adapted Gaiman's novel *Coraline* into a graphic novel. It is a faithful adaptation; what makes it particularly interesting is its art. Russell is best known for his detailed, realistic style based on photographed models, which he employs in *Coraline*. This realistic treatment stands in contrast to both the novel's original cover and its illustrations as well as the stop-motion puppets in the 2009 film. In the art accompanying the novel and in the movie, Coraline and the other characters are depicted in a cartoonish fashion. The decision to use a realistic or a cartoonish style is important. According to Will Eisner and Scott McCloud, cartoon art can contribute to reader identification with characters more than realistic art, suggest a remove from reality in the narrative, and can distance the reader from the narrative. Realistic art, by contrast, leads to readers seeing characters as more like real people who are different from them and can lead to a greater sense of the story's plausibility. Russell has employed a cartoonish style for other literary adaptations, so he clearly chose a realistic style for *Coraline* because he thought a realistic approach was better suited for his vision of Gaiman's book as a graphic novel. I wish to explore how this changes the experience of Gaiman's story in comparison to the novel and the film, using Eisner's and McCloud's analyses for support in addition to examples from all three versions of the story. I would also like to explore Russell's choice of models and how these choices affect the adaptation.

Darren Harris-Fain
Auburn University at Montgomery

Narrative Transformations of the Fantastic in Contemporary Graphic Novels: Exploring the Carnivalesque-Grotesque in *The Sandman*, *Hellboy* & *Alice in Sunderland*

Abstract: Fictional worlds that allow the reader to experience the fantastical and seemingly impossible tap into something primordial, something arcane, reawakening a perception of archetypal signs and symbols, and encouraging the reader to attend both consciously and subconsciously to the narrative threads connecting stories. By embedding complex psychological and socio-cultural themes within fantastical frames, contemporary graphic novels might therefore also reflect the anxiety of existence through a sense of both the playful carnivalesque and the fearful grotesque. Life, as reflected in the graphic novels explored in this paper, mirrors the concept of the fun-house that might indeed be a metaphor for human existence in the midst of dystopia. Elements of the carnivalesque and grotesque are conveyed evocatively in the work of Gaiman, Mignola, and Talbot, while metafictional elements encapsulate the essential incompleteness of life as a work in progress. Past and present intersect in these graphic novels, creating within the visual-verbal narrative a literary pastiche that pays homage to past literary traditions, while simultaneously parodying formal conventions, reinventing and transforming the familiar into something new, something consciously and self-consciously a work of art that neither takes itself too seriously nor trivializes an awareness of the constraints of the medium. The graphic novels discussed in this paper exemplify the concepts of literary pastiche and metafiction, and ultimately speak to their literary identity as nested loops or nested Chinese Boxes, a narrative structure characterized by embedded stories within stories. Graphic novels such as Neil Gaiman's *The Sandman*, Neil Gaiman and Dave McKean's *Mr. Punch* and *Violent Cases*, Mike Mignola's *Hellboy*, Bryan Talbot's *Alice in Sunderland* represent both an homage to tradition while simultaneously turning tradition and convention upside-down.

Katrina Imison-Mazy
Gustavus Adolphus College

Adaptations of Dreams: Libraries and Their Collections in Gaiman, Borges, and Lovecraft

Abstract: Books do not arise out of individual authors, but out of conversations between texts, real and imagined, known and unknown. The form of the book object itself has been altered and may or may not be recognized as such, when it appears as a blog, a series of tweets, or as a multi-media application; its definition is becoming more illusive, distorting what we think of as a book, let alone what we perceive to be an original. Looking for the original is comparable to looking down an infinitely regressive, mirrored pathway. A study of the fictional libraries of Lovecraft, Borges, and Gaiman, reveals and creates a conversation about the book as symbol that predicts in unexpected ways the evolution of the book and deepens our understanding of its significance as both signifier and artifact.

Shannon Stanton
Hollins University

65. (VPAA) Transformations of Horror in Video Games   *Dogwood*
Chair: Stefan Hall
High Point University

"We Didn't Want To Go, We Didn't Want to Kill Them": The Case of *The Slender Man* and Creating a Convergent Story-World

Abstract: This paper will look at the convergent creation of the mythos of "The Slender Man," a being who was created for a paranormal Photoshop contest on the SomethingAwful.com forums. Using Jenkins, Lev Manovich and Ian Bogost, I will be exploring how the internet encourages memetic writing across media and how a database style of writing influences the minimalist writing style often found in *Slender Man* works despite the fact that a central prescriptive database on the mythos does not exist. I will be looking at the original post, the ongoing film series *Marble Hornets*, and ultimately focusing on the indie game *Slender: The 8 Pages*.

Concetta Bommarito
University of Central Florida

Music's Dark Descent: Sonic Immersion in Psychological Horror Games

Abstract: Psychological horror games (PHGs) not only frighten players but also play with and upon their fear. PHGs are notorious for the sections in which gameplay is interrupted by "insanity effects" which reveal the main character's psychological unreliability. Insanity effects often influence the avatar through visual and sonic "hallucinations" or the occurrence of paranormal events. They also test players' psychology by breaking the fourth wall: through seeming corruptions of the software, the graphics become blurry, the soundtrack gets distorted, the console seems to delete saved games or even to crash. My paper explores the ways in which soundtracks contribute to the dark play in PHGs through a study of the mechanics of musical immersion. As an extensive analysis of *Amnesia: The Dark Descent* (2010) will show, the shift from external fright to internal psychological terror is achieved sonically through a blurring of the distinction between "outside" and "inside" sounds. This musical form of dark play leaves the player immersed in insanity only: her own insanity as well as that of her avatar.

Isabella van Elferen
Utrecht University

The Vampire in the Machine: The Challenges of Rewriting *Dracula* as a Location-Based Augmented-Reality Game

Abstract: Gothic fiction has been reinvented several times, most recently in the 20th century for cinema and video games. This paper presents a snapshot of our ongoing attempts to reinvent Gothic fiction once again, using the distinctively 21st century medium of the Location-Based Augmented-Reality Game. Our games cast players as paranormal investigators who equipped with paranormal detection devices explore the real world in search for paranormal activity. By collecting and analyzing an increasing body of paranormal evidence, players gradually construct the story in their minds. This paper examines the way in which characters and techniques from Stoker's novel were adapted for our recent game Bram Stoker's Vampires and reviews the specific challenges associated with this adaptation. We discuss how the novel's form as a deliberately fragmented collection of "evidence" with pretension to veracity was reinvented for the purpose of immersing the players into the game world, and also review how we adapted Stoker's use of transgression and transformation from the novel. As a complement to the paper, Bram Stoker's Vampires will be staged around the conference hotel for the duration of the conference. The game runs on iPhone on Android and will be free to play for any ICFA attendee with a compatible smartphone.

Mads Haahr
Trinity College Dublin

66. Teaching Gaiman   *Captiva A*
Neil Gaiman is one of the most widely read, honored and critically praised contemporary English-language fantasists. His ability as a storyteller makes him popular with students; his versatility as to form, writing style, genre, sources and audience make his work applicable to a wide variety of classes; the richly allusive and referential nature of his work make it highly amenable to classroom analysis
Moderator: Timothy H. Evans
Daniel Creed
Alice Davies
Andy Duncan
Kate S. Kelley
P. Andrew Miller
Scott D. Vander Ploeg
Respondent: Neil Gaiman

67. Guests in Conversation   *Captiva B*
Kij Johnson interviewed by Karen Burnham

68. Author Readings VII   *Vista A*
Host: Rick Wilber

Lily Yu
Lara Donnelly
James Patrick Kelly

69. (H/*VPAA/FTV*) Scream Gems   *Vista B*

Chair: Sean Moreland

University of Ottawa

Adapting to a Maladaptive Society: An Analysis of the Adaptations of *Titus Andronicus*

Abstract: The actions of Titus in Shakespeare's *Titus Andronicus* can be viewed as extreme posttraumatic adaptations in response to a maladaptive society. Since society defines what is considered normal behavior and what is deemed sane versus insane, difficulties arise in the event of a society that is exhibiting questionable or unhealthy behaviors. In such a case what is typically considered to be positive adaptive responses to trauma in an individual might actually cause more interpersonal damage in a society that is not healthy. Therefore socially advantageous behavior might actually be inappropriate in a state of personal and societal imbalance. Titus Andronicus returns to Rome as a war veteran, weary, aged, and exhibiting signs of posttraumatic stress. The sudden and negative changes in political power and the actions of those in charge push the balance of civilization towards a trend of maladaptation. Further traumas add additional stressors to an already taxed Titus. He is forced to respond to the death of several sons, the mutilation and ravishment of his daughter, and the sudden ostracization of his once highly-favored family, all of which add to his postwar fatigue. These strains require multiple adaptations to push Titus into a balance favoring healthy emotional responses. However, in light of a society that has abandoned rational behavioral responses, actions that would typically constitute a beneficial emotional alignment within Titus have changed. If Titus were to adapt in a manner that supported peace and tranquility without addressing the social injustices or imbalance, it would further endanger his mental health and his family in a society that is bent on his ruin. Therefore, his violent responses may be seen as extreme adaptations to the environment he is exposed to. Ultimately, despite the tragic outcomes, his actions bring realignment both politically and personally.

Lisa Smith

University of Wisconsin Baraboo/Sauk County

The Unwitting Cannibals: Why Sweeney Todd is the Less Demonic Barber of Fleet Street

Abstract: During an age when so many contemporary horror movies are reinterpretations or remakes of older horror movies, is it any surprise that *Sweeney Todd: The Demon Barber of Fleet Street* is added to the list? Not only has the tale of Sweeney Todd metamorphosed from stage to film, but it started as either a true tale or urban legend and has been re-envisioned and re-released from its publication as a serial novel until now. Even the legend itself has several reinterpretations. What bears study in this long history of reinterpretation is the way Todd has been currently reimagined from legend to contemporary musical star. The fascinating aspect for me is the way in which Todd is presented as a sympathetic figure in Tim Burton's version. Todd forces people unknowingly to participate in one of the most, if not the most, taboo activities in our society. However, the audience is left feeling his murders are in part justified because of a back-story that did not exist in any of the early versions of the story. Why do we pity Todd instead of reviling him, considering he had made people unwilling cannibals? And why do we have to have this justification for his actions? In the original versions, Todd killed only for greed, not in order to avenge his wife and free his daughter. While he is still punished for what he does, this alteration makes us at the very least justify his actions instead of viewing him as pure evil as he is portrayed in the serial novel. By comparing the original representation of Todd with Burton's film version, we can explore our society's need to make him sympathetic and as well as our ability to glorify a man who turns us all into unwitting cannibals.

Jeaneen Kish

Indiana University of Pennsylvania

The Transformation from Vampires to Zombies: *I am* Legend's Before and After

Abstract: The space race was on its way to liftoff in the 1950s, and the popular culture of the time, "always sensitive to the many moods of the nation, quickly picked up" with publications, television shows, and movies about science fiction, alien encounters, and fear of mass, nuclear extinction (Young 12). Along with the fear of mass-extinction, fear of racial smothering or just general anxiety about integration of race, arose after the 1954 ruling of the Supreme Court, which stated that school segregation was against the constitution (Patterson 19). Thus the "other," foreign looking ones were what 1950s nightmares were made of, not people who looked just like us, not our ex-neighbors who were turned cold and who, breathing down our necks, started to drink our blood. It is interesting, then, that amidst all of the sciency science fiction novels, Cold War/nuclear annihilation anxieties, and travel to outer space, the foreign – although not foreign – body and many of the 1950s anxieties would also be symbolized by the only (supernatural?) American novel about vampires in all of the 1950s. *I Am Legend,* interestingly written by Richard Matheson amidst the desegregation rulings of 1954, is about one male human, the only – as much as he's aware – human left, where all of his neighbors just happen to be vampires. Kathy Davis Patterson notes this in her 2005 article on *I Am Legend* and race titled "Echoes of *Dracula:* Racial Politics and the Failure of Segregated Spaces in Richard Matheson's *I Am Legend."* In her article, she states that "the juxtaposition of a burgeoning Civil Rights Movement with a key moment of literary reinvigoration for the vampire is most intriguing," adding that "the monstrosity of blackness is one of the final contributions of the nineteenth century to the modern myth of the vampire" (19). While her article is still compelling as situating the text contextually, both Janani Subramanian and Mathias Clasen point out, respectively, that that the novel is set in an actually already racially diverse setting of Compton and that "the loss of love and companionship" is the "central concern," not Patterson's "ideological critique [which] cannot account cogently for" the more complex reading of the novel (Subramanian 49, Clasen 319). In my paper, I wish to argue that the changing of the main character of *I Am Legend* from white to black, the changing contextual space that the "texts" take place, and the changing idea of the creatures from vampires to zombies as a practice of adaptation helps to shed light on the politics of the original text.

Asmaa Ghonim

University of Florida

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Friday, March 22, 2013 12:15-2:15 p.m.

Guest Scholar Luncheon   *Grand Ballroom*

From Melrose Space to Digital Ocean: Fan Practices Boldly Going...

Constance Penley

Host: Karen Hellekson

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Friday, March 22, 2013 2:30-4:00 pm.

70. Sorting World SF   *Pine*

This panel examines the growing need to establish strategies of presentation and sorting when we deal with world sf, for it is not enough to know that science fiction has been written across the world for a century and a half. We have to work out how to bring that world home to English-language scholars, students and readers. So we will address the "fit" of familiar genre categories to works that respond to different worlds than ours. We will discuss how we make new and new-to-us science fictions findable in our broadening field. We will also address the kind of bibliographical accuracy now required to convey the kinds of raw data about examples of world sf – where, when, what language, when translated – that we cannot take for granted. Finally, we will explore the ways in which sf from around the world has been, is being, and can be more fully incorporated into the fabric of the genre as a whole

Moderator: Gary K. Wolfe

John Clute

Arthur Evans

Rachel Haywood Ferreira

Dale Knickerbocker

71. (VPAA) Video Games and/as Adaptation *Oak*

Chair: Mads Haahr

Trinity College Dublin

The Biopolitics of Population Management and Manipulation in *Pikmin* and *Pikmin 2*

Abstract*:* When playing a strategy video game, the player adapts to changing conditions in her environment by exercising control over the resources at her disposal, resources that often include populations of humans, animals, or aliens. Popular strategy games like the *Civilization* or *Starcraft* series obscure this aspect of population management by describing both the creation of new "units" and the process of "leveling up" these units in purely technological and economic terms. As a result, a typical strategy game relies completely on biopolitical concepts of population birthrates and physiological adaptations in its gameplay, but the way the game's narrative describes these concepts conceals these features. The Nintendo strategy game series *Pikmin* is an excellent example of a strategy game where the biolopolitical concept of population management is central to both the gameplay and the narrative. Because the *Pikmin* series bases its gameplay and narrative premise around the issue of population management, these games emphasize the lack of attention typically paid to these issues in video games.

Stina Attebery

University of California, Riverside

From SSStylish to Deadly: Adapting *Devil May Cry* for the Modern Era

Abstract*:* Recently, some large gaming companies have taken to rebooting a few of their long-standing series'. This is often done to take the series in a new direction when the old plotline has become stale or has nowhere else to go, thereby giving the series a breath of new life. A recent example of this is Konami's *Castlevania* franchise, which has been rebooted in the *Castlevania: Lords of Shadow* series to tell the story of Dracula in a new perspective. In this paper, I will look at the reboot on a purely literary basis in contrast to the original series, examining how it adapts the source material and whether it truly improves the original series or if it might as well have used an original property to tell the same story. I will also examine other reboots to look at them from the perspective of a fan of those series as well, analyzing what they improve or do poorly from the original series as examples of an effective reboot or an ineffective reboot in my analysis of *DmC: Devil May Cry* to determine how effective it is at adapting the source material while keeping the overall feel of the original.

Joseph Brooks de Vita

Rice University

Alice as Looking-Glass: A Critical Reflection on the Processes of Adaptation and Reinterpretation across Media Platforms

Abstract*:* Since its release in 2011, reviews of *Alice: Madness Returns* have been consistent in their evaluation of the sequel to *American McGee's Alice* with critics both praising *Alice* for its "beautifully imaginative" visuals and "darkly twisted" plot, while concurrently disparaging the game for its "mundane and monotonous" activities and its "graphical inconsistencies." The note of discord in these reviews suggests a disjunction in the game between the creative potential of *Alice*'s universe and how it is represented as a digital space. In this paper, I explore where these gaps occur in *Alice* and argue that they aid us in (re)considering how the videogame positions itself in relation to Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass*, while offering us new ways of understanding the narrative themes and materiality of the primary text. I theorize how we can engage issues of textual loyalty, loss, and misinterpretation broadly by adopting *Alice* as a metaphorical looking-glass for reflecting on the processes of adaptation and reinterpretation across media platforms.

Melissa Bianchi

University of Florida

72. (SF) Gender, Sexuality, and Reproduction in Science Fiction *Maple*

Chair: Pawel Frelik

Maria Cure-Sklodowska University

Sympathy for Delilah: Milton's *Samson Agonistes* in Phyllis Gotlieb's "A Grain of Manhood"

Abstract: The title of Phyllis Gotlieb's "A Grain of Manhood" offers the first of several intertextual elements, quoting from Milton's *Samson Agonistes*. In the story, Lela leaves a sterile marriage, crashes her spacecraft on an alien planet, enters the alien world and becomes pregnant before returning to her husband, paralleling the hero's quest into the underworld and acquisition of a significant talisman. The otherworld is by nature a shifting, plastic place, in which transformation is the norm. This association of the otherworld with physical plasticity is key in Gotlieb's story, both literally, and in how the story transmutes Samson's. Gotlieb's title comes from a passage in Milton's poem in which Samson laments lacking the "grain of manhood" that would have allowed him to resist Delilah. This grain of manhood refers to conventional masculine virtues; Samson lacked even the tiniest particle of manhood. Delilah is often conceived of as the stereotypical betraying woman; for instance, Michael Davis associates Delilah with dangerous tempter/transformer figures such as Circe and the Sirens of classical myth, and even studies which attempt to problematize her concede she is presented as immoral, even evil. Gotlieb's Lela, by contrast, might derive her name from Delilah and might seem like a betrayer, but Gotlieb inverts and destabilizes key elements, reassigning the meaning of the grain of manhood from the power to resist female blandishments to, instead, the source of union and reconciliation through fertility. The figure with transformative power is the male alien, but unlike sexual tempters in myth and folk traditions, the plasticity of the alien becomes the source for renewal. Samson's story ends in destruction; Lela's in birth. This paper will explore in more detail Gotlieb's reworking of elements and motifs of the story, primarily rehabilitating Delilah.

Dominick Grace

Brescia University College

"Listen, Zombie": Non-Repro(ductive) Adaptation and Queer-Wave sf

Abstract: Arguing against the discourse of fidelity in the theory of adaptation, James Naremore charges that adaptation studies in the academic context is "a system of critical writing that tends to reproduce a bourgeois mode of reception" (10). Left -identified cultural activists and queer theorists have been exploring the politics and ethics of contemporary cultural non-reproduction. It is my contention that, as a genre that documents and extends the technocultural imaginary, science fiction has a great deal to contribute to the theorization of adaptation as a method both of cultural complicity and resistance. I argue that, of all the subgenres of sf, what I'm calling Q-Wave sf has the most invested in imagining and theorizing non-reproductive methods of adaptation, and therefore the most to contribute to a strategy of cultural resistance. I treat Melissa Scott's *Dreaming Metal* as an exemplary Q-Wave literary text that disrupts the heteronormative conventions of cyber punk and foregrounds contemporary anxieties about the adaptive potential of Artificial Intelligence. I argue that in so doing, Scott stages various revolts against mechanical reproduction and suggests delightful strategies of non-repro adaptive mechanization. I follow this with a short examination of Shelly Jackson's non-repro adaptive strategies in *Patchwork Girl*, a digital adaptation of Mary Shelley's *Frankenstein*. Jackson uncouples textuality from print and emphasizes the materiality of electronic literature as a way of pointing to the cultural apparatuses of gender. I end my paper with several observations about how James Tiptree Jr.'s "The Girl Who Was Plugged In" can be seen as a "donor daddy" for Q-Wave and digital sf. Tiptree's cautionary tale about the power that brokers the distribution of consciousness and subjectivity in the global circuitries of late capitalism remind us not to romanticize non-reproductive adaptation. No set of strategies is above being redeployed for the purpose of bourgeois global reproduction.

Shannon Maguire

University of Guelph

Moving Toward Marriage: Diversity, Gender and Consent in Le Guin's *The Birthday of the World*

Abstract: This paper examines Le Guin's continuing thought experiment regarding the nature of marriage as a constant yin yang balancing act regarding diversity, desire, sex and consent. The process of consent during courtship is outlined as well as the danger of situations such as rape when consent is not freely given. In stories primarily written in the 90s and published in her *Birthday of the World* collection Le Guin challenges traditional and contemporary norms regarding marriage in order to establish a human baseline for sexual connection that is honest and accepting of individual differences. This includes homosexual connections and plural marriages as well as the longterm asexual "marriage" of partners and beloved friends. "Coming of Age in Karhide" takes us into the Gethenian kemmerhouse and describes a loss of virginity as well as a party to celebrate the Gethenian version of menopause. The Matter of Seggri" and "Solitude" describe cultures where the lives of men and women are strictly segregated. "Unchosen Love" and "Mountain Ways" take place on O where it takes four willing individuals to make a marriage called a sedoretu. "The Birthday of the World" examines a culture where a royal brother and sister must marry to maintain the bloodline, and "Paradises Lost" is a generation ship story that examines relationships within a necessarily controlled culture that approaches utopia. The clarity of Le Guin's human insight makes her marriages plausible but not easy. In *Birthday's* "Foreword" Le Guin writes "I like thinking about complex social relationships which produce and frustrate highly charged emotional relationships"

Sandra Lindow

Lindenleaf Press

73. (**FTV) Zombies I: Zombie Transformations in Film and Television**   *Vista C*

Chair: Elson Bond

Tarleton State University

Un-Death as a Post-Human Enhancement in *The Walking Dead*

Abstract: Given society's predilection to conceive of culturally specific monsters, it seems a natural next step to examine contemporary permutations of the monster for a more prismatic representation of our fears of becoming other. The posthuman represents to some degree a potential for humanity to enhance itself beyond recognition. The zombie has been touted as posthuman for relinquishing all of the bodily needs that contribute to global warming, overcrowding, and consumption of luxury goods; what better solution to world hunger could there be than for the world's most populous predator to begin feeding on itself? As a number of scholars have argued, "biological materiality does not necessarily have to mean the known human biological body" and I argue that this opens up the possibility that we can read contemporary monsters as a sort of hypomnemata that articulates profound fears of human advancement via channels of preternatural enhancement. This presentation examines the ways in which the television series The Walking Dead posits its characters, all of whom carry the zombie virus, as always already undead, forced to come to grips with the posthuman world that surrounds them.

Deborah Christie

ECPI University

Trapped in the Entrails: Past/Present Dynamics in *Dead Snow*

Abstract: Perhaps one of the quotations about the past most often tossed around is that from William Faulkner's play *Requiem for a Nun*: The past is not dead. In fact, it's not even past." I can't say for sure if Faulker was a big zombie movie fan, but this quotation is surely powerful evidence that he was. For what is a zombie, really, but the past in all its horrifying, putrefied reiteration? In 2009, Norwegian filmmaker Tommy Wirkola made the move *Dead Snow*, set in contemporary times about a group of Nazi zombies awakened by a group of—what else?—youngsters celebrating their Easter break on a ski vacation. In other words, this movie is about the clash between the past and the present, the constant negotiation with and attempts to classify and control the past. In *Dead Snow* Wirkola creates a movie cobbled together from some of the most often repeated horror-movie motifs, adapting and adopting them into his movie and in so doing explores the nature of repetition, itself.

Teresa P. Reed

Jacksonville State University

"I barely feel human anymore": Zombies, Mutations, and Project ALICE in *Resident Evil* Films

Abstract: Asa Simon Mittman writes that "Monsters do a great deal of cultural work, but they do not do it nicely. They not only challenge and question; they trouble, they worry, they haunt" (1). Part of the cultural work at hand for the *Resident Evil* movies is an examination of the various possibilities of existence in a posthuman world. That these possibilities should range from the viral to the corporate, include the living and the dead, and slip into the monstrous and the mutated is unsurprising, given that "literary and scientific works which theorise the posthuman sometimes blend the discourses of the primitive, technology and horror to explain or explore various accounts of the posthuman condition" (Campbell and Saren 172). The *Resident Evil* movies explore the possibilities of posthumanity as they follow Alice's transformation from blank slate waking in a house, to survivor of a zombie outbreak, to cybernetically enhanced human, to leader of a group of other survivors searching for a mythical land free of zombies, and finally, to the proposed savior of that group, and perhaps all humankind. This presentation examines, in particular, the ways in which Alice's interactions with zombies illustrate that transformation.

