



British Association for American Studies

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10-13 April 2014

UNIVERSITY OF
BIRMINGHAM



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Wi-Fi and computer access

Our campus has full Wi-Fi facilities throughout. Usernames and passwords are available from the registration desk. These codes will also give you access to use the computers in the Mason Lounge (ground floor, Arts Building).

Taxis

TOA Taxis (black cabs) – 0121 427 8888

Castle Cars – 0121 472 2222

Taxis collect from the East Gate.

Welcome to the University of Birmingham

The University of Birmingham was established by Queen Victoria by Royal Charter in 1900 and was the UK's first civic or 'redbrick' university. It is a member of the prestigious Russell Group of research universities and a founding member of Universitas 21.

The University grew out of the radical vision of our first Chancellor, Joseph Chamberlain. Birmingham represented a new model for higher education, where students from all religions and backgrounds were accepted on an equal basis.



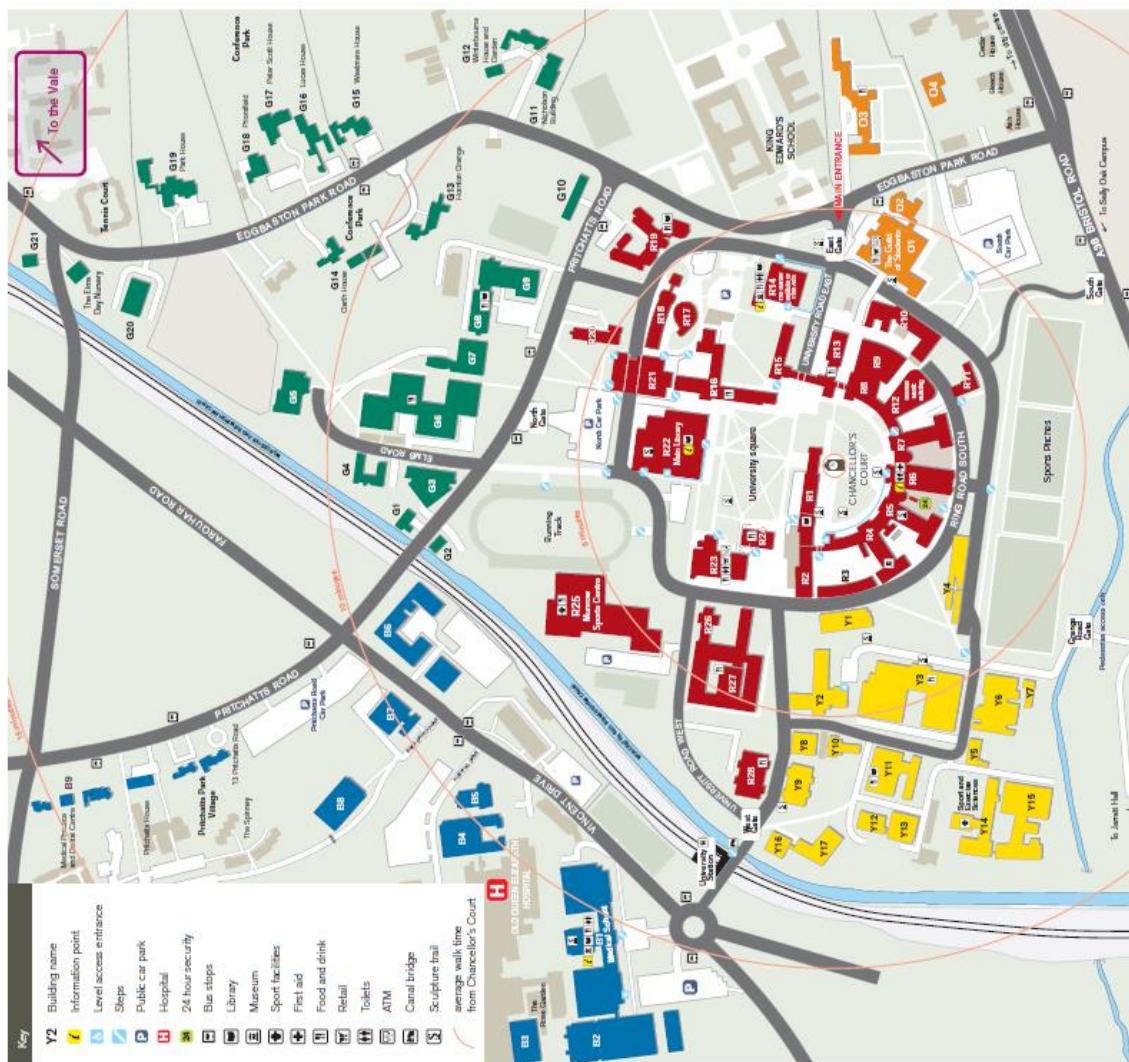
Birmingham has continued to be a university unafraid to do things a little differently, and in response to the challenges of the day. It was a founder member of the National Union of Students and the first university in the country to:

- be built on a campus model
- establish a faculty of commerce
- incorporate a medical school
- offer degrees in dentistry
- create a women's hall of residence
- have a purpose-built students' union building

The student population now includes around 16,500 undergraduate and 8,000 postgraduate students, making it the largest university in the West Midlands region, and the 11th largest in the UK.

The University is home to the Barber Institute of Fine Arts, housing works by Van Gogh, Picasso and Monet, the Lapworth Museum of Geology, and the Joseph Chamberlain Memorial Clock Tower, which is a prominent landmark visible from many parts of the city, and the tallest free-standing clock tower in the world. Alumni include former British Prime Minister Neville Chamberlain and eight Nobel laureates.

University of Birmingham Campus Map



Edgbaston Campus Map

Index to buildings by zone

Red Zone	
R1	Law Building
R2	Frankland Building
R3	Hills Building
R4	Aston Webb – A Block,
R5	Earth Sciences
R6	Aston Webb – B Block,
R7	Aston Webb – C Block
R8	Physics West
R9	Nuffield
R10	Physics East
R11	Medical Physics
R12	Bramall Music Building
R13	Royming Building
R14	Barber Institute of Fine Arts
R15	Watson Building
R16	Arts Building
R17	Ashley Building
R18	Stratforon Building
R19	Education Building
R20	J G Smith Building
R21	Murhead Tower
R22	Main library
R23	University Centre
R24	Staff House
R25	Murrow Sports Centre
R26	Geography
R27	Biosciences Building
R28	Learning Centre and Primary Care

Orange Zone	
O1	The Guild of Students
O2	St Francis Hall
O3	University House
O4	Elm House

Green Zone	
G1	32 Pritchatts Road
G2	31 Pritchatts Road
G3	European Research Institute
G4	3 Elms Road
G5	Computer Centre
G6	Metallurgy and Materials
G7	IRC Net Shape Laboratory
G8	Gabert Kapp Building
G9	52 Pritchatts Road
G10	5a Pritchatts Road
G11	Nicholson Building
G12	Winterbourne House and Garden
G13	Westmore
G14	Friarslode
G15	Park House
G16	Elms Plant
G21	Park Grange
G22	Elms Day Nursery

Green Zone Conference Park	
G13	Hornton Grange
G14	Garth House
G16	Lucas House
G17	Heller Scott House

Yellow Zone	
Y1	Old Gymnasium
Y2	Haworth Building
Y3	Mechanical and Civil Engineering Building
Y4	Terrace Huts
Y5	Estate's West
Y6	Maintenance Building
Y7	Grounds and Gardens
Y8	Chemistry West
Y9	Computer Science
Y10	Alta Bioscience
Y11	Chemical Engineering
Y12	Biochemical Engineering
Y13	Chemical Engineering Workshop
Y14	Sport and Exercise Sciences
Y15	Civil Engineering Laboratories
Y16	Occupational Health
Y17	Public Health

Blue Zone	
B1	Medical School
B2	Institute of Biomedical Research including IBR West
B3	Wellcome Clinical Research Facility (1st floor)
B4	Robert Atkin Institute for Clinical Research for Cancer Studies and Denis Howell Building
B5	CRUK Institute for Cancer Studies
B6	Research Park
B7	90 Vincent Drive
B8	Henry Wellcome Building for Biomolecular NMR Spectroscopy
B9	Medical Practice and Dental Centre

Further maps and directions to campus are available - [click here](#)

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Outline Programme:

Thursday 10 April

14.30	Conference Registration opens	Arts Building (<i>R16 on map</i>)
15.00–16.15	BLARS Session	Arts Main Lecture Theatre (<i>R16</i>)
16.15–16.45	Refreshments	Noble Room, University Centre (<i>R23</i>)
17.00–18.30	Welcome and Plenary	Noble Room, University Centre (<i>R23</i>)
18.30–19.45	Reception and Buffet	Noble Room, University Centre (<i>R23</i>)

Friday 11 April

08.30–09.00	Registration	Arts Building (<i>R16 on map</i>)
09.00–10.30	Session A	Arts Building (<i>R16</i>)
10.30–11.00	Refreshments	Mason Lounge, Ground Floor, Arts (<i>R16</i>)
11.00–12.30	Session B	Arts Building (<i>R16</i>)
12.30–13.30	Lunch	Mason Lounge, Ground Floor, Arts (<i>R16</i>)
13.30–15.30	Session C	Arts Building (<i>R16</i>)
15.30–16.00	Refreshments	Mason Lounge, Ground Floor, Arts (<i>R16</i>)
16.00–17.30	BAAS AGM	Arts Building (<i>R16</i>)
17.45–18.45	Plenary	Barber Institute of Fine Arts (<i>R14</i>)
18.45–19.45	Reception	Barber Institute of Fine Arts (<i>R14</i>)

Saturday 12 April

08.30–09.00	Registration	Arts Building (<i>R16 on map</i>)
09.00–10.00	Session D	Arts Building (<i>R16</i>)
10.00–10.30	Refreshments	Mason Lounge, Ground Floor, Arts (<i>R16</i>)
10.30–12.30	Session E	Arts Building (<i>R16</i>)
12.30–13.30	Lunch	Mason Lounge, Ground Floor, Arts (<i>R16</i>)
13.30–15.00	Session F	Arts Building (<i>R16</i>)

15.00-15.30	Refreshments	Mason Lounge, Ground Floor, Arts (R16)
15.15-17.15	PBS America Screening: 1964	Lecture Theatre 7, Arts Building (R16)
15.30-17.00	Session G	Arts Building (R16)
17.15-18.30	Plenary	Bramall Music Building (R12)
18.30-19.30	Reception	Bramall Music Building (R12)
19.30-19.45	Coaches take delegates to Council House for the Gala Dinner	
19.45 onwards	Gala Dinner	Banqueting Suite, Council House

Sunday 13 April

09.15-09.30	Registration	Arts Building (R16 <i>on map</i>)
09.30-11.00	Session H	Arts Building (R16)
11.00-11.30	Refreshments	Mason Lounge, Ground Floor, Arts (R16)
11.30-13.00	Session I	Arts Building (R16)
13.00	Closing/lunch	Arts Building (R16)

The full detailed programme is available here <http://www.birmingham.ac.uk/baas2014>
 Please note this programme may be subject to changes.

Abstracts:**SESSION A****BRANCA Panel: Fin de siècle Radicalisms (Main Lecture Theatre):**

Michael Collins (University of Kent), "Creating a Common Ground: Print Culture, Anarchist Autobiography and 'US Literary Tradition'"

This paper considers the autobiographies of the “Haymarket martyrs” (seven “anarchists” facing the death penalty for conspiracy to murder a policeman in Chicago on May 4th 1886) in the context of their first publication in the national newspaper Knights of Labor. In my reading of these works I draw attention to how the current transnational turn in scholarship, whilst offering rich ways of conceptualising the relationship between national events like the Haymarket Bombing and the transnational networks through which radicals and activists like the “martyrs” operated, often risks overlooking the juopolitical necessity of performing national identities in print for the under-classes who were frequently subjected to the threat of state violence. More specifically, I demonstrate how the Haymarket defendants were forced in their autobiographies to write themselves into a national literary tradition (especially that of earlier nineteenth century slave narratives) and so construct what William Dean Howells referred to as a “common ground” of nationality that would assist their legal defence, which rested on identifying these transnational activists as citizens of the USA and so subject to its laws and protections. In this paper I combine close reading of the autobiographies with methodologies drawn from print culture studies, performance studies and labour history to argue for a more ethical version of transnationalism that in the rush to consider texts outside the confines of the nationstate pays due attention the continued power of the nation as a juopolitical force that was frequently evoked to suppress international labour radicalism in the late nineteenth century.

J. Michelle Coghlan (University of Manchester), "Amazons in the Parlor: The Paris Commune and the Visual Culture of Post-bellum U.S. Gender Panic"

The Nation opined in 1871 that “on the whole, the reign of the [Paris] Commune must be pronounced the most extraordinary episode of modern times, and strikingly illustrates the truth of the observation that the barbarians whose ravages the modern world has to dread live not in the forests, but in the heart of our large cities.” This formulation of what “the modern world has to dread” concisely points to the post-bellum Red scare provoked by the Commune, and comments like it have led scholars to attend primarily to the transatlantic threat the uprising posed to the twin realms of labor and capital in the 1870s. But that narrative strikingly overlooks the aftershocks of images of Parisian females marching across the pages of *Harper’s Weekly* and *Frank Leslie’s*, unruly bodies who became an unsettling post-bellum emblem of at once an emergent form of radically anti-domestic womanhood and a threat to gender categorization. Throughout the 1870s and into the 1890s, these terrifying Parisian firebrands continued to surface in anti-suffragist U.S. sermons and editorials that depicted a woman on a platform *as if she were* on a barricade. My talk, and the larger chapter from which it is drawn, recovers the drama of that post-bellum specter and reexamines, in particular, Sarah M.B. Piatt’s remarkable response to the danger the “man-women”

of the Commune were figured to pose to the American home in the 1872 periodical poem, "The Palace-Burner." Reading Piatt's poem alongside and against American periodical and pictorial coverage of the Commune and what I term the visual culture of post-bellum gender panic, I argue that Piatt both relies on and resists the ways that the women of the Commune were pictured in the newspaper, crucially re-figuring both the Parisian petroleum-thrower and the specter of domestic revolution she was so often used to portend.

Tom F. Wright (University of Sussex), "How Silence Spoke for Lucy Parsons"

The anarchist writer and orator Lucy Parsons possessed one of the late nineteenth century's most problematic voices. The widow of Haymarket Riot 'martyr' Albert Parsons, half-black and half-Mexican, this 'windiest women in Windy City history' was tireless in raising this voice to proclaim the cause of anarchism and labour reform. Her raucous rallies and speeches were provocative and fascinating exercises in street theatre that galvanised working class dissent and shook the Chicago establishment, and through her speaking tours of East Coast lecture halls and lyceums, she became a First Amendment cause celebre. Media response to these speech acts largely involved an oppositional remediation, neutering the bracing force of her rhetoric. Yet for Parsons such acts of censorship became part of her impact: 'my silence shall speak.'

My paper reads and recovers the neglected myth of Parsons as a crisis of voice in the Gilded Age public sphere. Drawing upon copious newspaper coverage of her tours and appearances during the post-Haymarket furore of the late 1880s, I consider the varied use made of the symbolism of her voice, and the creative use she herself made of ventriloquism and choreographing acts of refusal in an evolving media culture. Situating this media narrative within the context of the American performance, print and radical oral cultures, I explore how, with her socialist message, gender and race all cause for wild speculation and comment, Parsons became a resonant symbol of dangerous oral theatricality.

In doing so, this research paper translates the 'new orality' in early American Studies pioneered to a later period of incipient phonograph recording. It suggests ways of using Parson's voice to crystallise the place of radicalism, race and gender in a nation of speakers, readers and listeners on the cusp of technological change.

Fictions of Crisis (Lecture Theatre 1):

Michelle Green (University of Nottingham), "A Queer Kind of Anarchy: The 'Failed Citizen' in Contemporary 'Obesity' Fiction"

In this paper I use fat studies scholarship and anti-social queer theory to explore how fat characters have been queered as 'failed citizens' in North American literature from the 1960s to present day. I focus specifically on Lionel Shriver's bestseller *Big Brother* (2013) and her representation of three-

hundred pound Edison Appaloosa, to explore how the representation of fat characters as immature and anarchic is the most potent and prevalent manifestation of this queer failure.

In this paper I develop fat studies scholarship that has examined how fat subjects are frequently collapsed into a rhetoric of the ‘failed citizen’ through a perceived refusal to mature into responsible, contributing citizens. Exploring the specificities of this failure in U.S literature, I argue this manifests in the characterisation of fat characters as immature and anarchistic (but not revolutionary) figures that bring chaos and disruption into the social microcosms they exist within. Drawing upon the representation of failed jazz musician Edison Appaloosa, and his disruption of the home and marriage of sibling Pandora, it is my contention that as we begin to understand the specific and subtle ways fat characters are presented as ‘failed citizens’, we can begin to understand the distinctly queer anti-social development in literary fat-focused texts. Using Halberstam’s definition of queer subjects as those who lead lives antithetical to notions of (re)productivity, progress and respectability, I argue fat characters have been configured as queerly anti-social not only through heteronormative performance and sexual practice, but through this image of the fat subject as the ‘failed citizen’ of American society.

Rick Crownshaw (Goldsmiths, University of London), "Oil Pastes and Oil Futures in Contemporary American Fiction"

Although socially and culturally constitutive of our everyday world, oil is commonly a medium of forgetting, or cognitive dissonance, rather than remembrance when it comes to energy (in)securities and dependencies and the global implications of securing oil’s production, transit and consumption. This paper explores American fiction that remembers that oil spills from its national containment or regime of forgetting, lubricating geopolitical and ecological histories and projections of supply. The paper begins with Teddy’s *Kapitoil* (2010) and its satire of the futures market in oil. Petrocapitalism’s geopolitics emerges in the novel’s pre-9/11 setting, but this does not mean that the novel stages a cultural memory of oil overshadowed by the telos of catastrophic events to come. Financial speculation is key here, figuring a non-teleological memory – in which remembrance is side-shadowed rather than back-shadowed by 9/11 – and also capitalism’s mediation of remembrance. With speculation in mind, this paper moves on to consider the futurist fiction of a post-oil world, namely that of Kunstler and Bacigalupi, in which the global implications of energy can be mapped in terms of ecological collapse and what remains of geopolitics. In their post-oil imaginaries, these novels remember the socially and culturally constitutive role of oil as well as causal factors in environmental catastrophe, but, this paper asks, in remembering from the future do these novels free themselves from a petro-melancholia (LeMenager) and the logic of capitalist speculation in their futures of memory?

Daniel Mattingley (Swansea University), "'Crash Fiction': American Literary Novels of the Global Financial Crisis"

As attested to by the anxious international media coverage of the recent U.S. debt ceiling crisis, the United States’ economic instability following the late 2000s financial crisis remains headline news.

Anticipating the sense of ongoing crisis, Andrew Dix, Brian Jarvis, and Paul Jenner in *The Contemporary American Novel in Context* (2011) proposed that “we may...be seeing the emergence of the ‘credit crunch novel’ dedicated to measuring the effects of ‘toxic’ debt on the emotional, cultural and ideological health of the US.” Subsequently, Andrew Lawson’s “Foreclosure Stories: Neoliberal Suffering in the Great Recession,” postulated “a crisis of representation” in narrative art depicting the crisis due to the inability of both the “financial system and the wider culture” to “recognize and comprehend deeply embedded structures of inequality.”

Taking the aforementioned novels initial observations as a starting point, by analyzing the novels *Union Atlantic*, *The Privileges*, *Wanted: Elevator Man*, *The Financial Lives of the Poets*, and *A Hologram for the King*, this paper shall explore emerging trends within American “crash fiction” thus far. These trends include: a bias toward white middle and upper class experiences; a predisposition toward framing the crisis’ impact from male perspectives; individuals narratives of adaptation to diminished circumstances being allegories for America’s broader ‘humbling’; and the adoption of the languages and practices of finance capitalism into everyday discourse. By considering these novels and trends, this paper is intended to instigate a broader discussion and debate about responses to, and representations of, the current crisis, and its significance to 21st century American culture.

Native Writing and Legacies (Lecture Theatre 2):

Zalfa Feghali (Canterbury Christ Church University), "Writing a Literary History of Citizenship"

While citizenship in North America remains a contentious issue, this paper considers some of the alternative routes to tracing and evaluating the expanding and contracting boundaries of civic inclusion and exclusion. By connecting key pieces of legislation about different aspects of citizenship to literary texts that represent the key legislative issue I suggest that we can examine the tensions between the top-down approach of legislation and imagined, literary representations of the same issue. Such a framework allows us to imagine a recalibrated perspective on the role of literature in writing the history of citizenship in North America.

While the bulk of this paper takes a more methodological approach to pairing citizenship legislation with literary representations of the same, it will also consider the Indian Citizenship Act of 1924 alongside work by Native writers such as Zitkala Ša, Thomas King, and Louise Erdrich.

Cornelia Vlaicu (Independent Scholar), "Myth into Politics, the Sacred, the Wild, and the Ethical: N. Scott Momaday's *House Made of Dawn* and *The Ancient Child*"

N. Scott Momaday’s tropes of blood, land, and memory have raised charges of essentialism; they have also been viewed as a “discursive practice” (C. Allen) of identity construction. My paper reads *House Made of Dawn* and *The Ancient Child* – the latter dealing most explicitly with myth - in connection with the theme of the return to wilderness, through the lens of Dirlik’s question of the

relationship between the past as legacy and the past as project and of indigenism as a “point of departure” in writing the future.

Momaday refers to the colonial condition of the Indian as a “theft of the sacred.” I discuss the Indian’s relationship to place in a parallel to the Euro-American home-making practice, which implies violence (Appadurai) and a perpetual tension between “comfort” and “mistrust” in the image of the house as “the non-I that protects the I” (Bachelard).

In my reading, I rely on Otto’s “idea of the holy,” coupled with Deloria’s discussion of the “problem of Creation” – ongoing, in flux, and with Tinker’s conception of the basileia in spatial terms. I demonstrate that the alienated characters always experience the sacred in “nature” and construct a meaningful relationship with land; in the process, they re-enter the tribal habitus through performance and tradition regains meaning and validity beyond prescriptiveness. After I read their trajectories in connection to the aspects of the mysterium, I rely on Deleuze and Guattari’s “becoming-animal” and “becoming-imperceptible,” and as on Guattari’s ethico-aesthetic paradigm implying emergence and “re-enchantment,” to claim that the characters’ healing process is a journey of re-subjectification, of regaining intellectual sovereignty by their becoming, in line with Deleuze and Guattari’s sense of (the wasp and orchid) alliance, Abel- and Set-of-the-land.

Manjeet Ridon (University of Nottingham), "Indian American Dreams of Home in Chitra Divakaruni's The Mistress of Spices"

In this paper I analyse how *The Mistress of Spices* (1997) uses Native American and Indian mythologies as a way to redefine the concept of home from the perspective of a diasporic Indian community living in New Age California. In this analysis I will focus on “New World Myth”, a term I borrow from Margery Fee and Marie Vautier, which they argue destabilises the traditional function of myth in literature by offering a reworking of myth that challenges master narratives. My paper will reveal the characteristics of “New World Myth” in its postcolonial context and how Divakaruni’s novel, in its interpretation, uses this type of myth to explore constructions of immigrant, diasporic Indian and transnational identities. By combining elements of different mythologies the novel foregrounds “New World Myth” as a reworking of myths that have been displaced, transformed and translated from one cultural context to another. This raises questions about the potential for this type of myth to act as a dynamic form of storytelling, where the exchange and movement between these myths offers interesting ways to inhabit space and new approaches to how we conceive home. This also raises questions about having a sense of belonging and whether this is to America as a national home or to a home that is regional, local or imagined.