Margo Collins

DeVry University

74. (**FTV) Tim Burton / Neil Gaiman**   *Vista D*

Chair: Justin H. Roby

Independent Scholar

Mainstream Outsider: Burton Adapts Burton

Abstract: What becomes clear to the viewer with the requisite Tim Burton and Hollywood horror literacies is that *Frankenweenie* is itself a Frankenstein's monster built out of and deriving its energy from its connections to other films—Burton's earlier works and classic horror films. What Burton has done is to take the original work from 1982 and build onto it with pieces from his other films and then shock it into life by connecting them to the whole history of cinematic horror. In the process of rifling through the catacombs and crypts of the horror tradition, Burton has enriched his film at the expense of the "horror" of the originals. What Burton gives us is not the Gothic, but the "Gothic"—a metatextual reflection on the horror tradition that trades on the aura of transgressivity associated with these films but without actually being transgressive. This domestication of the Gothic is what has allowed Burton to transform "from a visionary director with the Midas touch to becom[e] an identifiable brand" (Salisbury xviii). He positions himself repeatedly as the rebellious outsider (an identification that becomes the narrative of his recent MOMA-initiated art exhibition), while in fact now standing at the center of New Hollywood.

Jeffrey Andrew Weinstock

Central Michigan University

Pull the String: How Tim Burton Remade Ed Wood in His Own Image

Abstract: Rudolph Grey's 1992 biography of cult filmmaker Ed Wood, *Nightmare of Ecstasy: The Life and Art of Edward D. Wood, Jr.,* presents the director as a tragic figure. Wood is portrayed as a man who dreamt of a life as a Hollywood director, who helmed a few b-grade films. Wood eventually slid downward into a life of alcoholism and poverty, and pornography. Wood died a pauper, leaving a legacy of movies regarded as the worst films ever made. While Grey's biography was used as the basis for Tim Burton's 1994 film *Ed Wood*, there is a marked difference between the Wood that appears in the book and the Wood that appears in the film, with tragedy replaced by triumph. In the film, Wood is shown to be an eccentric outsider, who uses creativity and determination to persevere, despite those who criticize him. This portrayal of Wood is similar to the public image Burton himself possesses. The outsider image is one that Burton has carefully cultivated throughout his career. Through comparing Grey's biography to the finished film that was adapted from it, I will demonstrate how Wood as presented in Burton's movie is more a reflection of how Burton himself wishes to be perceived, rather than a depiction of Ed Wood as he actually lived.

Cheryl Hicks

CSU Northridge

The Blood-sucking Women of "A Short Film About John Bolton"

Abstract: I propose a close reading of Gaiman's film "A Short Film about John Bolton" focusing on the role of the female with regard to Bolton's character and his role as artist. The most prominent women characters appearing in "A Short Film about John Bolton" are, of course, the women appearing in the paintings with all their demonic accoutrements. In a secondary role is Bolton's art dealer who, initially at least, seems to be in contrast to the others with her frowsy hair and covered body. While demon women mimic sexualized subjugated behaviors, the art dealer mimics feminized care-taking behaviors. All along her relationship with John Bolton is focused on what she can gain from it – namely, money. The faux documentary demonstrates that both she and the demonic women control him and his art to their own ends. This type of gender relationship is literalized at the end of the film when the young documentary filmmaker is destroyed by women while attempting to create his own art.

Rhonda Brock-Servais

Longwood University

75. (CYA/*FTV*)Villains, Soldiers, and American Justice: Transforming the Hero   *Magnolia*

Chair: Beth Feagan

Hollins University

Go Ahead Hades, Make My Day: Clash of the Titans and the Myth of American Justice

Abstract: Through an analysis of the two *Clash of the Titans* films, this essay will explore the myth of American cowboy justice and the reasons behind its resurgence in American film. By forcing Greek myth into a Christian framework, the 2010 *Clash* perverts the impetus behind Perseus' story, forcing his triumph by altering justice itself. He is no longer a man in love who beats the odds by balancing the scales, he is literally the son of God whose triumph is mandated by the fact that he is opposing the forces of hell/Hades. By replacing the justice of the original myth with a more monochrome version, the film reinforces an antiquated imperialist worldview for its audience, creating an "us vs. them" attitude towards justice rather than one in which there is a common rule that we are all subject to.

Rodney DeaVault

University of Southern Mississippi

Live By the Sword, Die By the Pen: Beowulf, Captain America, and the Life Cycle of the Super-soldier

Abstract: Western culture has long been pervaded by the mythology of the superhero. While a great many of these characters were warriors, only a select few can be reasonably thought of as soldiers; the difference being that soldiers fight in units with other soldiers for a given culture or society, while such isn't necessarily the case with warriors. For the purpose of this essay, such will be the distinction between the two. For instance, within the context of American superhero mythology, Superman would be considered a warrior hero fighting for Truth, Justice, and the American way, yet it is Captain America who falls into the category of soldier as he actively fought alongside American troops in World War II. Through an analysis of various historical and literary texts, this essay will explore the cycle by which Western culture systematically creates and abandons its super-soldiers when they have fulfilled their cultural or societal duty. Beowulf, King Arthur and many of his knights, and Captain America all fall into the category of super-soldier, and therefore into this mythological cycle of creation and abandonment. This subclass of the superhero archetype serves a specific function within both the greater spectrum of heroic mythology and the cultures that create it. When that function has been achieved, the character, much like its real world counterpart is no longer necessary, and is duly forsaken as a matter of course.

Pyran Taylor

University of Southern Mississippi

The Journey of Morgaine: From Villain to Marian Zimmer Bradley's Archetypal Hero

Abstract: This paper uses the hero's journey as described by Joseph Campbell as a metric for evaluating the heroic role of Morgaine. Campbell's concept of the monomyth provides a assemblage of the phases of trial that heroes experience in classical myths before ultimately achieving both their material quest and spiritual fulfillment. This path is clearly followed by Morgaine, who is ultimately charged with protecting Avalon during a time of immense turbulence. Morgaine faces the challenges of a hero: she is tempted by desires, exiled from Avalon, and even denies her duty. Yet ultimately, Morgaine prevails; protecting Avalon and ensuring that even as the mists close on the island, her faith is not defiled. Most critical is the spiritual peace which Morgaine achieves, the true hallmark of Campbell's hero. In this sense, Morgaine displaces even Arthur as the hero-figure. Although Arthur is sworn to this same quest, he wavers, and only Morgain's strength and resolve see the quest through. The paper further argues that our perceptions of what is heroic are cultural, and that use of these familiar patterns is why Morgaine resonates with readers as the hero. Bradley's Morgaine provides us with a compelling new drama, but is set with milestones that are familiar and fundamentally like those of the original legend. The reading of *Mists of Avalon* through the lens of the hero's journey provides us with insight into the Morgaine's role as hero. Bradley is able to successfully create a hero out of a villain by using a hero's story that is culturally familiar to us; indeed, it is the one which is traditionally walked by Arthur himself.

Pam Walsh

Independent Scholar

76. (F) Using Fairy Tales to Talk Back   *Dogwood*

Chair: Christine Mains

University of Calgary

Relocating the Fairy Tale: Adaptations as Activist, Queering, and Indigenizing Responses

Abstract: Narrowly, relocation is an adaptive strategy that moves a pre-text to a different setting, the way *Enchanted* does by transporting its Disney fairy-tale characters and plot to New York City. But in this paper *relocation* is a politicized kind of response by which texts, genres, and knowledges that have been naturalized as normative or central are remapped from within the perspectives and frames of located and provincialized knowledges and histories. In these emergent spaces of articulation and reorientation, adaptation provides a relational, rather than oppositional framework for transformation. Nalo Hopkinson's *Skin Folk* (2001), Emma Donoghue's *Kissing the Witch* (1997), and Dan Taulapapa McMullin's multiple poetic and one filmic *Sinalela* narratives (2001, 2003, 2004) are adaptations that enact such a relocation. I argue that each of these differently located fairy-tale adaptations takes an activist stance not only in response to its pre-texts, but to the hegemonic uses we make of fairy tales in the world today. If "happily ever after" (HEA) is the signature mark of this hegemony, it is so by scripting transformation as entrepreneurial or colonizing-capitalist progress and its happy end(ing) as heteronormative. Rather than mocking this HEA or making room for new heroes and brides in it, *Skin Folk*, *Kissing the Witch*, and "Sinalela and the One-Eyed Fish" rethink the fairy tale starting from knowledges, struggles, and desires that the genre has conspired, in its hegemony, to disavow or bypass. I seek to highlight how Hopkinson's, Donoghue's, and McMullin's adaptations activate alternative links in the folk and fairy-tale web of writing and reading practices, links that at the production end enact, and at the reception end suggest a reorientation to the genre and its uses.

Cristina Bacchilega

University of Hawai'i-Mānoa

Fair Retail: Commodifying the Happy Ending

Abstract: My tongue-in-cheek phrasing of "Princess Industrial Culture" to describe the commodified fairy tale as it is advertised across different demographics has a particularly interesting intersection with the feminist movement in the work of doll artist Marina Bychkova, who makes exquisite, one-of-a-kind porcelain dolls based on fairy tales, incorporating a revisionist feminist analysis. Her take on Hans Christian Andersen's "Little Mermaid," for example, privileges not the heroine, but the bride of her beloved prince, heir to the neighboring kingdom, whom he perceives as his rescuer and with whom (unlike the mute mermaid) he can communicate. She calls her "The Other Woman." Bychkova's dolls sell for an average of thirty thousand dollars apiece. The recent introduction of a line of resin dolls which will be sold for only two thousand dollars apiece has been greeted with delight by her fans, many of whom are far from rich, and who post compulsively to an internet forum dedicated to her work. There is something both telling and disturbing about appropriating a medium traditionally aimed at children, dolls, in order to revise the meanings of stories previously aimed at children, fairy tales, for adult consumers, with these results. It speaks to the common use of the phrase "fairy tale" to mean "unrealistic," and to the way in which inaccessible status symbols are now commonly understood to translate to happiness. Moreover, it speaks to the unwholesome effects of the commodified fairytale, and the difficulty of wrenching its symbolism onto a critical and self-aware path. To see Bychkova's radical feminist interpretations of fairy tales swept up in the service of Princess Industrial Culture is to wonder if the happy ending can be reclaimed, or, like her dolls, simply reproduced in a more affordable cast.

Helen Pilinovsky

California State University San Bernardino

Enough to Wake the Undead: Classic Revisionary Theory and Contemporary Feminist Fairy Tales

Abstract: During the twentieth century, the relationship between the texts of revising authors and their traditional sources was commonly figured as a process of communicating with, or even reviving, the dead. Whether or not we accept that trope, it gives us some insight into the cultural ideas surrounding revision when some of the most important recent fairy-tale revisions were being conceived of and written. How did writers of fairy-tale revisions grapple in their own work with the metaphor of waking the dead—in both senses of the word "wake"? And are myths and fairy tales really dead? Using Katheryn Davis's *The Girl Who Trod on a Loaf* and Angela Carter's "The Lady of the House of Love," I suggest that these authors respond to the metaphors of T. S. Eliot, Sandra Gilbert and Susan Gubar, Harold Bloom, Adrienne Rich, and Roland Barthes by positioning traditional tales as *un*dead, thus revising not only traditional tales, but also the work of the scholars who theorize them. Revision does not banish or vanquish the undead stories that are its bloody font; rather revision throws the power of the undead over us into sharp relief, releasing us from the psychic slavery of a Renfield. For those of us in the academy, of course, theory can be as powerful a master narrative as any fairy tale, a form of myth itself, which, if we are too enamored of to think critically about, can drain us of our originality, to say nothing of our writing skills. By revising theorists' estimation of their projects of revision, by talking back to the academy, Davis and Carter place those theories firmly in the realm of the undead alongside fairy tales, reminding us that a Renfield-like devotion to a theorist, a theory, or an interpretation is no more radical than a blind belief in the narrative given us by Disney's *Cinderella*.

Veronica Schanoes

Queens College – CUNY

77. (VPAA) Four-Color Alchemy: Becoming Comics   *Captiva A*

From Classics Illustrated and Donald Duck in the 1940s to Stephen King's *Dark Tower* and *Buffy* Season Eight, adaptations and translations have been a major factor in comics. TV shows, movies, novels, toy lines, the Holocaust—everything and everything has been brought to comics. What transformations does the world undergo as it is reduced to lines and panels?

Moderator: Kevin J. Maroney
Bernadette Lynn Bosky
Bryan D. Dietrich
Sharon Emmerichs
Joe Sanders

78. Words and Worlds I   *Captiva B*
Gina Wisker
Geoffrey Landis
Don Riggs
David Lunde
Lorraine Schein

79. Author Readings VIII   *Vista A*
Host: Jim Casey

Charles Vess
Nathan Ballingrud
Andy Duncan

80. Editors Roundtable   *Vista B*
Moderator: John Kessel
Ellen Datlow
Peter Straub
James Patrick Kelly
Jacob Weisman

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Friday, March 22, 2013 4:15-5:45 pm.

81. (IF/*VPAA*) Fantastic Space and Time   *Pine*
Chair: Dale Knickerbocker
East Carolina University

"A Vanished Continent": Nemo, Atlantis, & Jules Verne's Illustrators

Abstract: I propose an intermedial reading of one of the most important episodes of *Twenty Thousand Leagues Under the Seas* – Nemo and Pierre Aronnax's midnight excursion to the ruins of Atlantis – by way of analysis of artists' depiction of the expedition in illustrated editions, comics, and films of Verne's novel. Alphonse de Neuville's 1869 illustrations established the conventions of the scene, but later visual artists shift its visual grammar and emphasize distinct elements of the image. Taken together, these varied illustrations of the same moment of the novel communicate multiple, conflicting messages regarding the scene's representation of narrative consciousness and its visual, spatial, and intertextual conditions. My paper catalogs the primary elements of the popular iconography of the scene, and proposes that qualities of this subset of the Vernian image-text point to the general complexity and inconsistency of depictions of narrative agency in the illustrated corpus of Verne's *œuvre*.
Terry Harpold
University of Florida

Intimacy and Imagination: Subjective Space and the Construction of Identity in Yevgeny Zamyatin's *We*

Abstract: As D-503 struggles to understand his changing sense of self throughout the course of Zamyatin's novel *We*, his newly discovered identity can be linked directly to the character's experience with intimate spaces. His adult experiences with the panoptic environment of the One State reinforce the notion of unity and collectivism strategically constructed via a totalitarian government. His identity has been constructed by his understanding of all spaces as visible to everyone at all times. All spaces are equal, as all ciphers must also be equal, and the nature of that equality resides in the understanding that differences would be punished by those agents who are always watching. Moreover, since the physical nature of buildings, streets, inner chambers, mirrors, furniture, unifs, and placement of bodies within these spheres are represented in strict mathematical form, to deviate from the form in any sense is to deviate from unity itself and become an Other, placing the self at total odds with its own environment, and thus destroying the self. However, through the introduction of I-330 as a radical agent, D-503 is also introduced to the environment of the uncanny. He is presented with unfamiliar structures and spaces that awaken something in him, a longing for a connection to these private spaces, which reflect and invite an analysis of subconscious desires and basic human need for expression and excitement, in a sense, for difference. At intervals, D-503 experiences several new types of environments, comparable to Bachelard's concepts of attic and basement spaces, closets, drawers, corners, and the dialectics of outside and inside spaces. Each of these experiences presents the protagonist with an opportunity for self-discovery and self-actualization, though the fear of achieving an authentic self through these modes after life-long suppression of individuality proves detrimental to D-503's progress outside of the collective.
Megan Mandell
Florida Atlantic University

"Desmantelando lo imposible": Metafiction and Postmodern Time Travel in Félix J. Palma's *El mapa del tiempo*

Abstract: In *El mapa del tiempo,* his best-selling homage to H. G. Wells's *The Time Machine*, Félix J. Palma reimagines Victorian London as a site for a postmodern pastiche of various modes of time travel. Wells's fictional machine inspires others to desire to prevent the murder of a loved one years before by Jack the Ripper, to write their own time travel stories, to claim to have encountered point-to-point time travel through magical wormholes, to pose as time-travelling heroes from the future, and to set up a steampunk virtual reality for profit. The self-conscious narrator dupes the reader into believing in some of these time-travel possibilities, even though Wells himself (one of the main characters) remains resolutely skeptical until a fantastic moment late in the novel opens his eyes to the temporal multiverse. One of Wells's descendants visits him from the future to inform him that his time-travel legacy is not merely found in the literature flowing from *The Time Machine*, but also in his very DNA (he is the first human to express a gene permitting time travel). Even as Wells becomes aware of his possible future, the narrator overlays paradox upon paradox, with metafictional nods to many literary and cinematic versions of time travel, including the classic George Pal film version of *The Time Machine*. The narrator exploits the metafictional mode of the novel to equate time-travelling characters with autonomous characters and to construct *mises en abyme* within the steampunk virtual reality, Wells's letters and novel writing. But language is more of a funhouse than a prison, and when at last the paradoxes are resolved by Wells's destruction of the novel's spatiotemporal reality, the story hurtles back in time and into "our" version of the universe. Though *El mapa del tiempo* leaves open the fantasy of Wells's temporal genetic mutation, it playfully dismantles multiple "impossible" time travels while celebrating the power of Wells's literary one.
Dale J. Pratt
Brigham Young University

82. (VPAA) Fannish Adaptations of Gender and Sexuality   *Oak*
Chair: Eden Lee Lackner
Victoria University of Wellington

Wet, Desperate, and Driven to Mate: Transforming Gender and Masculinity in Alpha/Beta/Omega Fan Fiction

Abstract*:* In Alpha/Beta/Omega (or A/B/O) fics, a character's social and sexual status is determined by his biological identity, an identity that blends human and canine mating and sexual behavior. What sets Alpha/Beta/Omega fics apart from other subgenres of slash fan fiction is the re-scripting of social, gender, and biological roles that occur within A/B/O fics. This re-scripting provides fertile ground for exploring new ways to view gender and masculinity. However, it also often reveals a decided ambivalence and trepidation about female sexuality in particular and a distinct tension between the same-sex relationships in the fic and heteronormative view of sexual and romantic power dynamics that are overlaid on top of them. In *Reading The Romance: Women, Patriarchy, and Popular Literature*, Janice Radway argues that romance is "an exercise in the imaginative transformation of masculinity to conform with female standards." This paper will explore the "imaginative transformation" inherent in Alpha/Beta/Omega fics in order to demonstrate the ways in which the genre subverts masculine tropes of possession and control while reinforcing traditional, heteronormative behavior.
Barbara L. Lucas
Independent Scholar

"Bro, I've Never Had a Girl as Hard as I Had You": Heterosexist Discourse as Masculinity in *Lord of the Rings* Real Person Slash Fanfiction

Abstract*:* Gender binaries have a strong hold even in the queer, marginal space of slash fandom. The feminisation of male characters within slash fan fiction has been much examined but as slash fandom expands, there has been a growing group of writers who wish to "keep men as men" within slash. "Keeping men as men" reasserts the gender binary through the reproduction of masculinity within text. Writers who seek to "keep men as men" usually do so to reassert the gender binary and to deny that feminised male characters give them erotic pleasure. However, this very quest actively *destabilises* the gender binary, as the writers - almost always female - are able to perform and reproduce hegemonic masculinity within the text. Slash fandom has been often described as a "queer female space" where women's sexualities are fluid and cannot be defined by the straight/gay binary. Writers who attempt to "keep men as men" display another dimension of that same space: they displace themselves within the masculine (arguably *masculinised*) bodies within these stories, and gain erotic pleasure from the displacement. The boundaries of gender and sexuality are thus blurred.
 Justine Yoong
National University of Singapore

The adaptation of gender in Yaoi

Abstract*:* Currently in Japan, a new type of literature is garnering attention from critics and readers alike. This nascent genre is *yaoi* or *shounen-ai*, which depicts male homosexual relationships; to date, a variety of academic criticism stemming from various schools of thought and theory, such as theatre and visual depictions, queer theory, and feminist and gender theory, have attempted to understand several key questions: who is this genre intended for (and parallely, who overwhelmingly drafts this genre), what liminal space does gender inhabit in these texts, and how does homosexuality, the main focus of the genre, enter into the debate? Contesting the consensus that *yaoi* presents to women the ability to escape from gender restrictions, I propose an alternate method of viewing *yaoi* in terms of gender; in this paper, it is my purpose prove that contrary to technical truth, there are only heterosexuals in *yaoi* and that though women have created a new method of translating and experiencing gender, gender norms are simply being reinforced through a new medium, the *yaoi* manga. The *yaoi* text that is used to support this thesis is *Junjo Romantica* by Shungiku Nakamura.

Gabrielle Helo
Florida Atlantic University

83. (SF) Examining Histories, Origins, and Biopolitics in SF   *Maple*

Chair: John Rieder
University of Hawai'i at Manoa

Chris Beckett's *Dark Eden*

Abstract: Chris Beckett's novel *Dark Eden* is not literally an adaptation, but in fact it "adapts" and rewrites a number of foundational Western texts regarding the origins of human society and civilization. Its sources range from the Book of Genesis, through *Robinson Crusoe*, and on to major 18th- and 19th-century works of social theory by such authors as Rousseau (*Origins of Inequality*), Bachofen (*Mother Right*), Nietzsche (*Genealogy of Morals*), and Engels (*Origins of the Family, Private Property, and the State*). At the same time, it sets this adaptation in a hard-SF context. *Dark Eden* takes place on a dark planet, one that does not circle any sun. The only energy source is geothermal, arising deep within the planet's core, and drawn to the surface by native life forms. Five hundred or so human beings live on this planet; they are all descendants of a founding heterosexual couple, astronauts who were stranded there, unable to return to Earth. The novel recounts the "fall" of these people from a putative "state of nature" -- in the form of a tightly-bound, matriarchal, "primitive," and more or less egalitarian society -- into a new situation characterized by increased exploration and technological innovation, but also by rape, murder, and the rise of hierarchical patriarchy. The novel takes off from classical speculations about the origins of human society; but it updates these speculations by placing them in an explicitly fictional context. The "origin" it recounts is not a true beginning, but the debased legacy of founding couple's reminiscences of life on Earth. *Dark Eden* is an unsettling book, not just because it offers a pessimistic and nonutopian account of human potentialities, but also because it strips this very account of any mythic, originary authority, and places it instead in a context of chance, arbitrariness and existential fragility.

Steven Shaviro
Wayne State University

Fixed Futures and Malleable Pasts

Abstract: Science fiction is undergoing something of a crisis with regard to its temporal stock-in-trade. In Kim Stanley Robinson's *Galilio's Dream* and *2312* and Kathleen Ann Goonan's *In War Times* and *This Shared Dream*, the future can be reached only by going back to the past and revising it. David Mitchell's *Cloud Atlas* nests the future within several layers of narrated pasts. In effect, all three writers draw the bow back before shooting the narrative arrow forward. You can't get there from *here*, they say, but if you just step back a few decades or centuries . . . . Each of these texts is a hybrid of future fiction with alternative history, itself a cross between historical fiction and extrapolative sf. These texts are responding to two cultural trends: first, a general loss of faith in the possibilities of the future, the sense that certain dire outcomes to present trends are inevitable. At the same time, in the second trend, the past seems increasingly unstable: historical personages are not who we thought they were; events are uncertain; outcomes are subject to reinterpretation along post-colonial or feminist or Foucauldian lines.. Translated into fictional form, these two trends result in a fixed future and a malleable past; when time travel is added into the mix, narratives can take advantage of the gaps and blurs in our collective memory to reboot history, setting humanity off in different and possibly more promising trajectories. Each of these fictional projects employs a number of specific narrative moves to accomplish its one-step-back, two-steps-forward movement. These are hopeful works despite frequent (and well-researched) depictions of cruelty and violence: the hope lies in redefining what we are in the present by retracing the paths that have led us to this moment.

Brian Attebery
Idaho State University

The Biopolitics *of A Scanner Darkly*

Abstract: This paper will compare the biopolitical systems of Philip K. Dick's *A Scanner Darkly* and Andrew Niccol's 2011 film *In Time*. Both works place the body as both the center of resistance and control, and both literalize their points using science fictional elements. In *Scanner*, the horror of the biopolitical machine at work in the novel is only truly revealed at the book's end. We learn that Substance D, a devastating psychoactive drug that Bob Arctor's police unit has been fighting for the course of the novel, is actually produced by the New Path rehabilitation clinic themselves, and it uses the nearly-braindead patients as free labor. New Path, therefore, controls biopower in a very chillingly complete way: Labor produces the product (Substance D), which then produces more (free) labor. New Path's system is self-sustaining. Unfortunately for Arctor, he simultaneously becomes a site of resistance and control at his own expense, as the police dehumanize him by getting him addicted to Substance D, in the hopes of spying on New Path. Unfortunately, Niccol's film is not as carefully realized as Dick's, but there are nonetheless interesting parallels. In a genetically enhanced world where people stop aging at age 25, time becomes the new currency; run out, and you die. Fortunately for the richest, it is built into the system that they remain immortal. Like New Path, they control the rules, so they are able to stockpile more time than they will ever need, at the expense of the rest of the populace. Like Arctor, they too become dehumanized in the film. This is perhaps best displayed when a rich, 105-year old gives the protagonist all of his wealth before committing suicide, an act that indicates that there is no place for human acts of generosity in this world.

Mark Biswas
University of California, Riverside

84. (FTV) Zombies II: Space and Gender in Zombie Film and Television   *Vista C*

Chair: Kyle William Bishop
Southern Utah University

Zombies in the Attic: The Poetics of Space Meets the Horror of *[REC]*

Abstract: Gaston Bachelard's *The Poetics of Space* (1964) suggests the architecture of the home, as a place of refuge, affects the imagination of the people who inhabit it. But in the horror film this place is often transformed into an intensely discomforting space. This paper explores the implications of space and place in the film *[REC]* (2007) through Bachelard's topophilic lens. *[REC]* begins innocently enough with a routine emergency call. But the inhabitants eventually realize their once familiar apartments have become scenes of horror through quarantine for a zombie infection. The film's lighting and shot configurations emphasize the claustrophobia that accompanies the infection as warmly lit comfortable spaces like the fire station are replaced by the cold fluorescent lighting of the ground floor workshop where the zombies first turn and the final narrow beam of the camera's night vision mode in the laboratory in the attic. The horror of *[REC]* emerges out of this transformation of the comforting space of the home into a prison of infection and fear. The discomforting transformation of humans into zombies is signaled by those characters' movements through the apartment building and by the lighting and shot composition choices of the film.

Michele Braun
Mount Royal University

"Disarming" Gender in *The Walking Dead*: Or, Why You Should Bring a Katana to Zombiegeddon

Abstract: This paper will consider the issue of the underrepresentation of homosexual characters in the genre of apocalyptic literature. In particular, it will argue that although homosexual characters have historically been underrepresented, we can still locate deviations from heteronormativity in certain popular representations. The adaptation of a piece of art from one medium to another is not only a site of cultural transformation but also a locus of ethical concerns, especially in the charged subject of representation. By engaging the example of *The Walking Dead*, this paper will indicate how adaptations can further complicate genre conventions of representation and serve as ethical injunctions. In the case of *The Walking Dead*, the graphic novel and the television series offer diverging frames for certain key characters. In both media, the African American character Michonne disrupts the conventions of the zombie-horror-apocalyptic genre. The adaptation into the television production presents new, exclusively homosocial deviations from the graphic novel source. The adaptation of the graphic novel into a television medium presents an opportunity to reconstitute the gender construction of the characters, and presents what will be defined as a gender-ethical crossroads.

Steven Holmes
University of Hawai'i at Manoa

85. (FTV) International Science Fiction and Fantasy   *Vista D*

Chair: Max Eber
Independent Scholar

Hayao Miyazaki in Translation: A Descriptive Research on the English Dubs of His Six Animated Films

Abstract: Despite the growing popularity and influence of Japanese animation in America and other parts of the world, the importance of anime studies as audio-visual translation has not been well-recognized academically. This study attempts to clarify distinctive characteristics of English dubs of Hayao Miyazaki's six animated films that were re-translated into English in the 1990s and the 2000s. These translations are examined in descriptive ways: through a quantitative comparison of the translation techniques and a qualitative case study approach to the multimodal text from a synchronic and diachronic point of view. This study emphasizes how translational attitudes have changed from target-oriented to source-oriented around the turn of the 21st century in the process of globalization. While the pre-2000 translations of Miyazaki's animation tend to give preference to linguistic persuasion in the process of localization/globalization (i.e., a preference for expository dialogue that sounds natural to the American audiences), the post-2000 translations attach higher priority to achieving dynamic equivalence of the multimodal situations as a whole. Translations of Miyazaki's animation have been rapidly increasing their rich diversity these few decades, opening up new possibilities and directions for translating the uniquely visual and iconic language of anime.

Reito Adachi
Kurashiki City College

The Two Ways of Modern Times in Japan: Fantasy Literature and Cinema

Abstract: The best-known Japanese fantasy cinema is deeply linked to classic Japanese fantasy literature. Even anime genre, a field specially adapted to show fantasy stories, drinks from this prolific narrative tradition. In addition to this, women characters in Japanese fantasy stories play an important role that is also translated to cinema. One particular case in Pre-war fantasy literature is the character of the female ghost, an entity who offers an alternative to modernization, a comfort space outside reality, linked to the past and far from westernization. By contrast, there is the character of the metamorphosed woman who is seeking vengeance by killing the men who lost their identity after the terrible and emasculating WWII. Thus, women in the Japanese fantasy tradition become both victims of modernity and evil reminders of male powerlessness. Classic Japanese Fantasy cinema perfectly depicts these two women characters. Two of the best known films linked to fantasy literature adaptations are the Cannes awarded film "Kwaidan" (1964) directed by Kobayashi Masaki, and Mizoguchi's "Ugetsu Monogatari" (1953).The fantasy genre in the Japanese cinema industry is vast and complex, as it is divided in many different subgenres. For this reason, I am going to focus just on the main characters introduced in classic Japanese cinema, and present some basic ideas of their roles in films.

Nieves Moreno
Autonomous University of Madrid & Wasaeda University

F. P. 1 and the "Language" of a Global Science Fiction Cinema

Abstract: The different versions of the German-English-French co-production *F. P. 1 Does Not Answer/F. P. 1 Antwortet Nicht/I. F. 1 ne repond plus* (1932) offer a revealing perspective on the development of a global sf cinema. While made in different languages, these films describe how a futuristic technology—a floating airplane platform—might serve to bridge continents, encourage international commerce, and bring different nationalities together. Its narrative, in effect, seems to mirror its industrial character, as one of many films made during the interwar period and after the coming of sound to be shot in different languages with different casts. It is that congruence of narrative and industrial aims that this essay examines, especially since that convergence recalls another parallel, that between science fiction itself and the cinema, both of which had been—or were already being—heralded as "common languages," as ways of successfully addressing a modern global audience. By examining these parallel congruences through the lens of *F.P. 1*, we can better understand the role that an early sf cinema was playing in the development of the genre and in forging an appeal to a world-wide audience.

J. P. Telotte
Georgia Tech

86. (CYA) Space and Place in Children's and Young Adult Fantasy   *Magnolia*

Chair: Sarah Jackson
Hollins University

The Wood between the Worlds: The Symbolism of the Norse Motif of Yggdrasil in C.S. Lewis' *The Magician's Nephew*

Abstract: In C.S. Lewis's *The Magician's Nephew*, one can hardly miss the presence of the Norse mythology, such as the insertion of mythological creatures including giants, dragons, and dwarves. Reflecting the mythology, the trees in Narnia also hold prominent positions. Lewis represents Yggdrasil in the story as the Wood between the Worlds. Much like its central position in the Norse world, the Wood between the Worlds plays a prominent role in the Narnian mythological cosmos. My paper presentation will highlight the similarities between Yggdrasil and the Wood between the Worlds, making the case that Lewis chooses to represent this particular Norse mythological element in his story. I will examine how the Wood between the Worlds strikingly resembles Yggdrasil and draw the correlation between the two in their function as an axis mundi, their representation of beauty and fertility, and their ultimate fate. I will draw the connection between the worlds that they connect, as well. Arguing that the realms of the Narnian world reflect those of the Norse world, I will highlight the similarities between the worlds of the human worlds Midgard and London, the magical worlds Asgard and Narnia, and the dark underworlds Hel and Charn. I will make the case that, rather than representing the tree exactly as it appears in mythology, Lewis simply alludes to it in his portrayal of the Wood between the Worlds.

Rebekah Bruce
Hollins University

Disney (Dis)Embodied: Identity, Hyperreality and Cyberspace in Ridley Pearson's *The Kingdom Keepers* Series

Abstract: In Ridley Pearson's *The Kingdom Keepers* series the Overtakers—the animatronic robots of Disney villains that come to life when the parks close—hope to harness the magic within the Wonderful Worlds of Disney and turn it to nefarious purposes. To challenge the Overtakers five interactive holographic hosts called DHIs have been created, and have been programmed to allow their teenage models to transfer their consciousness into them. I will read the transferring of the Kingdom Keepers' consciousness into their DHIs through the discourses surrounding cyberspace. Cyberspace has become an important part of teenagers' life to such an extent that it can be argued that it is actually in the cyberworld that teenagers create their identities and not in the "real" world. Furthermore, the transferring of consciousness into the DHIs can be seen as being analogous to the uploading of consciousness into cyberspace, which is commonly the goal in narratives of cyberspace. For the Kingdom Keepers, however, this disembodiment is not complete and they have the ability to turn their DHIs corporeal. Drawing upon the work of Umberto Eco and Jean Baudrillard, I will show how this can be seen as playing with the concept of hyperreality—something that is a simulation of reality but is perceived as reality. Through these discourses I will show how the DHIs are instrumental to the creation of the identities of the Kingdom Keepers: externally through the public recognition that they receive due to their role as theme park guides and internally through the personal growth they undergo as a result of their actions in saving the Disney Kingdoms. Ultimately, I will highlight the role that cyberspace plays in the creation of contemporary teenage identities and how it can be harnessed to improve self-esteem and to achieve self-actualization.

Daryl Ritchot
University of British Columbia, Okanagan

87. (F) Adapting Fairy Tales and Faerie Queenes *Dogwood*
Chair: Brittany Warman
Ohio State University

"My Faery Queene" and Spenser's *Faerie Queene*: Fairies, Fancy, and Fragmentation in Cavendish's Poems, and Fancies

Abstract: Thirteen years before the publication of her best-known work of speculative fiction, *The Blazing World* (1666), Margaret Cavendish completed the poetry collection *Poems, and Fancies* (1653). In two sequences in this collection, Cavendish reacts against Edmund Spenser's *The Faerie Queene* (1590). Cavendish's husband claims in a prefatory verse that Spenser's ghost will haunt Cavendish in envy of her skill, and Cavendish contrasts herself with Spenser in order to elevate her own authorial status. However, her use of Spenser goes beyond that. In the sequence describing the world of the fairies, Cavendish counters Spenser's use of fairies and fairy land to construct a mythic, monumental national memory. Instead, Cavendish's fairies demonstrate the workings of a more fragmented poetic fancy. In contrast with Spenser's elusive Gloriana and allegorized fairy land, Cavendish's fairies support her materialist philosophy and present poetic fancy as embodied, immediate, and suggestive of the impossibility of achieving complete knowledge of the natural world. The fragmentation of fancy is furthered by the structural fragmentation of the collection and by Cavendish's fractured sequence on the house of Nature, which contrasts with Spenser's unified Castle of Alma. Partly through her reworking of Spenser in *Poems, and Fancies*, Cavendish elevates imagination over empirical observation and presents a feminized view of nature and embodiment, ideas that are further developed in Cavendish's philosophical prose and *The Blazing World*.

Marie Hause
Florida State University

Transforming the Fairy Tale in Kelly Link's "Travels with the Snow Queen"

Abstract: The adaptation of fairy tales into modern works of fantasy is a well-established tradition, and the history of fairy tales is itself a history of adaptation, as tales have been reworked and re-envisioned across cultures and centuries. These new fairy-tale texts are often complex, multilayered works that not only update an old favorite for a new time, making the fairy tale culturally relevant for today's audience, but also critique the ideologies of the old tales. In adaptations that blur genres, as Kelly Link's do, the change to narrative genre conventions of fairy tales—the opening and closing formulas, external third-person narration, linear and sequential plot sequencing—can facilitate these plot-level ideological and cultural critiques. I will explore how Kelly Link plays with the fairy-tale genre in "Travels with the Snow Queen," an adaptation of Hans Christian Andersen's "The Snow Queen." Andersen's theme of the transformative power of love and Gerda's devotion to Kay is mirrored and refracted in Link's story in a way that questions those concepts and the fairy-tale tradition that presents women's sacrifice as normative. While Link's story critiques the fairy-tale tropes of female devotion and transformative love, it also engages in a critique of contemporary discourse on relationships and romance. Link's story additionally engages in narrative parody, imitating the second-person address to the reader that begins Andersen's tale and then twisting it so that her second-person narration is maintained throughout the story, addressing both character and reader, thereby encouraging reader-identification with Gerda, who identifies with the fairy-tale princesses alluded to throughout the text. The critique of fairy-tale ideologies within the plot is complemented by the parodying of the narrative conventions in Andersen's tale and the use of narrative techniques that disrupt readers' expectations for fairy tales.

Christy Williams
Hawai'i Pacific University

"The Door: A Prologue of Sorts" and "The Gingerbread House": Reconstructing Fairytale Fantasies in the Sexual Revolution

Abstract: The two reconstructed fairytales from Robert Coover's 1969 collection *Pricksongs and Descants* use a metafictional, self-aware style to transform the plots of traditional stories that reflect his characteristic practice of fiction. By adding motivation and back-story to traditional narratives, Coover revises characterization and emotion within the fairytale tradition: he recreates Jack and the Beanstalk in which Jack has become the Giant he once killed, and has fathered Little Red Ridinghood, essentially fusing and reconsidering narrative boundaries. By privileging sexual imagery, most notably in a recreation of Hansel and Gretel, Coover subsequently shows the change in American values inherent in the 1960s sexual revolution. Coover explores a contemporary reaction to the cultural phenomenon that Scholes describes in *An Introduction to Structuralism*, where "modern fictional forms have never lost touch with the primitive entirely and have frequently returned to their sources to draw upon the almost magical power they possess" (61). Coover has not lost touch, but he has rejected the notion that modern fiction must limit itself to traditional tropes. He calls upon the reader's deep, preconceived, childish knowledge of fairytale plotlines while simultaneously recreating those stories to relate to newly popularized adult themes. Coover fuses the world of fairytale – a story-world which only children dream of finding -- with the worlds that children cannot imagine for themselves *as* children, and which for adults are entangled with childhood reveries. Such is the fusion of fantasy and reality and door to new fantasies still waiting to unfold. By infusing characters with individuality and emotion, Coover creates a new plane of cultural mythology responding to the culture climate and valuing sexual maturity over traditional innocence. Coover's fairytales speak of adult sexuality in a world traditionally given to children, and his recreation highlights social change evident in 1960s America.

Rebecca McNulty
University of Florida

88. (H) Female Horrors; Horrible Females *Captiva A*
Chair: Frances Auld
University of Wisconsin Barabook/ Sauk County

Adapt or Die Trying: Gendered Transformations and Adaptations in Ann Brontë's Novels

Abstract: This paper will examine the gendered transformations and adaptations of the characters of Agnes Grey of Ann Brontë's novel by the same name, and Helen Huntington of *Tenant of Wildfell Hall.* Both protagonists undergo painful transformations as they learn to adapt to life within the feminine roles of daughters, sisters, governesses, wives and mothers, and struggle to re-imagine themselves in their own constructions of gender. As illustrated in Victorian texts by Ruskin, Patmore, Lewis and others, women are conceived of on one hand as fragile objects, and on the other as extraordinary, even angelic caretakers of domestic and cultural realms. The essence of Agnes' education, and Helen's as well, is surviving their increasingly horrific circumstances in order to reclaim the metaphorical and literal pen and write her own narrative. In *Tenant*, Helen is the archetypal "Angel of the House," but upon leaving her husband and establishing herself and her son in Wildfell Hall, the former Angel becomes the "fallen woman," dethroned by a desire for agency. Helen, however, adapts to her new life, re-creating herself by creating art in her enclosure, re-framing her life through visual narratives, and re-forming her son. *Agnes Grey* begins with Agnes in "strictest seclusion" in a parsonage, where she incubates a "'vague and secret wish' to see a little more of the world" (AG 2-3). Agnes tells us her story is a "history," which the world may judge to contain "instruction." Both of these novels are histories, in a sense, though they are fictional accounts, as they clearly convey the horrific reality of women's gender role predicaments of the period.

Michelle Lattanzio
Independent Scholar

Revisiting a Scottish Revenant: Robert Louis Stevenson's "Thrawn Janet"

Abstract: In "Thrawn Janet" (1881) a clergyman, Mr. Soulis, rescues an old woman from being drowned as a witch and later discovers her to be a demon-possessed revenant. The story both illustrates Stevenson's use of folkloric traditions concerning the undead and anticipates ambiguities that characterize many female vampires in later fiction. Janet fulfills several traditional preconditions for vampirism: She is accused of witchcraft; in her youth she bore an illegitimate child who died; she commits suicide by hanging. At first it seems the educated clergyman's skeptical attitude may be correct, that she is only a peculiar old woman whose mistreatment by her neighbors has caused her to have a stroke. The story's conclusion, however, appears to validate the local villagers' supernatural interpretation of events over what one critic calls "rational Enlightenment values." Other ambiguities remain, though, such as the exact time when Janet becomes one of the undead, at her drowning or her later hanging. Present-day readers, then, may regard Janet as more victimized than evil and may join Mr. Soulis in seeing her as pitiable. The narrative structure distances the reader from its events with a double filter, an opening frame in standard English set in the present introducing a tale in Scots dialect, reminiscing about horrors that occurred many years in the past, thus allowing the reader to doubt the narrative's reliability.

Margaret Carter
Independent Scholar

"Worn Out in Mind and Body": Female Horror in Charlotte Perkins Gilman's "The Yellow Wallpaper" and Thomas Hardy's "Barbara, of the House of Grebe"

Abstract: The Female Gothic has emerged as a notable delineation of the traditional Gothic. Its focus on a female protagonist who must come to terms with womanhood in the face of society's regulations of her role as woman, wife and mother gives genre fiction a backdrop with which to highlight and comment on these issues. Hence, it is only fitting that the fantastic offer a house for this mode of literature, as traditionally seen in texts like *The Mysteries of Udolpho* and (later) Charlotte Perkins Gilman's "The Yellow Wallpaper." Just a year before the publication of Gilman's story, Thomas Hardy published the sinister and powerful short story "Barbara, the House of Grebe" as part of a larger collection of short stories, *A Group of Noble Dames*. The narrative in "Barbara" functions in a way that covers many of the same Gothic elements present in "The Yellow Wallpaper." Coming out of a decade that would give audiences the novel *Dracula,* these stories tiptoe around (and arguably push forward) the supernatural genre of fiction while fully embracing psychological horror. Arguably, short stories like this paved the way for Gaston Leroux's *Phantom of the Opera,* both in similarities to a deformed lover and to the "madness" that Christine, the female protagonist in *Phantom*, is driven to at the hands of men. Hardy's and Gilman's stories fit into the Female Gothic mode in a way that complements one another and ultimately stand as a representation of late nineteenth century female horror, paving the way for other manifestations of female horror in the next century.

Sarah Benton
Morehead State University

89. Mind(s) Gone Walking: Conceptualizing Gaiman's Child Characters   *Captiva B*
Moderator: Bridgid Shannon
Tammy Mielke
Lara Saguisag
Alaine Martaus
Joseph Michael Sommers

90. Author Readings IX   *Vista A*
Host: Jeanne Beckwith

Jeffrey Ford
Delia Sherman
Theodora Goss

91. Gender in the work of Kij Johnson   *Vista B*
Moderator: Ritch Calvin
Grace Dillon
Taryne Taylor
Shannon Maguire
Jed Berry
Respondent: Kij Johnson

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Friday, March 22, 2013 6:00-7:00 p.m.
Student Caucus Meeting   *Captiva A*

Friday, March 22, 2013 7:00-8:00 p.m.
Lord Ruthven Assembly   *Captiva B*

Friday, March 22, 2013 8:30-9:30 p.m.
Guest of Honor Event   *Capri*
The Apartment Dweller's Bestiary
Kij Johnson
Host: Sydney Duncan

Friday, March 22, 2013 9:30-10:30 p.m.
IAFA Ten-Minute Play Festival   *Capri*
Mississippi Twilight by Michael Reimann
Brides of Cthulhu by Michael Furlong
The Sum of Your Experience by Trace Crawford
Host: Brett Hursey
Director: Carrie J. Cole

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Saturday March 23, 2013 8:30-10:00 a.m.