Race and the Body (Lecture Theatre 3):

Jonathan Ward (University of East Anglia), "Containing the Threat: Analyzing Robert Mapplethorpe's Photographs of Black Men in The Black Book"

In pictures such as Man in Polyester Suit, the dialectics of white fear and fascination underpinning colonial fantasy are reinscribed by the exaggerated centrality of the black man's "monstrous" phallus. The black subject is objectified into Otherness as the size of the penis signifies a threat to the secure identity of the white male ego and the position of power which whiteness entails in colonial discourse. Yet the threatening phobic object is "contained," after all this is only a photograph on a two-dimensional plane; the white male viewer is returned to his safe place of identification and mastery but at the same time has been able to indulge in that commonplace white fixation with black male sexuality as something "dangerous," something Other. My interest in images of the black male body in popular culture lies not only in the ways in which this specific body is depicted visually, but also in the narrative of black manhood provided and/or reified by these images. In looking repeatedly at Mapplethorpe's photographic work, theorizing of a "feminized containment" allows for analysis of the mechanisms through which Mapplethorpe enables his viewer to consume images of black men which maintain whiteness as normative; these photographs aim to delimit the potential threat of black masculinity by containing the body – a containment which is achieved through the feminization of this body. This process allows for the mitigation of the perceived threat posed by the black male body, while simultaneously allowing this body to be the focus of the white gaze, presenting the possibility for black men to be the unquestioned focus of visual assessment.

Samy Azouz (Independent Scholar), "Amiri Baraka's Theater of Ritual and Ritualization: From Rituals of Sacrifice to Rituals of Political Protest Performance"

Understood as a social vector, ritual becomes important in determining social and corporate interaction. Ritual and ritual practice are important in maintaining a certain union between individuals of the same community. Likewise, ritual practices and processes are critical elements in the political protest enacted on Baraka's stage. The performance of political protest seems to function ritualistically in Baraka's black revolutionary and Marxist theatre. Generally speaking, the performance of protest takes a ritual slant. The political protest performance appears to proceed as a largely symbolized mediation, reclaiming the space between the immediate historical moment and the fight for liberty. Such performance centres the audience, and tightly connects it with the cause of social and political freedom. In this way, the political protest performance becomes both transformative and regenerative. It allows spectators to meditate on current conditions of oppression and, consequently, to infer that these conditions are transformable. The ritualistic action enacted on stage reinforces acts of resistance, and corroborates to the audience the justness of the cause of African Americans. The enactment of protest on stage becomes as what Eric MacDonald terms a "creative force" (Theater 25). From rites of initiation and invigoration to rituals of rebellions and protest, this paper, informed essentially by Victor Turner's thoughts in the field of anthropological theory and the Jean and John's Comaroff views, aims at highlighting the

transition from unfulfilling rituals during Baraka's bohemianism to the performance of rituals of protest during the dramatist's nationalist and Marxist phases.

Laura MacDonald (University of Portsmouth), "The Production and Distribution of the Black Female Body on the Musical Theatre Stage in *The Wiz* (1975) and *Dreamgirls* (1981)

In the 1981 Broadway musical *Dreamgirls*, the story of the girl group, the Dreams', ascent to stardom unfolds parallel to the achievement of greater racial equality in America through the 1960s and 1970s, yet the Diana Ross-inspired Deena's desire "to be more important" is greater than any desire she and her fellow Dreams have for racial equality. The Dreams sing about faking your way to the top, and are made famous with the support of a public relations machine. *Dreamgirls* made both the slim Deena and the overweight Effie admired commodities, and put the actresses playing them in the spotlight. Given how few musicals prior to the 1970s had revolved around African American women, the selling of these black bodies might be read as progress. But such selling still commodified the black, female body, packaging it for consumption via a logo of disembodied legs emerging from ballgowns, literally cut off from both character and performer.

With 1,521 performances, *Dreamgirls* became the longest running "black" musical of the 1970s and 80s after *The Wiz* (1,672 performances), a musical from 1975 which similarly commodified its leading lady, an African-American Dorothy lost in an urban Oz. The musical's aggressive television campaign ensured the musical's long run and further circulated a singing black female body for consumption, though in this case a body no longer a child but not yet a woman with sex appeal. Black was clearly beautiful to musical theatre spectators in the 1970s and 1980s, but the range of black bodies marketed on Broadway, from the teenaged Dorothy to sexy Deena and the larger Effie, demonstrate the complicated aesthetics of black beauty in the United States. Acknowledging progress made by the civil rights and women's liberation movements, this paper investigates the tension inherent in placing a black female body centre-stage for consumption by the paying public.

Soft Power and Private Agency in US National Security Policy (*Lecture Theatre 4*):

Robert Pee (Independent Scholar), "The rise of democracy promotion during the 1970s: state weakness and non-state initiative"

While explanations for US' turn towards greater involvement in promoting functioning democratic systems overseas since the 1980s often stress non-strategic factors as motivators and the role of the US state as conceptualiser and implementer, analysis of the conceptual origins of this turn in the 1970s indicates that it was generated by non-state actors to pursue US strategic interests more effectively by bypassing ineffective US state structures.

During the 1970s, the US state's ability to promote political reform overseas was hampered by strategic, bureaucratic and ideological tensions. The primary tension was strategic and flowed from the difficulty in reconciling the long-term US interest in building democratic movements overseas

with short-term national security imperatives. This tension was replicated at the ideological and organisational levels and resulted in blockages within the state apparatus, leading to a disjointed and ineffective approach. However, actors working outside state structures generated a more strategically coherent approach and an organisational framework which bypassed bureaucratic blocks by locating democracy promotion programs in a privately-managed organisation to resolve these tensions. Convergence between state and non-state actors in the early 1980s impelled the institutionalisation of democracy-building through both state and non-state organisations as an element of US foreign policy.

This analysis posits that democracy promotion represented a new method for resolving tensions between democracy and national security in US foreign policy and highlights the key role of non-state actors in generating its original strategic and organisational framework.

Chiara Morbi (University of Birmingham), "U.S. cultural propaganda in Italy during the Early Cold War"

The peculiarity of the Cold War was that it was not only a political, military or economic conflict; it was a total war, involving cultures and ideological systems as well. Together with a program of containment based on economic aid, the U.S. government pursued a complex network of covert operations and counter-information, principally addressed to Western Europe. They combined propaganda campaigns, covert operations and philanthropic projects in an effort in which psychological warfare, after 1947, became the surrogate of a traditional war.

The Congress for Cultural Freedom (CCF), one of the most successful Cold War instruments funded by CIA, was a mechanism of this complex system, aiming to detach the European intelligentsia from the appeal of Marxism and Communism and to win them over to the liberal-democratic cause. One of the products of the CCF was the Italian review *Tempo Presente*. Even as it challenged widespread popular support for the Italian Communist Party, *Tempo Presente* is considered to be the most autonomous and the most leftist review within the CCF's network of international publications.

This opens up a series of interesting questions on the influence of the US, and, on the other side, the exercise of autonomy by Italians. Answers to those questions offers a perspective which goes beyond the binary opposition of the US and the Soviet Communist system, rehabilitating the role of the local in the Cold War.

Mara Sankey (University College London), "Political Intervention or Impartial Assistance? The National Endowment for Democracy's Electoral Assistance Programmes to Chile and Nicaragua 1988-1990"

Throughout the Cold War, the United States regularly intervened in Latin America using covert tactics, military force and diplomatic efforts. Towards the end of the Cold War, aid was often used to control and influence events in Latin America. During the 1980s, the National Endowment for Democracy (NED), a private organisation founded by an act of Congress in 1983, funded a number of programmes assisting Latin America's private sector. Due to its relationship with Congress and the

White House, the NED was often accused of being an informal branch of US anti-communist foreign policy. In particular, its electoral assistance programmes were regularly criticised as being too interventionalist, favouring anti-communist parties and actively trying to influence the outcome of elections.

In this paper, I will examine two cases of NED electoral assistance; one, the Chilean plebiscite of 1988, was cited as a model for electoral aid provision. The other, the Nicaraguan election of 1990, was criticised extensively and was seen as an attempt to directly influence the election's outcome. Through discussion of these two NED programmes, I hope to analyse the validity of the praise and criticism they and the NED more generally, received and use the programmes as case studies to draw broader conclusions about issues concerning US electoral aid to Latin America from non-state sources as a part of formal US foreign policy.

The Politics of Sport and Leisure (Lecture Theatre 5):

Julie Rak (University of Alberta), "The Brotherhood of the Rope? Gender Trouble on the American climbs of K2"

Since the eighteenth century, climbs of the highest mountains in the world have played a central role in the way that much of the world has imagined conquest, human achievement and the place of wilderness in social life. As mountaineering has been a male-dominated activity since it began more than 200 years ago, it is unsurprising that most of the critical literature about mountaineering has focused on mountain climbing and the social construction of masculinity, especially white masculinity in the context of imperialism. But as David Mazel has pointed out, there is no sustained treatment of gender issues mountaineering which accounts for what men and women do. In this paper, rope--an everyday object for mountaineers which is loaded with significance--becomes the trope through which ideas about gender are floated, circulated, accepted and rejected. I will examine how the representation of rope in films and writing about key American expeditions to K2, the second-highest mountain in the world, has created a rhetoric about gender which has residual effects in mountaineering today.

Simon Sandison (University of Leeds), "America's Games: National nostalgia and athletic exceptionalism"

In this paper I demonstrate how the national myth of American exceptionalism was co-opted by the founders, administrators and advocates of the United States' first organised sports to create a binding and enduring attachment between athletic success and national identity. As a result of the increasing urbanisation of the US populace, individuals such as AG Spalding, Walter Camp and Theodore Roosevelt sought both to foster an athletic spirit that would challenge attendant fears of a 'crisis in masculinity' and to use this spirit to tap into a new sense of rugged individualism demonstrated on the field of play rather than on the frontier. This borrowed significantly from similar sporting revolutions in Europe and was coded by the rules of competition and self-

improvement which created an invented tradition which sits alongside the rise of capitalism throughout the twentieth century in tracing the development of a new American exceptionalism that is as physical and muscular as it is political and ideological. I will suggest that baseball and football are an essential component of the lineage of imagined communities of the United States which have their genesis in the country's formation myths. I will turn to a range of literature to show how these created connections between sport and formative national history have taken these sports in particular – neither of which was invented in the US – and imbued them with an inextricable nostalgic aura that endures in the way the games are presented and experienced.

European Beat Studies Network (*Lecture Theatre 6*):

Véronique Lane (Keele University), "National Identity in Beat Image-Making: Burroughs and Gide"

In this paper, I will explore representations and self-representations of the early Beat circle. More specifically, I will discuss the French literary figure with whom Burroughs is most strikingly identified by Ginsberg and Kerouac: André Gide.

Within the process of Beat mythmaking, André Gide – or rather the image of André Gide—played one of the most important yet so far under-examined roles, which I will demonstrate through the analysis of a variety of texts and images: from photographs of Kerouac and Burroughs taken and captioned by Ginsberg to passages in Kerouac's early fiction and journals.

My presentation will be articulated around Ginsberg's photograph of 1953 showing Burroughs and Kerouac in conversation or rather, as Ginsberg puts it in his caption: the "All-American" Kerouac listening to the "Gidian sophisticate" Burroughs. The irony in the caption—in which the WASP Burroughs and the francophone Kerouac are depicted in contradictory terms of national identity—points towards the complex identifications and projections that I will be discussing. Both Ginsberg in captions for his photographs and Kerouac in his fiction and journals associate Burroughs with Gide's image as a writer in paradoxical ways, which I will interpret in terms of literary tradition and national identity as well as group dynamics of self-dramatization. In particular, I will discuss the construction of American and European binaries in which all three major Beat writers were intensely invested.

Douglas Field (University of Manchester), "In the Manchester Jeff Nuttall Archives: Tracing a Counter-Cultural Polymath"

Jeff Nuttall (1933-2004) was a prolific artist and poet but he was also a jazz musician, critic and participant in 1960s British counter-culture where he played a key role within the international 'underground' press and literary scene, exchanging writings and ideas with fellow thinkers in the United States and Europe - such as William Burroughs, Carl Weissner, Alexander Trocchi, Bob Cobbing and Dom Sylvester Houédard. Nuttall had a prolific career initiating small journals such as the anarchic cut-up *My Own Mag* or collaborating on various publishing projects. Although the main archive for Nuttall's work is at Emory University, there is a rich but un-catalogued box of Nuttall's

personal papers at the John Rylands Library at the University of Manchester. The Manchester Nuttallia includes letters from over a hundred writers and activists who contributed to

Nuttall's projects, such as *My Own Mag*, which included regular contributions from Burroughs. This paper will mine the Manchester Nuttall archives to raise wider questions about the internationalism of the Beat Generation. It will explore the ways in which Nuttall became an important conduit between North American and European Beat and associated underground publications. The paper will look closely at the correspondence between Nuttall and Beat writers and publishers in order to get a clearer sense of the ways in which European and North American underground presses collaborated, as well as exploring the regional significance of Nuttall to the North of England.

Ceren Sengezer (University of Birmingham), "Allen Ginsberg's Lectures on William Shakespeare"

In August 1980 (from August 18 onwards) Allen Ginsberg attended the Jack Kerouac School of Disembodied Poetics at Naropa and delivered a series of lectures to the students there on the subject of "The History of Poetry", in four sessions. My paper will focus upon the second of these sessions, in which Ginsberg introduces the students to William Shakespeare's *The Tempest*, and assess its significance in terms of better understanding Shakespeare's Influence upon the Beats.

My very particular focus will fall upon how Ginsberg's reading explores the play in terms of his own engagement with Buddhism. His talk (he provides no space or interchanges with the students but lectures to them) focuses upon viewing Prospero, whom he views as a kind of alter ego for Shakespeare himself, as a kind of Buddhist master, instructing his audience in how life in the material world is but a dream, quoting from Prospero's speech in Act 4 Scene 1 to Miranda and Prince Ferdinand following the musical masque performed by Prospero's spirits. Accordingly, Ginsberg focuses upon Prospero's reflections upon the "insubstantial pageant" just witnessed and relates this to the "dreams" of our "little life".

Plainly in this process Ginsberg make *The Tempest* over into his own early 1980s image, but in doing this he is reading Shakespeare, as Kerouac also often does, according to the precepts laid down by George Lyman Kittredge, as passed on to Kerouac and Ginsberg by William Burroughs, who had been a pupil of Kittredge at Harvard in the early 1930s. Kittredge had characteristically urged that "there were as many Hamlets, Macbeths, Othellos as there are readers and spectators of Shakespeare", and here we see Ginsberg exercising this license, but also taking great care to emphasize the craft of Shakespeare and the density of his writing style and imagery. Thus, when a student intervenes to suggest that Shakespeare's plays exhibit and engagement with Sufism, Ginsberg snatches up this idea with magpie enthusiasm.

Military Service (Lecture Theatre 7):

Christopher Sparshott (Northwestern University in Qatar), "Guilty of Being America: Imperial Hubris and the Court Martial of David Henley, February 1778"

At the height of the Revolutionary War in 1778, a British General prosecuted an American Colonel for thinking like an American in an American court martial. General John Burgoyne was the senior officer in the British prisoner of war camp in Cambridge Massachusetts. Colonel David Henley was the American officer in charge of the camp guards. Both men were determined to continue the Revolutionary struggle. Burgoyne allowed British prisoners to break every rule and Henley's guards responded with a regime of intimidation and violence. At the beginning of 1778, Burgoyne seized upon an incident that left a British soldier dead to directly challenge Henley's running of the camp. Burgoyne argued Henley was guilty of murder and conduct unbecoming an officer and must be tried. Much to Henley's surprise his superiors agreed to a court martial in February. What followed was a staggering example of imperial hubris. Burgoyne insisted upon acting as the prosecution and using British military law. In front of a board of American officers, Burgoyne lectured that Henley was guilty of thinking as a Revolutionary American and ignoring the safeguards of British law. Burgoyne failed to secure a conviction but his prosecution offers important insights into how the British Army defined the Empire they to preserve after 1775. In particular, my paper explores how Burgoyne over articulated the significance of British law to create a stereotype of British pedagogy and American naivety in the courtroom. Ultimately I am interested in the role of stereotypes in defining allegiance to Britain during the Revolutionary War.

Lawrence T. McDonnell (Iowa State University), "Making War Pay: Civil War Military Service and the Creation of an American Working Class"

For hundreds of thousands of Americans, military service in the Civil War provided their first sustained encounter with wage labor and capitalist labor discipline. The confrontation shocked and confounded many, leading to a range of rebellious and entrepreneurial behaviors. Comradely indiscipline, mutiny, desertion, and bounty-jumping flourished alongside more individualistic strategies where soldiers negotiated their own valuations of cash, goods, blood, and reputation, both behind the lines and on the battlefield itself. This essay examines the political and social dynamics of these internal economies, employing the concept of "warwork" as a tool for comprehending warfare as a destructive and vigorously creative political process. Indeed, it argues, Civil War military service proved crucial in creating an American working class, schooling it for dutiful service as peacetime labor, and engendering ideas and practices which rejected the premises and promises of the capitalist project altogether.

Based on extensive research in manuscripts, newspapers, and memoirs, this essay outlines one chapter of my work in progress, Bloody Work: the Civil War and the Making of the American Working Class, 1846-1877.

Patrick Doyle (University of Manchester), "Irregular Warfare in the Confederate Heartland: Was There a Guerrilla War in Civil War South Carolina?"

The issue of guerrilla warfare during the American Civil War, to borrow the phrase of one scholar, is a "sideshow no longer". Numerous works haven taken influence from Philip Shaw Paludan's 1981 monograph *Victims* to explore the multiple wars within a war that erupted all over the Confederacy. Despite a burgeoning literature on Civil War guerrillas that is impressive in its breadth, the state of South Carolina has not really figured in such discussions. Taking this historiographical lacuna as its starting point, this paper will answer two pertinent questions. Firstly, as intimated by the paper's title, was there a guerrilla war in Confederate South Carolina? The answer to this is complex. Whilst predatory bands of armed deserters roamed the mountainous passes and swamps of the state, the irregular war in South Carolina seemed to lack the bitterness and animosity that typified the internal conflicts experienced in other states, including neighbouring North Carolina. The second question, therefore, is why was this the case? This paper will explore potential geographic, social, economic and military reasons for the absence of a vicious guerrilla war, whilst touching upon a broader debate that has long intrigued historians, the atypicality of nineteenth century South Carolina.

SESSION B

HOTCUS Panel 1: American History and the Moving Image in War and Peace (Main Lecture Theatre):

Sara Beth Levavy (Courtauld Institute of Art), "Constructing the Contemporary: American Interwar Newsreels and the Patchwork of the Everyday"

Debuting on American screens in 1911, newsreels drew influence from newspapers, photography, radio, and motion pictures. The typical newsreel is a compilation film that functions through a unique form of montage, bringing together eight to ten stories in as many minutes to audiences twice weekly. Continuations of the immediacy, spectacle, and variety of early cinema, newsreels codified and formalized that tradition through mainstream film exhibition long after the advent of standardized narrative film.

Newsreels were a cultural vernacular through which contemporaneity was distilled for a very specific effect: re-presenting contemporary experience in the form of popular visual entertainment. A type of perpetual feuilleton, newsreels articulated contemporary experience as a "realist spectacle" of sorts (in Kristin Whissel's terms) that generates a historical narrative driven by experience and visuality instead of plot. The interwar newsreel in the United States presented an idea of generic, day-to-day existence that sprung from the compilation of the real things people did, no matter how commonplace or absurd. It is a vernacular history that because of its potential mundanity otherwise would be lost to the history we have received. These films comprised a contemporary historical narrative wherein a version of what was experienced in the non-cinematic world was re-presented to be experienced within it.

I will argue that newsreels, by virtue of their form as compiled films and their function as projected cinema, exploit their medium in order to perform a specific style of narration, wherein history is written large and small to generate a specific historical narrative.

Amy-Claire Scott (Newcastle University), "The Office of War Information and the Depiction of Isolationism in the Hollywood Journalism Genre, 1942-1945"

My research examines the Hollywood journalism genre in between its emergence after the introduction of sound in 1928, which brought about a dramatic increase in the number of journalists working in Hollywood, and the changes to the genre that occurred during the Second World War partly in response to the involvement of the government's Office of War Information. This paper will explore the relationship between the OWI and the journalism genre, through an analysis of the depiction of isolationist characters in wartime journalism films, in particular Once Upon a Honeymoon (Leo McCarey, 1942), Somewhere I'll Find You (Wesley Ruggles, 1942), and Power of the Press (Lew Landers, 1943).

Through analysis of the OWI's reviews and correspondence, alongside close-readings of key scenes from the films, I will show that despite supplying dialogue to filmmakers which explicitly emphasised the need for journalists to provide the public with unbiased factual accounts, the OWI promoted a one-sided depiction of isolationists by encouraging filmmakers to depict isolationism as being synonymous with Fascism. Despite this, filmmakers adapted established traits of the journalism genre to present a more nuanced and sympathetic portrayal of isolationist characters: an approach considerably more likely to resonate with their audience, many of whom held isolationist views before Pearl Harbour.

By demonstrating the differing approaches of the OWI and filmmakers in the depiction of isolationism, I will argue that the OWI's condescending attitude to film audiences prevented them from fully capitalising on the potential of Hollywood genre films as a vehicle for propaganda.

Iwan Morgan (University College London), "Before the Red Scare: Hollywood's Nazi-Hunting Movies, 1945-47"

It would explore how anti-fascism was a staple of early post-war movies growing out of Hollywood's Popular Front phase. It focuses on three movies - Hitchcock's Notorious (1945), Orson Welles's The Stranger (1946), and a more obscure Dick Powell movie, Rogues' Regiment (1947) that dealt with hunting down former Nazis who escaped from Germany at the end of World War II. It explores how these located and defined the Nazi threat differently - Notorious deals with hunting down Nazis engaged in building an A-bomb in Brazil, and The Stranger deals with the hunting down of a Nazi who has embedded himself in an American community and plans to spread race hatred in the US. In many respects, Rogues' Regiment is the most interesting of the three as it deals with hunting down a Nazi who has sought refuge to serve in the French foreign legion in Indo-China and brings in the communist insurgency against the colonial regime. As such it is a transitional movie between the anti-fascism of the immediate post-war era and the emerging anti-communism of Cold War movies. The Nazi-hunting post-war movies are an overlooked part of Hollywood history as the last expression

of the Popular Front sentiments that had initially flowered in the late 1930s until the Nazi-Soviet pact and underwent renewal after Russia became part of the war against Germany.

American Poetry (Lecture Theatre 1):

Rona Cran (Independent Scholar), "the uptown poets and the downtown poets': inter-coterie poetics in mid-century New York"

Allen Ginsberg and Frank O'Hara each depicted the other in their writing, from O'Hara's conversation about the music of Adolph Deutsch with a hungover Ginsberg through a locked bathroom door in 'Fantasy', to Ginsberg's 1966 elegy to the tragically killed O'Hara, 'City Midnight Junk Strains'. My paper will explore their creative and personal relationships, considering their reciprocated portrayals, their shared influences in Williams, Whitman and Pound, their differing ideologies, and the connections and impediments between the Beats and the New York poets.