92. (IF/*SF*) Transforming the (SF) Canon   *Pine*
Chair: Sharon Sieber
Idaho State University

A Complete Idiot's Guide to Fighting Space Vampires from Jupiter: Oscar Hurtado's *The Dead City of Korad* (1964) and the Anxiety of Cuban National Identity

Abstract: First published in Cuba in 1964, Oscar Hurtado's *La Ciudad Muerta de Korad* is the story, spread throughout 21 poems, of an astronaut-knight and his quest to resuce his princess-girlfriend from the evil machinations of space vampires from Jupiter who have kidnapped her and hold her hostage in a tower in the center of Korad, a desiccated city on the desiccated Martian landscape. In his efforts to rescue her, the hero of the story must use both his brains and his brawn to battle his enemies, at one point breaking through the gates of hell itself in order to reclaim his lost love. Throughout the narrative, Hurtado incorporates allusions and epigrams to sf and other fantastic works of Western and pre-Western traditions, including works by Arthur Conan Doyle, Edgar Rice Burroughs, Miguel Cervantes, even referencing the Aeneid and the Epic of Gilgamesh; the final poem is ostensibly signed by Johann Wolfgang von Goethe himself, suggesting *La Ciudad Muerta de Korad* to be, among other things, a retelling of the Faust narrative. In this paper, I propose to explore the significance of these intertextual elements to the discursvie and thematic content of Hurtado's narrative, paying special attention to the situation of Cuban national discourse in the context of early 1960s global politics. In particular, I wish to treat the hero of the narrative not only as a proxy for Hurtado himself, as other critics have suggested, but as a proxy for Hurtado's vision of Cuban national identity. Written in the years immediately following the Cuban Missile Crisis of October 1962, the incorporation of texts from both Western and Soviet traditions effects, I would suggest, reflects Hurtado's understanding of Cuba as both situated geographically in First World and socio-politically in Second World political spheres, which in turn suggests a reading of the hero's efforts to reclaim his lost love as an expression of Hurtado's desire that Cuba might find its own stable socio-political core.
Douglas R. Fisher
Auburn University

Cognitive Estrangement: The Semantics of Literary Space in Spanish Science Fiction Narratives

Abstract: The subjectivity and imagination that shape science fiction narratives tend to override objective observation and challenge positivistic epistemology. In fact, science fiction does not propose to verify the feasibility of scientific and technological progress but rather to explore the possibilities that such techno-scientific knowledge is capable of generating in the mind of the author, and ultimately, in the reader's mind. Darko Suvin states that science fiction must be understood as "the *literature of cognitive estrangement*" (4), that is, a genre capable of creating a sense of "a realistic irreality [...] within the cognitive (cosmological and anthropological) norms of the author's epoch" (viii). In Spain, a significant, but understudied body of science fiction narrative coexists in the periphery of a dominant realistic discourse. Interestingly enough, major Spanish authors such as Miguel de Unamuno or even prestigious scientists like Nobel Prize winner Santiago Ramón y Cajal were intrigued by this genre. In the twenty-first century other authors such as José María Merino or Rosa Montero, among many others, have also been bewildered by science fiction and "the space of a potent *estrangement*" that this genre is capable of generating (Suvin viii). Using science fiction narratives ranging from the nineteenth through the twenty-first centuries [for example: short stories featuring Unamuno´s "Mecanopolis"; Santiago Ramón y Cajal´s "The Corrected Pessimist"; José María Merino´s "Playa única"; and Rosa Montero´s last novel *Lágrimas en la lluvia*], I examine the semantics of the literary space to argue how some Spanish authors have successfully managed to challenge the realistic canon and have also effectively generated a powerful *cognitive estrangement* in their science fiction narratives by transforming the objective and empirical reality into powerful thought provoking utopian or dystopian literary spaces that validate and promote the significance of science fiction epistemology in Spanish literature.
Juan Carlos Martín
Stonehill College

93. (SF) Horatio Hornblower's Children in Space   *Oak*
Chair: Stanley C. Kranc
University of South Florida

Sea Lawyers in Space

Abstract: The influence of C. S. Forester's *Horatio Hornblower* series, and other naval historical novels set in the age of sail on Science Fiction is widely accepted. Issues of law feature prominently in these works. All of these novels make clear that the captain of a ship (at sea) is like unto God himself, at least in terms of the discipline of his ship's inhabitants. These novels emphasize that a captain's authority was granted, and limited, only by the Articles of War – the set of laws by which the behavior of seamen in the British Royal Navy was governed. The novels stress the draconian nature of these laws which allowed, and even required, captains to inflict harsh punishments against their crew for even the most minor of offences. Another seemingly essential ingredient of these novels is the court-martial. As described by the novels, these tribunals are not the formal court proceedings of today but haphazard affairs full of politics and intrigue against the protagonist but with little regard to formal protections of the accused. In my paper, I hope to explore how, and why, these legal tropes transferred from the imagined history of these novels into Science Fiction. I will explore many Science Fiction works which have been influenced by these novels, such as David Weber's *Honor Harrington* series, A. Bertram Chandler works on *John Grimes*, David Feintuch's *Seafort Saga*, Lois McMaster Bujold's *Vorkosigan Saga*, the well-known and much beloved *Star Trek* franchise, particular the episode of Star Trek: The Original Series, "Court Martial" and even minor works, such as Harry Harrison's *Bill, the Galactic Hero*, and examine how, and why, the legal tropes which are expressed in these naval historical novels have been adapted and incorporated rather than using modern, more familiar, processes, or even creating new ones.
Curt S. Steindler
Independent Scholar

The Seafort Saga: Decompressing Hornblower's Ethics in Space

Abstract: The traditional British naval series, including Hornblower, represented a specific moral universe dictated by a fairly restrictive concept of duty to explicit orders and a rigid governing hierarchy that regularly serves as the conflict governing the narratives. David Feintuch intensifies these moral memes and their internal contradictions in The Seafort Saga in a manner that demonstrates the problematic nature of this model. The main character is repeatedly forced to violate his oaths and duty to achieve what seems a necessary end. The resulting contradictions produce great psychological and spiritual sacrifice. In the end the series casts as its shadow an unsuspected case for a feminist ethics, consistent with that proposed by Carol Gilligan and others, with a more contextually sensitive approach that makes greater allowances for human failings and builds on our reciprocal responsibility to care for one another.
Robert von der Osten
Ferris State University

From Horatio Hornblower to Honor Harrington: Transgendering an Iconic Hero

Abstract: Horatio Hornblower, the fictional late 18th-early 19th century British naval hero, was created by C.S. Forrester over a series of ten completed novels, one unfinished novel, and several short stories between 1937 and 1967. He was an unusual naval hero in Forrester's time because of his complex character, balancing the cold wits of an unconventional tactician and a commanding presence in the rough and tumble of hand-to-hand fighting on both shipboard and land with an extremely painful shyness, an insuperable feeling of personal inadequacy, a susceptibility to seasickness, and a tin ear. Forrester's Hornblower novels spend roughly equal amounts of time on the character's introspection, his interactions with and observations of other officers and common seamen, a meticulous consideration of technical aspects of sailing, warfare, and Royal Navy procedures of the era, and occasional but very intense involvements with various women. Hornblower has been cited as a significant influence on real-world figures in such diverse fields as public administration, chemistry, educational theory, and, through Hornblower fan Gene Roddenberry, all who have been inspired in some way by the original *Star Trek* series. Another Hornblower fan among science fiction writers is David Weber, who has written a series of novels and short stories deliberately modeled on Forrester's Hornblower series, but, influenced by his experience of his mother's hitting the glass ceiling in the marketing field, Weber has placed his female Hornblower figure, Honor Harrington, in a future space navy in which gender parity has been achieved, and where proving herself should not, therefore, be a gender-related question. Harrington, like Hornblower, has a complex combination of unusually high capabilities and deep insecurities, and is placed in a navy similar to Hornblower's in that questions of rank, seniority, social class, and degree of competence act as obstacles to great talent finding its own level. I will be doing comparative analyses of Forrester's and Weber's presentations of Hornblower and Harrington as well as looking at both testimonials to the influence of Hornblower and comparing them to assessments of Harrington's influences on fansites.

Don Riggs
Drexel University

94. (H/*F*) Gai-mania   *Maple*
Chair: Matthew Masucci
State College of Florida

Neil Gaiman's Transatlantic Comic Horror Translation: From HP Lovecraft and Poe to Monty Python, Pete and Dud

Abstract: Neil Gaiman's transatlantic comic horror combines the lurking fears of American horror masters Lovecraft and Poe, with international myth, fantasy, fairytale, and a range of recognisably English humour from deadpan to farce. This paper explores seques between and twinning of comedy and horror, each based on defamiliarisation. In considering Neil Gaiman's short stories, It references H.P Lovecraft's influence, focusing in the main on Gaiman's "Shoggoth's old Peculiar," "Only the end of the world again" and "Chivalry," three stories which exemplify Gaiman's horror/ humour/ cultural difference splice, and mentions Gaiman's other Lovecraftian works "*A Study in Emerald"* and *"I, Cthulhu***."** In Gaiman's unique contribution, he revisits then undercuts the terrors of the unnameable the unspeakable and the unmentionable histories, weird disturbing characters and scenarios frequent in horror, and brings them into the everyday, with exquisitely amusing results. While inability to interpret and translate often threatens Lovecraft's characters, among others in narratives using the characteristics of fantasy, effective translation from culture to culture, and between the nuances of language and interpretation offer Gaiman and his readers opportunities for richly amusing irony, satire or slapstick. The kind of cultural differences which threaten in Lovecraft are manipulated by Gaiman using the ploys of the uncanny - defamiliarisation and misinterpretation, enriched by horror and mythic intertexts. Gaiman's work offers a comic horror splice of delightful richness based on the splicing and clashing of cultures, the translation between the banal, the everyday, the language of slapstick as much as of irony and the unspeakable the unnameable the unimaginable.

Gina Wisker
University of Brighton

Prufrock in Hollywood: Reverse Adaptation in Neil Gaiman's "The Goldfish Pool and Other Stories"

Abstract: Gaiman's narrator is a writer who arrives in Hollywood to adapt a book he's just written into a movie. Describing the influence of a Mansonesqsue guru/monster, the novel postulated that this person was a conduit for destructive supernatural power, a being too terrible to be apprehended. What he discovers is that the personnel at the studio is constantly in flux, meaning that he is dealing with different people each time he contacts his employer; it becomes clear that each new crew is unfamiliar with what he has written. Instead of his original concepts, the screen treatment that he sees evolving is an increasingly banal rehash of what the movie people are used to doing in a routine horror flick. However, in the middle of the sleazy movie business, he also becomes aware that Hollywood glamour is real. It survives in an elderly driver who worships one particular actress, in the scrapbook of her clippings that he keeps, and in her handprint magically preserved on a goldfish she once touched. However, the old man dies and the writer leaves town, already forgetting the supernatural experience he has had but vaguely aware that the handprint has vanished. The story leaves open the question whether humans are better off, safer, not to recognize intrusions of the supernatural into their routine lives or whether they could become richer by expanding their perceptions. As it is, they become aware only dimly and for brief moments, unsure whether to be frightened or allured. T. S. Elliot's "The Love Song of J. Alfred Prufrock," too, has a speaker who is unable to commit to adaptation. Prufrock understands his dilemma more clearly than Gaiman's narrator, but he cannot summon the readiness to approach a woman. And so he is reduced to wondering whether it would have been worth the effort if he *had* acted. At the very end of the poem, he too has a glimpse of the supernatural, enticing but perhaps deadly.

Joseph Sanders
Independent Scholar

Translations of Tarot Imagery in Neil Gaiman's "Other People" and "Fifteen Cards from a Vampire's Tarot"

Abstract: Neil Gaiman's translation of tarot figures in short stories such as "Other People" and "Fifteen Cards From A Vampire's Tarot" are fine examples of rich intertextuality in which he fashions characters from historical and mythopoeic artistic images into the players of transcendent contemporary horror. In "Other People" Gaiman constructs the character of a dead man as a figure of change easily read as The Hanged Man; in "Fifteen Cards From A Vampire's Tarot" he explicitly names fifteen figures from the occult Tarot's Major Arcana in terms of both medieval and contemporary vampire lore. These figures exist as the descendants of Giotto de Bondone's early 13th century allegorical paintings, as well as the stepchildren of the 15th century *Tarocchi di Mantegna*. The tarot deck has been and continues to be the site of adaptation. As Jillian Saint Jacques notes in his overview of four primary concepts of adaptation studies, "every text includes not only the statements of the author, but the discursive interplay between the text and numerous other influences, utterances, and works. . ." (18). This paper will examine some of the ways that Gaiman's stories allow for the interplay of Medieval, Victorian, and Postmodern constructions of both the tarot Major Arcana and the vampire itself. Like Angela Carter's "The Lady of the House of Love," Gaiman's work has a strong postmodern flavor to it, including the inversion of Stoker's evil, destructive, even satanic vampire-lord figure to Gaiman's iteration of vampire-as-messiah. Carter's own Lady Nosferatu draws on the tarot to read her future through the lens of a long circuitous past that bleeds into her present. Gaiman's figures might well be the cards in her deck, fallen open for a human to read

Frances Auld
University of Wisconsin Baraboo/Sauk County

95. (FTV) *Supernatural* II: Monstrosity, Secular Horror, and Showrunning   *Vista C*
Chair: Christopher J. Irving
Independent Scholar

"Kick it in the ass": *Supernatural*, the Apocalypse, and Human Monstrosity

Abstract: In its fifth season (2009-2010) *Supernatural* introduces its take on the Judeo-Christian Apocalypse. Instead of simply adapting the myth in a modern setting (as it has done with other myths and fables in previous seasons), the show revises the myth, re-imagining the Apocalypse as a very human-centric event rather than a nightmarish cosmic reckoning. The monsters of *Supernatural's* Apocalypse are presented as physical embodiments of human nature; the real danger lies not in the existence of the monstrous element, but in the disastrous effect it has on the human characters. Humanity has become, in a sense, monsters themselves—not through a vampire bite or ghost possession, but by simply existing as they are with very human, very destructive propensities towards fanaticism, paranoia, greed and violence. This paper will explore the cultural and critical significance behind *Supernatural's* revision of the Apocalypse and its monsters. It will also consider how the show presents this global conflict to its audience and how that conflict is resolved (if at all) within the conventions of the horror genre.

Miah Saunders
Independent Scholar

"I thought angels were supposed to be guardians . . . not dicks": *Supernatural* as a Symbol of Secular Humanism

Abstract: *Supernatural,* a horror-fantasy program aired on the CW, focuses on the paranormal exploits of the brothers Sam and Dean Winchester. Sam and Dean are experts in the practice of hunting, or exterminating any and all unsavory manifestations of the supernatural. *Supernatural* has made heavy use of Christian theology, adapting religious dogma and holy works to create the show's story arc. The powers of both Heaven and Hell are apathetic to the pain, suffering, and destruction their conflicts cause humanity. It is the actions of the Winchesters as humans with love for humanity, not as religious acolytes or divine beings, which ends the conflict between Heaven and Hell. In "The Faith of a Humanist," Minister Kenneth Phifer defines humanism's sense of morality and obligation, stating that "it is immoral to wait for God to act for us…We have a high degree of freedom in choosing what we will do…ultimately the responsibility for the kind of world in which we live rests with us." This statement reflects the Winchesters' actions. The brothers choose to exercise their "high degree of freedom" in defense of humanity. This paper analyzes the religious themes of *Supernatural* and interprets them through the lens of secular humanist theory.

James Anding Currie
University of Alabama

In It for the Long Haul: Showrunning *Supernatural*

Abstract: The success or failure of a television show rests largely on the shoulders of the showrunner who is in charge of maintaining the creative vision of the show. Showrunners are often the creators of the show, as was Eric Kripke, on *Supernatural*. Showrunners oversee every aspect of the writing of the show, from hiring the writers to seeing the scripts through production. Newman identified three levels of storytelling in television: the "beat" or scene, the episode, and the multi-episode arc. Booth points out that "a show is narratively complex if it rejects the need for closure after every episode, allows for the development of an overarching story to develop across episodes, and creates an elaborate, interconnected network of characters, actions, locations, props, and plots" (371). The more complex the narrative and the more it uses the three levels of storytelling, the more difficult the showrunner's task. *Supernatural* provides an interesting case study. Creator Eric Kripke was also showrunner for the first five seasons but was succeeded by Sera Gamble and this season Jeremy Carver. This paper will compare the three showrunners in terms of relative success in maintaining a storyarc over the course of a season or multiple seasons.

Lisa Macklem
University of Western Ontario

96. (FTV) Gender Studies III: Feminism in Fairy Tales and Sci-Fi Film and Television *Vista D*
Chair: Tamar Ditzian
University of Florida

Mirror, Mirror on the Wall: Who's the *Most* Feminist of Them All?

Abstract: The recent revival of fairy tales as major motion pictures has created an academic buzz in which stances have been asserted, and battle lines have been drawn. Mirror, Mirror, and Snow White and the Huntsman (released in the summer of 2012) are two films at the center of this dialogue. Immediately upon their release questions of cultural relevancy and worth arose, with one of the world's most prolific fairy tale scholars, Jack Zipes, suggesting that the films are "mindless" things which serve only to "astonish and delight you for a couple of hours while you eat your popcorn." Questions of worth, however, are not the only questions these two films have conjured as both have been summarily scrutinized under the lens of the feminist fairy tale. The differences between these two retellings beg the question: Which one, if any, is the most feminist? This presentation seeks to examine the worth of retellings as well as explore feminist driven questions through film analysis.

Lacey Skorepa
University of Louisiana at Lafayette

Not the Mama: The Struggle for Feminine Agency in Ridley Scott's *Prometheus*

Abstract: Using the work of Hélène Cixous, this paper will analyze Ridley Scott's *Prometheus* through a feminist lens, simultaneously comparing and contrasting the film's tropes with the previous installments in the *Alien* universe. Particularly, utilizing research on the prior films in the franchise, the paper will focus on the films' portrayals of monstrous birth – both masculine and feminine – exploring masculine anxieties associated with its process. Further, I will discuss the explicit gender dichotomies regarding birth within the franchise, exploring the ways in which masculine forces strive to mimic birth through cybernetics as a response to their innate inability to procreate, ultimately asserting that through procreation, femininity maintains its greatest and most exclusive strength. It is with this agency that, while both male and female undergo grotesque forms of birth in each film in the series, the female protagonists of both films are the only characters capable of survival – and agency itself – through their ability to successfully conceive and birth offspring. Through both Ripley and Elizabeth's experiences with extraterrestrial conception, it is ultimately their offspring that give these characters their greatest advantages over their enemies, both alien and human, establishing a unique maternal bond which continuously refutes replication by explicitly masculine scientific pursuits.

Seth Martin
Longwood University

"The last time you get to call me 'whore'": Sex Work in Joss Whedon's *Firefly*

Abstract: Science fiction allows its audience to explore issues present in reality without the governing rules of its hierarchy. In *Firefly*, Joss Whedon allows us to look into a society where prostitution in the occupation of the companion is legalized and respected. Looking at this career through the scope of feminism finds two opposing viewpoints. Feminists who are anti-sex work believe that prostitution only reinforces the reigning patriarchal order, while pro-sex work feminists believe that prostitution allows women, or men, to practice sexual expression if they are not forced or coerced into the profession. Companions in the series provide a view of sex work outside the lens of necessity. Each person's reaction to the career of the resident companion Inara reveals the different views of sex work that are prevalent even in a civilization where companions are well-respected members of high society. The politics of gender are prevalent in the social interactions that Inara has with her clients, as well as Mal and the other residents of Serenity. Through these interactions we can explore how we perceive sexuality in regards to gender and how Inara's profession skews our view of her.

Jennifer Lyons
Monmouth University

97. (F) Onomastics, Historiography, and the Afterlife *Magnolia*
Chair: Taryne Jade Taylor
University of Iowa

Over the Rainbow: Imagined Histories of the Land of Oz

Abstract: The Wizard of Oz is perhaps one of the most ubiquitous adapted fantasy texts of the last century in English. This paper focuses on a lesser-known Oz adaptation, Geoff Ryman's 1992 novel *Was*, to explore the relationship between history and fantasy. A fictive history of *The Wizard of Oz*, *Was* layers an alternate narrative of Dorothy's life on the Kansas prairie at the turn of the 20th century with scenes from the set of the 1939 MGM film, and the story of Jonathan, a young gay man who finds refuge in his lifelong obsession with *The Wizard of Oz* as he battles AIDS in the late 1980s. An amateur historian, Jonathan spends the end of his life in Kansas, attempting to uncover evidence of the real-life Dorothy who inspired L. Frank Baum. I focus on Jonathan's quest for the history behind the fantasy of Oz to argue that *Was* itself performs a kind of historiography. The land over the rainbow, the time Back Then (as Jonathan refers to it) or the land of Was (for Dorothy) represent both an inaccessible utopia and a fantasy essential for survival in an uncompromising world. The Oz that each character hopes to (re)capture is a history that never happened, and the only history that makes the future possible.

Sarah F. Sahn
University of Illinois at Urbana-Champaign

David Wroblewski's *Story of Edgar Sawtelle*: An Onomastics Approach

Abstract: As David Wroblewski tells the story of a boy who cannot speak who becomes the hero of an American *Hamlet*, he does it, at least in part, by accepting the "Adam's task" he has been given. Wroblewski suggests that the reader begin an investigation of the training techniques his fiction depends upon by reading Vicki Hearne's "How to Say Fetch," now included in *Adam's Task: Calling Animals by Name*; and Edgar takes *his* naming task seriously enough to carry *The New Webster Encyclopedic Dictionary of the English Language* to the Sawtelle kennels as preparation. But this is the primary question here: How does Wroblewski use the *re*-naming process in his creation of a believable *Hamlet* set in rural Wisconsin? And this is my answer: he does it – at least in part – by skillful transformation of the names he finds in his source. Claude Sawtelle's first name, for example, results from subtraction of the second syllable of "Claudius"; and "Trudy" is produced by subtracting the first syllable and adding a diminutive suffix to the second syllable of "Gertrude," and the two names almost immediately lead the reader to a sense that she knows this story, she has read it before. Patronymic naming also plays an important role. Hamlet bore the name of his murdered father, and John Sawtelle passes his commitment to creating a special breed of dogs on to his son Edgar (known as Gar), who passes it on to Edgar; and the initial consonant of veterinarian Doctor Page Papineau and his policeman son Glen's surname echoes the *p* of Polonius as well. And Forte's name, whose call is heard from the wild and whose strength Gar greatly respects, seems deliberately chosen to echo the name of Fortinbras, who takes over the kingdom of Denmark when the royal line of Hamlet is extinguished.

Marie Nelson
University of Florida

Virgilian Fantasies in A. S. Byatt's *The Children's Book*

Abstract: The fictions of A. S. Byatt have long been recognized as showing a special interest in "what lies beneath," both figuratively as in psychological sublimation—especially of sexual desire and trauma—and in some cases literally under the earth. In this essay I build on the scholarly work of Fiona Cox to argue that Byatt achieves that elegiac feeling is part through sophisticated adaptation of Virgil. By repeatedly reworking material from the sixth book of Virgil's *Aeneid*—Aeneas' journey into the underworld as it stands in for the afterlife—Byatt writes herself into a tradition of authors following the "ghost of Virgil" to places that are properly "fantastic": places where "realism" reaches a limit and another sort of rhetoric or narrative logic is to be found; such authors include Ovid, Augustine, Dante, Milton, Verne, Hermann Broch, Tom Stoppard, and Ian McEwen. To examine how Byatt's fictions may thus be said to explore the link between elegy and fantasy, in this talk I focus on her 2009 novel *The Children's Book*, an elegy for a British "age of innocence," both national and personal, that reworks of material from Virgil in the light of English traditions of the fantastic in literature and other arts. Much of the novel is framed by adaptation of Shakespeare: at the beginning, a gorgeous, engrossing performance of *A Midsummer Night's Dream*; as it draws towards conclusion, a starker and more strangely defamiliarizing *Twelfth Night* drawing on the *Niebelungenlied*. Several main characters tap into those works' themes of displacement and transformation as they are figured in connection with "underworlds" both real and imagined. An especially prominent role is thus given to a writer of children's fantasy, one of whose unpublished works, the eponymous "Children's Book," is a bedtime story called "Tom Underground." Tom's fate, in the story as well as in real life, serves to connect Virgil's underworld with "the end of England." This is perhaps the most obvious way in which *The Children's Book* adapts Virgil to emphasize the link between elegy and fantasy.

Benjamin Eldon Stevens
Bard College

98. (F) Love, Humour, and the Politics of Emotion   *Dogwood*
Chair: Audrey Taylor
Middlesex University

Discworld Humour and Readers' Identification: An Analysis of the Narrator in Terry Pratchett's *Mort*

Abstract: Terry Pratchett is a fantasy writer and one of the favorite authors in the United Kingdom nowadays. The Discworld series is his most popular creation and one of the longest fantasy series written in English or in any other language. Discworld is also a personal narrative loaded with sharp humor and strong social values which can be considered quite singular in the genre. This paper aims to provide an exploration of the use of humor in Pratchett's work through the figure of the narrator, also taking a look at the narrator's role in the readers' identification with the series. The analysis is going to be focused on *Mort* (1987) with punctual examples of other Discworld novels. This choice responds to the extension of this paper but also to *Mort* being very popular amongst readers, who consider that it transmits ideas quite easily. Discworld readers seem to share a "private joke" (Eagar, 2008: 4) with Pratchett, a feeling that they belong to the "elite" group who understands and shares his humor. This identification not only keeps the readers' interest in the series, but it also lets Pratchett play with their expectations on what seems natural in context, questioning society and mixing the real world with the fantasy, ultimately achieving humor by means of shared knowledge. One of the main vehicles for the transmission of humor in Discworld is the omniscient narrator, whose comments on characters and situations intertwine with his/her allusions to the real world and direct comments to the reader. These meta-fictional devices give the narrator an "outsider" nature that has made some readers consider the entity as Pratchett's persona, making it necessary to explore not only those instances of humor transmitted through the narrator, but also how they work to make readers identify with the series and its author.

Rosa Moreno
Autonomous University of Barcelona

There is no sexual relationship: Desire, Disability, and Trauma in Tanith Lee's *White as Snow* and Angela Carter's "The Bloody Chamber"

Abstract: This paper critically examines the elusive search for mutual love and sexual reciprocity in contemporary women's fairy tales. Drawing on Lacan's insight that "there is no sexual relationship," I argue that Tanith Lee's *White as Snow* and Angela Carter's "The Bloody Chamber" proffer men's castration as embodied in some form of disability as a precondition for actualizing egalitarian amorous relations. Both narratives emplot amorous reciprocity within the structures of disability and traumatic experience, predicated upon the total deprivation of men from their power and their reduction to a position of powerlessness akin to women's social position. For one, Carter entropes her anonymous heroine's romantic relationship with a blind piano tuner, turning his blindness and castration into the grounds upon which reciprocity and romantic fulfillment can properly develop. Similarly, Lee allows Coira, one of the avatars of Snow White, to achieve a sense of amorous mutuality with the dwarf, Stormy, only after he had been violently raped by her half-brother, Prince Hades. These modalities of amorous reciprocity are to be contrasted with Arpazia's, Coira's mother, burning desire for the Hunter King, Orion or Clymeno, in Lee's novel. Although Arpazia's passionate sexual encounter with Clymeno in the woods was a part of a re-enactment of a pagan orgiastic ritual, Arpazia seeks Clymeno out in real life, outside the carnivalistic spectacle and its masks, in a way that destroys the structure of fantasy that always already sustains the traumatic real of amorous relationship. As long as this fantasy structure is disavowed, as the Slovenian philosopher Slavoj Zizek would say, any quest for amorous reciprocity will necessarily fail. To this extent, Carter and Lee offer only an approximation of reciprocity that can never last.

Jamil Khader
Stetson University

Affective Politics in China Miéville's *The Scar*

Abstract: This paper examines affective politics in China Miéville's *The Scar*. In the floating pirate "city" of Armada, which grows through the accumulation of seized ships, pressganged individuals are forcibly re-purposed to serve new social roles. This re-purposing functions as an ideological leveling of social power structures that produces an unexpected freeing for some and destabilization of authority for others. This social change is visible both on the surface of their bodies and in allowable bodily movement, at times literally in conjunction with a thematic focus on corporeal alteration, and at other times affectively as characters emotionally respond to being "Armadans." These affective alterations are profitably examined using Sara Ahmed's arguments about emotions as effects that circulate socially, imprinting on body surfaces and compelling bodily movement. In *The Cultural Politics of Emotion*, Ahmed investigates emotions as social practices that "operate to "make" and "shape" bodies as forms of action, [operations] which also involve orientations towards others" (4). Using Ahmed's arguments about emotions such as pain, disgust, love and hate, I first examine The Lovers, the visionary leaders of Armada who are the figurehead for its politics. I analyze the pairs' mutual self-scarring, shown to be an ongoing testimony to their love (and possibly hate). Second, I consider the social significance of these "beloved" leaders. Characters' affective perspectives of The Lovers are tied to Armada's ideology and politics, running the gambit from captive Bellis Coldwine's disgust and hatred to enabled Tanner Sack's accommodating loyalty. In this social circulation of emotions, characters' bodies are configured as well as compelled in trajectories towards or away from them (and thus Armada). Finally, I emphasize the transformative relevance of reading Miéville's fiction via Ahmed's social theory. The narrative illuminates affective power relationships that, in their "strangeness," provoke us to see similar relationships in the world differently.

Van Leavenworth
Umeå University

99. Words and Worlds II   *Captiva A*

Sandra Lindow
P. Andrew Miller
Tenea D. Johnson
Marilyn Jurich
Bryan D. Dietrich
Donna Hooley

100. (F) Changes in Epic Fantasy   *Captiva B*

Chair: A. P. Canavan
Edgehill University

From Tolkien to Harry Potter: The Transformation of Magical Systems in Epic Fantasy Literature

Abstract: The Dragonlance Chronicles Trilogy transformed the landscape of magic in fantasy, and the 190 books later published in this shared fantasy world testify to the trilogy's influence. But the detailed and scientific magic system found in the trilogy was not merely created on the spot. Rather, this system was the culmination of a long line of adaptation that shaped the way we view magic today. From *The Odyssey* to Grimms' Fairy Tales, to George MacDonald and Tolkien, magic has been thought of as something ethereal, illogical, and impossible to measure. However, in more recent fantasy literature, magic has internal logical consistency; it is quantifiable and has strict rules that cannot be broken. This change can be traced to Dungeons and Dragons, which had to adapt magic into a defined and measurable system able to be governed by character statistics and die rolls so that it could be used in a board game format. This system found in Dungeons and Dragons was then adapted by the Dragonlance Chronicles Trilogy, and became incredibly influential in defining and creating the idea of what a "magic system" was for future literary works and fundamentally changed the way we think of magic today. To be a system, magic needed a repeatable and reliable way to be accessed. Magic had to have rules and limitations. And, more importantly, magic now required a price. In my presentation, I will discuss how the magic systems of bestsellers such as The Kingkiller Chronicles by Patrick Rothfuss, Garth Nix's The Abhorsen Trilogy, the Harry Potter series, and the works of Brandon Sanderson and others are influenced by Dungeons and Dragons and The Dragonlance Chronicles Trilogy.

Braden Dauzat
Louisiana State University

Chin Up, Short Man: The Fall and Rise of Dwarves

Abstract: Fantasy chat threads have reached fever pitch at the approaching release of the newest incarnation of Tolkien's *Hobbit*, directed by Peter Jackson, the maker of the epic film adaptation of *The Lord of the Rings*. Many critics and fans are both curious and apprehensive to see what kind of treatment is in store for the dwarves, who in this story make up a large number of the "heroes" and have featured in much of the pre-film advertising and hype. Dwarves it seems have had a serious shift in prestige in recent decades, thanks in great part to the work of J. R. R. Tolkien. They had also enjoyed this same high status in the myths and folklore of the North of old, but the Christianization of Europe denigrated them to comic relief in heathen children's tales, soon to be all but forgotten. Much of the criticism surrounding both the Northern mythology and Tolkien's work – it is hard to study the one without the other – presents the dwarves in many unflattering terms: their sentience is lesser than that of elves and men, they are only good for the anvil, they are greedy, their motivations do not accord with the warrior ethos. I find that what most critics dismiss as pragmatism and materialism in the dwarves actually belies an admirable work ethic, a selfless humility and a dedication to honor second to none. I hope to show here that dwarves are more than what the Peter Jacksons and Walt Disneys of our world portray them to be, and furthermore show that high-fantasy literature combined with the gaming subculture are rapidly raising dwarves to their rightful place as our equals, worthy of the same dignity and respect. We wait then with bated breath to see whether the upcoming adaptation finishes their rehabilitation.

Robert James Leivers
Florida Atlantic University

Riding Astride: Women, Horses, and the Heroic Quest

Abstract: The relationship between hero and horse is found throughout European literary tradition. The horse has been a vital part of the masculine heroic narrative and served as a symbol of power and potency. In Indo-European traditions, the status of the warrior-hero or king is proven and enhanced by his horsemanship and his owning of an exceptional horse. Focusing on the *Green Rider* series by Kristin Britain and the *Heralds of Valdemar* trilogy and related books by Mercedes Lackey, I will explore the relationship of the bond between horse and heroine in modern epic fantasy. I argue that the portrayal of these relationships is an adaptation of the long-standing male hero-horse relationship. The close relationship between heroine and horse is a way of regendering the heroic ideal. The way the close connection of the heroine and her horse appropriates the symbolism of the masculine hero, proving her bravery and physical prowess. At the same time, the human-animal friendships also redefine heroism in feminine terms, emphasizing sensitivity and the harmonization of the forces of civilization and nature. This paper will be interdisciplinary, combining critical approaches from the fields of psychology, sociology, literary studies, and folklore. It will review some of the historical heroic epics as a means of defining the importance of horse-mastery and ownership in the construction of the male hero in European/Western folktales and legends; I will also explore Jungian interpretations of the horse as a symbol and expression of psychological realities. I will then analyze the treatment of the heroine-horse relationship in recent epic fantasy. I will evaluate these literary treatments using Marchant's application of Kristeva's "Imaginary Father" to girl-animal relationships as well as recent research into the efficacy of animal assisted therapies utilizing horses to treat women. I will apply sociological theories about the relationships of women (and girl) equestrians to their horses and each other. Additionally, I will examine feminist scholarship on the importance of the relationship between women and animals.

Victoria Harkavy
George Mason University

101. Author Readings X   *Vista A*

Host: Alexis Brooks de Vita

Jedidiah Berry
Christopher Barzak
Genevieve Valentine

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Saturday March 23, 2013 10:30-12:00 p.m.

102. (IF/*CYA*/*VPAA*) Transformations in/to/from Graphic Novels, Manga, and Anime   *Pine*
Chair: Emily Connelly
Portland State University

Seeing the Unspeakable: Symbiotic Maturation through the Reading of Graphic Novels
Abstract: Young adult literature has the difficult task of nurturing its child readers while acknowledging the audience's development into adults. Censorship has, at times, diminished the effectiveness of the young adult novel. Discussion that facilitates the reader's ability to come to terms with his or her budding sexuality, spirituality, and new role as an adult in society runs the risk of appearing overtly indecent, simply because such subjects are treated in the text. Graphic novels and illustrated manuscripts allow exploration and interpretation of otherwise taboo subjects that young readers may not confront in printed texts. Graphic works analyzed in this essay include Neil Gaiman's *The Sandman* and Hayao Miyazaki's *Spirited Away*, as well as *Angel Sanctuary*, *Fruits Basket*, *Othello*, *Sticks and Stones*, *Aya*, *Persepolis*, *Le jeu des hindronelles*, *Black Butler*, and *Pet Shop of Horrors.* These texts depict the symbiotic relationship between what is allowed and what is taboo, as the spirit and human worlds continually reestablish superficial boundaries to define the not only the worlds but also their members' status therein, dealing with domestic violence, the sexuality, survival, and suffering of characters who cannot touch or otherwise interact with those of the opposite sex, human/sexual bondage, and incest. Using themes ranging from fantasy to realism, graphic novels and illustrated works continue to help young adults come to terms with the world in which they live by subtle visuals which clarify controversial subjects or gently complete the intellectual discourse over the taboo without difficulties of textual development. While a benefit of illustrated storytelling is the ability to treat topics without actually mentioning them, the openness of graphic novels that allows inspection of controversial subjects is also a strength. Using the paradox of subtle analysis through obvious visual reference, young adult readers are able to face challenging issues of maturity.
Novella Brooks de Vita
Houston Community College

Jane Austen and Manga Adaptations: Romantic Fantasies and Sisterhood in Mochizuki's *Sense and Sensibility*
Abstract: Manga undertakes serious and potentially formative cultural work in topics such as gender and identity. *Shoujo* manga, which is aimed at girls in particular, is a pervasive genre that tells fantastical stories of romance and love such as in Reiko Mochizuki's adaptation of Jane Austen's *Sense and Sensibility* [Bara no Koi Yuri no Koi Funbetsu to Takan] published in 2010. This paper will interrogate how Mochizuki reimagines Austen's novel in creating a culturally relevant narrative for a contemporary Japanese audience. By foregrounding themes of romance and sisterly affection at the expense of Austen's criticism of class Mochizuki dramatises the relationship between the Dashwood sisters. In doing so, Mochizuki's characterization of Marianne and Elinor explore cross-cultural paradigms of what constitutes notions of "sisterhood," "femininity" and "female agency." My research bridges a gap between Japanese popular culture, western literary criticism, and adaptation theory. With particular emphasis on Mochizuki's characterization of her female characters, this paper will explore cross-cultural paradigms of what constitutes notions of "feminism," "femininity" and "female agency" through the sisters of Elinor and Marianne. In opposition to Tara Ghoshal Wallace's criticism of *Sense and Sensibility* as "Austen's most anti-feminist book" (2), I will interrogate how the representation of Elinor and Marianne in Mochizuki's manga complicate such a radical reading of Austen's text. Rather, this paper will demonstrate how Austen's *Sense and Sensibility* inspires transnational ideas of female agency and voice within a Japanese context.
Tsugumi (Mimi) Okabe
Brock University

Boys' Love and Girl Cultures - Fantastic Fandom Adaptations in Virtual Role-Play Community
Abstract: Fan production contributes increasing amount of texts, pictures and videos to online cultures. In Finnish virtual role-play community called *Prince Diaries* girl members write storylines turn based for boy characters. All the characters are based on Japanese anime and manga series that is marketed for teenaged boys in Japan. The original series has little romance written on the plot and the main focus is on sports. However, the aim of the role-play is to make boy characters fall in love with one another. Why fan interpretations turn heterosexual boys homosexual? How love relationships between boy characters are read from the original series and how are they justified? And why does homoerotism seem to interest so many girl fans online? While trying to answer these questions I also portray how the fan community operates and what kind of values are linked to writing and reading role-play texts and fan fictions. My work winds around fandom research and youth with the focus on gender and sexuality.
Laura Hämäläinen
Independent Scholar

103. Indigenous Futures Films   *Oak*
Host: Grace Dillon

104. (F) Exploring Erikson   *Maple*
Chair: W. A. Senior
Broward College

Coltaine as Christ Figure: Creating a Savior in *The Malazan Book of the Fallen*
Abstract: In *Deadhouse Gates*, the second book in the series, *The Malazan Book of the Fallen,* by Steven Erikson, the author employs images of Christ, religious and iconographic symbolic imagery, and fantastic transformations to elevate the character of Coltaine to demigod status. Coltaine is a general in the Malazan army, a "primitive Wickan savage" who must lead thirty thousand refugees across a hostile continent in rebellion. By employing parallels with the miracles of Christ throughout the book, Coltaine becomes a mythic character. The protection of the meek and helpless, the "walking on water" scene, the miraculous feeding and watering of the starving multitudes, the sacrifice of his life to save the refugees, and Coltaine's martyrdom on the cross create a sense of Coltaine's divineness through analogy with Christ. Erikson also employs symbolic imagery, such as the *arrow*, falling from heaven like a salvation from the gods, the *crows*, which represent messengers of the gods that accept Coltaine's soul in the thousands, the martyrdom of the *dogs*, representing loyalty to a worthy hero, and the *cross*, which represents the transition between the celestial and the earthly, the symbol of agony, struggle, martyrdom upon which Coltaine ultimately dies. These symbols all resonate to imbue Coltaine with divine status. Finally, by employing three fantastic transformations - the acceptance of Coltaine's soul by thousands of crows upon his release on the cross, the transfer of his fractionated soul to an unborn foetus, and his rebirth into the archetypal, mystic, "wise-beyond-years" child, Grub who is later said to be humanity's future—Coltaine becomes a saviour of mythic proportions. It is important to stress that Coltaine is not a Christ figure transformed; he is not a Messiah. Erikson employs the "Christ analogy" along with symbolic imagery and fantastic transformations to fashion an epic hero of demigod status.
Sharon E. Sasaki
Independent Scholar

Fantasy Adapting History: Steven Erikson's *Deadhouse Gates* as Post-Postcolonial Critique

Abstract: One of the most vexed issues in criticism of epic fantasy is the question of its historicity, or more often, the complaint that it is ahistorical. At times, epic fantasy is defended on the grounds that it adapts (or allegorizes) events from history. However, such defences open themselves up to an obvious question: does the fantastic adaptation of history add in any way to the historicity of the work, or by re-directing readers from concrete events, does it not in fact de-historicize the text? On the contrary, fantasy's seeming ahistoricism paradoxically gives it force for historical and ideological critique. By mapping out historical processes disconnected from their historical referents, fantasy is able to offer readers a model for how to read history that de-activates automatic, preconditioned associations that reader may have to historical content. To demonstrate how fantasy may have this effect, I will examine the "Chain of Dogs" narrative from Steven Erikson's *Deadhouse Gates* to show how its transformations of British imperial India, the Roman Empire, and other historical contexts enables a complex critique of post-colonial assumptions. Erikson has described the novel as "post-postcolonial" fantasy, as it attempts to represent empire as neither "good" nor "evil." Instead, in *Deadhouse Gates*, empire is a complex, ambivalent mixture of positive and negative social forces. By placing this re-imagining of our contemporary preconceptions about empire in a fantasy world, Erikson sidesteps the emotional associations readers may have with particular historical empires. Instead, to use a theoretical concept from Frederic Jameson, the novel creates in the reader a cognitive map of the space of empire that serves as a heuristic that may consequently be applied to other historical situations. The fantasy structure brings down the reader's defences and allows the novel to transform the reader's perception of history—an effective method of critique.

Matthew Oliver
Campbellsville University

Respondent: Steve Erikson

105. (FTV) Narrativity, Temporality, and Subversive Otherness in *Cloud Atlas*   *Vista C*

Chair: Jen Schiller
Independent Scholar

Eternal Recurrence: Viewing *Cloud Atlas* (2012) as a Re-Occurring Template of Narrative Structure

Abstract: I will argue that in Lana and Andy Wachowski and Tom Tykwer's film adaptation of David Mitchell's 2004 novel *Cloud Atlas* adaptation is synonymous to narration—a method of relaying information that is not conditional to setting or players but recognizable through cultural tropes and symbols. Futhermore, it's through the film's assimilation of narrative time and space that viewers are able to identify and re-imagine different beginning and endings to the six stories. Therefore, it becomes evident that the film is not operating within a linear narrative template but a circular one. What is pivotal here is that the film's structure plays with the same tropes reflected within the content of the story, that is, themes concerned with Friedrich Nietzsche's eternal recurrence. The film's employment of Nietzsche's concept of eternal existence—an existence that is sustained across time and space— in both its narrative content and style supports Roland Barthes's claim that a narrative is but a "cultural trace" to another source. This brings to light the very issue of narration, that is, what is considered an original piece turns out to be a recycling of stories, histories, and events for the purpose of bringing to light certain players' impact on their own and other's futures.

Kendra Holmes
Independent Scholar

Breaking Nietzsche's Gramophone Record: Trauma and Queer Temporality in *Cloud Atlas*

Abstract: From page to screen, *Cloud Atlas*'s Robert Frobisher undergoes significant metamorphosis. The 1930s-era composer of David Mitchell's novel (2004) believes in eternal recurrence, committing suicide with the certainty of "Nietzsche's gramophone record" playing all of history and his own life's events on repeat. In Tom Tykwer and Lana and Andy Wachowski's film adaptation (2012), however, Frobisher abandons Nietzsche for a belief in uncertainty and possibility which engages more strongly with Elizabeth Freeman's *queer temporality*. In composing "The Cloud Atlas Sextet," Frobisher imagines himself as a participant in the other narrative sequences in the film, each of which chronicles different lives and traumas; in his suicide, he simultaneously anticipates eternal recurrence, an afterlife, *and* reincarnation as means to share a life with his lover, Sixsmith. This fluidity of identity and history, along with the film's non-linear temporality and destabilization of distinct soul paths in its re-casting of roles, serve as what Freeman calls "points of resistance" to normative constructions of time (xxii). I argue that through its adaptation of Frobisher the film encourages the viewer to "propose other possibilities for living in relation to indeterminately past, present, and future others" (Freeman 203-210) in the process of confronting queer trauma and history.

Kayley Thomas
University of Florida

"Our lives are not our own": Sonmi 451's Subversive Otherness and the Multivalent Threat of Infection in *Cloud Atlas* (2012)

Abstract: The Wachowski Siblings and Tom Tykwer's adaptation of David Mitchell's *Cloud Atlas* interweaves six storylines to produce a Lyotardian layering of narrative, each "passed on, made up, listened to and acted out" (Jean-Francois Lyotard, "Lessons in Paganism" 134). Of particular interest to science fiction enthusiasts is the familiar narrative of Sonmi 451, a genetically engineered corporate slave in the futuristic Neo Seoul. As Sonmi's brief life unfolds – from subservient slave to philosophical rebel – her revolutionary belief that we only know ourselves through the eyes of the Other and her refusal to remain silent slowly infects the culture of Unanimity and slips into several of the other timelines. For this paper, I will argue that Sonmi 451 is a reflection of what Homi Bhabha refers to as the colonial mimic. Her adaptation of the narrative structures of Neo Seoul's neo-colonial government – specifically, language and the gaze – embodies an infection-from-within that at once shatters the hegemonic structures of the city's perverse allegory of slavery and exposes the tenuous boundaries between the six narrative strands of *Cloud Atlas*. Sonmi, in effect, is both female/colonial/abject other who returns the hegemonic gaze and one of the primary narrative infections which dominates the film.

Shaun Duke
University of Florida

106. (VPAA) SF and Fantasy Stage Adaptations   *Vista D*

Chair: Isabella van Elferen
Utrecht University

The Sister, the Child and the Night Troll: Female Bodies Onstage in *A Very Potter Musical*

Abstract*:* Perhaps one of the most unique and widespread phenomena in Harry Potter fandom is Team Star Kid's *A Very Potter Musical* in which Team Star Kid recreates aspects the overall plot arc of the Harry Potter series, condensing Harry's seven years at Hogwarts into one year. The musical parody format allows Team Star Kid and their audiences to rewrite the Harry Potter canon with a camp sensibility, fully participating in the texts while playfully negotiating its ideologies, especially gender relations. While every character in *AVPM* makes some comment on gender, the gender hierarchy reveals itself most blatantly through Hermione Granger, Ginny Weasley and Draco Malfoy. The stage characterizations of all three depend entirely on the visual nature of the female body in subject positions that elevate the gender codes of heteronormative heroism to absurdity. Hermione and Ginny expose the irrationality of the one-note subject positions women are allowed to inhabit in the series with Hermione as the "ugly, smart girl" and Ginny as the "stupid little sister." Draco, played in drag in *AVPM*, destabilizes the masculinity around which the social hierarchy revolves. All three roles critique their book counterparts while they simultaneously rejoice in them.

Susan Graham
Simmons College

Holding the Vasty Fields of Space: Mac Rogers's *Honeycomb Trilogy*

Abstract*:* The most oft cited criticism of science fiction in the theatre is not its subject but rather the inability of the stage to handle the effects and technology to successfully give a "realistic" performance. This paper will examine how both the sf and the theatrical modes were mutually adapted and translated into live performance. The original scripts and performances will form the foundation of the examination pointing to how sf can successfully be employed within a dramatic medium. Case studies are taken from Mac Rogers's *The Honeycomb Trilogy* (*Advance Man*, *Blast Radius*, and *Sovereign*) a series of plays which clearly illustrates that both sf and theatre adapt to one another quite well. The narrative arc consists of two generations of the Cooke family and how they cope with an alien invasion that destroys human culture. In each, Rogers has adapted a particular theatrical mode to present the science fictional nature of the story. *Advance Man* utilizes realism, while *Blast Radius* twists the pastoral comedy of Shakespeare into something darker. Finally *Sovereign* reaches back into classical Greece for its inspiration.

Jen Gunnels
NYRSF

"Enjoy the elastic present": The Special Challenges of SF and the Theatre (Considering Two Adaptations of SF Novels by The Available Light Theatre Company Of Columbus, Ohio)

Abstract*:* According to Roger Elwood, "Writing an sf play is a bit like trying to picture infinity in a cigar box." During the 2011-2012 season, the Available Light Theatre Company of Columbus, Ohio put on two productions which were adaptations of recent science fiction novels: first, in November 2011, an adaptation of Charles Yu's *How to Live Safely in a Science Fictional Universe*, and then in April, 2012, Cory Doctorow's *Down and Out in the Magic Kingdom*. Both productions were clever and enjoyable, and one was a resounding success – thanks to its imaginative staging and thoughtful compression of the original text, which not only enhanced the original work, but also made it accessible to members of the audience who neither knew the source material, nor knew much about science fiction. Considering these two adaptations (and other recent examples), are there lessons to be learned as to why SF has been slow to make its mark on the medium of live theater, while successful from the very earliest days of cinema, television and even radio? Do recent trends in the staging of SF plays offer hope for a renaissance for SF theatre?

Maura Heaphy
Ohio State University

107. (CYA/FTV) Transforming Teens: Alienation and Acceptance in Young Adult Fantasy *Magnolia*

Chair: Shannon Cummings
University of Louisiana at Lafayette

Deconstructing Scott Westerfeld's *Uglies*

Abstract: Outwardly, Scott Westerfeld's young adult novel *Uglies* appears to celebrate teenage rebellion and subversion of social rules and norms, but I propose a closer look at the text to reveal the ways in which it undermines its own message about rebellion and freedom from ideology. Throughout the novel, the oppressive society is condemned by the small group of rebels, including protagonist Tally Youngblood, who take a stand for their freedom from its ideals. These are Westerfeld's most sympathetic characters and readers are encouraged to root for them because they take a stand for individuality and free thought. A closer look, however, reveals that rebellion is only possible because of the society that Tally lives in and the tools that it has given her. In this dystopic world, teenagers are expected, and even encouraged, to break rules as a means of finding out who they are and expressing their individuality, as long as their pranks don't push the status quo too far. In this way, the authorities in the city can keep citizens complacent while giving them the sembelence of freedom. When teenagers stray too far from the status quo, they are suppressed by the authorities to avoid inciting an uprising. Thus, the novel only appears to celebrate teenage rebellion, and the teen character is ultimate disempowered because she wouldn't be able to rebel without those she is rebelling against allowing it. In this way, *Uglies* undermines its own message and mirrors teen interpellation in contemporary society.

Jessica Stanley
Longwood University

No More Monsters? Adaptation in the Undead Romance

Abstract:The emergence of the zombie romance can be considered a miracle of adaptation. Although the transformation of a monstrous figure from villain to hero follows the precedent of the vampire romance, the zombie romance has wrought this change on a far more challenging subject—an abject mass of decomposing flesh. Although monster-heroes still inspire fear, what we often fear most is that what happened to them might happen to us. This fundamental feature of the undead romance hero is rooted in literary and cultural trends that have accompanied changing perceptions of alterity. The new undead hero was nurtured in the imaginations of readers who grew up with works that refashioned monstrosity and otherness, such as Dr. Seuss's "What Was I Scared Of?" and John Gardner's *Grendel*. The culture that these readers have shaped as adults and the values that they have passed on to their children have perpetuated their perceptions: as American society strives toward inclusivity, monsters, too, must be understood and accepted. In this environment, undead fiction has increasingly expressed fears of alienation and lack of control—fears commonly addressed in young adult narratives. As a proxy for both the angst of adolescence and the ex-centric Self, the undead suffer the pain of exclusion and a fate that they did not choose. In a culture that is obsessed with youth and physical appearance, the appeal of the undead romance crosses generational boundaries; undead protagonists overcome not only difference, but also aging and physical decay. The humanization of the monstrous has finally struck the zombie, putting one of the last remaining vectors of true terror on the endangered undead species list. In a world haunted by fear of powerlessness, alienation, and physical decline, it is comforting to know that even a rotting corpse can find true love.