I will use as my departure point Edwin Denby's observation that 'it was through Frank O'Hara that the uptown poets and the downtown poets got together', suggesting that this equally applies to Ginsberg. Both were gregarious, democratic poets writing at the centre of their respective coteries, who felt that 'any gesture' they made 'was poetry [...] that there were no kings and queens of poetry' (Ginsberg). Using this angle, I will broaden the discussion to include O'Hara's affectionate but occasionally critical rapport with Jack Kerouac and Gregory Corso. O'Hara's friend Joe LeSueur recalled Kerouac interrupting O'Hara at a reading, by shouting across the room: 'You're ruining American poetry, O'Hara!' (to which O'Hara replied: 'Yeah? Well that's more than you could ever do!'). I will also discuss the divergence between Ginsberg and O'Hara's worldviews, making particular reference to the context of New York City, the debate between 'the raw and the cooked' in poetry, the lure of Europe and beyond, and the aesthetically problematic rise of consumer culture.

Melanie Eis (Free University of Berlin), "Seeking Jazz or Sex or Soup': Public Performances of Emotionality in Allen Ginsberg's 'Howl'"

When Allen Ginsberg's collection Howl and Other Poems was published in 1956, San Francisco customs famously seized all copies on their way into the country from their British printers, resulting in the city of San Francisco prosecuting the publisher Lawrence Ferlinghetti for obscenity. While the general public was much less inclined to deem "Howl" as perverse as the indictment would have it – surprisingly so considering how much is still made of the Cold War conflict between the so-called beatniks and the conformity-obeying larger public – prosecution tried to deny the poem "Howl" its social value on the grounds of its unsettling qualities. Apparently, Ginsberg's complete dismantling of self-containment, his breaking down of the distinctions between private secrets and public pronouncements, was understood as a threat to the status quo.

Arguing that Ginsberg and the Beats anticipated larger social developments, which are still advancing today, my paper focuses on the presentation of self in Allen Ginsberg's "Howl." Situating

Allen Ginsberg and the Beat Generation in a historic perspective, my dissertation, of which I will be presenting a chapter, allows me to target how these texts oscillate between categorizations of mass and high culture through performances of gendered and racialized emotionality. My thesis is that allegorizing racialized Others as gendered authenticity, the Beats were able to pass, despite their high public visibility and their inner group collaboration, as the real thing. Especially Kerouac and Ginsberg claimed the Romantic ideal of authorship through their textual performances of seemingly immediate emotional statements. Consequently, I read Allen Ginsberg's "Howl" as an attempt to transcend its thematic dependency on Beat Generation group dynamics into the author's dandy performance.

"We Create our own Reality": The War on Terror and U.S. Media Representation (Lecture Theatre 2):

Hamilton Carroll (University of Leeds), "How to Tell a True War Story: The Photojournalist as Subject in Contemporary Documentary"

If, as one commentator suggested, photojournalism "got its job back" on September 11, 2001, the subsequent and ongoing 'War on Terror' or 'Long War' has significantly extended its contract of employment. As a consequence of the ground wars in Afghanistan and Iraq, the 'Arab Spring' of 2010, the civil war in Libya, and the ongoing conflict in Syria (to name but a few representative examples), the figure of the photojournalist has become a major icon of contemporary conflict. This paper interrogates the significance of that iconic figure through an examination of a recent cycle of documentary and fact-based films featuring photojournalists as their main subjects. In the transformation of the photojournalist that these films effect—from documenter to documented, recorder of history to one of its most resonant actors—, they offer a rich source of information about visual cultural responses to contemporary conflict, and to the 'Long War' in particular. The paper examines four primary texts: *Which Way is the Front Line From Here?* (2013), McCullin (2012), *Shooting Robert King* (2011), and *The Bang Bang Club* (2010). With Oscar nominated and Pulitzer prize winning photojournalists as their subjects—and frequently being the recipients of awards and nominations themselves—these films represent the photojournalist as a powerful and compelling subject. Documentarian, historical actor, and celebrity figure all rolled into one, the photojournalist has become a significant subject in contemporary culture, signalling the often-tense relationship between current events and their cultural representations.

Liam Kennedy (University College Dublin), "The Elusive Enemy: Zero Dark Thirty and the American Worldview"

This paper will examine how and why the film *Zero Dark Thirty* functioned as a lightning rod for political commentary in the US and beyond. In doing so it will consider what this says about the broader relationship between 'Hollywood' and the military and the government, and especially about how this shapes dominant American framings of the War on Terror. Further, the chapter will consider how the film re-presents the aporia of representation that structures the production of the

War on Terror as a field of perceptible reality and reflects the geopolitical priorities of an American worldview. Central to this aporia is the mystification of the 'elusive enemy' (National Security Strategy 2002) and the naturalisation of a 'long war' – key features of a worldview that frames the representations of violence at a distance, unsettling assumptions about the relation between friend and enemy, and between war and murder. The hunt for Osama bin Laden has been a symbolic narrativisation of this aporia and I will examine how Zero Dark Thirty re-presents this. The underlying question the chapter will touch on is: what are the limits of cinematic representation in relation to the wider documentation of reality under conditions of endless war?

Nick Robinson (University of Leeds), "Playing our Own Reality? Towards an Understanding of Post-9/11 Military Games"

The 'war on terror' has resulted in the proliferation of military themed games. In 2011 over 50million military-themed games were sold worldwide. This paper looks at representations within military games, focusing on their form and messages.

In terms of form, games share both similarities with film/documentaries but also important differences. Similarities can be seen in the representations of: the delivery of 'smart weapons'; geography; the enemy; semiotics; jargon-centric information overload; minimal civilian casualties, and the limited representations of dead soldiers. Yet whilst there are clearly synergies, it is important not to overstate these - games remain distinct due to their common usage of a first person perspective; the strong premium which they place on action, and the very high 'kill count' within games, which contrasts sharply with the relatively combat free/reflective nature of many 'post 9/11' Hollywood/documentary films. Second, this paper explores the messages within games, finding less subtlety than film. Allegory is seldom obviously used - most place the player at the 'heart of the action', promote 'individualism', demonstrate US vulnerability and offer 'fictionalized reconstructions of actual events'. However, whilst most post 9/11 games strongly celebrate militarism, many also offer spaces for critical thinking: e.g. revealing a conspiracy at the heart of the American security complex which results in global war and domestic instability. Finally, there are games which are explicitly critical of the war on terror.

Civil Rights (Lecture Theatre 3):

Lee Sartain (University of Portsmouth), "'Let the Children Lead': The Youth Marches to Washington, DC 1958 and 1959"

Focus on youth movements in civil rights have generally concentrated on the 1960s and it is intriguing that two Youth Marches for Freedom in 1958 and 1959 to Washington, DC have only had cursory examination. Indeed the marches are the precursor to the March on Washington in 1963 and presaged the popular focus on black youth organizing for their rights from 1960.

The two marches were the brainchild of A. Philip Randolph and organized by Bayard Rustin with critical organizational support from the NAACP and was a way in which to engage American youth in the fight for civil rights. The deliberate focus on children and youth was to harness black and white youth initiative and energy to the broader movement. It was also undertaken in order to elicit support from the wider American public. This was also a philosophical as well as tactical approach. Collectively, youth was seen as being imbued with certain traits (such as ideas of innocence as well as eliciting concepts of duty of care towards them) that required harnessing to change society.

This paper will examine the attempt to organize youth for national marches in the late 1950s and the issues involved in an adult led organizational affair to define and direct youth that presaged many of the issues of the radicalization of youth in 1960s and led to generational conflict. The late 1950s marches suggest that adults were shaping youth organizing without clearly appreciating their desires for autonomy of action and words in civil rights.

Gemma Evans (University of Nottingham), "'Taking the Law into Our Own': African American Religious Leadership and the Constitutionality of Non-violent Direct Action, 1960-1965"

Drawing on Andrew Manis' exposition of a distinct civil religious ideology among the National Baptists of the 1950s, this paper re-examines the utility of this concept in the delineation of African American religious leaders' attitudes towards nonviolent direct action in the period 1960 to 1965. This re-examination begins with a comparative analysis of selected speeches, newspapers and official publications of the National Baptist Convention, U.S.A., Inc. and the African Methodist Episcopal Church, the two largest independent African American denominations in the United States. Rather than supporting the existence of separable and denominationally-bounded civil religious ideologies, this analysis highlights a consensus among African American religious leaders regarding the primacy of America's foundational documents, the divine significance of desegregation and God's role in the civil rights movement. These interpretations, as well as forms of religious rhetoric and symbolism, were often similarly employed by leaders who ultimately disagreed over the legitimacy of nonviolent resistance. Therefore, the utility of civil religion as a concept in explicating the engagement of African American Churches in the civil rights movement is argued to be inadequate.

More illuminating are the differences in constitutional interpretation among religious leaders. Strategies of protest that are condemned as being out of harmony with the Federal Constitution by some were regarded as expressly mandated by others. The paper thus concludes that the extent to which civil disobedience of state laws was interpreted as justified by the Constitution was a political disagreement which served to distinguish religious leaders' attitudes towards the use of nonviolence.

Mark Newman (University of Edinburgh), "The Catholic Archdiocese of New Orleans and Parochial School Desegregation, 1955-1962"

In 1962, the Archdiocese of New Orleans, which taught 44 percent of the area's schoolchildren, began parochial desegregation six years after it had originally planned, and nearly two years after

token public school desegregation in two schools in the city of New Orleans, despite the archdiocese's declared commitment to desegregate its schools no later than the public system. While New Orleans and Louisiana public officials had resisted desegregation and then strove to limit its extent, Archbishop Joseph F. Rummel of New Orleans and progressive Catholics had tried to prepare white Catholics to accept change. But resistance from state authorities and many white Catholics and some local pastors hampered and undermined these efforts, leading the archdiocese repeatedly to postpone parochial school desegregation. Archdiocesan authorities were concerned that the state would impose punitive sanctions in the event of Catholic school desegregation by withdrawing free textbooks, lunches and bus transportation that helped sustain the parochial system. However, the archdiocese continued to postpone desegregation even after it had begun in public schools, fearful that many Catholics would boycott Catholic schools and the collection plate. Furthermore, Rummel's increasing ill health produced paralysis in archdiocesan decision making that was only broken in 1961 by the Vatican's appointment of John P. Cody as coadjutor archbishop. Except for boycotts in Buras and Westwego, parochial school desegregation occurred smoothly, enrolment soon largely recovered from an initial dip, and archdiocesan financial drives were minimally affected. However, parochial school desegregation was token and integration of school social and sports events rare.

Lost in Translation: Latino/a Identities and the Browning of America (Lecture Theatre 4):

Becky Avila (University of East Anglia), "Dora the Explorer Speaks Like a White Girl: Standard Language Ideology & U.S. Born Latinos"

Over the last twenty years or so, the growth of the Latino population in the U.S. has had less to do with the arrival of new immigrants and more to do with the birth rate of the U.S. born Latinos. In 2010, U.S. born Latinos accounted for 17 percent of the overall population – nearly 52 million people. With more Latinos now born in the U.S. there has been an increase in the number of Spanish-English speaking bilinguals. Spanish is the second most common language spoken in the U.S. with the number of Spanish speakers outnumbering all other minority languages combined. During previous shifts in racial and ethnic demographics – most notably in the nineteenth century - the acquisition of the English language served as the linchpin for Americanization efforts. Consequently, the English language remained interminably linked to the American identity. The rising influence of the Spanish language and Latino community however, complicates this previous marrying of language and national identity. Of particular interest in this paper, is the rising number of English-Spanish bilingual programming for young children including Nickelodeon's animated series, *Dora the Explorer*.

Dora the Explorer is one of the most famous Latinas in the world; the show airs in over 74 countries in as many as 34 different languages. When Dora premiered in 2000, it marked the first time that a Latina character had the lead role in a children's television program and one of the first since *Sesame Street* to encourage bilingual learning. Using the debates surrounding *Dora the Explorer* as a departure point, this paper will discuss how national language ideologies, and specifically the standardization of American English, largely impacts the growing number of young Latinos.

Victoria Carroll (King's College London), "The White Man in Me: Translating HIV Transmission as Interracial Exchange in Gay Latino/a Cultural Production"

When HIV/AIDS first appeared in the United States certain stereotypes abounded; that this new pathogen was both a “gay plague” and a “white man’s disease” were perhaps the most virulent depiction in the opening decade of the epidemic. Although these conceptualisations are clearly erroneous and limiting, this paper re-engages with these early presumptions, to ask how the encoding of HIV (a viral agent which penetrated the body and undermined it from within) as white, as originating in Anglo-American culture, affected the already ambiguous racialization of Latinos at the end of the twentieth century. Certainly in the ‘80s and ‘90s underrepresented gay Latino cultural producers began to imagine the effects HIV/AIDS had on their racial and ethnic identity. Mexican author Pedro Bustos dubbed HIV/AIDS his “colour-deficiency syndrome”; writer Gil Cuadros visualised his virus as a gift from his white lover, dissolving the primacy of heterosexuality in his brown body; Harry Gamboa and Gronk (leading lights of avant-garde performance troupe Asco) portrayed the epidemic as a jinx on the subcultural vibrancy of the Chicano youth-group known as The Jetters.

Tracking these obscure references, this paper poses several questions. How did blood-mixing shift from a celebrated feature of Latino heritage to a marker of racial contamination? How did representations of a white virus incubated in a brown body define new vectors of racial hybridity? How did HIV transmission re-code notions of contact zones, interfaces and transculturation in this period, marketing a moment of interpenetration, where different races, cultures and nations irreversibly interconnected and affected each other?

Eilidh Hall (University of East Anglia), "'Honk, says the cars at home, here they say tán-tán-tán': the mestizaje of language and identity in Sandra Cisneros"

For novelist and poet Sandra Cisneros, language is not just a means to communicate, it is an instrument, to be played with a variety of words and sounds drawn from her multi-tonal, polyglot world. This paper explores the ways in which Sandra Cisneros uses the malleability of the multilingual voice to explore the hyphenated identity of Mexican-Americans. Although written in English, her works are interspersed with Spanish phrases that speak to (and with) the *mestizaje* dual identity of Latinos in the United States. Through using both English and Spanish in her texts, Cisneros translates to the reader the Latino experience in their own words.

Cisneros uses the richness of multilingualism to better construct the idea of an ‘in-between-self’ in her characters. In an interview for NPR Cisneros explains how this came about growing up in a multilingual home. She spoke to her mother in English and her father in Spanish and when she was a little girl didn’t realise they were two separate languages. To her ears, “all the sounds meshed together. What mattered was where the words took her”. This paper discusses the many and varied ways that Cisneros’ employment of multilingual writing enriches her stories and reflects the lived experience for many Latinos in the United States today.

Performing the Past (Lecture Theatre 5):

Sarah Conrad Gothie (University of Michigan), "'A Funny Match': Radicalism Weds Nostalgia at Louisa May Alcott's Orchard House Museum"

In 1868-1869, Louisa May Alcott grudgingly wrote, at the behest of her publisher, a novel that would become an American literary classic. *Little Women* is the story of the trials and triumphs of the four March sisters as they come of age within the gendered confines of Civil War era New England. Alcott drew upon memories of her own life experiences in crafting Little Women, conventionalizing controversial aspects of her biography to ensure the fictional March family would appeal to middle class readers. Alcott's nostalgic account of the March sisters' lives reveals only tinctures of the grinding poverty her own family endured and omits their radical support of women's suffrage, abolition, and other social reforms. Orchard House, the place where Alcott wrote and set her novel, opened to the public in 1912 under the auspices of the Louisa May Alcott Memorial Association. The founders envisioned the museum as a domestic shrine that would safeguard conservative, 19th century, Anglo American, values against the threats of mass immigration and urbanization. The museum's founders thus focused solely on values Alcott could represent that would be compatible with their ideological agenda. Orchard House tours in the 21st century still elevate the Alcotts as an exceptional American family, but the family's refusal to conform is now touted as an exemplary American trait. This paper argues that, by integrating details of Louisa May Alcott's 19th century radicalism into the museum's existing discourse of nostalgia, Orchard House actually undermines Alcott's feminist intervention and relegates her legacy of social reform to closed book history.

Kate Kirwan (University College, Cork), "'A cappella heavy metal': the transnational renaissance of Sacred Harp singing"

The 2006 Sacred Harp documentary, *Awake My Soul*, declares that "the earliest American music is neither dead nor dying. It's standing in front of you. Singing."

Sacred Harp singing is a uniquely American a cappella Christian folk tradition, with its roots in colonial New England. Having spread to the South, the tradition has survived in America for over three hundred years. Since the 1960s, this non-performative singing has spread not only beyond the South to the wider US, but internationally; to the UK, Ireland, Germany, Poland, Australia and South Korea, largely embraced by a secular fringe culture. In the last decade, it has experienced a minor cultural renaissance, featuring in the films *Cold Mountain* (2003) and *Lawless* (2012), while 2013 saw the release of an album of Sacred Harp field recordings by celebrated ethnomusicologist Alan Lomax, and a BBC radio documentary.

This paper will investigate the intense draw of Sacred Harp singing, and reasons for its spread and endurance, despite its relative cultural obscurity and problems with secularisation in the preservation of the tradition. The singing itself is characterised by its high energy and volume, and often appeals on a primitive, emotional level; it is stripped and visceral, and demands no experience. To quote a UK singer, upon hearing it from the first time: "I cannot, ever, not do this".

Narratives of Slavery and Freedom (*Lecture Theatre 6*):

Bharat Malkani (University of Birmingham), "Voices for Abolition: A Comparative Study of Slave Narratives and the Testimonies of Death Row Exonerees"

Individuals who have been exonerated from death row have an important role to play in the movement to abolish the death penalty in the USA. Exonerees inspire opponents of the death penalty to take action, and can convince supporters of the death penalty to change their minds about the wisdom of retaining capital punishment. These individuals speak convincingly about the flaws of capital punishment, and their testimonies can have greater impact than the actions of anti-death penalty campaigners who have no experience of facing the death penalty.

This paper examines how exonerees can achieve greater impact through their testimonies. To do this, the testimonies are compared to the oral and written works of freed slaves who worked to abolish slavery in antebellum America. The purpose, content and form of the historical 'slave narratives' are often replicated in the modern testimonies of death row exonerees, and it is with these comparisons in mind that I explore what today's exonerees can learn from the slave narratives. By examining the rhetorical devices used by slaves and the ways in which their narratives were used by the movement to abolish slavery, we can suggest what strategies death row exonerees should and should not adopt in their campaign against the death penalty.

The legacy of slavery generally in the contemporary death penalty has been highlighted by other scholars, and this paper is part of a broader project that explores what contemporary death penalty abolitionists can learn from those who worked to abolish slavery.

Heike Jablonski (University of Heidelberg), "American Martyrs: Discourses of Martyrdom in the American Anti-Slavery Movement"

John Foxe's *Actes and Monuments* (popularly known as "Foxe's Book of Martyrs"), a work originally rooted in the English Reformation, became one of the most popular books in the British North American colonies and the American republic. With more than 70 American editions published in the nineteenth century, it was a favourite among Protestant readers of all ages and both genders. From literary adaptations – as in Harriet Beecher Stowe's famous novel *Uncle Tom's Cabin* or poetry by John Greenleaf Whittier and James Russell Lowell – to its use in the popular-religious discourse of the day, such as in sermons and pamphlets, Foxe's work was widely influential in the nineteenth-century United States.

My paper will examine the reception the "Book of Martyrs" underwent by the anti-slavery movement and show how Abolitionists fashioned themselves as martyrs or were posthumously cast in the martyr role. Using tropes of martyrdom in order to create a group identity and a spiritual genealogy, as it were, the Abolitionists frequently drew on Foxe. Theodore Parker often referred to Foxe's work in his sermons, and Elijah P. Lovejoy described himself as a martyr after the Foxean model shortly before his death. I will argue that the "Book of Martyrs," with its stories of patient suffering in the face of violent persecution, served as a powerful tool in the identity-construction process of an emerging movement. In an interdisciplinary approach, my paper will survey a literary

work in its historical and socio-cultural context, thus combining religious history with textual criticism.

Zombie Allegories in AMC's The Walking Dead (Lecture Theatre 7):

Gary Farnell (University of Winchester), "The Zombie Drive and the Vegetable Subject"

Rick Grimes and the others are not the only survivors in this apocalypse story: the zombies – the eponymous ‘walking dead’ – are themselves survivors of the death of their psychic reality. *The Walking Dead*, both the graphic novel by Robert Kirkman and the subsequent television series created by Frank Darabont, makes a distinctive contribution to the modern (post-George A. Romero) zombie myth on the basis of the survivor-samenesses that exist between the humans and the zombies. A classical myth of the Americas, the zombie tale is here rearticulated to dramatize the emergence of new realities of the postmodern condition. Principally, the new forms of existence at issue in this regard are what we might see as the zombie drive and the vegetable subject. A ‘drive’ as product of the body’s intersection with cultural force is always and everywhere capable of being made new. And, as will be argued in this paper, we see this happening in the post-human world of the new zombie swarm in *The Walking Dead* – and it is not only the zombie-survivors who are the creatures of this emergent zombie drive. Also, where the type of vegetative existence associated with this new drive is determinant for this drive’s subjects, the identity of the ‘vegetable subject’ does not belong to the literal zombies alone. Thus, as Rick says to his group in the Kirkman graphic novel, ‘We *are* the walking dead!’ Correspondingly, the statement in the Darabont television series is that ‘We’re all infected’. This fatal infection of sameness regarding those who are the ‘walking dead’ in this narrative here serves as a focus for a reading of this latest form of zombification in American popular culture.

Angus Nurse (Middlesex University), "Order versus Chaos: Asserting Law and Order over the Mindless"

This paper examines *The Walking Dead*’s zombie narratives as representations of challenges inherent in contemporary law and order. It argues that law and order as socially constructed sees crime and lawlessness as a force threatening society and (predominantly western) contemporary notions of acceptable behaviour. *The Walking Dead*’s zombies represent a similar threat both physically and philosophically and reasserting traditional notions of law and order is a central narrative device through which *The Walking Dead*’s characters seek to make meaning of their world.

This paper argues that *The Walking Dead*’s depiction of law and order and the lawlessness of its zombies serves as an allegory for the increasing lawlessness of contemporary society and a critique of the failures of liberal law enforcement mechanisms to protect society. In Officer Rick Grimes, its central protagonist, *The Walking Dead* constantly seeks to reassert societal norms and the forces of law and order. Despite the seeming demise of society Rick maintains his peace officer uniform and adopts the role of protector yet frequently fails in his task. Thus over three seasons to date,

changed conceptions of law and order develop within *The Walking Dead*; from initial sanctioning of the undead only where a threat to survival exists, to speedy summary justice; political, oppressive and absolute.

This paper thus argues that *The Walking Dead* raises valid concerns about a perceived social problem in its representation of lawlessness, unthinking violence, intolerance and the use of ultimate force to reassert the power of the state and societal values.

Henry Knight (Northumbria University), "'Afromobiling': A Tourist Phenomenon in Jim Crow Florida"

This paper addresses a popular tourist phenomenon in Jim Crow Florida which has thus far been largely overlooked by scholars: "Afromobiling". Beginning in the 1890s in the resort hotels of peninsular Florida, Afromobiling was one of the names given to the white tourist experience of travelling in a wheelchair propelled by an African American employee of the hotel. Most prominent in Palm Beach, but evident elsewhere, these wheelchairs developed into a notable – and heavily promoted – tourist "pastime" in the state's luxuriant new resorts. Using promotional and literary sources – including visual representations – this paper traces the development of the pastime and examines the imagery surrounding it in the context of southern segregation cultures and, more specifically, exotic ideas of Florida. While Afromobiling functioned as a convenient form of transportation alongside jungles, lakes, and beaches, it also incorporated (as the name suggests) a heavy dose of racial 'play'. More than just a symbol of 'conspicuous leisure', Afromobiles – by their very popularity – met psychological desires on the parts of white tourists for a form of racialised and anti-modern recreation in Florida, one which was enhanced by and inseparable from the resort's peculiarly tropical environs. In that sense, the pastime both highlights Florida's southern-ness and its distinctiveness from the rest of the South. Afromobiling serves as a useful case study for examining the formation of sustaining racial and environmental constructs that infused the leisure industry in Florida through the Jim Crow period.

SESSION C

Communicating Political Ideas in the Twentieth Century (Arts Main Lecture Theatre):

Simone Diender (Brandeis University), "Trading Activism: Middlebrow Publishing and the Career of Everyday Political Language in 20th Century America"

My paper for the BAAS Conference builds on recent scholarship on public intellectuals and middlebrow publishing in the past century. Demonstrating successfully that mass publication of elite texts for an audience of lay readers helped shape the literary and popular culture landscapes, this scholarship has opened doors to further research about the relation between elite discourse and everyday life. My paper suggests that, besides literary culture, political culture was also fundamentally affected by middlebrow publications.

The first signs of political language as a publishers' commodity emerged when I analyzed the influence of popular advice books on interwar consumer activism. The trade in thoughtways continued after World War II with the popularity of social scientific examinations of American politics and culture. Examples include Margaret Mead, who helped shape a new image of American citizenship with publications such as *And Keep Your Powder Dry* during World War II (1942) and *Culture and Commitment* (1970) at the height of the American generation conflict. Interpreting 'politics' and 'political culture' broadly, they also involve David Riesman's *The Lonely Crowd* (1950), infusing phrases as 'other-directedness' and 'conformity' into everyday political conversations.

Together, these works generated streams of middlebrow political language for a large audience; abstracted, but distinct, from theoretical debates among the elite. They generated fashionable 'rights' or 'obligations' talk' as an identifier for the not necessarily politically engaged consumer, along with clothing, literature, and other commodities. While outlining new possibilities for interpreting their role in the career of American political culture, my paper also addresses the limitations of commercial publishers to set trends or start revolutions in political culture and rights activism. Their trade in political language remained, after all, a business enterprise.

Ian Afflerbach (University of California), "Tragic Liberalism in Midcentury America"

Jonathan Badger has recently argued that liberalism's defense of value pluralism amounts to "*a tragic politics*," one that must attempt to sustain a perpetual antagonism between the autonomy of the private realm and the experimental and coercive use of public institutions. This mobilization of tragedy as a political concept, which has interested contemporary critics ranging from William Connolly to Martha Nussbaum, has in fact been an enduring project in the history of twentieth century American liberalism.

Focusing on the era between the twenties and the sixties, my paper shows how midcentury intellectuals turned to the literary concept of tragedy as a site for reflecting on liberalism's limitations and internal contradictions. Although cultural critics differed in their attitudes towards this "tragic" shift, figures like C. Wright Mills, Daniel Bell, Reinhold Niebuhr, and Hannah Arendt all identified the importance of the concept of tragedy as a means of framing the limits of liberal politics. It has become a commonplace in accounts of Cold War liberalism to note that intellectuals in America took on a pessimistic, even tragic "attitude" after the punctual traumas of Auschwitz and Hiroshima. My paper argues, however, that the growing intellectual interest in tragedy as a symbolic vocabulary for reflecting on liberalism's internal contradictions exceeds its circumscription within wartime narratives, or its reduction to an attitude or ethos. Instead, I identify this era of tragic liberalism as a key moment—perhaps even the zenith—of American liberalism's conceptual self-scrutiny.

Nick Witham (Canterbury Christ Church University), "The House of Knopf and the History of Slavery: Rethinking Kenneth Stampp's *The Peculiar Institution* (1956)"

Kenneth Stampp's *The Peculiar Institution: Slavery in the Antebellum South* (1956) is a classic of southern historiography. It represented a paradigm shift in the study of slavery, and remains a key

reference point in the field. However, extant discussions of the book have not recognized the significant part played in its conception and execution by the historian's editors at publishing house Alfred A. Knopf, Inc. In particular, Stampf's correspondence with the company's founder, Alfred Knopf, contributed significantly to the final form of the text, not only in outline and general thrust, but also in specific historiographical detail.

Using archival material drawn from the Knopf records at the University of Texas at Austin and Stampf's personal papers at the University of California, Berkeley, this paper traces the significance of these editorial contributions. In doing so, it rethinks The Peculiar Institution's relationship with mid-twentieth century intellectual and literary culture. The book formed part of a systematic attempt by Knopf to produce a series of scholarly yet popular historical works that would illuminate the history of southern society in the nineteenth century and, at the same time, intervene in debates about race relations taking place in the contemporaneous public sphere.

Vertical Networks: Re-conceptualizing American Print Culture and Periodicals (*Lecture Theatre 1*):

Robin Vandome (University of Nottingham), "Theorizing Vertical Networks"

Contemporary scholarship in print culture and periodicals studies draws on a considerable range of theoretical work in the humanities and social sciences. My comments will offer some brief suggestions on how existing theoretical work might help inform and assist the study of the broad vertical networks in which periodicals were situated. Three areas of theory and methodology will be glossed: Social Network Analysis (as practiced within the social sciences, and especially sociology); Bruno Latour's Actor Network Theory; and Friedrich Kittler's "discourse networks." To varying degrees, these theories and methodologies destabilize conventional understandings of social forces and social change. These destabilizations might also inform the reconceptualization of periodicals in terms of their "vertical networks" embracing changing technologies, production processes, and economic and labour histories.

Graham Thompson, (University of Nottingham), "Melville's Magazine Fiction"

Melville's magazine fiction generates rich and regularly innovative interpretation but much of it suffers from two problems: first, the stories are routinely charged with the task of mediating the complexities of various aspects of American history before sufficient attention is given to the material practicalities of writing and publishing; second, stories such as "Bartleby, the Scrivener" and "The Paradise of Bachelors and the Tartarus of Maids" are read against the backdrop of the literary marketplace and then as allegories of Melville's conflicted authorial labour. In both approaches the original magazine publication of the stories is forgotten in the urgency to deliver symptomatic readings of their narratives. This presentation suggests what happens when Melville's short fiction is reconnected to the magazines in which it was first published; what it means to read his fiction as magazine fiction; what role the writer plays in the vertical network of magazine production; and how

considering other roles in that network—primarily papermaking and editing—help us see the stories and Melville himself in a different light.

John Fagg, (University of Birmingham), “Norman Hapgood’s Editorial Control”

Norman Hapgood edited *Collier’s Weekly* from 1903 to 1912, overseeing a period in which the magazine gained a reputation for ‘muckraking journalism’ and strong roster of literary contributors. He then moved to *Harper’s Weekly* for a shorter and less successful editorship, during which he attempted to dramatically change the tone and tenor of what had become a moribund publication. Hapgood’s editorial career coincided with the period in which mass-market magazines sought to consolidate their ‘brands’ and to establish a distinctive ‘look’ and ‘voice.’ This presentation will take *Collier’s* and *Harper’s* in the early twentieth century as examples of the process by which the diverse work of a network of producers and contributors could be brought together to create a coherent entity. Hapgood became a prominent, influential figure during his time at *Collier’s* and when he took over *Harper’s* it was marketed as *his* publication. How do ideas of editor control, or of a publication’s voice and personality, sit with an understanding of magazines as the products of complex vertical networks?

Matthew Pethers, (University of Nottingham), “Going Postal: Distribution Networks and the Form of the Nineteenth-Century Magazine”

As David Henkin has noted “the post and the press were deeply intertwined and mutually supportive cultural institutions” in nineteenth-century America to the extent that “the extraordinary significance of the post in American public life ... lay precisely in this special relationship to the periodical press, whose rhythms it mirrored and reinforced.” Rather than assuming that magazines have reached a finished state by the time they are dispatched to subscribers and bookstores I want to expand upon Henkin’s insight by reading the structures of periodical distribution back into the construction and conception of these texts. The differential postal rates which privileged newspapers over magazines for much of the nineteenth century helped to shape the content and appearance of the latter, I will argue, from the “provincial Atlanticism” found in post-Revolutionary journals through the rise of the “mammoth weeklies” in the 1840s to the proliferation of “advertising magazines” in the postbellum era. Through all these radical changes in form we can see editors and publishers as responding to the transportation revolutions of the period by seeking to evade and exploit the disseminatory institutions which these revolutions threw up.

The Political Screen (Lecture Theatre 2):

Joshua Gulam (University of Manchester), "The Left's Mr Right? The Ides of March and the Limits of George Clooney's Liberal Activism"

This paper explores the way in which George Clooney's onscreen work – his films as director, screenwriter, and star – complicate his self-identification as an “old-fashioned leftie.” In recent years, Clooney has been dubbed everything from “guardian of Hollywood's liberal conscience” to “the Left's Mr Right.” Yet, his most explicitly political film to date – the presidential campaign thriller *The Ides of March* (2011) – reveals a contradictory and cynical aspect to his engagement with an “old-fashioned” liberal politics. While the opening scenes of *Ides* establish Clooney's character, Democrat presidential primary candidate Mike Morris, as some sort of prototypical liberal candidate (Morris is staunchly pro-choice and pro-same sex marriage; calls for an end to carbon emissions; and proposes free college tuition and healthcare for all), the second half of the film presents a cynical volte-face: Morris is revealed to be both philanderer and fraud, someone willing to compromise his politics in the pursuit of power. This paper argues that *Ides* should be understood in terms of a backlash against liberalism which has been prominent within US politics since the conservative ascendancy of the late 1970s (Frank 2004). Through close analysis of the film and his publicity comments, I show how Clooney is acutely aware of the hostility that often confronts liberal activist-stars. Indeed, by directly transferring his caring-yet-cynical onscreen persona to his activism, Clooney has been able to navigate this type of hostility, albeit with problematic ideological results.

Katie Barnett (University of Worcester), "'It's Time to Be the Nation's Father': Bill Clinton, Masculine Crisis and Paternal Survival"

In June 2013, Bill Clinton received the Father of the Year award from the National Father's Day Council. The former U.S. president received the award in recognition of his philanthropic work, alongside his success “in balancing [an] accomplished [career] and the demands of fatherhood.” Public opinion was quick to skew towards disbelief, as a president remembered for his infidelities and subsequent perjuries was honoured with an award celebrating him in the very role that many Americans felt he had failed in, both publicly and privately.

This paper explores the enduring and often contradictory relationship between Clinton and fatherhood, and proposes that the cultivation of his ‘father image’ was crucial to the success of his presidency. During the 1990s, the U.S. was culturally preoccupied with the so-called crisis of masculinity, within which fatherhood was constructed as a possible survival mechanism for men. Though hardly representative of the ordinary American man, Clinton nevertheless reveals a similar move towards fatherhood in a bid for survival. Consciously constructed as the father of his young daughter during his 1992 election campaign, Clinton continued to utilise the paternal in order to harness public support during his re-election campaign and the subsequent scandal over his sexual affair with intern Monica Lewinsky. In the build-up to the millennium, when the future was becoming increasingly unstable for American men perceived to be in crisis, Clinton's rehabilitation in the public imagination owes much to a conscious establishing of him as ‘father’, engaging with wider concerns over paternity, masculinity and survival.

Hannah Graves (University of Warwick), "The Citizen Writer Inside the Studio Gates: Albert Maltz's WWII Work at Warner Bros."

The conflict in Europe, attack on Pearl Harbor and, finally, American entry into World War II drastically altered Hollywood both onscreen and off. An industry whose trade organisations and major studios had long promoted the idea that cinema should remain "mere entertainment" mobilised for war and actively engaged in propaganda filmmaking.

Combined with the New Deal sympathies of the Office of War Information, Hollywood's war years ended up being a brief moment of industrial and governmental cohesion that created unprecedented room for socially conscious filmmakers to put their politics on screen. Attempting to define American ideals against fascism, Hollywood's wartime feature films were broadly liberally inflected, extolling the virtues of America's diversity and democracy. Arguably, no studio embraced this type of film more than Warner Bros. Yet, even for a studio with a relatively clear political line, the process of bringing this content to screens was often a difficult negotiation.

This paper examines the production histories of two Warner Bros. film: *Destination Tokyo* (1943) and *Pride of the Marines* (1945). Written by leftist antifascist screenwriter Albert Maltz, both films promote a vision of a diverse and tolerant America. Using documents from the Warner Bros. archive and Albert Maltz's papers, this paper reveals the manifold ways in which Warner Bros. sought to strike a balance between Maltz's more radical intentions and their own more conservative tendencies. In doing so, this paper aims to question assumptions about the liberalism of these films, Warner Bros. and Hollywood's wartime propaganda more broadly.

Gregory Frame (University of Warwick), "The War Memorial in U.S. Television Drama: Triumphalism and Repression in *The West Wing* and *The X-Files*

Memorialisation in U.S. culture plays a crucial function in neutralising the past, taking that which was contested or troubling and making it safe, reincorporating the person represented or event depicted into what Trevor McCrisken (2005) describes as the 'benign metanarrative' of American history. As art historian Albert Boime (1998) argued of America's national monuments in his book *Unveiling National Icons*, 'like filters [they] let through only meanings that belong to our set of ideological predispositions.' However, Boime does not engage critically with the extent to which the representations of these sites in film and television might, as Jeffrey Meyer (2001) argues of the tourist gaze in relation to America's memorials, serve to 'disrupt old meanings and awaken fresh ones'.

This paper examines two contrasting examples of this process in U.S. television drama, both of which employ prominent war memorials as crucial parts of their reinforcement or critique of American conduct in military conflict. In *The West Wing*, the death of a homeless veteran near the Korean War memorial in Washington D.C. prompts an uncomplicated, generalised celebration of soldiers who have fought to defend democracy and freedom across the globe. In *The X-Files*, the dedication of the Vietnam Veteran's Memorial prompts a visitation from beyond the grave by a disgruntled soldier angry at his treatment by the establishment. Through close analysis of visual style, tone and

narrative, this paper will demonstrate the ways in which the employment of war memorials serve different ends in both programmes, either to reinforce the purity of the nation's purpose, or demonstrate that memorialisation does not always result in successful repression of the misdeeds of the past.

Race and Memorialization (Lecture Theatre 3):

Wayde Brown (University of Georgia), "Lost, Found, Made: The Cherokee Memory in Georgia"

In Georgia there are no federally recognized Native American tribes, a legacy of the violent exile of indigenous peoples in the 1830s. The exile of the Cherokee, in 1838, is remembered and sometimes mythologized as *nu na da ul tsun yi* – the Trail of Tears.

Although no recognized Cherokee community remains in Georgia, there is tangible evidence of the Cherokee occupation –commemorative monuments, homes of Cherokee leaders established as 'historic houses', and in the case of the Cherokee capital of New Echota, a site literally re-created. This twentieth-century celebration of Georgia's 'Cherokee patrimony', however, was undertaken with little Cherokee engagement; rather, it was initiated by prominent (white) members of the community, and eventually by state agencies, representing this same cultural and power elite.

This paper examines the mid-twentieth century endeavour to identify, legitimize, and re-create, physical evidence of the Cherokee presence. Reference is made to individuals, such as Ivan Allen; to the Georgia Historical Commission, a state agency established in 1951; to sanctioned historic sites, such as the Vann House, home of the wealthiest member of the Cherokee Nation, who pre-empted the forced exile and moved his considerable household, including a large number of enslaved African Americans, westward prior to the Trail of Tears; and to the curious recreation of select elements of New Echota. The paper's primary focus, however, is the intention behind these efforts; the explicit economic / tourism goals of small-town promoters, antiquarian interests, and the less-easily defined motive of the state, 'righting a century-old wrong' in the context of racially segregated public institutions and an emerging civil rights movement.

Bryan Jack (Southern Illinois University), "Era(c)ing the South: Race, Modern Film, Identity, and the Historical South"

The goal of my research is to ask the following: What is the relationship between modern film and historical memory of the Southern past? Has the elimination of codified Jim Crow segregation changed how we remember the Southern past and imagine the Southern community? Specifically, how are modern films portraying the historical South and approaching issues of race? Using race as a lens, I investigate how modern films (films produced since the end of the Civil Rights Movement) interpret the historical South. I argue these films are responding to the Civil Rights Movement by reimagining the relationship between Southern identity and racial inequality, creating a clear demarcation between a racist Southern past and a more egalitarian present South. Consequently,

many popular films showing the contemporary South rarely show racism. Instead, films showing the contemporary South often reinforce the attributes of the nostalgic South—hospitality, family, connection to place, and old-fashioned values in the face of modernity—without acknowledging racist legacies, in essence creating a “color blind” South. When modern films do acknowledge racism in the South, they often consign it to the past, to the historical South. In consigning racism to the past, films rarely show racism as structural or institutional. In its place, it is the racism of individuals, counterbalanced by Caucasian saviors and allies against racism. By consigning racism to the past, eliding race altogether, or placing the blame for racism on individual racists who are defeated, films can celebrate racial progress and ignore current racial issues.

James West (University of Manchester), "'His Light Still Shines': EBONY Magazine, American Advertisers and King's Rhetorical Legacy"

Ronald Reagan’s creation of a federal holiday to honour Martin Luther King, Jr., in 1983 marked a broader transformation in King’s standing with conservatives from his position as a pariah at the time of his death in 1968 to being celebrated by neoconservatives and Reaganites as a hero of American progress and individualism. Reagan’s framing of King’s legacy is central to understanding this transition, with the President declaring that ‘Dr. King had awakened something strong and true, a sense that true justice must be colorblind.’ By appropriating one of King’s most famous statements, Reagan suggested that the civil rights movement had largely achieved its goals of securing equal opportunity for all, and moved responsibility for progress away from the government and towards the individual.

This paper explores how such contestations over King’s rhetorical legacy were played out in American popular culture through the pages of EBONY magazine. As America’s premier black magazine, EBONY played a central role in the production and dissemination of black history in the post-civil rights period as one of the most important ‘stimulants to and repositories of the modern black history revival.’ However, the magazine’s depiction of King, both through editorials and adverts, illustrates not only the way in which King’s rhetorical legacy could be utilised to endorse contrasting political and commercial agendas, but also how it helped to justify the magazine’s own role in depicting a unified African American past.

Jenny Woodley (Nottingham Trent University), "Celebrating Emancipation: African-American Commemorative Practices and Cultural Resistance"

Emancipation Day, whether it was January 1st or Juneteenth, was an important date in the calendar of many black communities. African Americans organized parades and exhibitions, gave speeches and sermons, and celebrated with sports games, barbeques and dances. These events had political and communal significance. Emancipation Day allowed black Americans to remember a significant moment (or moments) in their own and their country’s history. In this way, they could challenge dominant white or segregationist historical memories. The commemorative practices of local black communities helped to forge a sense of identity and allowed them to protest their place as second-

class citizen; commemorative practices functioned, in the words of W. Fitzhugh Brundage, as “cultural resistance.”

This paper will examine Emancipation Day celebrations during the first half of the twentieth century, in both the North and South. It will consider the ways in which black communities constructed historical memories of Emancipation and the political and social implications of these events. By considering the ways in which black organizations, leaders, individuals and communities chose to commemorate Emancipation, this paper examines debates about respectability and the race’s “progress”, the issue of self-emancipation, the contested figure of Lincoln, and the importance of history and memory in the civil rights struggle.

The Subversive Everyday (Lecture Theatre 4):

Doug Haynes (University of Sussex), "Toy Story: Mike Kelley, from Monkey to Mauss"

This paper deals with the well-known sock-monkey and soft-toy works of multimedia artist Mike Kelley, from his seminal More Love Hours Than Can Ever Be Repaid (1987), through to the installation Craft Morphology Flow Chart (1991).

It would be hard to imagine a body of work more directed at the question of the emotional life of inanimate objects than that of Mike Kelley over this four-year period. Deploying used craft items found in thrift stores - hand-made gifts for children - he produced objects as diverse as sock-monkey action paintings, floor-based islands of soft-toy life, hanging globs of faceless bodily accretions, and a mini-factory categorizing soft-toy types with methods reminiscent of the scientific racism of the Victorian era.

Often read as the art of abjection, these installations are far more sophisticated in their treatment of affect than critics like Hal Foster have allowed. They play with notions of empathy and identification, questioning the extent to which we can, or would wish to read ourselves in them. David Hopkins, who curated Childish Things in Edinburgh in 2011, placing artists like Louise Bourgeois and Jeff Koons alongside Kelley, sees the artist in terms of Winnicott's object-relations theory. My paper, however, focuses on the role of the gift. Using Marcel Mauss's Theory of the Gift (1925), which highlights the animism inherent in exchanged objects in pre-industrial society, I show how Kelley finds a way to desublimate the trauma at the heart of exchanged objects in capitalism. What Marx saw as the fetish of the commodity – the attribution of subjectivity to the commodified objects of exchange – is articulated and made affectively available in Kelley in ways that theoretical exposition never could.

Nicholas Murgatroyd (University of Sheffield), "American psychosis: pop culture and paranoia in J G Ballard's The Atrocity Exhibition"

Famously pulped when the owner of Doubleday spotted a chapter entitled ‘Why I Want to Fuck Ronald Reagan’, Ballard's The Atrocity Exhibition (1969) has been described as ‘the zenith of the experimental novel in English’, featuring a central character whose name constantly changes and a

description of JFK's assassination as a car race. This paper will go beyond the current critical focus on the novel's structure and examine instead the role that figures from American popular culture and the language of advertising play as the central character's paranoia develops into psychosis.

Tracing the novel from its origins in a series of advertisements Ballard placed in magazines, I will argue that despite its British setting, Ballard's novel is primarily an examination of American culture in the late 60s and of the impact its images of death and glamour have on those exposed to them. I will show how Ballard's novel intersects with the work of both American and British pop artists such as Warhol and Paolozzi, but finally suggests that the key to understanding and surviving the culture of the late 60s may lie not in pop art but in surrealism.

Stephanie Lambert (University of York), "Don DeLillo's Crowds and the Resistance of Everyday Life"

This paper will examine the representation of crowds in the work of Don DeLillo. DeLillo's novels are thronged with crowds: White Noise shows a film depicting crowds at Nazi rallies; sporting crowds in Underworld gather to see the Giants triumph over the Dodgers and are crushed at Hillsborough stadium in Mao II, which also features multitudes of mourners honouring Khomeini and crowds amassing at pro-democracy demonstrations at Tiananmen Square; Cosmopolis depicts violent anti-globalization protests. My analysis will focus on Mao II, Underworld, and Cosmopolis. DeLillo has averred: 'there's something menacing and violent about a mass of people which makes us think of the end of individuality, whether they are gathered around a military leader or around a holy man'. This conception of the crowd accords with Gustave Le Bon's infamous formulation, in which massing bodies are associated with a loss of individuality and reason, leaving them vulnerable to domination by an authoritarian leader. However, I will argue that crowds in DeLillo often appear as a figure for the untameable nature of everyday life, and that he denatures the spectacle of massing bodies with quotidian details. The excessive nature of crowds provokes narrative excesses: DeLillo's texts become more digressive and detailed when they turn to the representation of crowds. It is my contention that this formal shift arises from DeLillo's desire to present images of collectivity that do not erase difference, and to redeem the supposedly 'boring' in order to draw our attention to injustices that do not become televised spectacles.