Angela Tenga
Florida Institute of Technology

108. (F) Folklore, Fairy Tales, and the Gothic *Dogwood*

Chair: Cristina Bacchilega
University of Hawai'i-Mānoa

Into the Fairy Cave: Folklore in *Wuthering Heights*

Abstract: Wuthering Heights is Emily Brontë's only novel. Since its original publication, it has been recognized as work of enormous power and passion, even by—especially by?—its detractors. Not quite a Gothic novel, not quite a Romance, not quite a social novel, *Wuthering Heights* is a *sui generis* maelstrom, and the critical history surrounding this novel includes historical, psychoanalytic, and feminist interpretations. One aspect of *Wuthering Heights* that has received relatively little attention, though, is its use of folklore. In crafting her novel, Brontë mimicked the practice of oral transmission and found the places where the tropes of Gothic fiction overlap with the formal techniques of folklore, and she used the latter to enrich and subtly reinvent the former. Borrowing tropes from ballads, Northern European fairy faith, and the tales of North Yorkshire, Bronte transformed this material as she wove it into her narrative. In *Wuthering Heights*, ghosts, changelings, and doubles gain a new layer of ambiguity. Reality, metaphor, and phantasmagoria collapse into each other. This paper builds upon the legacy of *Wuthering Heights* scholarship while offering fresh insights that should deepen our understanding of and appreciation for this singular novel.

Jessica Jernigan
Central Michigan University

Awakening the Darkness: Towards a Poetics of the Gothic Fairy Tale

Abstract: Despite the nearly omnipresent insistence on a return to the "dark" past of fairy tales in both contemporary literature and popular culture, relatively little work has been done on the connections between fairy tales and the Gothic mode. Why does the frightening uncertainty of the Gothic work so well with the "happily ever after" of the fairy tale and how is their blending accomplished? In what ways does their combination subvert mainstream conceptions? This paper seeks to explore these questions by approaching them through the combination of folkloric and fantastic scholarship. To quote Dr. Lucie Armitt, fairy tales are "an early introduction to the dangerous possibilities of the (only-apparently) familiar" (Armitt 1996, 46) and though the Gothic and fairy tales "may appear anomalous," they are in fact quite "inter-relational" (Armitt 1998, 268). This paper begins by arguing that traditional fairy tales, long bowdlerized and relegated to the nursery, frequently exemplify the terror, passion, and excess characteristic of the Gothic. Drawing on examples from the stories of Charles Perrault and the Grimms, I examine key Gothic issues present in traditional fairy tales such as transgression, haunted space, the double, magic, death/sleep, and the uncanny. I then move to an analysis of the ways in which the Gothic aesthetic asserts itself particularly strongly in modern fairy tale retellings such as Neil Gaiman's "Snow, Glass, Apples," Juliet Marillier's *Heart's Blood*, and Alyxandra Harvery Fitzhenry's *Waking*. The creation of the self-consciously Gothic fairy tale allows for a unique, new poetics of both darkness and light in contemporary literature.

Brittany Warman
Ohio State University

Women Must Sometimes Howl with the Wolves: Temporality and Transformation in Angela Carter's Wolf Tales

Abstract: Werewolves have recently invaded the literary landscape and contemporary readers' imaginations with the onslaught of popular Gothic literature such as Stephenie Meyers's *Twilight* series, Charlaine Harris's Sookie Stackhouse novels and much, much more. The tale of "Little Red Riding Hood" demonstrates that the figure of the wolf has, in fact, haunted storytellers for centuries, and the fiction of Angela Carter attests to authors' enduring fascination with lupine figures. Carter's three wolf tales within *The Bloody Chamber*: "The Werewolf," "The Company of Wolves," and "Wolf-Alice" create a three-tiered feminist revision of the story of "Little Red Riding Hood." One of the central elements of the tales is the use of time, demonstrating the author's concern not only with fairy tales like "Little Red Riding Hood" but also with werewolf mythology wherein lunar time, in particular, dictates the werewolf's very existence as wolf or human. Carter deals with girls on the cusp of womanhood, a time of profound feminine transformation. The metamorphosis from girl to woman which occurs during puberty, marked by the arrival of a woman's menses, parallels in some ways the change between human and wolf. Both types of transformation echo, in turn, the original valence of the tale of Red Riding Hood, which acted as a story about the sexual initiation of a young girl. Carter simultaneously emphasizes her own texts' liminality and temporality in gendering several of her wolves female and in exploring the often intersecting realms of humans and animals. The author's wolf-girls demonstrate the powerful similarities between the maturing young girl and the werewolf, ultimately portraying a strange inversion which reveals the humanity of wolves and the cruelty of humans. Carter's wolf-girls remain suspended in a liminal space from which they must transition to womanhood and ultimately choose to align themselves with either wolves or humans.

Stephanie Metz
University of Tennessee

109. (H) Monstrous Miscellany   *Captiva A*
Chair: Nenad "Max" Jakovljevic
Independent Scholar

Adapting a Profession: Depictions of Librarians in Stephen King's Fiction

Abstract: King's librarians are not always a positive portrayal of the profession, but illustrate how readers view and perceive librarians, particularly within the context of a horror novel, where they serve a particular function. In my presentation, I will build on the work done by Gary and Marie Radford and Maura Seale, in examining King's librarians in popular culture. In "Libraries, Librarians, and the Discourse of Fear," they describe librarians as being represented by fear, primarily utilizing Foucault in their discussion. King's representations of librarians are not entirely fear-based, but *Big Driver* and The *Library Policeman* present that discourse to the reader. In Maura Seale's "Old Maids, Policeman, and Social Rejects: Mass Media Representations and Public Perceptions of Librarians," Seale classifies the librarian stereotypes into these five different categories: Old Maid, Policeman, Parody, Inept, and Hero/ine." As time allows, I will also discuss the research process in horror novels, which often takes on a monstrous aspect when the past is researched, as in Jack Torrance's research of the Overlook Hotel in *The Shining*. Another approach is to contrast King's caretaker librarian Mike Hanlon from IT to other caretaker librarians, as in Ray Bradbury's *Something Wicked This Way Comes*, Rupert Giles from *Buffy the Vampire Slayer* and H.P. Lovecraft's Dr. Henry Armitage from *The Dunwich Horror*.

Michael Furlong
University of Central Florida

The Queer God Pan: An Ancient Terror Reimagined

Abstract: 19th and early 20th century Britain's fascination with Pan—an intriguing, but relatively minor ancient Greek god—might seem baffling to a modern reader. And yet Pan could be found anywhere and everywhere in the literature and popular culture of this period, from children's stories to Gothic horror, in painting, music, and dance, in advertisements on posters and in periodicals, and even on books of matches. This fixation was rightly deemed a "Pan craze." Dancing along the edge of human and animal, god and mortal, man and boy, Pan is what Jeffrey Jerome Cohen calls a cultural body, born at a "metaphoric crossroads" and "an embodiment of a certain cultural moment—of a time, a feeling, and a place" (4). A being of unlimited possibility, Pan speaks to the common human desire to *transform*, and by doing this break free from societally restricted boundaries. And so, though Pan may be monstrous and terrible, his resistance to normative culture makes him monstrously attractive. In this paper I will show how the ancient Greco-Roman god Pan was transformed and adapted in the literature of 19th and early 20th century Britain. The ancient god's often queer history was reimagined to fit the specific, and equally queer, conditions of this new time and place. Demonic and angelic, healer and terror, Pan holds a dark mirror up to a Britain in which many increasingly felt spiritually and socially unmoored.

Mark De Cicco
George Washington University

Translating the Gothic: An Englishman's Journey into the American Classroom

Abstract: During my sixth form years, a time when I had absolutely no intention of pursuing the study of literature, chance put me in the classroom of Fran Mullins. Fran's appearance alone was enough to inspire terror: crow-like features, wispy white hair, ancient skin, and a voice burnt to a crisp from fifty years of chain smoking. Fresh from secondary education's clinical approach to literature (*GCSE Bite Size* study guides, carefully snipped excerpts from Dickens, margins of key themes and symbols) the first day of Fran's class proved a journey into chaos. The room was utterly dark. About ten of us glanced around, bewildered, a little nervous. Fran lurked silently in the corner, eying the late comers trickling in. A bold older member of the class asked Fran whether she should turn the lights on. "No!" she barked. "If the lamps are on, the ghosts will be chased away." For Fran, reading the Gothic wasn't enough. Instead, we had to submerge ourselves in it. She would force us to read passages of *Wuthering Heights* via torchlight. On wet, windy days, she led us outside and demanded we confront the sublime head on. She arranged for a trip to Perranporth Hotel, an old, imposing structure jutting out onto the shoreline. Once there, we were to walk around in the dead of night, in the hope of glimpsing ghosts. The magic of Fran's eccentric methods proved difficult to adapt in my new home, three thousand miles from the windswept moors, the stone walls of the Jamaica Inn, the sheer clifftops dropping down into freezing waters; the threat of lawsuits preventing a trip outside into the rain and wind. Fran's message of submersion lives on, but as an English teacher in an American classroom, submersion has become an act of translation. This paper will discuss how I attempt to submerge my classes in the Gothic as a means of connecting them with the tropes of the genre. From ghost stories in the dark; rearranging desks and furniture to abolish neat, neoclassical order; writing their own Gothic tales; Victorian role-playing. Like Fran Mullins, I ask my class to not only observe the tropes, the themes, the motifs of the Gothic, but to experience and confront them.

Edward Howarth
Longwood University

110. SF Theory Roundtable   *Captiva B*
Moderator: David M. Higgins
Text: Ian Bogost, "Alien Phenomenology" from *Alien Phenomenology, or What It's Like To Be A Thing*

111. Author Readings XI   *Vista A*
Host: F. Brett Cox

Dennis Danvers
Ellen Klages
China Miéville

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Saturday March 23, 2013 12:00-12:15 p.m.
***Locus* Photograph**   *Poolside*

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

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Saturday March 23, 2013 2:00-3:30 p.m.

112. (IF/*H*/*F*/*SF*) Witches, Zombies, and Bioviolence in the International Fantastic   *Pine*
Chair: M. Elizabeth Ginway
University of Florida

The Roman Witch as Midwife Perversion

Abstract: Literary depictions of Roman witches often emphasize the hags' delight in torturing and murdering children to facilitate magic spells; the association of child-sacrifice with magic was commonplace in antiquity (Ogden). Less familiar is the Roman witch's interest in harming infants *in utero*. But such episodes suggest that this aspect of the Roman witch prefigures the medieval myth of midwives as witches, providing an early example of the perversion and subsequent demonization of a midwife's duties. This perversion appears explicitly in Lucan's Erictho, who slashes the bellies of pregnant women and tears out the fetus (*Phars.* 6.558-9; cf. 6.710-11). Horace makes both an explicit connection between witches and midwives (*Epode* 17) and an implicit connection by bringing specific attention to the witches' untrimmed fingernails (*Satire* 1.8.26-7, *Epode* 5.48; cf. *Phars.* 6.541-2, Propertius 4.5.16). A midwife's fingernails were important in the child-birthing process, being used to cut the frenulum to avoid ankyloglossia (tongue-tie) and to pierce the amniotic sac when necessary (Soranus, *Gyn* 2.2.3-2.3.4; Rieder, 668). Though Soranus advises that midwives keep their nails short (*Gyn*. 1.1.3), folkloric accounts relate that midwives kept one sharp nail (pinkie or thumb) for this purpose (Forbes). The Roman witch's fingernails—and the rest of her unkempt appearance—comprise part of her bestial, uncivilized nature and elicit comparisons to child-killing *daimones* such as *lamiae* (Dickie). But evidence also suggests a perversion of the midwife's role, particularly in the use of fingernails to kill rather than save babies. Though midwives were respected in Roman society (French), the high mortality rate of infants in the pre-modern world led to a longstanding connection between witches and infanticide (Bailey, Ehrenreich). And although historical records show that very few midwives were actually accused of witchcraft, the myth of the midwife as witch prevailed at least through the seventeenth century (Harley).
Debbie Felton
University of Massachusetts Amherst

The Apocalypse According to Lovecraft: Mike Wilson's *Zombie*

Abstract: Argentine-American author Mike Wilson Reginato's 2010 novel *Zombie* offers the coming-of-age story of a group of youths in a suburb of an unnamed Latin American capital during the five years following the city's destruction in a nuclear holocaust. Through the use of multiple perspectives, the novel is able to explore the web of factors that cause many of them to become methedrine addicts and fall under the sway of their dealer, Frosty, also founder of a Cthulhu cult. These factors include the struggle to reconcile instinctual desires with the faculty of reason, class conflict and marginalization, and the effects of American popular culture on the Latin American subject. While there are no literal "zombies" in the work, their addiction causes Frosty's acolytes to take on the physical and psychological characteristics of the titular revenant. It is impossible to discern if many of the experiences they relate are drug-induced, oniric, or real, making them fantastic in the strict Todorovian sense. Their metaphorical "zombie-hood" is literally inscribed on their body: deadened eyes, open sores on the skin similar to rotting flesh, loss of hair, and inability to articulate speech. Ultimately, the work suggests that the factors mentioned above had constructed their subjectivity as "zombies" long before. This essay proposes that *Zombie* is a critique of what Jean François Lyotard called grand narratives, stories that purport to offer comprehensive and definitive explanations of reality. Taylor juxtaposes the "real" biblical grand narrative of apocalypse foretold in Revelation with H.P. Lovecraft's fictional Cthulhu mythos, adopted by the addicts as their "real" explanatory narrative. This essay examines plot elements, imagery, and tropes taken from these texts to demonstrate that the author metaphorically suggests that such stories not only inform our world views, but in doing so may determine human history itself.
Dale Knickerbocker
East Carolina University

Bioethics, Bioviolence, and the Third World: Reading Two Science Fictions from India

Abstract: "Bioethics, Bioviolence, and the Third World: Reading Two Science Fictions from India" argues that subversive post-humanist identities, such as cyborgs and androids, the disembodied existences in cyberspace, as well as other technologies of bio-mechanical enhancements acquire a problematic and often negative dimension when used in the context of Third World societies. Rather than challenging the authority of the originary, patriarchal, and dualistic social order, as it often does in the West, such images end up serving as tools of the corporatized global capital bent on subjugating and dismantling indigenous resources, bodies and knowledge. These images often echo the all too real phenomena of bioprospecting of the physical and agricultural resources of the Third World countries, harvesting of organs from the poor of the world, and patenting of shared communal knowledge for profit maximization. This paper discusses two science fiction texts from India—Anil Menon's *The Beast with Nine Billion Feet* and Manjula Padmanabhan's *Harvest*—in such a context, especially in light of ecofeminist Vandana Shiva's critique of "bioprospecting" and "bioviolence" in exploring the negative yet complex associations of the post-human imageries in postmodern Indian science fiction.
Suparno Banerjee
Texas State University-San Marcos

113. (CYA) Linguistic and Narrative Hauntings: Textual Complexities in Children's Fantasy　　　　*Oak*

Chair: June Pulliam
Lousiana State University

The Haunting Transformations of Trope, Tense, and Time in *Kit's Wilderness*: Why I Always Will Have Been Rereading David Almond

Abstract: Genre-blurring young adult novelist of the fantastic David Almond embodies Lyotard's temporally paradoxical figuration of the postmodern writer who is "working without rules in order to formulate the rules of what will have been done." And of course this isn't true. No one works without rules. In the intertextual wake of theorists from Kristeva and Barthes to Frye and Frow, there's no getting away from the structuring of texts through genre, although their generic codes and conventions can certainly be transformed. In this presentation, I turn to Almond's haunting transformations in *Kit's Wilderness* (1999) and *The Savage* (2008) by exploring their unsettling of the trope of metamorphosis - itself the figural epitome of transformation—through the lens of their dislocations with regard to time. I will show that if David Almond's fiction has something to teach us about transformation, it might be formulated something like this: we still aren't quite and will always have been transforming. There is no coming of age, there is no adaption to an adult world, there is no ultimate transition from one state of being, one state of affairs, to another. Like the magical and mundane figures Almond's characters encompass, we are adrift in time, always on the verge, always almost someone, somewhere, sometime new. I wonder who we will have been? And where? And when? The transformative power of Almond's fiction lies in the ways it both responds to these questions and suspends them, how it holds his audience in fantastic hesitations. I argue that his stories haunt with the need to revisit and reflect not only as critics on their unsettling textual transformations, but also as the young adults we all still sometimes are on the unsettling nature of our not-quite-transformations. And that is why I always will have been rereading David Almond.

Doryjane Birrer
The College of Charleston

Upsetting Narrative Expectations: Use and Abuse of Power in Diana Wynne Jones's *Witch Week*

Abstract: In Diana Wynne Jones's *Witch Week*, she upsets two narrative expectations—the witch hunt narrative and the god-figure archetype—to explore the use and abuse of power and to show that real power does not necessarily correspond with official power, that those who think themselves powerless might have more say than they think, if only they'd grow into the realization. For the first subversion of expectation, I compare the inquisitor in the book to Hale and Danforth in Arthur Miller's *The Crucible* to show that Jones undermines her inquisitor as someone who only has external power, which lies in gadgets and people's subjection to him. For the second subversion of expectation, I show how Jones sets up Chrestomanci as a god figure, only to have him turn out to be not what the characters expect. Jones rewards Chrestomanci over the inquisitor in the execution of power. Under Chrestomanci's encouragement, the witches are able to discover their own strengths.

Julia Wang
Hollins University

114. (SF) Sexuality and Reproductive Technologies　　　　　　　　　　　　　　　*Maple*

Chair: Steven Shaviro
Wayne State University

Katherine MacLean's Short Science Fiction and Cytology: Science as Parabola

Abstract: As Brian Attebery defines them, parabolas are narrative patterns that "integrate narrative needs, scientific information, and meta-commentary in the genre itself." Today, I argue that MacLean, who has been writing science fiction since 1949 and was awarded the Cordwainer Smith Rediscovery Award, articulates science as a parabola that is linked to the technologies by which self and gender are constructed (according to Foucault and Lauretis). Frequently focusing on reproduction, MacLean's stories do not imagine technologies that relieve women of the burdens of pregnancy and childcare, but instead replicate major discoveries in cytology, molecular biology, and biotechnology of the early twentieth century, discoveries that revealed the autonomy, immortality, and hybridity of human cells, discoveries that might allow a human to reproduce herself at cell level as a unique organism. MacLean's "Contagion" portrays a scientific couple working to stem a plague outbreak on a space ship, only to learn that the attackers are not alien invaders but human phagocytes, transforming the would-be colonists into immortal and plague-resistant humans. "The Diploids" emphasizes the plasticity of cells, revealing a conspiracy to use human cell colonies as "alienable commodities," and to make genius children by crossing species. In "The Kidnapping of Baroness 5," MacLean further varies the theme of cell-level immortality in a future where scientists have let super-prions escape from their experiments and contaminate humans so that they only live until their twenties; the story pictures a brave woman witch-scientist fighting to develop humans, through cell manipulation and cross-species engineering, that will be resistant to prion depradations and so preserve human knowledge. In all of these stories, MacLean turns feminist sf interest in reproduction on its head, rewriting the issues at cell level, imagining a future where women are truly partners with men in science as in the bedroom.

Jane Donawerth
University of Maryland

Sex without Bodies: Sex in Cyberspace in *Nearly Roadkill*

Abstract: While theorists have pondered the pleasures and possibilities of identity in cyberspace, feminists were initially reluctant to embrace the technology, or to see the liberatory possibilities. However, some feminist theorists and artists have done so, including the "gender outlaw" Kate Bornstein and her writing partner Caitlin Sullivan. In 1996, they published a novel in which they push to the limits the possibilities of a "meatless" identity, and "meatless" encounters. "Scratch" and "Winc" met in cyberspace to discuss theoretical positions on gender and sexuality, and to experience to pleasures of dis-embodied sex.

Ritch Calvin
SUNY Stony Brook

Afrofuturist Discourses: Utopia, Sexuality and Desire in Delany's "Aye, and Gomorrah"

Abstract: This paper examines the multiple "queer" identities we encounter in "Aye, and Gomorrah" and positions them in afrofuturist discourse. I read these spaces as discursive contact zones in which Delany presents contrasting ideas of utopia, sexuality, and desire. By casting social deviants such as gay voyeurs, "frelks," and "spacers" in roles that are vital to the "complex totality" of discourses within "Aye, and Gomorrah," Delany ensures that his audience reads afrofuturism as a "critical way of understanding" the future—one that repositions the "status quo" in relationship to the queered communities that the narrator and his spacer companions encounter. Following our protagonist's path of frustration and engagement with queer spaces, I expand the claims that Wendy Gay Pearson, Veronica Hollinger, and Joan Gordon make about "the deployment of queer" in order to show how these, often contested, spaces question "…the role of normativity and Cartesian thinking on human sexualities, both as actual practices and as epistemologies" (3). Indeed, Delany creates a science fictional world in which the historical, extra-textual, commodification of queer bodies is always already anterior to the intra-textual commodification of spacer bodies—especially their "loose swinging meat." In short, Delany's exploration of difference does not follow *the* order of hegemonic, heteronormative, discourse; it evidences his attempt to shed light on the subversive potential inherent in his particular afrofuturist vision.

Clayton D. Colmon
University of Delaware

115. (**FTV) Science Fiction Film and Television I: Criticism, Computers, and Robots**　　　　　　　*Vista C*
Chair: Sherryl Vint
University of California, Riverside

From Adaptation to Extrapolation: Early SF Film Criticism

Abstract: Despite few book-length studies up until 1980, much discussion of science fiction (SF) film occurred in magazines and journals as critics attempted to analyze the role of SF in emerging film genre theory. This paper will explore SF film criticism between 1950 and the early 1970s, when both SF film and film genre theory were still developing as critical discourses. Because production and popularity of SF films developed more slowly than many genres, historical research of early film criticism reveals complex changes in attitudes across the three decades. Each decade shows not only a shifting appreciation of SF film but also changing approaches towards the critical analysis of film, genre theory, and adaptation. For instance, early film critics inevitably compared SF film to SF literature, and often believed literary forms superior to their cinematic adaptations. Later critics, however, begin to discuss SF film as a genre with its own conventions and iconography recognized by both film critics and audiences. Though some scholars suggest discussion of SF films up until 1980 had been primarily descriptive rather than analytic, early writings reveal that critics in fact were analyzing the iconography, themes, and narrative structure of SF films much earlier than 1980.

Malisa Kurtz
Brock University

The Visual Syntax of AL and HAL: ALPHA 60, the HAL-9000, and the Tension between Language and Technology in *2001* and *Alphaville*

Abstract: In both Stanley Kubrick's *2001: a Space Odyssey* and Jean-Luc Godard's *Alphaville*, the tension regarding language and technology is expressed most fully through the unsettling presence of a supercomputer: the HAL-9000 in *2001* and the Alpha 60 in *Alphaville*. Each machine makes its presence known through language, even though neither has a mouth to speak it. In *2001*, HAL's red eye darts left and right in a frantic attempt to understand silent speech. In *Alphaville*, Alpha 60's black eye glares out from behind a fan grid as its monstrous voice hands out fascistic commands. Through the voices of these machines, Kubrick and Godard remove language from an organic substrate and explore its existence as a disembodied technology. While the HAL-9000 and Alpha 60 share striking similarities, however, the death of the computers at the end of the films suggests two almost antithetical positions regarding cinema, language, and identity. In this presentation, I shall argue that while both films express the dominance of the word by the image, the attitudes they adopt towards language are quite different. Whereas Kubrick champions visual experience and dismisses words, Godard wishes to save them.