Domestic and Transnational Action Against Jim Crow in Southern Universities (Lecture Theatre 5):

James C. Hall (University of Alabama), "Segregation and the Professor: Faculty Responses to the Autherine Lucy Crisis at the University of Alabama in 1956"

In a December 1956 article in the *Yale Review*, University of Alabama philosopher Iradell Jenkins, in the aftermath of the Autherine Lucy crisis of that earlier spring, wrote about what seemed to him to be the reasonable responses available to the engaged faculty member. In some sense covering all possible bases, he described the available rationales for active resistance, for withdrawal from the site of conflict, and for the redirection of moral energy to teaching and research. The crisis should

be a live issue for faculty, he argued, but at the same time he wanted to explore more fully questions related to civil disobedience, responsibilities towards institutional continuity, and the meaning of academic professionalization. Jenkins' meditation is a good jumping off point into a larger investigation of the nature and character of faculty responses to the nascent civil rights movement, and the desegregation of higher education more generally. As the attacks by Governor Eugene Talmadge to rid the University of Georgia of liberals had shown, tenure, academic freedom, and supportive professional networks were weak at best. While active responses at Alabama were disconnected, ideologically diverse, and difficult to sustain, Civil Rights historiography has focused too much on the workings of Boards of Trustees, state legislators, and business leaders in detailing the unraveling of segregated higher education. The question of possible and real faculty non-cooperation deserves more attention.

Hannah Higgin (University of Cambridge), "Bringing "Peace" to the American South: Peace Corps training and race relations below the Mason-Dixon Line, 1961-1969"

The Peace Corps often brings to mind young, do-gooder, clean cut Americans seeking to effect change abroad. From this point of view, Peace Corps Volunteers were 'Kennedy's Kids,' answering his famous inaugural plea to ask what one could do for America by volunteering to help 'those people in the huts and villages of half the globe' to help themselves.

Even those who volunteered to become 'Kennedy's Kids'—increasingly common after his assassination—were not always eager to tow the line. Abroad, volunteers had to follow the social mores of the foreign nations in which they served. Training at home they were under no such restraint.

Given the agency's strict, well-publicized guidelines on racial equality and progress, many confrontations over the state of American race relations occurred during training, based predominantly in American universities and colleges. Some were peaceful, others were violent; some were well publicized, others were covered up. Though all involved some combination of Peace Corps staff and trainees, not everyone necessarily gathered on the same side of the conflict.

Initially, few Peace Corps training facilities were located in the South, ostensibly because of on-campus segregation. As pressure mounted mid-decade for more training alongside 'foreign cultures,' training moved South. Though training alongside 'foreign cultures' inside US borders – on Indian reservations and in Northern urban ghettos—was not new, this shift in policy was based on the idea that southern segregation—by this point de facto, not de jure—was itself 'exotic' to 'ordinary' Americans.

Katherine Jernigan (University of Cambridge), "'Elders in our midst': a long history of student activism in Nashville, Tennessee, 1940-1964"

Nashville, Tennessee was a hive of student organising in the 1950s and 1960s. Aside from the well-known role of Nashvillians in the planning and execution of sit-ins and freedom rides, students organised themselves into groups to agitate for the passage of local and national civil rights reforms,

an end to the Vietnam War, and greater economic opportunity for black and white citizens. The liberal activist groups that emerged in Nashville in the 1950s and 1960s consulted and cooperated with previous radical institutions formed during the New Deal era to an unusual degree, especially the Highlander Folk School and the Southern Conference Education Fund. The 1960s generation of activists sought out the advice of these earlier groups and also benefitted from their financial support. As such, many of the tactics used by earlier 'long left' activists in their efforts to impact labour laws and race relations were exported to the later generation of student organisers. Though an increasingly rich field, research on southern student activism has generally focused predominantly on the 1950s and 1960s, overlooking the connections between the civil rights-era generation of activists and earlier groups that lobbied for changes in the economic and social *status quo*. Much like the historians who have urged the consideration of a 'long' civil rights movement in recent years, this paper examines the long roots of student organising in Nashville, with a broad concentration on the years 1940 to 1964.

SESSION D

Massive Resistance Revisited: New Interpretations of the Segregationist Counter-Movement (Arts Main Lecture Theatre):

Rebecca Brueckmann (Freie Universitaet Berlin), "'I've been here from the start, and I'm staying to the finish': Women in Massive Resistance"

When the U.S. Supreme Court's Brown decision declared racial segregation in public education as unconstitutional, segregationists across the South formed a resistance movement known as Massive Resistance. Although a masculinist rhetoric and the concomitant idea of Southern Womanhood has encouraged a focus on manhood in Massive Resistance's historiography, white women played a vital role in the defense of segregation. Based on archival research, this paper analyzes the activism and media representation of segregationist women's grass roots groups in Arkansas, Louisiana and South Carolina between 1954 and 1964, highlighting class-related and regional differences.

"This is a matter for the mothers to settle, and it is time for the mothers to take over," declared the Mothers' League of Central High School in Little Rock, Arkansas, in 1957. Attempting to circumvent token integration, the League, a self-proclaimed "peaceful and Christian organization," stirred fears of violence and repeatedly invoked the idea of whiteness as entitlement when appealing to both courts and politicians. An informal women's group named "The Cheerleaders," who assembled at elementary schools in New Orleans, Louisiana, in 1960, staged aggressive, vulgarly racist on-site protests that were described as "a kind of frightening witches' Sabbath" by John Steinbeck. In contrast, female segregationists in South Carolina fought for "states' rights" and attracted attention by letter-writing campaigns and the "screening" of textbooks.

This paper examines women as self-conscious agents in Massive Resistance and asks whether their protest can be seen as a form of right wing "proto-feminism" in the age of domestic containment.

Emma Folwell (University of Leicester), "Helen Bass Williams and Mississippi Action for Progress: Massive Resistance to the War on Poverty"

Studies of the War on Poverty have largely been confined to high-profile, northern urban programs to the exclusion of rural programs, particularly those in the Deep South. Likewise, Massive Resistance to the Civil Rights Movement after 1965 has remained largely overlooked, and recent studies that trace the emergence of the new conservatism focus almost exclusively on the Sunbelt South. This study, standing at the confluence of these historiographical traditions, thus adds a new dimension to studies of the War on Poverty and the interconnection of Massive Resistance and new conservatism in the rural Deep South.

This paper provides an examination of Helen Bass Williams' role as the African American Executive Director of Mississippi's largest War on Poverty program, Mississippi Action for Progress. This case study illuminates the destructive impact of the combined racial, class and gendered opposition to the War on Poverty at the grassroots, and places these divisions at the centre of the evolving post-1965 Massive Resistance and the emergence of the new conservatism. White Mississippi's opposition to Helen Bass Williams' leadership of Mississippi Action for Progress illustrates the evolving methods, mechanisms and rhetoric of earlier Massive Resistance. In tracing this evolution, the emergence of an ostensibly race neutral form of opposition to social welfare emerges – language that became central to national conservatism.

Civil War Nursing: Experiences and Legacies (Lecture Theatre 1):

Rachel Williams (University of Nottingham), "'The greatest digestibility and the greatest economy': female workers in the Civil War Diet Kitchens"

This paper explores the work of women in the Diet Kitchens set up by the US Christian Commission, a Northern evangelical relief agency dedicated to ministering to the spiritual and bodily needs of Union troops during the Civil War. The Diet Kitchen system, brainchild of Annie Wittenmyer, future president of the Women's Christian Temperance Union and prominent Iowa reformer, proposed to furnish sick and injured troops incapable of stomaching ordinary hospital rations with individually-tailored meals. While the volunteer delegates of the USCC who ministered to men in the field were almost entirely male, the Diet Kitchens were headed by female "lady managers" who oversaw a staff of cooks and servants.

I discuss how the Diet Kitchen workers aspired to alleviate both bodily and emotional distress through the meals they served, and to reform the patients' morals by casting the lady manager in the role of surrogate mother. I propose that the Diet Kitchens subscribed to Civil War understandings of psychological trauma, attempting to soothe disorders described as "homesickness" and "nostalgia" by easing the dislocation from home and family networks experienced by many soldiers. Furthermore, situating the Diet Kitchens within broader contemporary debates about the meaning and scope of female warwork, I discuss the opposition often posed by surgeons and officers, and the ways in which women used both the language of male professionalism and the moral prestige of female domesticity to negotiate authority and autonomy.

Kristen Brill (Aberystwyth University), "'I do not remember any more, for I fainted': Rethinking the Legacy of Mary Chesnut"

Mary Chesnut's diary is one of the most enduring and celebrated works from the American Civil War (1861-65). Perhaps the most frequently quoted passage of her diary,

I was making arrangements with a nurse, hiring him to take care of this lad. I do not remember any more, for I fainted. Next that I knew of, the doctor and Mrs. Randolph were having me, a limp rag, put into the carriage at the door of the hospital...

does not appear in her original 1861 diary. It was only included in her 1880s revisions. Analyzing Chesnut's discussions of nursing and hospital visits from their original text in 1861 to their 1880s revisions, I will argue that Chesnut modified her self-representation in the 1880s to adhere to the Confederate wartime standard of womanhood, femininity and hospital work that only became popular after her initial writing in March 1861. Chesnut revised her 1860s experiences to construct an identity reifying Confederate values of women's service to the republic and subservience to their male counterparts that was often missing from her original 1861 diary. In this way, Chesnut was not the iconic Confederate woman *during* the Civil War, she carefully constructed this identity *after* the war. Or, in other words, Chesnut – the Confederacy's most famous woman – performed the cultural and political work of Confederate nationalism only after the war had ended through her diary writing.

Television and Surveillance Culture in 21st Century America (Lecture Theatre 2):

Darcie Rives-East (Augustana College) "Holmes of the Brave: American Surveillance and Policing of Gender and Sexuality in CBS's Elementary"

This paper argues that the recent American television update of the Sherlock Holmes stories, CBS's Elementary, displaces initial audience concerns regarding surveillance culture following 9/11 onto fears regarding the instability of gender and sexuality in American culture. Elementary's premise of Holmes residing in New York and assisting the NYPD arises from Holmes's work as a Scotland Yard liaison with the department following the 9/11 attacks. Nevertheless, the program abandons this initial connection between detection and the consequences of heightened surveillance in the "war on terror" in favor of viewers watching and policing gender: specifically, the actions and motives of women. In the series, John Watson becomes Joan Watson, and the program explores the tensions and boundaries of a platonic friendship between a man (Holmes) and a woman (Watson). Moriarty, too, is transformed, as Elementary conflates Holmes's infamous arch-villain with the femme fatale Irene Adler; by revealing the two as one and the same, the program expresses old fears regarding powerful and intelligent women. Finally, Holmes' housekeeper, Mrs. Hudson, now Ms. Hudson, is a transgendered and "kept" woman of wealthy men who are alternatively fascinated and repulsed by her. Rather than encourage viewers to confront their government's surveillance and policing actions (as does the BBC's Sherlock), the U.S. version of the Holmes stories distracts its audience from graver social concerns (such as the erosion of civil liberties) by reviving traditional fears of the gender and sexual Other.

Jeffrey S. Miller (Augustana College), "Sound and Vision: Surveillance as Spectacle in Post-9/11 American Television"

Michel Foucault famously opposes surveillance and spectacle in his essay on panopticism. This paper examines the ways in which American television has, since the beginning of the millennium and more specifically since the 9/11 attacks, made that binary opposition specious through its removal of the facades necessary to surveillance and its celebration of the revealed practice as spectacular. Though surveillance as spectacle crosses over numerous television genres – reality, the “mockumentary” sitcom, news – the paper focuses on its definitive function in the crime show genre, a genre that, because of the visual and aural presence of surveillance, now incorporates a number of old genres: cop show, detective show, medical drama, science fiction. The paper argues that while surveillance technology and technique has always been present in the crime genre, its “spectacularization” in shows ranging from *24* to *CSI* to *Battlestar Galactica* to *The Wire* to *Homeland* makes that technology and technique an orchestrated element of the narrative, an expected pleasure for the viewer. That pleasure in turn implicates the viewer in a larger ideological narrative, central to American political culture since 9/11, which presents all forms of surveillance as necessary to protect the community/state from crime/conspiracy. The paper will conclude with a brief discussion of a post-9/11 crime show that seems to be oppositional in its handling of surveillance: the American remake of *Life on Mars*. But while the pre-9/11 premise of the series removes spectacular surveillance from the diegesis, that absence reifies its significance in the present – a significance revisited and exploited in the series finale.

Openness, Security and Paranoia (Lecture Theatre 3):

Alex Goodall (University of York), "The Open Door in a Closed World: Openness, Anti-Totalitarianism and Anti-Imperialism in US Foreign Policy Debates, 1933-1945"

At the beginning of the twentieth century, the Open Door concept expressed a commitment to the use of American power in defence of commercial free trade arrangements and, more ambiguously, national sovereignty in China. It subsequently developed into a central theme of twentieth century US foreign policy around the world, feeding into debates over internationalism, liberal capitalism, decolonization, anticommunism and globalization. However, few scholars have subjected the Open Door to the kind of critical analysis that similar concepts, such as Manifest Destiny (Stephanson 1995) and the Monroe Doctrine (Smith 1994; Sexton 2012) have received in recent years. Only the Wisconsin School have engaged in detail with its history, and despite their many insights their work has been consistently critical and occasionally reductive.

As part of a larger project looking into the evolving language of the Open Door in the twentieth century, this paper will examine the changing character of Open Door discourse in the age of Franklin Roosevelt, when advocates of expansion had to deal with powerful tendencies toward anti-interventionism at home as well as closed political systems abroad. Ranging from Charles Beard's non-interventionist arguments for the construction of an 'Open Door at Home' through to the Rooseveltian liberal internationalism revived during the war, themes of openness and exchange

were a critical component of the larger debate over the United States' global mission in the 1930s and 1940s. This paper will seek to contextualize the operating terms of Open Door discourse and show the ways in which different foreign policy advocates sought to deploy them in a world dominated by closed imperial systems and aggressively expansionist nationalist movements.

Kevern Verney (Edge Hill University), "Not One of Us': Barack Obama and the Paranoid Style in American Politics

Although not as euphoric as in the heady days of 2008 President Obama continues to enjoy widespread support in the international media and from peoples and governments around the world. Within the United States opinion is more divided. Although still admired by many he is viewed by others as 'that man in the White House'. His flagship policies, most notably healthcare reform, or 'Obamacare', have met considerable opposition. This is likely to continue through his second term of office.

The President himself has been subjected to sustained attacks on his character and integrity. By 2012 at least 67 bestselling anti-Obama books had been published in the United States. He has been branded as a socialist radical, a covert Islamic extremist, an ivy-league elitist, and lacking in patriotism. In a 2010 CNN opinion poll 14 per cent of respondents even thought that Obama 'may be the anti-Christ'.

This paper looks at the reasons why Obama has become such a polarizing figure in American society, examining the domestic impact of the global economic crisis, the changing demography of the United States and what Richard Hofstadter in 1964 described as 'the paranoid style in American politics'. It also considers the extent to which race remains a divisive issue, despite the oft repeated claims made in 2008 that the election of Obama showed that the United States was now a 'post-racial' society.

Cultural Crossings: US-Mexico Experiences (Lecture Theatre 5):

Malgorzata Martynuska (University of Rzeszow) "Hybridization of Mexican-American Cuisine and Identity Examined Through Foodways in Maria Ripoll's Tortilla Soup"

The activity of eating and the associated activities of acquiring, cooking and serving food have fascinated filmmakers for years. Cinema has long explored food in creative ways and presented food and drink as metaphors for personal, familial and social issues. There are so many movies focusing on food in their film narrative that we can talk about the emerging 'food film' genre. The cultural and social transformations taking place in American society, such as changes in ethnic composition and formation of hybrid identities, are reflected by multiethnic foodways. The paper examines a very special way to present Chicano culture to American and international audience in the film Tortilla Soup (Maria Ripoll, 2001), which was inspired by Eat drink man woman (Ang Lee, 1995). Tortilla Soup belongs to a number of US food films constructing a tourist experience of cultures outside of white

middle-class America through celebratory images of ethnic food traditions. The movie is a multigenerational tale of a widowed Mexican-American father, Martin Naranjo, who as a cultural purist, not only tries to stop the merging of both languages and cultures, but also wants his daughters to keep the Sunday dinner ritual as a symbolic continuation of tradition. Food presented in the film is an assimilated version of traditional Mexican cuisine. Tortilla Soup homogenizes Latinidad into a post-ethnic identity against the specificity of Mexican cooking and culture.

Helen Oakley (Open University) "Contesting identity on the US-Mexico border: Alicia Gaspar de Alba's Desert Blood: The Juárez Murders"

Over the past couple of decades there has been an increased interest shown by Latino/a novelists towards the capacity of the crime fiction genre to raise public awareness about social and cultural issues. The unsolved murders of numerous women in the border state of Juárez have been the inspiration for a number of recent crime novels. Academic and novelist Alicia Gaspar de Alba addresses the topic in her novel *Desert Blood: The Juárez Murders* (2005) which features female academic Ivon Villa who goes on a journey to her home town of El Paso in order to organise the adoption of a baby for herself and her female partner. However, the pregnant Mexican factory worker who has agreed to carry the baby for the couple is found dead in Juárez. This prompts Villa to take on a pseudo-detective role as she commits herself to an investigation into the mystery which involves battling against the disapproval of her family and the problems inherent in a flawed criminal justice system. This paper will explore the way in which Gaspar de Alba pushes the parameters of the crime fiction genre to produce a searing critique of social injustice on the US-Mexico border. An analysis of sexuality, religion, and ethnicity reveals how Gaspar de Alba explodes myths surrounding the Juárez murders and exposes complex dilemmas created by gendered and political power struggles.

African American Rhetoric (Lecture Theatre 6):

Kal Ashraf (Editor, American Studies in Britain), "Interpreting Representations of Speech in William Wells Brown's 'novel' Clotel (1853)"

Scholars such as Tracy (1988: 16) have argued that “sketches of African American folk life—customs, speech, tales, music, art—were [not] unheard of” prior to the Harlem Renaissance, but that these were “very tentative, very self-conscious forays that prepared the way for the more assertive employment of folk materials by the writers of the Harlem Renaissance”. Mid-nineteenth-century era African-American writers such as Williams Wells Brown are said to have “employed some aspect of African-American folk life to some degree” but that this “only amounted to “romanticized reveries on the Southern past that were based on acceptance of popular white literary standards and social mores of the genteel tradition.” Whilst it is clear that popular white literary standards had confining effects for Brown as well as the likes of Douglass in the course of expressing the experiences of slavery both in writing and oratory, I shall be arguing here that Brown’s representations of African-American speech in particular demonstrate a far from simply “self-conscious” and “tentative”

representation of African-American ‘folk’ like. Indeed drawing upon Wideman’s (1977) demand for a more literary treatment of writings by mid-nineteenth century African-American abolitionists, this paper explores Brown’s choices vis-a-vis speech representation in his ‘novel’ Clotel (1853). These show evidence for a considered rhetorical strategy through which both levels of literacy in slave communities in the antebellum south are depicted, and the psychological contours of blackface minstrelsy as an embedded component of antebellum culture are symbolised.

Matthias Klestil (University of Bayreuth), "It was as when, for the first time, I was to stand on free soil" (Douglass 1843): Antebellum African Americans, the Black Sublime and Niagra Falls"

Niagara Falls have inspired not only a rich and age-long discourse of literary and travel writing, but also a growing, multidisciplinary body of scholarship that reads the site (and its representations) predominantly in terms of the development of the nineteenth-century tourism industry, its role as US national emblem, and/or as sublime spectacle. By far fewer critics, however, have drawn attention to the involvement of an African American perspective – and if so, only in terms of alluding to stereotyped representations of Blacks in Euro-American texts (see Dubinsky 1998; Boston 2004; Hutchings 2008).

By contrast, my paper considers antebellum writing by African Americans themselves, who certainly partook in the general urge to describe the Falls: In texts ranging from fugitive slaves’ narratives (e.g. Austin Steward 1857; Samuel Ringgold Ward 1855) to poems by William Wells Brown or travelogues by Frederick Douglass (1843), we find evidence of a widely scattered but certainly existing African American voice on Niagara Falls that illustrates how deeply racialised were the processes of perception and documentation involved within sublime experience. By demonstrating, for this specific case, how what could be termed a distinctly “Black” version of sublime rhetoric strategically modified – rather than merely adapted – Euro-American conventions, my argument contributes to a recently flourishing branch of ecocriticism that focuses on African American literature (cf. Smith 2007; Outka 2008; Finseth 2009; Ruffin 2010; Wardi 2011), but which has so far omitted Niagara as a source of inspiration and *topos* for early Black writing.

SESSION E

Nineteenth Century American Literature (Arts Main Lecture Theatre):

David Greenham (University of the West of England), "Transatlantic Transcendentalism: A Case Study of American Literary Origins and Originality"

There have always been two stories to tell about the origins of Transcendentalism. In its heyday it was seen as a foreign incursion, a more or less crude potpourri of Goethe, Coleridge, Carlyle, Swedenborg, Schelling and Kant. For some this lead to a spurious atheism (see, for example, Norton, Dods and Alexander) but to others a celebrated philosophical and aesthetic worldview (see Ripley and Frothingham). But by the middle years of the twentieth century Transcendentalism was

reconfigured as American born, a direct lineage drawn from Edwards through the Unitarians to Emerson (see Wellek and Miller). This was part of a larger argument of the 1940s and 50s for an original American Literature: an American Renaissance, or rather 'naissance' (see Matthiessen, Lewis, Feidelson and Chase). In the last twenty years or so, however, the Transcendentalists have been increasingly reconnected to European roots (see Cavell, Van Leer, Keane, Greenham and Harvey). In this paper I would like to begin to reconsider the stakes of this back and forth critical narrative. Not to settle once and for all where the trail of influence lies, but rather to engage with the reasons for these shifting critical grounds by locating the scholarship in its various contexts and methodologies, and by considering the ideological work that it was, and is, doing. Through this I would offer a case study of one of the most canonical and longstanding of transatlantic literary debates: the origins of American literature.

Maria Holmgren Troy (Karlstad University), "Framing the Fairy Tale: Nation Building and Imagination in Hawthorne's and the Stoddards' Nineteenth-Century Books for Children"

In the antebellum U.S., the predominant modes in American children's literature were didacticism and moralism, and although translations of the Grimms's and Hans Christian Andersen's fairy tales were available, many American authors and publishers regarded fairy tales as unsuitable for the modern needs of a new nation. Nevertheless, there were American writers who, inspired by Andersen's tales, published fairy tales in the 1850s, 60s, and 70s. These writers were instrumental in bringing about as well as recording important shifts in attitude in and towards American children's literature during these three decades. Although, or rather precisely because, their literary reputations reached far beyond children's literature, they helped establish it as a significant literary realm: after the Civil War, American children's literature was considered worthy of the imaginative efforts of the best American writers, of reviews in prestigious journals, and of publication in quality periodicals.

In this paper, I will focus on the poet and editor Richard Henry Stoddard's *Adventures in Fairyland* (1853) and the short-story writer and novelist Elizabeth Stoddard's *Lolly Dinks's Doings* (1874). Both of these writers use a domestic frame for their fairy tales, which I will argue has to do with the nation-building concerns of these children's books. I will discuss the Stoddards' frames in relation to Nathaniel Hawthorne's in his popular children's books with retellings of Greek myths: *A Wonder-Book for Girls and Boys* (1852) and *Tanglewood Tales* (1853).

Martina Kado (University of Zagreb), "The (Self-)Legitimation of Sea Narratives by Herman Melville and Joseph Conrad"

My paper aims to examine the strategies of (self-)legitimation employed in the sea narratives of Herman Melville and Joseph Conrad.

The demand for technical accuracy present in 19th- and early 20th-century English and American sea narratives was unparalleled in previous sea writing, as focus turned to the material and mechanical details of seafaring (naval architecture, sea labor, engineering, nautical maneuvers, etc.). Consequently, an extratextual element of legitimacy emerged: although they used numerous

sources (travel narratives; explorers' journals; other literary works) to supplement their writing, authors were required to have real-life experience of seafaring in order for their works to be recognized, and they often used prefaces as legitimization platforms.

Despite their prominent status as sea authors, Melville and Conrad are not often comparatively examined together. Melville's works (especially earlier ones) are fraught with multiple legitimacy issues: the establishment of American national literature as different from English and any other nation's; his personal struggle for authorial legitimacy; and most importantly, the issue of nautical plausibility of his own works, on the diegetic and generic levels. Despite his expressed indifference towards Melville's writing, the Polish-born Conrad also had to position himself with regard to dominant English literature. At the same time, with writers like Marryat, Cooper, and Melville paving the way, Conrad was able to focus more on literary form and treatment of the sea ethos, rather than legitimization of and within the sea genre.

Kristin Allukian (University of Florida), "The Most Brilliant Career": Money, Work, and Politics in Henry James's *The Bostonians* and Lillie Devereaux Blake's *Fettered for Life*"

In 1886, author and activist Lillie Devereux Blake delivered "A Divided Republic" as a lecture in which throngs of women head to the Western territories, much to the delight of the men left behind:

There was much rejoicing among the writers also. Mr. Howells remarked that now he could describe New England girls just as he pleased and no one would find fault with him; and Mr. Henry James was certain that the men would all buy the "*Bostonians*," which proved so conclusively that no matter how much of a stick a man might be, it was far better for a woman to marry him than to follow even the most brilliant career.

Though it was in 1886 that Blake critiqued James's *The Bostonians*, one might argue that her writing and lecturing were critiquing the literature of writers like Henry James long before his novel's 1884 publication. A close reading of *The Bostonians* in juxtaposition with Blake's *Fettered for Life* (1874) reveals that Blake's novel, in many ways, anticipates the anti-feminist work done in *The Bostonians*. More specifically, *Fettered for Life* anticipates and addresses James's very caricatures of woman activists, critiques on women's sentimental literature, and anti-feminist commentary on the relationship between marriage and work. I juxtapose *The Bostonians* with *Fettered for Life* to show that Blake and James are among many engaged in a literary conversation concerning the role of literary representations of woman's rights advocates as careerwomen in contemporary society. Ultimately, this paper illustrates the extent to which canonical architects like James were *de facto* writing working women out of the canon and suggests the possibility of a counter-canonical that pushes working women back into American literary history and makes them survive as permanent feature in American literary representation.

Complex Stagings (Lecture Theatre 1):

Theresa Saxon (University of Central Lancashire), "No men here yet!: Clyde Fitch's Theatrical Women"

This paper explores three plays by William Clyde Fitch (1865-1909), one of the most prominent and popular playwrights and stage producers of the late nineteenth and early twentieth centuries (*Barbara Frietchie, the Frederick girl: a play in four acts* (1900), *Sapho* (1900) and *The City* (1909)). Fitch has become a marginal figure in accounts of American drama and theatre history, though he wrote/adapted sixty-two plays in the course of a career that began in 1890 and ended abruptly in 1909, with his death from appendicitis. During the 1900-1901 theatrical season, Don B Wilmeth notes, ten of his plays 'were seen simultaneously in New York and on the road' (1998: 9). His productions travelled across Europe, earning him the distinction, according to Wilmeth, of being 'the first American playwright to attain a truly international reputation' (*ibid*). Critically, though, Fitch had been repeatedly dismissed. According to his obituary in *The Independent*, Fitch's plays concerned themselves, almost exclusively, with 'the delineation of feminine characteristics' ('*Death of Clyde Fitch*', 9 September 1909). Fitch thus becomes an exemplar of a critical practice that locates successful productions of the early twentieth century as written to appeal to a female audience – and therefore weak. This paper argues that Fitch's dramas, which covered issues such as prostitution, violence, drug abuse, incest and filial murder, as well as the 'lighter' side of life, construct a complex matrix of 'feminine' that offered an expression of the frustration and ambiguity inherently inscribed within the term itself as well as undermining, whole-heartedly, its conventional constituent parts.

Ramón Espejo Romero (University of Seville), "Early American Theater in Spain: The Fulton Years"

The 1910s, with plays by J. Armstrong or Clyde Fitch, mark the beginnings for the century-long history of American drama in Spain. However, the year 1919 would see a sudden and unexpected outburst of US plays in Spain. A producing company was even formed to take to the stage the increasing number of American plays that Spanish theatergoers seemed all of a sudden so eager to see. Throughout the ensuing years, this and other companies would put on plays by Hamilton Thesdorff, W. H. Arrow, and, above all, Oscar Fulton. Fulton would become the best-known American playwright in the 1920s, and also a guarantee of amusement for audiences and financial gains for producing companies. Of course, no Oscar Fulton exists in the annals of US drama, and neither do any of the other playwrights by means of which American theater debuted in Spain.

This paper seeks to discuss (i) the path followed during this research leading up to the discovery that the American playwrights so successful in these years were in fact invented, (ii) the reasons why Spanish impresarios and translators resorted to the practice of inventing American playwrights, instead of actually using plays by real ones, and (iii) the idea of America that these invented plays stemmed from, deployed, or took for granted.

Luke Devlin (University of Edinburgh), "Staging a Coup: Theatrical Beginnings in the Irish and Harlem Renaissances"

This presentation examines the relationships between the genesis of W. G. Fay's Irish National Dramatic Company, the forerunner of the Abbey theatre, and the establishment of the Krigwa players in Harlem. It looks at the people behind the theatre, their ideals and political motivations. To this end it will first examine the role that women played in the establishment of both the Krigwa Players and the Irish National Dramatic Company which led to the National theatre of Ireland. The presentation will secondly examine the development of the theatres as social spaces in which to explore the burgeoning new cultural identities that were coming to the fore in Irish and African American societies. Theatre was used by both cultures as the vehicle through which their society could be examined and debated in a confrontational and public manner. The emphasis that both companies placed on being playwright theatres cannot be overstated. The link between the motivations of both the Fay brothers and W.E.B. DuBois and their concepts of local representation and community participation in national questions will be analysed. The Irish National Dramatic Company transformation into the Irish National Theatre Society, a theatrical company that would go on to transform the way theatres were to run not only in Ireland but across the world will also be touched upon.

Laura Michiels (Free University of Brussels), "Copies and Comebacks: Reproduction and/as Metatheatre in Tennessee Williams's *Sweet Bird of Youth*

Tennessee Williams's writing is characterised by repetitions of various kinds. The (auto)biographical slant to his theatre and the playwright's complex relationship with dramatic realism raise the issue of the repetition of reality. Williams's (re-)appropriation of his own material by means of continuous revision and adaptation of other artists' work in his plays can be broadly categorised as intertextual and transmedial repetitions. The aim of my paper is twofold. First of all, I would like to show that the 1959 Broadway success *Sweet Bird of Youth* centres on one specific type of repetition, namely reproduction. The play's plot introduces the absence of (pro)creation. Although biological reproduction appears impossible, the characters are capable of producing ever-degenerating copies of their own behaviour. In the context of a play deeply concerned with film and stardom, mechanical reproduction also has a part to fulfil. Writing *Sweet Bird of Youth* proved a particularly gruesome venture for Williams. Once the playwright created the plot by conjoining three older stories, he developed his text over even more versions than was usually his habit. Since Williams kept on reproducing the same material under slightly different guises, it is not surprising procreation is lacking from the final play and ever-degenerating copies are ubiquitous. Therefore my second goal will be to demonstrate that the text's concern with reproduction self-reflexively hints at its convoluted origins. Its prevalence in his oeuvre notwithstanding, Williams would seem to take a fairly negative attitude vis-à-vis repetition here and equate it with the absence and impossibility of renewal.

Suburbia and the Home in Post War Literature (Lecture Theatre 2):

Antonia MacKay "Simulacra and Selves in Cold War Suburbia"

The concept of the American suburb is perhaps most famously epitomized by images from the Fifties - of Levittown, picture windows and Betty Crocker. Cold War theorists have increasingly asserted the relevance of this 'containment' ideology in the provision of tense sites of gender ideals. According to these recent studies, masculinity and femininity were caught between both domesticity and commercialism and conformity and individualism, thereby alluding to a performative body. I propose that it was through the spaces of suburbia themselves and the objects therein, that identities were shaped and expressed, formed and reformed, thereby permitting an examination of the role of space and technology in creating identity in the Fifties.

Basing my argument on the works of both Elizabeth Grosz and Gilles Deleuze I will investigate the technologically rooted selves in Vladimir Nabakov's *Lolita* (1962) and John Updike's *Rabbit, Run* (1960), referencing the influence of culture, television and film in creating the space of suburbia and its experience. I intend to illustrate the way in which both Rabbit and Lolita themselves are both products and producers of their environment, consuming the visual media surrounding them whilst simultaneously promoting it. The paper aims to challenge the accepted notions of Fifties America by suggesting Cold War bodies were capable of creating as well as reacting to their suburban location in a fluid movement which blurs the boundaries between conformity and escape.

Ruth Hawthorn (University of New England), "Finding Significance in Suburbia: John Fante's 'My Dog Stupid'"

The mass migration of the population to the suburbs throughout the twentieth century has been interpreted as 'one of the most significant social and political facts of modern American life.' This new environment, emergent in the 1920s and a significant element of the physical and cultural landscape by the 1950s, was initially envisioned in utopian terms; a symbolic reconstruction of small-town America's communitarian values – physically manifested in architectural uniformity – and emblem of national prosperity, 'the promised land of the American middle class.'

Recent studies by Robert Beuka and Catherine Jurca have concluded, however, that representations of this environment in twentieth-century American literature (and film) have been almost universally negative. In a series of texts from Sinclair Lewis' *Babbitt* (1923) to John Updike's Rabbit Tetralogy, (particularly *Rabbit Redux* (1971)) suburban life has been portrayed, as exclusionary, repressive, grossly materialistic and alienating; responsible for, in Beuka's terms, 'a proliferating sense of placelessness'. Jurca's view of these texts, which focus on the imaginative homelessness and imperilled masculinity of their suburban protagonists, is considerably more caustic. She sees these novels, written for the most part, by and about middle-class, white men (not a demographic renowned for its manifold social disadvantages) as essentially self-pitying, arguing that they promote 'a fantasy of victimization'. Central to both studies, is the notion that the lack of 'established cultural meanings' in this fundamentally prefabricated space has left it rhetorically exposed. Consequently, the significance of the suburbs has been largely determined through the abundance of contradictory fictional representations in the literature, film and television of the mid- to late-twentieth century.

John Fante's "My Dog Stupid" (1985), though mentioned by neither critic, makes a provocative contribution to this body of texts as it both exemplifies and self-consciously undermines many of the traits of suburban literature Beuka and Jurca describe. The farcical narrative focuses on disillusioned screen writer Henry J. Molise and his struggle to make sense of life, as his counter-cultural offspring fly their comfortable nest on Point Dume, an upper-middle class Los Angeles suburb. Fante situates Henry's angst against the turbulent backdrop of the 1960s; a decade in which America witnessed the emergence of a rebellious youth culture and radical civil rights movements, violent race riots and the government's controversial commitment to war in Vietnam. Fante's incorporation of this social context distinguishes the novella from the suburban fiction of 'happy problems' which Richard Ohmann suggests dominated the literary market at that time. This paper will posit Fante's novella as a text which both highlights and criticises the restrictive conformity of suburbia while drawing attention to and satirising the indulgent self-pity inherent to this process.

Jennifer Daly (Trinity College Dublin), "'Trying to bring life to a place': Richard Ford's Bascombe trilogy and the dream of home ownership"

This paper is part of a wider project analysing the validity of the masculinity crisis narrative within the context of contemporary American fiction. White, middle-class American men are regularly portrayed in the grips of a gender based crisis. Often, the very privilege bestowed upon them by the accident of their gender is shown to stifle them and plunge them into the depths of despair. My project aims to reframe this crisis concept by suggesting an alternative narrative, one which encompasses American identity as the destabilising factor rather than a gender related conflict.

The Bascombe trilogy of *The Sportswriter*, *Independence Day*, and *The Lay of the Land*, written by Richard Ford, spans some twenty years in the life of Frank Bascombe. It follows him through relationships, career changes, and house moves, all while he repeats his mantra that life is good enough; he can't complain. The concept of home ownership and what the family home means, both when full and empty, permeate the novels. Indeed, Frank becomes a realtor in *Independence Day*, literally selling his ideas about home ownership to prospective buyers. This paper will examine the American Dream of home ownership as portrayed in the Bascombe novels, and the impact it has on the fragile concept of American identity.

Technology and Aesthetics (Lecture Theatre 3):

Zara Dinnen (University of Birmingham), "Holograms for Kings: Eggers, Lethem, Tupac and failing technological futures"

At the 2012 Coachella festival, deceased rapper Tupac Shakur was resurrected as a simulated hologram. Holograms are 3D images first conceived in 1947. Early holographic images were described in terms of 'scientific progress'; Sean Johnston notes that holographic 'imagery was tied to still-mysterious lasers; it was created in sophisticated optical laboratories; and the characteristics of the hologram defied common sense. Holography evinced the future [...]'" ("A Cultural History of the

Hologram" 2008). Today, when immersive virtual environments and sophisticated 3D effects offer simulated 3D imagery at home, what is the relevance of holograms? Taking into account the Tupac appearance, and holograms in recent novels by Dave Eggers and Jonathan Lethem, this paper considers how a bygone scientific marvel might now function as a metaphorical gesture away from simulation and possibility, and toward the resistant matter of technological progress. The paper will question whether holograms may be emblematic of a particular kind of failure—an image of the future as what it hasn't yet been.

Nerys Williams (University College Dublin), "Lyric Data in Claudia Rankine's Please Don't Let Me Be Lonely

Hazel Smith's 'Visibility and the Generation of the Text' asks us to consider how we quantify ideas of poetic form at a time when twenty-first-century formats challenge our vocabulary for ideas of time, space and reception. Smith suggests that 'reader interactivity, real-time imaging, morphing and text generation can all produce textual variability ... new media has the capacity to change how we think about textual variability in general both on and off the page.' Evidently new media and information technology offer ways for sourcing material, performing poetry, organising material as well as enabling political poetry.

Claudia Rankine's poetry offers insights into how poetic language responds to the pressures of a perceived giddying arena of information, which the poet Joshua Clover draws attention to as 'superinformation.' Rankine's *Please Don't Let Me Be Lonely* (2004) examines the possibilities for autobiography by combining the format of her work with media imagery and commentary. Diverse texts ranging from photographs, TV news, labels on pharmacy bottles, Google and medical textbooks prompt the telling of a personal meditation which splays in different directions. Rankine moves the personalised lyric into a realm of bizarre micro-narratives that fill newsprint and media networks. The impact of solitude is made evident in the book, but co-exists with a disturbing need to verify the sentiment through data and information. Performing 'in-between' different texts in this way enables Rankine to probe how autobiography and subjectivity are formed and created. These tissues of intersecting and often 'found' narratives recuperate a life story from an overwhelming volume of competing data.

Dorothy Butchard (University of Edinburgh), "'Inky Oblivion' and Baby Nostradamus: illegible spaces in *The People of Paper* and *House of Leaves*"

This paper compares imagery of sensory glitches and information gaps in Salvador Plascencia's novel *The People of Paper* (2005) and Mark Danielewski's *House of Leaves* (2000), examining how both texts flaunt an illegible excess of ink in order to challenge the role of visual and textual detail in narrative processes. Both novels use blank and blackened pages as a way of depicting incomplete efforts at narration, portraying obsessive author- or editor-figures who attempt to describe or analyse phenomena which constantly resist comprehension. In the metafictional scenario of *The People of Paper*, a group of characters endeavour to evade the grasp of an intrusive author-figure; crucial among these is the figure of 'Baby Nostradamus,' whose resistance to narration is depicted

through black inked expanses on the page. Similarly in *House of Leaves*, instances of editorial or authorial incomprehension are marked by blank or nearly blank pages, solid black boxes, and text which has been marked as obscured or illegible. In each case, an excess or excision of inscription indicates a failure of perception which questions the ability of the author to narrate – or of the reader to comprehend. Considering these textual devices in the context of earlier literary examples, such as the famous ‘black page’ marking the death of the character Yorick in Laurence Sterne’s *Tristram Shandy*, I argue that the performed illegibility of these instances deliberately confounds readerly expectations, using an implied failure of page and narration in order to enact the affective impact of unfamiliar or threatening phenomena.

Robert W Jones II (University of Leicester), "'You Should Become Uptight': The Nexus of the Body and Technology in the Poetry of John Giorno"

Performance poet John Giorno began writing after he met William Burroughs and Brion Gysin in the mid-1960s. As such, the ideas pioneered by these two authors manifest directly in much of Giorno’s work. Giorno’s poem Suicide Sutra (one print version 1973 and two audio versions 1974 and 1975) brings together key elements of the post war American Avant-garde in a text that aims to focus the reader’s attention on the body in ways that would reveal the transcendent ideals of somatic consciousness. This paper will explore the ways in which this poem transforms from a written text into one that more directly connects with the audience via the use of early vocal manipulation and tape looping technologies. In addition, I will investigate how Giorno’s embrace of early synthesizer technology (in collaboration with Robert Moog) produced texts that envelope the reader and exploit the fissures in the body-mind continuum to more effectively connect with the audience. To do this my argument is predicated on a somaesthetic reading of the body as the locus from which the characters begin to construct ideas of home. Somaesthetics as conceived by Richard Shusterman has three facets: analytic, pragmatic, and practical. As this paper is concerned with visceral communication I will focus primarily on the analytic component of Shusterman’s theoretical matrix for my analysis of Giorno’s work. By bringing a somaesthetic approach to this text, this paper will place Giorno’s poetry under renewed critical scrutiny.

Sequential Art (Lecture Theatre 4):

Chris Pallant (Canterbury Christ Church University), "Storyboarding the 'Spielberg-Lucas-Coppola Cinema of Effects'"

In his influential 1986 article, ‘The Cinema of Attraction[s]: Early Film, Its Spectator and the Avant-Garde’, Tom Gunning suggested that American film of the late 1970s and early 1980s had ‘reaffirmed its roots in stimulus and carnival rides, in what might be called the Spielberg-Lucas-Coppola cinema of effects’. This brief remark, in what was largely an article concerned with pre-1906 film production and exhibition, captured a very real continuity between past and present: the cinematic desire to privilege spectacle over narrative. However, by reductively attributing this shift to just three headline individuals, Gunning obscured the significant role played by both the

storyboard artists and the storyboards (which in certain cases usurped the screenplay as the principal pre-production document) to the construction of this cinema of effects. In response, this paper seeks to reveal this marginalised history through a consideration of the films: *Duel* (1971), *Jaws* (1975), *Apocalypse Now* (1979), *Star Wars: Episode V – The Empire Strikes Back* (1980), and *Jurassic Park* (1993). The research presented in this paper is drawn from first-hand archival work conducted in The Academy of Motion Picture Arts and Sciences research library, the British Film Institute's special collections, and from interviews conducted with several storyboard artists involved in the production of the aforementioned films.

Freyja Peters (Lancaster University), "'Découpage and montage': the Production of Urban Space in American Graphic Novels"

This paper takes jumps-off from Henri Lefebvre's comments on images, and their inadequacy as a tool by which to (re)produce and define space. '[I]mages fragment; they are themselves fragments of space', Lefebvre states, and further speaks of images as 'an incriminated "medium"'. Somewhat against this, this paper argues that, in the case of some graphic novels, this very practice of *découpage* and *montage*, of arguably deliberate fragmentation, is critical to the way in which these works are able to replicate the experiential aspects of the urban spatial.

A selection of examples from recent American graphic novels, as well as early-twentieth-century 'wordless novels' will be used to illustrate the potential of sequential images as a means by which to represent, and also to comprehend the shifting, cyclical modes of space within the city, and the ways in which citizens navigate and interact with these (physically) concrete, yet inconstant spaces.

The paper argues that the way these image-texts represent the urban, in content and in form, renders them a vital part of a continuum of theoretical, textual and methodological work on the city. Furthermore, the paper considers the extent to which these comics may be read as a gesture, social and political, towards the reclamation and ownership of urban public space, and even as a vibrant form of people's history. The paper asks whether, to return to Lefebvre, these 'fragments of space', may be read as part of a larger tableau, arguably articulating something essential about '*la droit de la ville*'.

Michael Goodrum (University of Essex), "'Superman believes that a wife's place is in the home': Superman's Girl Friend, Lois Lane and the representation of women"

Superman's Girl Friend, Lois Lane ran from 1958-1974 and stands as a microcosm of contemporary debates about women and their place in American society. Through Lois' relationships with Superman, other people, and herself, *Lois Lane* can be positioned as part of a network of ideas about women and their role in the US. Tensions between female domesticity and the ability of women to pursue a career outside the home inform many of Lois' narratives and, with letters from fans being routinely published; it also becomes possible to engage with reader reactions. The creative team behind the comic-book will also be considered, with shifts in staff being linked to thematic changes, reader reaction, and sales figures. *Lois Lane* will be situated within wider contemporary debates, particularly those that led up to and followed the publication of Betty Friedan's *The Feminine*

Mystique (1963). Fifty years on from its publication, Friedan's massively influential work, and the broader political culture of the 1960s to which it contributed, can be seen with a fresh perspective through the pages of *Lois Lane*, a comic-book that constructs and mediates female identity through heterosexual union and the desire for domesticity while simultaneously engaging with the flaws and tensions in these ideas as discussed by Friedan.

Alan Gibbs (University College Cork), "Against Collective Trauma: Art Spiegelman's In the Shadow of No Towers and Pluralistic Responses"

Following 9/11, the notion of collective trauma has become increasingly controversial. Whether individual trauma symptoms can be unproblematically mapped onto a whole culture is questionable, but even more troubling are the possible uses of a perceived traumatised collective. Through repeated mass mediation, a sense of collective trauma was manufactured, which became a cornerstone of the Bush administration's garnering support for wars in Afghanistan and Iraq.

This paper examines debates post-9/11 between those such as Dori Laub who lamented 'the absence of a coherent narrative voice for the event itself' ('September 11' 211), and those including Ann Kaplan, who appreciated the plural responses to 9/11 in NYC in the days following. The main focus is Art Spiegelman's *In the Shadow of No Towers* (2004), a graphic memoir which combatted simplistic notions of collective trauma. While this work initially recounts Spiegelman's personal witnessing of the attacks, it subsequently launches a scathing critique of the 'brigands' in the Bush administration who 'hijacked those tragic events.' Spiegelman's outspoken critique is ably underscored by the deliberately pluralistic stylistic choices in *In the Shadow*, which comprise a series of paradoxically synthesised oxymora that combine to challenge monolithic interpretations of 9/11. The series of synthesised oppositions in *In the Shadow* critiques the way in which such readings elide the complex mediation process involved in the construction of collective trauma. The paper argues that strategies such as Spiegelman's ultimately reveal the wider complicit role of trauma theory in America in not only failing to challenge the use of collective trauma as a way of mobilising support for aggressive foreign policy, but also validating it through the blanket creation of shared victimhood.