Lisa Swanstrom
Florida Atlantic University

Where Have All the Robots Gone?: The Rise of the Android in 21st Century Science Fiction

Abstract: In the last decade, robots—those often lovable, obviously mechanical constructs—have been gradually replaced in science fiction literature and media by androids, machines that look, act (and sometimes think) like us. The image of the robot now seems to serve largely as a nostalgia signifier for both fans of science fiction and mainstream audiences, and they rarely fulfill the dramatic roles they did for so long in early science fiction. My paper will argue that there are several reasons for this evolution in how and when robots are depicted. One of these reasons is a fulfillment of the cyber theory of Donna Haraway, who argued in her "A Cyborg Manifesto" for the consideration of the cyborg as a metaphor, and challenged feminists to engage in a political strategy that would incorporate elements of socialism. Haraway's manifesto is now almost 30 years old, and many of her initial ideas have been incorporated into modern feminist thought (using somewhat different terminology). Additionally, I will incorporate Jauss' "horizon of expectations" to discuss how the cultural, ethical, and literary expectations held by audiences further influence this evolution. My paper will explore these reasons to argue that robots, as we have known them, are in the process of being phased out of modern science fiction in favor of more utilitarian (and perhaps more threatening) androids.

Charles Cuthbertson
Southern Utah University

116. (VPAA) Fannish (Re)Assembly　　　　　　　*Vista D*
Chair: Barbara L. Lucas
Independent Scholar

Loki'd Feels: Tagging the Text

Abstract: There is a longstanding tradition of recuperating canonically unpleasant characters in fan fiction (perhaps mostly famously, Draco Malfoy from the *Harry Potter* series). The Marvel comics fandom's new film adaptations has given rise to recuperations of the character Loki in a relatively new way: through the use of Tumblr tags. The process in which Loki posts on Tumblr are tagged, reblogged, re-tagged, and commented on again offers a nexus for understanding the emergence of an increasingly intertextual form. This new form, which I call hyperglossing, arises from the layering of commentary with fan fiction(s) and canon in an intertextual decoupage. Hyperglossing is a constitutive activity. The interaction which produces a hyperglossed text contributes to the emergence of a shared understanding of Loki, the language used to re-construct him with other fans, and the performances of fannish virtuosity that manipulate canon, fannish tradition, and Tumblr norms.

Sarah Carpenter
George Mason University

Displacing the mother: *Supernatural* male pregnancy fan fiction

Abstract*:* This paper investigates the trope of the dead mother as it appears in some *Supernatural* male pregnancy fan fiction. As has often been noted, the dead mother has been a recurring feature in Anglophone literature for hundreds of years, as well as a staple in contemporary film and television, including *Supernatural*. The trope performs a number of varying functions in the texts, from kick-starting a narrative, to enabling the bonding between father and child, to ensuring the successful maturation and individuation of the child. Often the trope expresses a deep-seated societal anxiety concerning the potential power that lies in the position of the mother. In the case of *Supernatural*, the death of their mother not only ensures that Sam and Dean Winchester grow up to have action-filled adventures, but also that their only parental influence is their father's. In this paper, I ask the question whether mpreg can be regarded as a literary working through of, and response to, the societal distrust of mothers – a way of removing them once and for all. I chart how two fanfic authors drawing on the trope of the dead mother end up with very differing narratives: in one case a reaffirmation of the societal notion that mothers are dangerous and that fathers are more suitable as parents, in the other a discussion of how, in a patriarchal society, the ability to give birth removes agency, regardless of gender.

Berit Åström
Umeå University

Fan-created canon: *Doctor Who* recons

Abstract*:* Between 1967 and 1978, the BBC junked archived videotape for reasons of space; they had no reason to suspect that rerelease on video to consumers would be a possibility, much less a money-making opportunity. Among the shows junked was *Doctor Who*, mostly episodes featuring the First and Second Doctors. Although many missing episodes were eventually found, often overseas, many were not. Fans, taking advantage of the fact that audio exists for all the broadcast episodes, have created videos of the missing episodes by stringing together stills (actual existing images from the episode, if any are extant; stills or clips from other episodes that seem appropriate; or professionally taken stills shot during filming known as telesnaps) and playing them over the soundtrack. These artworks are called recons. I examine the fan impulse to create a transformative yet canonical text with the tools at hand. Although most scholarly work on fan vidding activity has dealt with creative deviations, where fans transform or alter a text to create a new meaning, I discuss here the creative attempts to use transformation and alteration to attain textual fidelity. Complete faithfulness to the lost original is not possible, but practical and symbolic selection of images to fit the story and mood is possible, thus rendering recons a form of artwork rather than a literal reconstruction.

Karen Hellekson
Independent Scholar

117. (CYA) A Matter of Audience: Transforming Text for Younger Readers   *Magnolia*
Chair: Amanda R. Von Der Lohe
Hollins University

Adapting Wonderland: Alice for "The Little Ones"

Abstract: One of the of the most intriguing facets of the adaptation history of the Alice books is the way in which the fantasies have been continually reshaped with a specific audience in mind. Even before Carroll's death, editions of the book emerged which sought to appeal specifically to child audiences – an enterprise which was commercial on the one hand, but which also suggests that the books in their original form were perhaps not as "child-friendly" as subsequent publishers and readers might desire. In addition to either "retelling" or abridging the text, children's editions were often produced with new artwork specifically designed to appeal to young readers and to promote tactile engagement with the book as an object. One of the central contentions of this paper is that as Alice has been reshaped, revised, and re-envisioned, there has been an oscillating focus between reclaiming the text for children and placing it out of their reach. Carroll's original Alice spoke to both markets, as "a delightful book for children – or, for the matter of that, for grown-up people," but new versions have tended to address one type of reader, or the other, but not both. Thus whilst these copious new editions, versions, imitations, and satires might expand the reach of Alice, it could also be argued that they fail to offer the integral diversity of audience that the initial stories were able to achieve.
Zoe Jaques
Anglia Ruskin University, Cambridge

A Study on Children's Tales Adapted from The Tempest in Japan

Abstract: The objective of my presentation is to consider about how Shakespeare's The Tempest, as a fantasy fiction, was received and adapted in children's books and magazines in Japan from the Taisho Period(1912-1926) to the Showa Period(1926-1989). In the field of the reception history of Shakespeare in Japan, it was adapted works for adults that have been mainly studied. However, we should think of adapted works for children as a different category, though there is some continuity between adaptations for children and adults. Japan imported the Western idea of childhood influenced by Rousseau and Romanticism, whereas the views about children also changed in the way peculiar to Japan against its background of the domestic cultural and social condition. It is necessary to analyze how the adaptations of Shakespeare for children reflect this changing view on childhood. Shakespeare's works began to circulate among Japanese people in the Meiji Period, and the first children's reading material adapted from Shakespeare was "The tale of Hamlet" which appeared in Boys' Friends in 1891. On the other hand, the first adaptations of The Tempest "for children" were published in the Taisho Period, mainly based on Lamb's tale. One of them is a work written by Roson Ashiya in 1926. Whereas Lamb version maintains the fantastic nature of this tale to the end, Ashiya version tends to weaken it, though Prospero amazes the human characters using his magic as in the original text. How should we evaluate this version in the reception history of children's Shakespeare in Japan? In my presentation, I would like to consider how The Tempest was consumed as a fantastic story for children in Japan from the Taisho Period to the Showa Period, in comparison with Shakespeare's works adapted for adults and contemporary children's literature in Japan.
Yoshika Miura
Otani University

Heinlein's Audiences, Juvenile and Adult, and How They Shaped His Fiction Between 1946 and 1958

Abstract: Heinlein's writing for young readers was different from his writing for adults—at least in terms of Cultural Literacy. Heinlein himself has remarked that his writings for young readers were tougher than his writings for adults: " . . . the books for boys are somewhat harder to read because younger readers relish tough ideas they have to chew on . . . " and I believe that part of this toughness was about the cultural materials included in the books. Moreover, Heinlein felt that science fiction was educating young readers: "[Science fiction] has prepared the youth of our time for the coming age of space. Interplanetary travel is no shock to youngsters, no matter how unsettling it may be to calcified adults." This sense of "education," too, might have encouraged Heinlein to include much more cultural material in the juveniles than in the fiction for adults. What I propose to do in this paper is discuss some of Heinlein's most popular adult novels and short stories from the 1946-1958 period during which he also published the juveniles, compare and contrast those adult publications to the juveniles in terms of the cultural references therein, and come to some conclusion(s) about the ways in which his two audiences, juvenile and adult, may have shaped his use of cultural references of his writings.
C.W. Sullivan, III
East Carolina University

118. (F) When Fantasy Turns Dark and Deadly   *Dogwood*
Chair: Helen Pilinovsky
California State University San Bernardino

Inklings in the Dark: The Consolation of Fantasy in Tolkien and Bakker

Abstract: Insofar as the fantasy world indeed remains connected with reality, as an imaginative response to it, I suggest that its mythical character is not only comprised by its internal qualities, but also involves its greater (meta-)aesthetic dimensions. Fantasy—and myth—spills outside of the boundaries of its imagined realms to posit ways for its audience to understand it in relation to the given earth, and offers invitation into *worlds* in the Heideggerian sense in the process. On this foundation, I offer a comparative study of the fantasy worlds devised by J. R. R. Tolkien and R. Scott Bakker. For both writers, fantasy is consolatory, an opportunity for aesthetic liberation from the psychical burden of a body of knowledge that seems increasingly to de-confirm our intuitions about the universe, our sense of it as meaningful, and our wish for it to be so. For both writers, fantasy is a response, a challenge, to a perceived scientific *zeitgeist*, an experiential recovery—in one sense or another—of non-empirical worldviews. For Tolkien, per his theological theory of sub-creation, this recovery constitutes a turn from illusion towards truth, from the false wisdom of functional analysis towards the greater wisdom gained by mythic and theistic imagination. Bakker, however, is philosophically committed not just to science, but to his own notion of an already-begun Semantic Apocalypse: nihilism is increasingly the appropriate worldview, especially in light of neuroscience's ongoing deconstruction of the subjective condition itself. For Bakker, the Tolkienian movement is inverted: fantasy offers only a cognitive illusion, the comfort of subjective emphasis without any assertion of the meaning and imaginative subject's metaphysical integrity. I will conclude towards a synthesis of Tolkien and Bakker's ideas, towards a transformation of Semantic *Apocalypse* into Semantic *Eucatastrophe*.
Grant Dempsey
University of Western Ontario

The Medieval Notion of the Just War and the Slaughter of the Orcs

Abstract: At the end of *The Hobbit*, the victors pursue the fleeing goblins so fiercely that "Songs have said that three parts of the goblin warriors of the North perished on that day" (303), emphasizing the horrific slaughter. However, this annihilation of the orcs has raised questions among Tolkien scholars. Can one justify the mass deaths of combatants, many of who have stopped fighting, on any grounds? Such an outright destruction of a helpless enemy raises moral and ethical dilemmas. One answer resides in the medieval notion of the Just War, *ius ad bellum*. Rory Cox discusses one battle with the Scots, at which the English commander urged slaughter because "You do not fight against men but against beasts, in whom there belongs no humanity nor piety" (116). The bestial nature of the orcs offers a parallel to the perception of the Scots and elicits the same reactions of the free peoples of Middle-earth. Throughout the Legendarium, the slaughter of orcs recurs, from the first battles in Middle-earth on; and we can turn to theories of the Just War to examine Tolkien's narrative. Sauron's minions are annihilated at the end of *LotR*, and Frederick H. Russell suggests a validation in medieval thought: "The real evils in war were not war itself but the love violence and cruelty, greed and the *libido dominandi* or lust for rule that so often accompanied it" (16). A clearer summary of the ethos of Sauron and the orcs or justification for their extermination would be hard to find.
W. A. Senior
Broward College

119. (H/*IF*) *Keep*[ing] Up with F. Paul Wilson   *Captiva A*
Chair: Rhonda Brock-Servais
Longwood University

Post-Colonial Interstitiality and the Westernized Indian Mysticism of the Cult of Kali in F. Paul Wilson's *The Tomb*

Abstract: Slipstream, Interstitial, New Weird, Crossover – Many names have been offered for discussing those works with nebulous boundaries, works that do not fit into traditional roles of genre. So, how does one nail down what happens in those liminal spaces? F. Paul Wilson's *The Tomb* (1984), featuring his iconic character Repairman Jack, brings together the noir elements of a gritty cityscape with supernatural tones all built on a foundation of a Westernized vision of post-colonial Indian mysticism. The 1980s seemed particularly interested in India, especially the Cult of Kali. This particular fringe movement appeared not only in Wilson's *The Tomb*, but also World Fantasy Award Winner Dan Simmons's *Song of Kali* (1985) and the blockbuster film *Indiana Jones and the Temple of Doom* (1984). In *The Tomb*, Repairman Jack lives in the liminal spaces of New York, navigating the borderland between existence and shadows. He does not want to be known, and he strives to maintain true independence through a network of business fronts and cash only transactions. Jack, then, becomes an excellent vehicle for exploring post-colonial interculturality and exploring the curiosity about the Far East. The purpose of this essay is to explore the effect of postcolonial India on the genre-bending works of the 1980s, while examining how interstitiality, like Magical Realism of Latin America, helps to cope with the wounds that come as a result of liberation.
Matthew Masucci
State College of Florida

Horror in Utero: F. Paul Wilson's Adversary Cycle and the Cultural Anxieties of the Fetus

Abstract: For this paper, I would like to look at the way F. Paul Wilson's Adversary Cycle (*The Keep*, *The Tomb*, *The Touch*, *Reborn*, *Reprisal*, and *Nightworld*) constructs anxiety over the fetus and childbirth. Through six books, published between 1984 and 1993, Wilson's series tells the story of a cosmic battle between good (Glaeken) and evil (Rasalom). While each novel can be read separately, together they can be read as a narrative of Rasalom's birth and rebirth. Throughout the series, Rasalom is released from a secret chamber to be born back unto the world, reincarnated several times always beginning as a fetus in utero, and in the final battle he is forced to wait in a dark hole in the Earth until he is strong enough to be freed. It is Rasalom's birth and rebirth, I will argue, that creates the horror within the novels. Building off of historian Sara Dubow's claim that "the fetus is a familiar, contested, and provocative presence in American culture and politics" I will argue that Wilson's series touches on the 1980s and 1990s cultural anxieties over the fetus and its role in a post *Roe v. Wade* society. Constantly shown as a being waiting to be born, Rasalom is always in utero, always in a state of becoming. In the novels, he is feared not so much for his actuality, but for his potentiality; and it is this potentiality that the characters of the novel fear more than anything.
Matthew Prickett
Rutgers University

120. (SF) Race and Science Fiction   *Captiva B*
Chair: Gerry Canavan (NO WEDS)
Marquette University

The Creation of the Tragic Mulatto in Philip K. Dick's *The Man in the High Castle*

Abstract: The term "mulatto" is typically applied to a person of white and black mixed ancestry, though one sees different versions of the mulatto, sometimes called the "mestiza" or "mestico," in literatures outside the African American canon. Within literature, most prominently literature from the 19th and early 20th centuries, the mulatto transformed into the "Tragic Mulatto" archetype, characterized by his or her inability to be accepted by white society and be completely at ease within black society. The conflict was mostly seen as biological, termed by some as "warring blood," however, upon closer observation, this struggle appears to be the result of the mulatto's location within a binary. Though the etymological roots of the word "mulatto" firmly locate it in racial theory, a more abstract definition of the mulatto can be found in other forms of literature. With race no longer as a factor, the Tragic Mulatto archetype is more in line with archetypal forms, characters or terms that recur frequently in the literary canon. If the tragedy of the mulatto is mainly the result of an effort to exist within a binary, then the term "Tragic Mulatto" could apply to other characters within the literary canon. Looking specifically at Philip K. Dick's *The Man in the High Castle*, one sees an abstract use of the Tragic Mulatto in the way Dick positions his characters within the binary of reality/ alternate reality. The characters' location within a world dominated by the Axis powers creates conflict, and later tragedy, as they negotiate and renegotiate their identities within a timeline that should not exist. Each character's encounter with *The Grasshopper Lies Heavy* creates the oppositional binary that the characters must then navigate in order to realize an identity not dictated by factors beyond the characters' control.
Gyasi S. Byng
Florida Atlantic University

Failure to Adapt: Race, Mary Shelley, and Her Unresolved Creature

Abstract: In this paper I argue that Mary Shelley's *Frankenstein* suffers from a lack of resolution resulting from the conflict between the Creature's (coded) black appearance and its obvious intelligence and humanity, and that this flaw is the result of a racial logic that cannot adapt to comprehend the two coexisting in one being. By drawing on a close reading of the novel through the lens of Critical Race theory, I track the spaces in which race is signified and invoked in the novel and claim that the Creature's uncertain fate emerges from Shelley's confusion regarding a character whose humanity she cannot deny but whose equal existence among white Europeans she would not accept. Of particular interest are the character of Safie, the Creature's efforts to "become white," Shelley's choice to portray the Creature as metaphorically biracial yet lacking a non-white culture (what Gayatri Spivak calls the "colonial subject's prehistory" [269]), and the implications that follow from its ultimately ambiguous exile and survival. The theme of adaptation is explored through the attempts, both successful and doomed to failure, of characters of color to enter into white identity and European society and, on a larger level, through Shelley's failure to adapt to the questions posed by her own character. Upon investigation, the Creature's fate is argued to be the consequence of a paradox in the text's racial logic, its banishment emblematic of the cognitive dissonance required for the white supremacy that enabled slavery to exist.
Liamog Drislane
Independent Scholar

Octavia Butler's *Fledgling* and the Future of Post-Race Identity

Abstract: The idea of racial eugenics (viewing African Americans as genetically inferior because of skin color) pervaded American scientific theories for decades, despite the obvious fact that black and white humans could interbreed. The "one drop" rule that followed such racist views turned black blood into a biological contaminant and created a fear of intermingling utilized by authors of "passing" novels. Although racial theories have been since revised, there remains an idea that race is a natural or essential aspect of identity, rather than a socially constructed category. Butler uses genetic manipulation to reverse views of racial eugenics; instead of a deficiency, black blood becomes the source of salvation in *Fledgling* through Butler's depiction of her main character, Shori, who is a human/Ina (vampire) hybrid. The Ina benefit from Shori's African American genes because her black skin is less sensitive to sunlight. However, there are Ina who view Shori's hybridity as species pollution because the advantage comes from human DNA. The fact that the genes come from African American DNA also causes issues with the Ina's human companions. Butler creates a situation in which Shori becomes the symbol for the future of race relations; she is at once the key to racial salvation and the perceived downfall of the human/Ina race. My essay will argue that Butler's characterization of Shori as a superior genetic hybrid demonstrates a post-race ideal that examines possibilities for future depictions of race. Her portrayal of a strong, black main character challenges past depictions of racial eugenics. Butler's work also demonstrates a shift in the science fiction/fantasy genre towards novels that depict characters of color in order to offer post-race alternatives to the non-racial, utopic futures featured in many science fiction writings.
Joy Sanchez-Taylor
University of South Florida

121. Author Readings XII *Vista A*
Host: Bill Clemente

Mary Turzillo
Marge Simon
Bruce Boston

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Saturday March 23, 2013 4:00-5:30 p.m.

122. (VPAA) Transmedia Adaptation *Pine*
Chair: Concetta Bommarito
University of Central Florida

Fidelity and Resistance: Fan Fiction Adaptations

Abstract*:* This paper focuses on a selection of close readings of fan fictions, with emphasis on how the vampire trope, as figured in the contemporary canons Twilight and True Blood, is interpreted and adapted. Fanfic renderings of vampiric transformation, death, and sex are in focus and explored through analyses of three main tendencies in the production: perspectival shifts, the testing of temporal limits, and altered pairings. Issues of turning and attitudes to the (un)life are in the canon novels vicariously relayed to through the human narrator. Shifting perspectives to the vampires in fanfic enables different, often contradictory, renderings of these issues. The vampires' human pasts, as depicted in fanfic prequels, problematize issues of life and death and add a host of alternative associations to the archive. Non-canon (and particularly same-sex) parings, finally, evince specific reader reactions to the canons' heteronormative ethics. To combine analyses of fan fictions which are highly faithful to the canon with those which represent more radical adaptations effect a more profound understanding of both the text form and of the vampire trope as it is figured in the stories.
Maria Lindgren Leavenworth
Umeå University

Pottermore/Potterless: Harry Potter and the Misunderstandings of Transmedia Storytelling

Abstract*:* With the beginning of Pottermania as cultural phenomenon, *Harry Potter* transformed from some children's novels into a most complex texture of medial representations and adaptations. As Harry's maturation in the saga parallels the revolution of online social media, Pottermore seems to be the next logical step in the process of transformation of the *Harry Potter* universe in the attempt to keep it adjusted to the expectations of participatory culture. In fact, a significant discrepancy between what Pottermore promises and what it actually provides can be detected. In my paper, I look for possible reasons why Pottermore does not function either as literary, audio, audio-visual, or gaming experience. Apart from Pottermore's problem of medial underdetermination, it fails to provide a satisfying experience in transmedia storytelling through the author's attempts to provoke, channel, and market the participation of fans and the process of audience reception. Pottermore offers neither equality between author and fan nor does it manage to attract new audiences. The un-success of Pottermore is a perfect example to confirm the conjecture that fan culture can only unfold its full potential in an almost anarchic environment, which is seldom compatible with major media corporations.
Vera Cuntz-Leng
Johannes Gutenberg-Universität Mainz

Trans-media Transformation: Food, Sex, and Film in the *Black Butler* Manga

Abstract*:* In the manga series *Black Butler*, film acts as the substance of human life, the soul. *Black Butler* revolves around a young boy named Ciel Phantomhive, who makes a deal with a demon whom he names Sebastian Michaelis. In exchange for Sebastian's service, protection, and care, Ciel offers his soul for Sebastian's consumption, contingent upon the completion of Ciel's goals. The series defines the human soul as a cinematic record, or a film of one's life and memories, which styles film as the medium through which Sebastian will consume Ciel. Sebastian's impending consumption of Ciel is rendered in sexualized terms through *Black Butler*'s frequent sexualization of Ciel and his interactions with Sebastian. The conflation of eating and sex also functions reflexively, for the manga changes format to resemble film strips when it "plays" cinematic records. A reader "consuming" the manga also consumes the cinematic record, or the human soul, as a demon might. The use of film form in the manga medium acts as a form of transformative adaptation that J. David Bolter and Richard Grusin describe as remediation. This relationship between manga and film allows for the reconsideration of manga as an archive.
Janine Villot
University of South Florida

123. (F/*SF*) (Re)-Imagining Gender, Disability, and Space *Oak*
Chair: Joe Trotta
University of Gothenburg

Bujold and the Re-Novation of Speculative Fiction

Abstract: Space opera and quasi-historical fantasy quests are some of the most familiar and, often, the most conservative of speculative forms. Yet Lois McMaster Bujold revitalises these narratives through the exciting and thought provoking conversion of otherwise standard patterns, often through unconventional recombinations of established tropes and imagery. A greater emphasis on psychological depth of characterisation, for both primary and secondary characters, creates a deeper contextualisation of the cultural mores presented in Bujold's narratives. The cognitive dissonance provided by speculative comparison of Betan and Barrayaran societes, and between the primary world of the reader and secondary one of Chalion, enables Bujold to construct social critique in both SF and fantasy modes. These comparitive aspects of Bujold's works are key, as many of her protagonists are positioned as observers, or with superior observational powers, within those societies. In the SF novel *Shards of Honor*, Betan philosophies and ideals intrude upon Barrayaran society through the presence of Cordelia, the protagonist, giving critical perspectives on both cultures; while in the fantasy novels of the *Chalion* series, the readers' critical perspective from the primary world is more directly engaged with the mores of the main characters in the secondary one. Bujold emphasises a liberal humanist revision of gender roles that aligns strongly with similar recent developments in feminism. These patterns become significant when considered as part of the recent application of a "communities of practice" model of genre to speculative fiction. While Bujold uses traditional narrative structures and maintains chronological progression, her work shows a highly inclusive understanding of the uses of genre and speculation, as well as their evolving relationship with gender issues. In this paper I will examine Bujold's engagement with gender through character construction and world building, using the idea of speculative fiction as one community of practice to explore the growing sense of unity between the science fiction and fantasy modes and to discuss the relationship between recent changes in speculation and in feminism.
Caitlin Herington
University of Ballarat

(Un)seeing Magic: Stigma and (Magical) Dis/Abilities in Alison Sinclair's *Darkborn Trilogy*

Abstract: Fantasy can be a means of exploring the cultural understanding and cultural construction of blindness as a disability. Although blindness is a disability in our world, Alison Sinclair creates a world in which blindness is a normative structure, and half of the population is blind. Unlike many fantasy stories, Sinclair's *Darkborn* does not try to construct magic as a cure for disability, but rather as a second stigma. In Sinclair's world, blindness becomes a normative structure rather than a minority. Blindness is not something that needs to be worked at accommodating through resistance to majoritarian notions of acceptable environments, but is rather taken for granted as a necessity and part of the regularized built environment. Blindness becomes racialized and the two populations of this world, the blind Darkborn and the sighted Lightborn are politically and ethnically segregated from one another. The races have an uneasy alliance and, in most parts of this world, they live in separate territories where they can accommodate their individual differences easily without interference from the other race. However, in the central city of this world, both races share the space and therefore have accommodations to ensure that neither is damaged by the close proximity of different accommodation techniques that are actually hazardous to the other. Light is toxic to the Darkborn and Darkness is toxic to the Lightborn. Situating this world in contrast to our own, Sinclair subtly suggests to the reader that the major issues raised over simple accommodations are ridiculous. In her world, accommodation is a matter of life and death, and is easily respected with much more difficult and time consuming accommodations. Disability studies tends to focus on areas of realist literature and realistic portrayals of the disabled. However, perhaps more than realism, fantasy provides an opportunity to examine how ideas of bodily normalcy dominate and restrict our society.