America in the World (Lecture Theatre 5):

Bevan Sewell (University of Nottingham), "The Wheels on the Bandwagon: America & the World, Diplomatic History, and some Possible Suggestions for Future Directions"

Amid the emerging tides of congratulation that the field of diplomatic history is relevant once again there is an attendant problem: that, as had been the case in previous decades, the field is not undertaking the sort of self-critical and perceptive assessments about where the future might lie and where the next trends in historical research might point. This contribution, accordingly, will pursue three strands of this issue. First, it will highlight the present state of the field and the sense of stasis that is becoming increasingly evident as leading scholars focus more on achievements than future

directions. Second, it will sketch out some potential new areas of investigation, which, in turn, could have important ramifications for understanding matters such as periodization, the role of the nation-state, and what we mean when we consider the terms US “foreign policy” and “foreign relations”. Finally, it will conclude on a note of caution: that, in an attempt to identify avenues of innovation, it is vital not to lose sight of the building-blocks that provide the field’s foundations—cause and effect, agency, and the negotiation of power.

Joshua Simon (King's College London), "Our Americas: Pan-Americanism, the Panama Congress, and the Origins of antiyanquismo"

Since the early twentieth century, historians of the United States and Latin America have regarded relations between their respective regions as an important element of every American nation’s political, economic, and cultural development. But as preoccupation with the significance of the ‘frontier’ gave way to interest in ‘borderlands’, and as ‘imperial’ historians were replaced by a new cohort concerned with ‘entanglement’, American and Latin American intellectual historians remain firmly ensconced in either exceptionalist or Atlanticist paradigms, focused on the unique character of individual countries’ ideological consensus or on the adaptations European ideas undergo when applied in unfamiliar American contexts. In my contribution I will argue that certain important features of the history of American and Latin American political thought are best understood from a hemispheric perspective. In particular, it suggests that both British and Spanish Americans’ views of each other have been central to each region’s efforts to define their own independent identity. In order to do so, it traces the origins of *antiyanquismo*, the persistently critical attitude Latin American political thinkers take toward their northern neighbor, to intellectual exchanges occasioned by efforts to unify the Americas in the early aftermath of their independence.

Uta Balbier (King's College London), "'The City upon a Hill and the World': Diplomatic History, Religious Studies, and the Transnationalization of US Religious History"

Religious history draws its own map. In the vibrancy of religious life, New York City is closer to Addis Ababa than it is to London or Berlin. This vibrancy is also reflected in recent stimulating research on the religious underpinnings of US foreign relations and the role of US evangelical missionaries in the shaping of the so-called moral Empire. Both of these phenomena, however, appear as looking out from the city upon a hill into the wilderness of a global world. In this contribution, I would like to discuss a shift in perspective that allows us to write a transnational history of US evangelicalism that focuses on the global experiences of missionaries as transnational actors, how these experiences reflected on the development of US evangelicalism back home, and how such a re-mapping of the religious world can explain the significant relocation of the center of global evangelicalism from Great Britain and the US to Asia and Africa in the last decades of the 20th century. This process will be explored in the broader context of a cultural history of US foreign relations with the world.

Nicholas Grant (University of East Anglia), "Transnational Black Activism"

The field of African American history has played a significant role in challenging how we view the nation state as a unit of historical analysis. Many scholars have refused to allow national boundaries to rigidly define our understanding of US race relations and these efforts continue to provide an important insight into the ongoing efforts to 'internationalise' American history. Focusing on recent scholarship by Nico Slate, Carol Anderson, Erik S. McDuffie, Minkah Makalani, Theresa Rundstedler, and others, I will examine new trends that have emerged from the study of transnational black activism throughout the twentieth century. I will explore how these scholars have expanded, and attempted to move beyond, the framework of the Black Atlantic by examining connections between black activists in Latin America, Africa and Asia. This discussion will hopefully raise important questions relating to access to and availability of archival material and how this continues to shape the transnational study of race relations. I will also demonstrate how much of this work has begun to shed light on the ways in which race and gender intersect within the context of black international/transnational protest and the African diaspora in general. Finally, this discussion will address ongoing debates within this field and suggest ways in which researchers could build upon and ultimately move beyond this important new scholarship.

Women, Readership and Print Culture (Lecture Theatre 6):

Margaret Manchester (Providence College), "Wielding a 'Golden Scepter of Grace' and the 'Rod of Iron': The Paradox of 17th Century Puritan Marriage in New England"

This paper examines the divisions among Puritan ministers and governors regarding the appropriate use of violence within marriage. Domestic violence, or "turbulent carriage" as it was sometimes called, created a dilemma. In 1638, after beating his wife furiously for having disregarded his wishes about attendance at prayer services, Joshua Verin was disenfranchised by the citizens of Providence, Rhode Island for having violated her liberty of conscience. The issue divided the men of Providence between supporters of Roger Williams and others who argued that even conscience did not justify a wife's disobedience to her husband. Within a few years, the Massachusetts Body of Liberties made wife-beating illegal.

This paper analyzes Puritan ministerial literature, marriage manuals and other types of prescriptive literature, and legal codes to provide a context for understanding Roger Williams' support of Jane Verin, the victim of her husband's turbulent carriage. The Puritan divines were split on this issue. Paradoxically, Puritan families and communities were patriarchal and hierarchical, but Puritan marriages stressed reciprocity and partnership. Jane Verin had been admitted into membership into a congregation of "visible saints." She tried to lead a sanctified life following the dictates of Scripture, her minister, and her conscience. This, however, led her into conflict with her husband who had authority over her. Puritan writers, who envisaged a natural order in which the family was central, sought to increase a husband's power. Devout women who acted on their conscience inherently threatened this vision.

Anna Luker Gilding (Independent Scholar), "Theorizing Editorial Labor: Exertion, Illness and Property in 1830s Magazine Culture"

This paper argues for a consideration of literary labour beyond authorship, focusing on editorial work as it was theorised and practised during the 1830s, a period of dynamic change and growth in magazine publishing in America. I probe how we can think in specific and meaningful ways about editing as distinct from authoring in a period when these roles were interlinked. Drawing on my research into magazine culture of the period, I propose two frameworks for understanding editorial work: through a focus on editors' language of bodily labour and exertion, and through a consideration of "editorial property".

These particular ways of addressing editorial work are connected. The first, what I call "editorial illness", refers to moments at which editors wrote of the illness occasioned or made worse by editing's routine demands; claims, I argue, that allowed editors to assert their individual efforts within the context of a collaborative final product. The second, related, concept of editorial property foregrounds how editors also emphasised their individual investment in the text (though not necessarily ownership of the magazine) through, for example, the attachment of the signature "Ed" to their writings.

In looking at these two frameworks together, I argue for the importance of locating, and analysing, modes of literary work other than authorship. Indeed, my talk seeks to raise and address the broader questions: what forms of literary work are lost when authorship is our exclusive focus? And, how might we go about accounting for this work?

Rachael Alexander (University of Strathclyde), "Fashioning the Ideal Woman: Gender Paradigms, Self-improvement, and Consumption in the Ladies' Home Journal and Canadian Home Journal"

This paper examines the idealised femininity presented in fashion editorials and advertisements in 1920s issues of the *Ladies' Home Journal* and *Canadian Home Journal*. Valerie Korinek argues: "The study of women's magazines has been hampered by the wholesale adoption of a number of myths and generalizations about these periodicals." Indeed, much critical discussion of women's magazines centres on the perceived fostering of insecurities amongst readerships, predominantly through the promotion of unrealistic feminine ideals. Opinion on this matter is sharply divided, but I argue that this high-profile debate should not obscure the inherent interest of mass-market magazines as collaborative texts and cultural artefacts, nor to simplify their engagement with discourses of self-improvement. Even in early examples of women's periodicals (1890s-1920s), aspirational examples of femininity are presented via journalistic, fictional and commercial content, yet these paradigms are not as straightforward as may initially be expected. In fact, shifts in fashions and ideals of femininity were frequently indicative of greater cultural or social change, as in the transition from the traditional, respectable Gibson-girl to the androgynous, controversial flapper. Models of ideal femininity also vary according to national contexts, with images of pioneer womanhood continuing to influence Canadian magazines into the 1920s, while American magazines were by then addressing a primarily suburban audience. The purpose of my paper, then, is to consider interplay between advertising and editorial material in the chosen magazines, examining

the national specificity of the ideals presented, and exploring the extent to which consumption was constructed as an enabler of self-improvement.

Stephanie Palmer (Nottingham Trent University), "Charlotte Perkins Gilman's Wide British Readership"

Cynthia Davis argues that Charlotte Perkins Gilman's vision of the world was conservative and narrow. Although Gilman theorized about embracing the world, and although she confronted the world during her visits to Britain, Germany, Hungary, and other countries between 1896 and 1913, her vision of the world was populated by able-bodied Anglo-Saxons. This paper will argue, in contrast, that Gilman reached a wide circle of readers and critics in Britain. Examining book editions, readers' reports, reviews, and press coverage, I will demonstrate that she was favourably received by the mainstream press as well as socialist and feminist periodicals. Her first poetry collection, *In This Our World* (Oakland, CA 1893; London 1895; Boston 1898; London 1899), expanded people's sense of what women's poetry could do and be. The volume *Women and Economics* (Boston 1898; London 1898; London 1899; London 1906; London 1915) received grumblings about how the social conditions she describes do not apply in Britain, but critics generally agreed that economic dependence for women was a flaw in the current economic system. Her book *Concerning Children* (Boston, 1900; London, 1901; London, 1907) elicited the most anxiety. Critics liked the principles, but feared their practical applications. Nevertheless the book was reissued in a cheap edition in 1907 with an introduction by the childcare pioneer Margaret McMillan. Although Gilman scholars have long demonstrated Gilman's international popularity, no one has studied the British response in detail to test it against Gilman's own sense of the world.

Race and Freedom (Lecture Theatre 7):

Julie Taylor (Northumbria University), "Race, Animation, and Animatedness in Jean Toomer's Cane"

This paper will consider Jean Toomer's 1923 Harlem Renaissance novel/short story cycle *Cane* in relation to Sianne Ngai's work on racial 'animatedness'. Ngai defines animatedness as an affective mode characterised by a powerless 'innervated "agitation"' that is most visible in its racialized form, where it becomes associated with a racist stereotype that links ethnic otherness to an excessive emotionality or expressivity. In this racialized form, 'animatedness loses its generally positive associations with human spiritedness or vitality and comes to resemble a kind of mechanization' (Ngai, 31). Toomer's work explores the connections between the stereotype of the expressive black body and a dehumanizing inanimacy to suggest, ultimately, that animatedness offers an embodied history of racist attempts to turn people into things.

I will focus particularly on 'Kabnis', the longest single story in *Cane*, in which the protagonist is forced to confront his own racial identity and the traumatic history of the black South. Toomer illustrates the proximity between animatedness and the state of agitation, a more recognizably political affect,

and demonstrates how, in the case of the powerless racialized subject, the desire for political action is transformed into a state of impassioned passivity. Furthermore, the protagonist's animatedness is not only diagnostic of his own social powerless and inaction, but, in its revealing confusion between subject and object, narrates a longer history of racism that speaks specifically to the American legacy of slavery that Kabanis fails to confront directly.

Alex Runchman (Trinity College Dublin), "'A common race': Albery Allson Whitman's *Twasinta's Seminoles* and William Cullen Bryant's 'The Ages'"

Albery Allson Whitman's historical epic, *Twasinta's Seminoles; or Rape of Florida* (1884/5) begins by invoking William Cullen Bryant. Written, like Bryant's 1921 poem, 'The Ages', in Spenserian stanzas, and similarly prioritizing the universalist categories of 'man' and 'the race' over individuation, the poem asserts communalism as the greatest of virtues. Whitman suggests in his preface that poetry is the best medium through which to relate such endeavours because it is 'the language of universal sentiment'. This attitude again suggests the influence of Bryant, who, in 'The Ages', draws universal lessons from the rise and fall of Western civilizations and concludes with a hopeful (albeit tentative) vision of his own nation's future. But where Bryant is able to pass off the burning of Indian hamlets as a consequence of what would later be called 'manifest destiny', Whitman more directly castigates the 'lucrative-loving Saxon' for driving out the Seminoles – who, in the years before the US acquired Florida Territory from the Spanish, had protected runaway Georgian slaves. A former slave himself, Whitman's concluding attempt to palliate historical ills by celebrating the freedom that is *now* truly 'for all' cannot restore freedom to those from whom it had been stolen.

In this paper I will analyse the intricate intertextual relation of *Twasinta's Seminoles* to 'The Ages', interrogating the national visions of both poems, and suggesting how they each perpetuate an inclusive poetic tradition that – despite a recent broadening of the nineteenth-century canon – remains critically under-examined.

R.J. Ellis (University of Birmingham), "'In this age money talked': Charles Chesnutt's *The Colonel's Dream*"

This paper will contend that an invidious doubling links Colonel French to Fetters in *The Colonel's Dream*, despite his apparent idealism. Near the novel's middle, chapters ten and twelve lay this bare. Chapter ten focusses upon flows of capital, as the colonel, returned to his place of birth, Clarendon, makes the decision to purchase his family home, and then sets about renovating it, carefully sourcing his labor and parts locally, so creating a "stream of ready money" to the general "profit" of an otherwise stagnating town. It is made clear that his motives are partly political, and chapter twelve underlies this, as he decides to expand his efforts by re-establishing and extending Clarendon's old "Eureka" cotton-mill, that has lain decaying since the Civil War commenced, from "lack of capital, or lack of enterprise." The colonel soon realizes that the mill can be purchased very cheaply, if he acts stealthily, and that only "an inconsiderable portion of his capital" would be required.

Holly Gale V. Millette (University of Southampton), "Black Power's Epigram: Transatlantic Radicals at the Turn of the Century"

In October of 1903 the Williams & Walker touring collective opened at the Shaftesbury Theatre in London in *In Dahomey* – the most economically and critically successful of all the turn of the century black theatricals. Its success does not entirely chime with its content: the show was entirely anchored by the ‘Uplift’ of a race, the subversion of imperialism, and diasporic identities seeking legitimate power. To succeed, the politically active cast engaged in a double-consciousness of presentation to ‘sell’ a show whose main premise was the legitimization of PanAfricanism and repatriation.

This paper speculates on their engagement with European and American radicals of their time and argues their place in the cultural geography of transatlantic racial radials in the twentieth century. My thoughts are that personal pain led them to act collectively to subvert popular entertainment in a two-way cathartic dance of resistance. The Company’s success placed them, on their return, at the pinnacle of Harlem Renaissance’s elite, a group of people and an epoch that burnt fast and died young. However, the strides they made toward radicalising their brethren and uplifting their race were quite long ones. I see their story as an epigram to the narrative of their race’s politicisation and expressions of Black Power later in the century.

Faraway Women and In-Between Men (Room 201):

Christine Bold, (University of Guelph), “Indian Princesses” on the Vaudeville Circuit, 1890s-1930s”

In Indians in Unexpected Places, Dakota historian Philip Deloria explores the “secret history” of Native people making popular culture (as opposed to serving as objects of popular representation). This paper seeks to contribute to the recovery effort spearheaded by Deloria, John Troutman, and others by excavating the history of “vaudeville Indians” at the turn of the twentieth century. This group has largely gone under the scholarly radar (partly obscured by the automatic association between Native performers and Wild West shows in this period); according to my ongoing archival explorations, however, it stands at sixty and counting. I will zero in on two performers who seized the demeaning caricature of the “Indian Princess” for their own (very different) ends: Molly Spotted Elk of the Penobscot Nation and Princess Wahletka of New York City. What do their stories suggest about: (1) Indigenous uses of the popular stage to negotiate identity (collective and individual), cultural sovereignty, and survivance (in Anishinaabe scholar Gerald Vizenor’s term); especially in terms of (2) trans-Atlantic, trans-gender, and trans-Indigenous circuits and alliances at the turn of the twentieth century; and (3) archival methods by which we might recover, respect, and reckon with Indigenous women’s roles in making modernity.

Nancy Cook (University of Montana), "Bears in the Kitchen: Women, National Parks, and Wilderness as a Social Space"

My paper examines published narratives by women who lived and worked in some of the least-populated places in the US between the end of World War I and the 1960s rise in feminist activism. This project works to intervene in several debates within women's and ecocritical studies of literature. The narratives, circumscribed as they often are by the "wife" position, allow us to see aspects of our relations to America's wilder places that have been suppressed in other, popular representations. In SUV ads to spots pushing cell phones, in catalogs and magazines women seek escape from the bonds of domesticity in the great outdoors. In such texts, women look to the wilderness as an antidote to the oppression of quotidian urban and domestic life. I argue that by reexamining a group of women's narratives from the first half of the 20th century, we find not only a very different conception of wilderness, but also challenging examples of women's relation to America's big open spaces. The women authors of books such as *I Married a Ranger, No Dudes, Few Women*, and *Bears in My Kitchen* experienced America's outback as places not apart from the social and cultural, but enmeshed in it. For these women, such places do not represent an escape from "woman's sphere," but fall absolutely within "woman's sphere." Their narratives reveal complicated social, institutional, and ecological relations in places we often choose to call "wilderness."

Cathryn Halverson (University of Copenhagen), "The Atlantic Monthly, Gertrude Stein, and 'Faraway Women'"

While Gertrude Stein's *The Autobiography of Alice B. Toklas* may not read as a western text, it was published as one. Investigating the history of Stein's book--first published serially in the *Atlantic Monthly* by long-term editor Ellery Sedgwick--transforms its genealogy. No longer a text exclusively affiliated with the work of high modernist writers like Pound, Joyce, Eliot, and Woolf, it also appears as one linked with the working-class western women's life narratives it was published amid in the *Atlantic*, 1913-1945.

In his memoir, Sedgwick identified the autobiographers he favored as "Faraway Woman"—including Opal Whiteley (Oregon diarist), Caroline Henderson, Elinore Pruitt Stewart, and Hilda Rose (western homesteaders), and Juanita Harrison (L.A. traveller). Save Whiteley's diary, their published texts are predicated on women's relationships, in that they are composed of letters written to distant middle-class friends and benefactors.

My presentation explores the cluster of Atlantic "faraway women" life narratives that surrounded Stein's text (in some cases, quite literally). It suggests that Sedgwick might have been encouraged to finally accept a submission from Stein by her seeming participation in a genre he championed. *Alice B. Toklas* proffers a "fake" vernacular rendition of a relationship between two Californian women, that mirrors the "real" productions of the other writers, for whom the vernacular was their only register. Of broader significance, it looks to demonstrate that reading a text within its periodical context helps break down generic boundaries and recover not only vertical legacies but also horizontal associations.

James Kirwan (Kansai University), "Middlebrow Literature: No Such Thing"

The term "middlebrow," used to mean a type of literature and/or the taste to which it appeals, has drawn increasing scholarly interest in recent years. Partly this has arisen from a need for a shorthand description of that area of literature - neither canonical nor presently commercial - that has become the subject of much recent scholarly work that primarily focuses on, for example, gender or geography. (Talk of "expanding the canon" has ebbed with the growing realization that a canon can only be expanded so far before it ceases to be a canon.) In this paper I will address the drawbacks of using "middlebrow" as a category. Through an examination of the origins of the term (with Macdonald, Greenberg, etc.) in the historically peculiar context of modernism and its current place in what is a quintessentially American debate on the function and value of literature (Rubin, Radway, Jacoby, Habermann, Friend), I hope to demonstrate how its existence as a category - together with "highbrow" and "lowbrow" as its necessary concomitants - helps to perpetuate a debilitating lack of engagement with the realities of the experience of literature within literary studies. I conclude by suggesting alternative strategies.

SESSION F

Literary Genealogies (Arts Main Lecture Theatre):

Ruth Maxey (University of Nottingham), "Writing India into America: Calcutta, History and South Asian American Literature"

South Asian American literature is dominated by Bengali Americans, most prominently the Indian-born authors, Amitav Ghosh, Bharati Mukherjee and Chitra Divakaruni, and the American-raised writer, Jhumpa Lahiri. It is perhaps unsurprising, then, that Kolkata (or Calcutta in its historic designation) should loom large across this *œuvre* and the writers in question seem intent upon educating Americans, and the wider world, about the city's culture, history and topography. In Mukherjee's 1970s work, troubled Bengali Americans are depicted as fleeing or returning to a Calcutta-in-crisis, as the Naxalites, Maoist revolutionaries active between 1967 and 1973, shook the city to its core in what Ghosh has described as 'the Great Terror'.

Such novels as *The Tiger's Daughter* (1972) and *Wife* (1975) depict Calcutta and New York City as opposite poles, but the journeys in reverse played out in these works reflect a similar rage and violence in relation to middle-class flight, expatriation and cultural identity. *Days and Nights in Calcutta* (1977), a memoir Mukherjee co-authored with Clark Blaise, shares thematic concerns and unresolved tensions that correspond to these earlier novels. Jhumpa Lahiri's most recent novel, *The Lowland* (2013), returns to the site of Naxalite Calcutta to produce a second-generation, archivally-based, historical representation of the period. Interrogating the dominance of ethnic Bengalis in South Asian American literature, this paper will situate contemporary and historical accounts of a pivotal moment in post-Independence Calcutta within the wider project of these authors to write Indian – and specifically, Bengali – history into a transnational American narrative.

Sinéad Moynihan (University of Exeter), "'The Line of My Past': James Baldwin, Literary Genealogy and Contemporary Queer Writing"

[. . .] when I followed the line of my past I did not find myself in Europe but in Africa. And this meant, [. . .] I brought to Shakespeare, Bach, Rembrandt, to the stones of Paris , to the cathedral at Chartres and to the Empire State Building, a special attitude. These were not really my creations; they did not contain my history. I might search in vain forever for any reflection of myself. I was an interloper; this was not my heritage. I would have to appropriate those white centuries, I would have to make them mine – [. . .]

James Baldwin, *Notes of a Native Son* (1955; London: Pluto, 1985) 6-7.

This paper explores the influence of James Baldwin's work on contemporary queer Irish writing by men, particularly the work of Colm Tóibín (born in 1955) and Denis Kehoe (born in 1978). I argue that both writers' appropriations of Baldwin's oeuvre, most especially *Giovanni's Room* (1956), operate at the levels of both content and form to complicate, in the case of content, historically heteronormative constructions of Irish exile and return and, at the level of form, exclusionary nationalist constructions of literary genealogy and influence. Tóibín engages explicitly with Baldwin in his essays and, implicitly, in his novel *The Story of the Night* (1996) while Kehoe's first novel, *Nights Beneath the Nation* (2008) draws liberally on Baldwin's *Giovanni's Room*.

As Ellen McWilliams has recently shown, Irish mythologies surrounding what Patrick O'Sullivan terms "the creative migrant" – or the Irish writer-in-exile – have emphatically positioned Irish women as "stay-at-home" females (29), a construction that has bolstered heteronormative notions of exile, where "Ireland" is feminised, "elsewhere" is masculinised and a "return" to Ireland by the male exile is often framed in terms of heterosexual romance. Tóibín and Kehoe draw on Baldwin's work in order to interrogate this orthodoxy, mapping out an alternative relationship between national identity, displacement and queer desire. As Siobhan Somerville observes, "Questions of citizenship and national belonging have long been understood to be embedded within structures of desire and affect. For better or worse, in the words of Benedict Anderson, 'nations inspire love, and often profoundly self-sacrificing love'" (659). In Tóibín's and Kehoe's work, love of "another country," a country other than Ireland (usually Spain), often connotes queer desire.