Derek Newman-Stille
Trent University

Transforming Urban Space and Female Bodies in Nalo Hopkinson's *The Chaos*

Abstract: Nalo Hopkinson's *The Chaos* (2012) revises the tropes of her debut novel, *Brown Girl in the Ring* (1998), liberating the female body from the strict biological and racial categories that confine Ti-Jeanne in *Brown Girl* to re-imagine both body-space and city-space as loci of change. In *Brown Girl*, the female body, like the deteriorating inner city called the Burn, is depicted as broken down by the patriarchal violence and neglect. In order to combat Rudy, Ti-Jeanne must not only accept her role as mother to the next generation of Torontonians, but must learn to turn urban architecture to her own purposes. Rising to become a new pillar of her community, Ti-Jeanne nevertheless remains constrained at the end of the novel by ostensibly rigid categories of biology and race. In *The Chaos*, Hopkinson again depicts a "brown girl" trying to reassemble community in a devastated Toronto. *Brown Girl* ultimately legitimates essentialist categories, investing both city and body-space in *The Chaos* with aspects of Donna Haraway's cyborg, revealing in their fluctuations the role of ideology in shaping identity. *The Chaos*, I argue, thus represents Hopkinson's Harawayian revision of the identity politics of *Brown Girl*, a narrative gesture that signals the continuing development of SF representations of urban space and the body.

Siobhan Carroll
University of Delaware

124. Roundtable Reading   *Maple*
Text: "Time Travel, Primal Scene, and the Critical Dystopia"
Moderator: David Wittenberg
Respondent: Constance Penley

125. (FTV) Science Fiction Film and Television II: *Battlestar Galactica*, *Star Trek*, and Neo-Noir   *Vista C*
Chair: Charles Cuthbertson
Southern Utah University

Battlestar Galactica and the Madwoman in the Attic: The Interruption of the Apparition

Abstract: One of the most obvious tropes borrowed by the reimagined *Battlestar Galactica* series of 2003 is the gothic tradition of ghostly visitors, which can be seen in numerous, plot-significant ways. Each case of haunting causes or exacerbates a distinct twist in the narration. The plot centers on these hauntings just as plots in the Gothic tradition needed ghosts to function. In one particular episode, "A Day in the Life" (season 3, episode 15), Bill Adama is haunted by his wife, Carolanne, on their anniversary. This presentation examines how this haunting specifically parallels the haunting presence of Bertha Mason in *Jane Eyre* and posits that in the case of the ghost-wife, the haunting trope is especially important to the narrative in that is causes an interruption or a paralysis in the characters. Even though *Battlestar Galactica* uses the trope to suit its very different context, the ghost-wife operates the same way in each case, which makes the adaptation an especially useful one.

Sharon E. Kelly
West Virginia University

Blink Once for Yes: Remaking Disability in *Star Trek*

Abstract: Technology is an essential component of cure narratives in most science fiction scenarios. We can see an evolution of the representations of "cures" or "fixes" for disability on the SF screen, for instance, through the figure of *Star Trek*'s Captain Christopher Pike. In 1966's *Star Trek: The Original Series,* Captain Pike is a pitiable figure, confined and dependent on a wheel-chair unit (operated by his brain waves) that encases his body, leaving only his badly burn-scarred face visible. Fast forward to 2009's reboot of the *Star Trek* franchise, and Pike is now a celebrated hero in a low-key wheel-chair, smiling, and fully functioning aside from his inability to walk. The representation of Pike's disability in both films demonstrates the change in cultural attitudes towards people with disabilities (i.e. less monstrous, more heroic), as well as highlighting the advancement of the technological "fixes" for disability. Using a Disability Studies framework, I analyze the ways that the two representations of Captain Pike speak to a shift in our (Western) cultural understanding and acceptance of the disabled body and its relationship to the technologies that attempt to cure and control it.

Kathryn Allan
Independent Scholar

The City of Yesterday, Tomorrow: Neo-Noir and the Illegible City

Abstract: In *Film Noir and the Spaces of Modernity*, Edward Dimendberg describes the tension created in both the viewers and the characters of film noir by the ongoing transformation of urban space in the years following 1939. Dimendberg suggests that film noir heightened the alienation felt by those watching the city centers around them grow and transform into something wholly unfamiliar. My paper, "The City of Yesterday, Tomorrow: Neo Noir and the Illegible City" suggests that *Blade Runner*—and other films considered as part of the wave of "neo-noir"—re-creates the shock and alienation identified by Dimendberg in the minds of those wishing to reconcile Scott's vision of the future with the everyday realities of urban life in the 1980s. The use of noir tropes by films such as *Blade Runner*, *Gattaca* (1997), and *Dark City* (1998) belies a nostalgic desire to return to a time when the city—and by extension its social and cultural roles—were easier to navigate and understand. By returning to the critique of utopian conceptions of urban space posed by film noir, neo-noir is able to create nostalgia both for the earlier films *and* for the outlaw status of the protagonists populating these films.

Jeff Hicks
University of California, Riverside

126. (VPAA) Gaiman and Visual Storytelling

Vista D

Chair: Graham Murphy
Seneca College

Adulterated Alphabets: Gorey, Gaiman and Grimly's Subversive ABCs

Abstract*:* Neil Gaiman and Gris Grimly's *The Dangerous Alphabet* (2008) walks the line between children's literature and the conventions of adult-focussed graphic novels and sequential art. The work invites an audience outside of its child-friendly appearance, both in its treatment of topic and form. Gorey's narrative adulterates its child-friendly form by presenting a vision of relentless, hopeless death and eliminating all potential as a teaching text. This presentation considers Gaiman and Grimly's *The Dangerous Alphabet* alongside Gorey's *The Gashlycrumb Tinies,* placing them in their historical pedagogical framework with reference to *The New England Primer,* with the aim of illuminating how they depart from and interpret these traditional literary roots, and how that impacts their use of the abecedarium form. Where Gorey strips away all pedagogical function, Gaiman and Grimly toy with it, pulling away from instructive language even as they embed metatextual games in the text. Where Gorey delves into inescapable tragedy in a horrifyingly mundane world, Gaiman and Grimly set up a frightening fantastical narrative only to provide their protagonists with the escape Gorey's children are denied. Yet each work challenges the basic functions of abecedaria and invites adult readings, ultimately complicating their places within pedagogical literature.

Eden Lee Lackner
Victoria University of Wellington

Neil Gaiman's *Sandman* as Mythic Romance

Abstract*:* *The Sandman*, by Neil Gaiman and many illustrators, is a two-thousand page frame tale. Because of parallels to other famous frame tales*,* critics argue or assume that Gaiman's concern is the nature of narrative. Since he himself says the work is concerned with story, that approach is clearly viable. If we look at the frame, however, which consists of the actions of Morpheus/Dream, we find instead a mythic romance that heavily emphasizes death and the need for us to accept death, not recoil in horror or frantically resist it. This complementary reading bases itself on several theories of the romance form, including those of Lord Raglan, Joseph Campbell, and Fredric Jameson. Using a family resemblance theory of romance characteristics gives us a context for Dream's choosing a voluntary death, and may help dispel the surprising amount of critical uneasiness at what is disparaged as "suicide" and "death wish." This new approach also explains several characteristics unexplained by an emphasis on the nature of story: the fact that more than half the tales concern death; the surprising number of tales that concern imprisonment; and the point of portraying death as an attractive young woman.

Kathryn Hume
Penn State University

From the Stage to the Page: Punch and Judy in Russell Hoban's *Riddley Walker* and Neil Gaiman's *Mr. Punch*

Abstract: Myth, folklore, and puppet theatres all began as oral traditions, providing countless opportunities for different interpretations and adaptations. Drawing from elements of myth and English folklore, as well as adapting conventions from historic Punch and Judy puppet shows, both Russell Hoban and Neil Gaiman engineer a child's point of view for their novels. While Hoban re-invents the English language to evoke the future dystopia of young *Riddley Walker*, Gaiman re-constructs the past as vignettes of his narrator's childhood in *The Tragical Comedy or Comical Tragedy of Mr. Punch*. Each uses the motif of puppetry and the performativity of language to construct meaning, but Hoban operates on the scale of world-building for a post-apocalyptic community, whereas Gaiman reconstructs the past of one man. Punch and Judy shows—still performed today—originated in the 1500s in Italy as marionette shows set to music, in which showmen improvised the content according to the audience's demands. Recurring characters performed common themes, however, and may have originated in the Church. Punch, or "Eusa," is a symbol of power in both works, and each child adapts the figure to suit his own needs. For Gaiman's young narrator, Punch is a source of fear and violence; a dangerous figure who may symbolize his grandfather, as he re-constructs memories that are forgotten or purposefully hidden by his family. For Riddley, he is empowering as Eusa (taken from the legend of St. Eustace), who helps him break free of stifling conventions to conceive and build his own future. Hoban's phonological spelling also emphasizes how the population adapts the English language—as well as its associated meanings—to meet their own needs, while Gaiman adapts the visual elements of puppetry to the visual nature of graphic novels to complete and complement his narrative.

Jennifer Cox
Florida Atlantic University

127. (CYA) Pirate Dress Code: Playing the Part

Magnolia

Chair: C.W. Sullivan, III
East Carolina University

"We Always Knew You Were a Whoopsie": Captain Shakespeare's Multiple "Drags" in Matthew Vaughn's *Stardust*

Abstract: Captain Shakespeare from the film *Stardust* (2007), directed by Matthew Vaughn and based on the novel by Neil Gaiman, is a most intriguing character. He is a cross-dressing pirate, acting out of respect for his gender representation, but masks himself as a violent, lecherous, stereotypically heterosexual man. The rarity of a male cross-dressing pirate, as opposed to a female one, and the twist on Shakespeare's "drag", makes him unique. Just as importantly, Shakespeare has a vastly greater presence in the film adaptation of *Stardust* than his book counterpart, an entirely new personality, and a different name. Examining Shakespeare's twist on pirate cross-dressing through the work of Judith Butler (*Bodies that Matter*), Heike Steinhoff (*Queer Buccaneers*), and Alfred S. Bradford (*Flying the Black Flag*), and comparing it to the Wesley characters in *The Princess Bride* film and novel, Kacey Doran seeks to explore why the film's character is so different from the book's character, how Shakespeare compares to other pirates in film, and what effect the pirate captain's transformation has on his audience.

Kacey Doran
Hollins University

"Frightfully Distingué": The Clothing and Character of Captain Hook

Abstract: J. M. Barrie's Captain Hook is one of the most well known and most complex pirate characters in literature. At once a ruthless killer and a gentleman obsessed with "good form," Hook places much emphasis on appearance, specifically on clothing. The garments and accessories he wears reveal his multifaceted nature, emphasizing the sinister as well as the pathetic and even poignant aspects of his character. *Peter Pan* has been re-visioned multiple times in the century since its debut, and this paper explores the relationship between Hook and his clothing in several of the main adaptations since the original 1904 play. Considering the tradition of casting one actor to play both Hook and Mr. Darling, this paper also discusses the role of clothing and dress in Mr. Darling's character. For both Hook and Mr. Darling, clothing is the supreme symbol of status. Hook's status as captain is stripped from him when Peter defeats him, and to symbolize this defeat, Peter has Wendy turn Hook's clothes into a new suit for himself. As Peter takes on the role of captain of the Jolly Roger, attired in Hook's "wickedest garments," we see that it is charming, ruthless and enigmatic Peter – not Mr. Darling – who is Hook's true counterpart.

Beth Feagan & Sarah Jackson
Hollins University

Stockings and Sails: The Line of Conformity and Rebellion in Tanith Lee's *Piratica*

Abstract: In Tanith Lee's *Piratica*, Art Blastside cross-dresses to assert her independence from her father and command her pirate crew, all while striving towards a transgender state. Unlike her female pirate counterparts, Art takes her cross-dressing one step further towards a transgender state, confusing the power play between male and female pirates, as manifested through clothing. Examining Art's use of dress through the work of Susan B. Kaiser (*Social Psychology of Clothing*), Judith Butler (*Gender Trouble*), and Gregory G. Bolich (*Cross-dress in Context*), and comparing Art to the character of Elizabeth Swan in Disney's *The Pirates of the Caribbean* film series and L.A. Meyer's Jacky Faber of the *Bloody Jack* series, Hannah Wilmarth seeks to explore how the rebellion of gender identity found in these female pirates reflects the overarching male control of these women pirates.

Hannah Wilmarth
Hollins University

128. (F/*SF*) Adaptations of Moorcock, Pinocchio, and Urban Legends   *Dogwood*

Chair: Georgia K. Natishan
United States Naval Academy

Recalculating the Apocalypse: Michael Moorcock's *The Final Programme* and Adaptation

Abstract: Robert Fuest's 1973 film of the first Jerry Cornelius novel *The Final Programme* (1969) is the only cinematic adaptation of one of Michael Moorcock's many novels, but the principle of adaptation and self-translation is at the heart of Moorcock's fictive project. Fuest's screenplay largely preserves the narrative core of Moorcock's novel, though it systematically represses the more shocking sexual elements of the novel. But the novel's conclusion, in which Jerry and Miss Brunner are amalgamated into a hermaphroditic messiah-figure, is radically altered. The "Cornelius Brunner" of Fuest's film is a shambling ape-man, rather than the novel's pansexually irresistible figure. The novel itself has been the locus of constant authorial adaptation. Between its 1977 and 1993 editions, Moorcock revised *The Final Programme*, sprinkling the book with allusions to characters who would appear in later Cornelius novels. Even most strikingly, *The Final Programme* is itself an expansion and adaptation of the 1961 stories which introduced Moorcock's sword and sorcery antihero Elric of Melniboné. In Jerry Cornelius, Moorcock translates Elric to the swinging London of the mid-Sixties. There are numerous parallels in both plot and character between "The Dreaming City" and "While the Gods Laugh" and *The Final Program*, most notable among them the translation of Elric's sentient sword Stormbringer to the character Miss Brunner. Jerry's final merger with Miss Brunner transposes Elric's tortured symbiotic relationship with his sword from a tragic to an emphatically comedic key. The adaptation of Elric to Jerry Cornelius provides a key example in Moorcock's work of an adaptive structural intertextuality, which is first hinted at in "The Eternal Champion" (1962) and which flowers over the course of the 1970s into a full-blown cosmology of the "multiverse" in which multiple heroes – Corum, Dorian Hawkmoon, Erekosë, etc. – represent site-specific incarnations of a single (anti-)hero: the "Eternal Champion."

Mark Scroggins
Florida Atlantic University

Spring-heeled (Re)Boots: Victorian and Neo-Victorian Transformations of Spring-heeled Jack

Abstract: Since its origins in 1837 the urban folkloric legend of Spring-heeled Jack has been defined by its adaptive and transformative nature. Through exploring these transformations across a range of Victorian and contemporary popular cultures this paper provides a historical perspective on fantastic adaptations. Firstly it explores Spring-heeled Jack's transformation from oral rumour to London newspaper sensation in early 1838, before undergoing popular literary and theatrical re-imaginings later in the nineteenth century. Moving back and forth between oral, literary and visual cultures, Spring-heeled Jack was variously depicted as a corporeal and phantasmal entity, a villainous demon and a heroic avenger. Spring-heeled Jack did not transfer simply or cleanly between these oral and literary representations and it will be argued that his longevity throughout the Victorian period was aided by this ability to co-exist in different forms in different cultures, thereby appealing to different audiences. Secondly, the paper considers the symbiotic nature of the legend's cross-cultural transformations. Literary publications in the mid-nineteenth century seemed to lead to resurgent peaks in reported sightings across England, which in turn stimulated further literary fictions. This cultural dynamic will be contrasted with the "manufactured" symbiosis of modern media forms such as novels, films, and film novelizations. Spring-heeled Jack will be shown to have predated this process in an emerging nineteenth-century mass culture but also, given that culture's nascent form, that his legend also operated in a more organic way. The paper concludes with an examination of the ways in which Spring-heeled Jack is currently undergoing a revival from his Edwardian demise, aided in part by the ever-growing popularity of steampunk. In a brief survey of recent novel and graphic novel manifestations the paper reflects on those aspects that represent an enduring homage to the legend's Victorian origins and those that mark notably modern additions and adaptations.

Karl Bell
University of Portsmouth

How a Tree Becomes a Boy: Robert J. Howe's *Pinocchio's Diary*

Abstract: Aristotle imports the term *hyle*, literally meaning "wood," into his philosophy of First Causes to denote the material cause, or the substance which remains the same when an object changes. For example, the *hyle* of a tree is wood, even after the tree becomes lumber or pulp or paper: all three products of the tree are still wood. The object-oriented philosopher Levi R. Bryant agrees with Aristotle that the substance of an object predates and resists change; what morphs, he writes, are the qualities of an object, rather than its essential stuff. What, then, are we to make of Pinocchio? This paper follows a recent novella by Robert J. Howe, *Pinocchio's Diary*, down two very different philosophical paths as it attempts to answer that question. Howe's story reveals both the latent horror in Carlo Collodi's 1883 serial about an insolent, violent puppet subjected to constant abuse and humiliation, and the transparency of Disney's 1940 whitewashing of the same. Howe takes a hammer to Disney's suggestion that becoming a "real boy" requires only courage, honesty, and generosity, building in its stead a deeply upsetting yet necessary origin story for the boy he renames Tiberio. I aim here to reconcile two approaches to Becoming-Real, both of which gird the foundations of Howe's retelling: Jacques Lacan's stages of psychosexual development and Levi Bryant's speculative materialism, often called "onticology." Pinocchio literalizes the Lacanian narrative while also complicating the Aristotelian assumption that material substance weathers relation. I use Howe, Lacan, and, through Bryant, the wood itself to construct a new lineage for Real-ness.

Lizz Angello
University of South Florida

129. Words and Music   *Captiva A*

Tenea D. Johnson
Kat Howard
Jean Lorrah
Lisa Lanser-Rose

130. (SF) Politicized Narratives   *Captiva B*

Chair: Jeffrey R. Villines
University of Virginia

Realism, the Fantastic, and Cultural Tourism: Using Junot Díaz's "Monstro" to Read His Realist Fiction

Abstract: "Monstro" stands out from Díaz's body of work not just because it is science fiction, but also because of the strong political currents apparent in even the most cursory reading. I argue that science fiction form of enables Díaz to deal more directly with imperialism, white privilege, and class than Díaz's realism. As Díaz's other work illustrates, especially *The Brief Wondrous Life of Oscar Wao*, he is steeped in science fiction, fantasy, and comics. "Monstro" adheres to and subverts familiar tropes of the science fiction genre, especially the post apocalyptic. In this paper I place "Monstro" in the context of Díaz's *oeuvre* to consider the way his science fiction upends the perceived paradigm of realism and the fantastic in the literary marketplace, a marketplace that continues to link realism to the "real" and political and the fantastic to the "fake" and escapist. Díaz's turn to science fiction is particularly significant in the context of the critical reception of his work and his response to that reception. *Drown*, *The Brief Wondrous Life of Oscar Wao*, and *This is How You Lose Her* are often read autobiographically and the depth to his characters and themes often overlooked. Díaz himself often suggests readers, especially critics, do not give him or his characters enough credit. I argue that "Monstro" can be used as a key to unlock richer readings of Díaz's realist fictions and illuminate the way readings of Díaz's realism are colored by his status as a representative minority in the mainstream marketplace. Considering the way "Monstro" upends genre reveals that the genres of the fantastic also inform the structure of Díaz's realism.

Taryne Jade Taylor
University of Iowa

Haven't Hit Bottom Yet: Antinomies of Utopia in Octavia Butler's *Parables*

Abstract: Following her too-early death in 2006, at the young age of 58, Octavia Butler left behind a stunning literary legacy of twelve novels and seven short stories that have been poured over by critics since the first, *Patternmater,* was published in 1976. Butler's science fictions pit power against justice, and leave both utterly transformed. These are stories born from her own subaltern position in American society; "I began writing about power," she told an interviewer in 1981 "because I had so little." In Butler's novels power acts as it always does, inflicting itself upon those without; it is the task of the powerless to turn the tables, or else survive in the gaps. In the *Parables* series left unfinished by her death (1993-1998), a world ruined by neoliberal privatization and ongoing ecological catastrophe is given hope by the empathic capabilities of a woman whose psychological dysfunction allows her to quite literally experience another's pain. The two novels in the Parables series are Butler's most predictive works of science fiction; she says she wrote them in the speculative spirit of Heinlein's famous "if this goes on." ("And if it's true," she adds, "if it's anywhere near true, we're all in trouble."). Heavily armed gated communities offer the only refuge from the disastrous collapse of capitalism—and as the novel begins even these havens are beginning to be breached. The protagonist of the Parables is Lauren Olamina, a woman suffering from a psychological disease that causes her to experience other people's pleasures and pains. But this empathic weakness is simultaneously her strength—it opens up the possibility of genuine ethics, and of a better world than this one. The religion Lauren founds, called Earthseed, attempts to foster livable lives in this fallen world; insisting that both "Life is Change" and "God Is Change," it takes is name from a redemptive belief in that oldest and most cherished of science fictional dreams, the colonization of the stars. However, as is typical of Butler's deconstructive method, the second novel, *Parable of the Talents* (narrated from the perspective of Lauren's estranged daughter) casts all Earthseed's core propositions into question—especially reconsidering the politics of an invented religion that is revealed to be, at its core, a kind of philosophical quietism. My paper seeks to strike a balance between the two narrative voices. I argue that the apparently utopian content of the first books does indeed unravel in the face of the increasingly urgent social and political challenges it details, but that it does not do so completely—resulting in a conundrum Butler left herself to solve in the planned but sadly never-completed final book in the series, *Parable of the Trickster.*

Gerry Canavan
Marquette University

"The Moon Fell:" Religious Violence in Frank Herbert's *Dune Messiah*

Abstract: This paper, which is based a chapter from my graduate thesis, focuses on the influence of religious violence and colonialism on Paul Atreides' reign as Emperor of the Imperium in the second novel of Frank Herbert's *Dune* series, *Dune Messiah.* In the first novel, *Dune,* Paul's noble house is betrayed by the Emperor, and Paul relies on religious legends woven in the Fremen culture of the planet Dune by the Bene Gesserit to create a military force that allows him to overthrow the Imperium and become its sole ruler. Twelve years later in *Dune Messiah,* Paul's empire has degenerated into a sprawling, bureaucratic society; his priests control almost every aspect of human culture through a religion founded on belief in Paul's divinity, and a fanatic, powerful Fremen army that destroys any resistance to their rule. These two groups have spread Paul's religion throughout the universe in a "Jihad" that has colonized almost every inhabited world. This paper relies on Gayatri Spivak's *A Critique of Postcolonial Reason* and Edward Said's *Orientalism* to examine the hegemonic structures that surround Paul's empire. I argue that Paul's inability to manage the empire he has created and failure to manage the hegemonic structures that surround the Atreides name suggests that cultural movements founded on this kind of "religious colonialism" cannot be controlled, even by those who initiate them.

Kenton Taylor Howard
Independent Scholar

131. Author Readings XIII   *Vista A*
Host: Karen Burnham

Daryl Gregory
Suzy Charnas
Alexis Brooks de Vita

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Saturday March 23, 2013 7:00-8:00 p.m.
Wine and Beer Reception   *Grand Ballroom Foyer*
Hosted by Orlando Airport Marriott Hotel

Saturday March 23, 2013 8:00-11:00 p.m.
IAFA Awards Banquet   *Grand Ballroom*

Saturday March 23, 2013 11:00 p.m.-1:00 a.m.
All Conference Farewell Party   *Poolside*