Meanwhile, at the level of form, by drawing on both a queer Irish literary archive (notably the work of Kate O'Brien) as well as *Giovanni's Room*, Tóibín and Kehoe resist heteronormative conceptions of (literary) genealogy, privileging a narrative of (literary) origins that is heterogeneous and diffuse rather than fixed and essentialised.

Tessa Roynon (University of Oxford), "Ovid and (Post)modern American Fiction"

This paper is based on a longer project which examines the engagement with Ovid's *Metamorphoses* in eight key novels published since 1950: *Invisible Man* (Ralph Ellison, 1952); *Mumbo Jumbo* (Ishmael Reed, 1972), *Ragtime* (E.L. Doctorow , 1975); *Jazz* (Toni Morrison, 1992); *The Human Stain* (Philip Roth, 2002); *Middlesex* (Jeffrey Eugenides, 2002) and *Ghana Must Go* (Taiye Selasi, 2013). While a significant body of work has now examined the relationship between American fiction and both Homeric and Virgilian epic and Greek tragedy, critics have paid less attention to the central role of

Ovid's epic/mock-epic in novelistic representations of modern American (and transnational) experience. My study illuminates and analyzes the widespread dialogue with Ovid's transgressive masterpiece in fiction of the last six decades.

As Theodore Ziolkowski argues in the final chapter of his 2005 study, *Ovid and the Moderns*, the Roman poet's concern with the fluidity of identity, the permeability of boundaries and the rhetorical nature of 'reality' holds obvious appeal to novelists invested in a postmodern conception and representation of history. Focusing in particular on *Ragtime* and *Middlesex*, my paper explores the ways in which Ovid's preoccupation with desire, transition, transgression, power, violence and subversion inform Doctorow's and Eugenides's not unproblematic explorations of immigration and of 'becoming American', of the politics of sexuality and race and gender and class, and of the struggle between chaos and order that characterizes the twentieth-century USA. My close readings are intertwined with broader questions about the relationship between Ovid and postmodernism: does he reinscribe or challenge its political limitations; and does his presence contribute to its survival or its demise?

US-UK Special Relationships (Lecture Theatre 1):

Ishan Ashutosh and Nick Hayward (Northumbria University), "Amorous Politics? Interrogating the US-UK Special Relationship"

The American Century primarily emerged from a political alliance that rested on the gradual transfer of empire from Britain to the United States. Famously described as the 'special relationship' by Winston Churchill in his 1946 'Iron Curtain speech,' the origins of this catchall term initially represented an alliance built on countering the Soviet Union in post-war Europe and in attempts to steer post-colonial states towards free-market capitalism. Since the Second World War, however, the 'special relationship' has permuted into a set of relations that, as we discuss in this paper, encapsulate the range of political and cultural connections and dissonances between Britain and the United States. We interrogate the 'special relationship' through three moments that highlight the tensions within the so-called special relationship. Firstly, we examine the period when Britain applied to become a member of the European Economic Community in the early 1960s and its implications for Anglo-American relations and the strange intimacies between a nascent and declining imperial power. Secondly, we move to the Reagan-Thatcher administrations to reveal the downgrading of the 'special relationship' at the very moment a neo-liberal nexus was being promoted. We conclude by addressing the current status of the 'special relationship' that has moved from communist to now dispersed terrorist threats. We argue that these moments reveal the conflicts otherwise buried under discourses of a steadfast American-British alliance and has implications for not only understanding American foreign policy towards Britain, but the wider significance for assessing the role of politics in American Studies.

Suzanne Doyle (University of East Anglia), "A foregone conclusion? The Carter administration and the Trident Agreement, January 1978 - July 1980"

Nuclear co-operation has hitherto generally been regarded as the most sacrosanct aspect of the Anglo-American “Special Relationship,” remaining intimate as other elements have waxed and waned. Newly available archival material suggests that such emphasis on Anglo-American harmony in the nuclear field, stressing as it does continuity, is misleading. This paper will use declassified government documents to examine the Carter administration’s decision to supply the British government with the Trident nuclear missile system in the early 1980s. It will highlight how the US administration displayed ambivalence towards a British Trident due to fear that it may clash with their policy priorities of Theatre Nuclear Forces and SALT. It will also talk of how the Carter team were determined to use the sale to ensure that the British pursued goals in line with those espoused in Washington. This archival evidence tells the story of a fractious relationship, and challenges the traditional idea of the special nuclear relationship untouched by the ebbs and flows of politics. The paper as such will argue that the Carter administration’s actions reflected domestic, economic and political priorities, and as such a more illuminating understanding can be reached through focusing upon context, rather than drawing on the tradition of a US-UK nuclear relationship. This paper will thus contribute to our understanding of the US-UK nuclear relationship, as well as to an emerging literature which highlights the importance of politics in the formulation of US nuclear weapons policy.

Jamie Fletcher (University of Winchester), "The Politics of Constitutions: UKIP and the Tea Party's attempt to re-establish their 'lost constitution'

Over the past election cycle, on both sides of the Atlantic, fidelity to the ‘traditional constitution’ has emerged as a principle issue in right of centre conservative politics. ‘The need to restore a lost understanding of the Constitution’, has become a central tenant of both the United Kingdom Independence Party, in the United Kingdom, and the Tea Party, in the United States.

This analysis will focus on how UKIP and the Tea Party have used their country’s respective ‘lost constitution’ as a rallying call, in order to galvanise popular support for their right of centre political agendas. Opposing their country’s mainstream political and legal institutions, these two political organisations consider their current constitutional structures as void of national pride and irreconcilable with their traditional model of life. This paper will not merely explore the obvious comparisons, between the two entities’ ideologies, and their focus on constitutional restoration, but it will also make a more nuanced comparison between their substantive arguments. In both instances, UKIP and the Tea Party claim that subversion of their ‘traditional constitution’ has occurred through an illegitimate diversion of constitutional power, upwards, towards less representative institutions.

The paper will conclude by questioning the possibilities and limitations of the ‘lost constitution’ argument heading into the 2014, midterm elections in the United States, and the impending 2015, United Kingdom General Election. Does a policy platform centred on constitutional structure resonate with the electorate?

African American Visual Culture (Lecture Theatre 2):

Celeste-Marie Bernier (University of Nottingham), "Stick to the Skin": Storytelling, Memory and Historical Imagining in Contemporary African American Art"

The purpose of this paper will be to compare and contrast the paintings, sculpture, quilts, assemblage and installation art of under-researched contemporary African American artists Alison Saar, Radcliffe Bailey, Thornton Dial and Whitfield Lovell. Debating issues related to storytelling, memory and historical imaging, this paper will address the following: the politics and poetics of abstraction versus figuration; the use of found versus fine art materials; shifting relationships to historical and contemporary acts and arts of portraiture; the formal and thematic significance of migration, diasporic belonging, ancestral motifs and genealogies; the ongoing political, historical and aesthetic legacies of transatlantic slavery, segregation and lynchlaw. Working across fine and found art materials, Saar, Bailey, Dial and Lovell “visualize back” to white racist strategies of commodification and display in a determination to foreground black female and male bodies as interiorised rather than spectacularised sites and sights of personal and public narratives, histories and memories.

Jennifer Terry (Durham University), "Counter-Futures in the Diasporic Art of Ellen Gallagher"

Taking as a starting point Kodwo Eshun's definition of Afrofuturism as a political 'program for recovering the histories of counter-futures created in a century hostile to Afro diasporic projection', my proposed paper will explore preoccupations with 'progress', transformation and regeneration in the visual art of Ellen Gallagher. In such works as 'Drexciya' (1997), 'Afrylic' (2002), 'Abu Simbel' (2005) and 'Bird in Hand' (2006), Gallagher invokes histories of the slave Middle Passage, race and medicine, the US beauty industry etc, thus referencing the delimiting modernity of the dominant racial order. However, at the same time, these multimedia pieces also project rich alternative worlds, incorporate playful textual revisions, affirm resilient 'cyborg' identities and suggest disruptive temporalities. Forming part of a larger project examining visions of futurity in late twentieth- and early twenty-first-century African American literature and visual art, my paper will spotlight Gallagher's inventive engagement with science fiction discourses and with questions of the furtherance, adaptation and reimagining of life.

Alan Rice (University of Central Lancashire), "Playing in the Dark (with the Archive): Henry Box Brown, African Atlantic Artists and their Radical Interventions"

Far too often in discussions of African American Art, there is little attempt to make links between art made by black Americans and their cousins in the diaspora. This paper will essay a different approach, interrogating art about slavery Transnationally. It will use the theoretical work of Paul Gilroy, Stuart Hall, Saidiya Hartman, Caryl Philips, Toni Morrison, Edouard Glissant, Ian Baucom, Marcus Wood, Daphne Brooks and Hershini Bhana Young to discuss works about slavery and abolition by artists, Glenn Ligon, Pat Ward Williams and Simeon Barclay. In particular Transatlantic Abolition will be the focus of work on Ligon, Williams and Barclay whose spectacular recreations of Henry Box Brown's nineteenth century performances make that historical intervention relevant to

current racial realities. All of these artist use Brown's Box narrative in different ways to interrogate the meaning of slavery then and now. Their collages and installations make play with the slavery archive to reimagine race in the contemporary era. This paper will compare their different approaches to the visual and written archive of Box Brown's life and work and illustrate the Transatlantic congruences and differences.

Twentieth-century cross-currents: Ireland and America (Lecture Theatre 3):

Louise Walsh (University College Dublin) "Everted Orthodoxy: James Joyce, George Schuyler and an 'Inside-Out' Christianity"

James Joyce's *A Portrait of the Artist as a Young Man* (1916) and George Schuyler's *Black No More* (1933), are both novels with self-consciously engage with their respective cultural moments; the Irish Literary Revival and the Harlem Renaissance.

Joyce's *Portrait* is a semi-autobiographical künstlerroman which follows Stephen Dedalus as he is 'forg[ed] in the smithy' of early 20th Century Ireland, whose burgeoning cultural nationalism is at once coloured by the Catholic Church, the (Nation) State and arguably, the agnostic credentials of the so called 'Revival Project'. In entering into an increasingly critical conversation with *all* the tenets of cultural nationalism Stephen crucially questions the syncretism of Catholic doctrine in regard to apostolic succession, (its veneration of the virginal and its denigration of the sexual), and the neutered reality of sexuality in Ireland, a syncretism Joyce believed to be among the hobbling blows which resulted in Ireland's 'paraplegia': in essence, Ireland's artistic and cultural sterility.

Schuyler's *Black No More* is a dystopian fantasy in which the race problem has literally been 'rubbed out' though the machinations of Dr. Julius Crookman, the pioneer behind the 'Black No More' whitening system in which African Americans are scientifically 're-born' as Caucasian. Schuyler's science fiction ruthlessly lampoons the Harlem Renaissance, and most of its architects, numbered among which is Black orthodox religion in America, as being dependent upon, and therefore implicitly invested in, the very racist ideologies which they purport to rage against.

In wrestling with a comparative orthodox religiosity, framed by both authors as being in habitual symbiosis with their respective cultural projects, Joyce and Schuyler effect a reworking of firmly established Eurocentric Christian blueprints vis-à-vis sexuality, race and empire. For both, destabilising questions are pulled inside out; apropos questions of Irish and African American self-determination and cultural (re)production.

Sarah Bennett (Oriel College Oxford) "The Lessons of Whitman in Twentieth-Century Irish Poetry"

As the Irish Literary Revival was gaining momentum in the 1880s, W. B. Yeats wrote that Whitman was 'the greatest teacher of these decades'. The lesson that Yeats believed Whitman could teach Ireland was a lesson in un-Englishness: Whitman, and other writers of the American Renaissance, had forged a national literature as distinctive from the English tradition as the literature of France.

This paper examines two uses that Whitman, and Whitman's poetics, have been put to in Irish poetry reflecting on Irish history. Whitman reappears as teacher in 'The Tomb of Michael Collins' (1956), one of the last poems by the modernist Denis Devlin – a poet consciously antipathetic to the legacy of Yeats. Remembering the death of an Irish nationalist hero, Whitman's Lincoln elegies go further than a Catholic education in providing a model for mythmaking, and a language both secular and spiritual, of the earth and of the stratosphere. In 1987, Ciarán Carson inhabited the long Whitman line for the explosive volume *The Irish For No*, his most concerted response to violence in Northern Ireland up to that point. Carson acknowledged other influences on this poetic transformation, including the Irish *sean-nós* singing – influences which nativise Whitman's imprint. These allusions speak as much to ideology as they do poetry. This paper examines how the example of Whitman – in his vernacular language, secular religiosity, and free verse that preaches democracy – has fortified twentieth-century Irish poets with new and distinct forms of native expression, at crucial political moments.

Tara Stubbs (Oxford University Department for Continuing Education) "W.B.Yeats in Contemporary American Culture"

From Seattle-based folk group Fleet Foxes' 2011 album *Helplessness Blues* (2011) to Celtic-American crooner Van Morrison's use of Yeats's poetry in several of his albums, including *Common One* (1980), *A Sense of Wonder* (1985), and *No Guru, No Method, No Teacher* (1986); from Cormac McCarthy's novel *No Country for Old Men* (2005) to Sharon Olds's 2007 poem 'Easter, 1960', and Michael Donahy's varied references to Yeats in his poetry and prose: allusions to Yeats's life and works abound within contemporary American culture. A 1997 album, *Now and In Time to Be*, even saw American, British and Irish artists – from Morrison to Christy Moore – compose songs in 'celebration of the works of W. B. Yeats', alongside a recording of Yeats himself reading 'The Lake Isle of Innisfree'.

But what can these evocations of Yeats, reconfigured for a transatlantic audience, tell us about the reception and use of Yeats's writings within contemporary culture? Is it the case that writers and artists rely on a working knowledge of Yeats among their audiences – be these audiences cinematic, musical or literary – to convey the message that their works impart? This paper uses the example of W. B. Yeats to consider some of the ways in which contemporary American culture absorbs and regurgitates Irish influences. Does Yeats become a convenient by-word for a romanticised Irish 'culture' – a kind of shorthand for poetic integrity? Or is something more profound at play here? Through a close analysis of the language and contexts of the evocations of Yeats within contemporary American culture, this chapter will consider more broadly the integration of Irish culture into American life and scrutinise the frameworks through which transatlantic cultural exchange takes place.

The Liberal Consensus in an Age of Conservatism (Lecture Theatre 4):

Uta Balbier (King's College, London), "US Evangelicalism and the Liberal Consensus"

The period after World War II witnessed a religious revival that was marked by the emergence of the neo-evangelical movement, spearheaded by charismatic preachers such as Harold Ockenga and Billy Graham. In contrast to earlier fundamentalist movements, neo-evangelicals participated actively in political life and civil religious discourses. In turn, they were attacked by traditional fundamentalist preachers such as Bob Jones as too liberal and optimistic. The paper analyses the position of three religious key figures of the decade, Ockenga, Graham, and Jones. Within the post-war era's broader context of the Cold War, an emerging civil religious consensus, and the rise of post-war consumerism, it asks how these leaders challenged or accommodated an assumed 'liberal consensus'. This framework of the 'liberal consensus' provides a prism through which we can better understand the reasons for a profound shift in the nature of US evangelicalism, namely the widening ideological gap between traditional fundamentalism and neo-evangelicalism.

Helen Laville (University of Birmingham), "Gender Issues in an Era of Liberal Consensus"

For many historians of American women the period of 'liberal consensus' between 1945 and 1960 maps neatly onto a vacuum in women's activism, with attempts to foster activism on gender issues in this period being astutely described by one historian as 'survival in the doldrums'. To a certain extent the absence of feminist activism in this period reflected the political impact of a strong cultural focus on gender and domesticity and a subsequent discomfort with the place of women in the public sphere. However the absence of feminist politics from the period of liberal consensus also reflected a determination amongst women's civic associations to move away from what they saw as a politics of grievance and victimhood among women, and instead to construct a model of political participation for women which stressed responsibility and participation, and sought to relegate feminist identity to the history books. This paper critically assesses the way in which mainstream women's organizations explicitly rejected gender identification as the basis of a political position in the period between 1945 and 1960. It argues that liberal women's associations contributed to the post war liberal consensus by promoting a political role for women that was based on inclusion rather than exclusion.

George Lewis (University of Leicester), "Civil Rights, the Liberal Consensus and the March 20 Years Later"

A surge in civil rights historiography since the publication of Godfrey Hodgson's *In Our Time* has altered our collective understanding of the field irrevocably, and has not necessarily been kind to Hodgson's original work. The most recent trend of situating "the King years" as but one phase of a "long civil rights movement," for example, has challenged many of the central tenets of Hodgson's understanding of the era, as has the scholarship devoted to the in-depth examination of northern racism, and the more recent works which seek to trace patterns in segregationist ideology through to the New Conservatism of the late 1960s, 1970s and 1980s. Interestingly, popular memory has operated rather differently, and in many of its manifestations has sought to recall a civil rights

movement that is closer to Hodgson's liberal consensus model than that propagated by those within academia. This paper therefore seeks to examine the ways in which the memorialisation of the Movement - and the way in which it continues to be regarded in the public sphere, whether by left-leaning supporters or the populist fringes of the conservative right - recalls a view of the Movement that is closer to Hodgson's original than historians' revisions, and seeks to analyse why that has become the case.

HOTCUS Panel 2: Reframing the 1960s in Film and History (Lecture Theatre 6):

Althea Legal-Miller (University College London), "Seeing us Break": Civil Rights History, Sexual Violation and Filmic Representations of the Leesburg Stockade Jailing, 1963"

While scholars have appreciated the centrality of mass jail-ins to the African American freedom struggle in the 1960s, the racialized sexual subjection of jail-going volunteers has been largely omitted from dominant movement histories, or sanitized in line with normative standards of decorum. The little known history of the Leesburg Stockade jailing of 1963 –an event that, in part, exemplifies the ritualistic sexual violation of incarcerated female civil rights activists – has been the subject of three non-fiction films, *LuLu and the Girls of Americus, Georgia 1963* (2003); *A City Without Pity* (2007), and *The Leesburg 33* (2008), which all speak to the possibilities and constraints of using film to establish the inextricable link between sexual violation and the civil rights movement.

Through close readings of these three documentary films – two of which are low-budget independent films/videos, the other a Digital Versatile Disc (DVD) oral history – the papers of civil rights organisations, newspapers, photographs and oral histories I co-authored with movement participants, this paper argues that these 21st Century filmic representations of civil rights sexual violence serve as a provocative disjunction in movement memories. However, whilst these films illuminate an under-acknowledged history of civil rights suppression that was distinctly sexual, they, in uneven ways, appear ambivalent about their own depictions of sexualized violence.

Fraser McCallum (University of Glasgow), "From JFK to Parkland: Re-Shooting The Kennedy Assassination in Hollywood Cinema"

When Oliver Stone released *JFK* in 1991, the film was received with a mixture of acclaim and revulsion. On the eve of the 50th anniversary of the Kennedy assassination, in October 2013 the Tom Hanks produced film, *Parkland*, was released to a far more muted response. How can we explain this difference? In this paper I will argue that the reason is less to do with the cinematic virtues of each film and more the result of a political and cultural shift in the United States. Questions to be addressed will include:

- Does the differing impact of each film reflect an apathy and loss of engagement in the Kennedy assassination since the zenith of conspiracy culture in the 1990's?

- Has 9/11 changed the “status” of the JFK assassination? Is the assassination no longer a seminal traumatic event in American cultural history?
- In the age of Wikileaks, is the concept of hidden government secrets more, or less, plausible?
- What does the diluted impact of *Parkland* mean for the historical film in 21st century Hollywood?

I am interested in discussing these issues as part of an overarching investigation into the continuing cultural impact of the Kennedy assassination as well as means of discussing the dialogic relationship between history and cinema.

John Howard (King's College London), "Cliff vs. Pinkos: Nuclear Secrecy and Spiritual/Sexual Disclosures in *Finders Keepers*"

If you've heard of Fukushima, Chernobyl, and Three Mile Island but are unfamiliar with Palomares, you might wonder why. All appear in *Time* magazine's list of the world's eleven "worst nuclear disasters." Palomares moreover has been called *the worst nuclear weapons accident in history*. So why do so few people outside Spain know about it?

Based on the 1966 U.S. Air Force mishap, George H. Brown's slapstick rock 'n' roll musical rom-com *Finders Keepers*, shot at Pinewood Studios, reveals far less about plutonium contamination in Spain than about the varied sexualized and spiritual personas of its protagonist Cliff Richard, playing himself. As a star vehicle, *Finders Keepers* perpetuates cultural amnesia around the Palomares incident as it forwards highly coded discourses about apocalyptic sexuality and end-times religiosity.

Through close readings of *Finders Keepers*, the soundtrack album, Cliff Richard auto/biographies, Billy Graham organizational records, and contemporaneous media accounts, this paper argues that *Finders Keepers*, more than any other cultural product of the last half-century, literalizes the myth of a single lost bomb in Palomares; recirculates the canard of imperiled nuclear secrets; imagines communist operatives out to steal the bomb; and overstates the British role in the "special relationship" with the United States. Aimed to help Richard "crack" the more-lucrative ever-elusive American market, it papers over an egregious catastrophe of American nuclear "deterrence."

Humor in American Fiction (Lecture Theatre 6):

Laura E B Key (University of Liverpool) "'Toxic Assets': Humor and the Great Recession in Twenty-First Century American Fiction"

The last five years has seen the development of a new literary genre: Great Recession Fiction. These stories are reactions to the global financial downturn of the early-twentieth century and critical work on this genre is just beginning to emerge (Andrew Lawson, Kirk Boyle, Dan Mrozowski, Paul Crosthwaite). Such scholars have noted the similarities between contemporary crisis fiction and the cultural productions of other moments of financial crisis such as the Great Depression and the

recurrent financial panics in nineteenth-century America. My paper proposes to interpret American Great Recession fiction in a new light, in which humour plays a central role in representing crisis in twenty-first century fiction.

Following the arguments of Noël Carroll and Paul Lewis that humour and horror are increasingly intertwined in modern day culture, this paper will focus upon Joseph G. Peterson's *Wanted: Elevator Man*, Adam Haslett's *Union Atlantic* and Jess Walter's *The Financial Lives of the Poets* in order to assert that the realistic horrors of American Great Recession Fiction are rendered abstract through the use of humorous devices such as comical characters, linguistic double entendre and carnivalesque scenes. In this way, the "toxic assets" (a phrase coined by *Telegraph* critic Robert Stagg in relation to Walter's work) of these novels – their sometimes unserious themes, unbelievable plots and overt symbolism, which threaten to undermine their serious content, become a way in which to re-imagine financial crisis through a more positive – and arguably more saleable – lens.

Rachael McLennan (University of East Anglia) "What do we talk about when we talk about Anne Frank? The Holocaust and 9/11 in Shalom Auslander's *Hope: A Tragedy* (2012) and Nathan Englander's *What We Talk About When We Talk About Anne Frank* (2012)'

This paper considers the uses of Anne Frank in Shalom Auslander's *Hope: A Tragedy* (2012) and Nathan Englander's short story 'What We Talk About When We Talk About Anne Frank' (2012). Focusing particularly on the use of humour in both texts, and Michael Rothberg's notion of 'multidirectional memory', it considers what is lost and gained in using the Holocaust to comment on 9/11 (and vice versa). In particular, it considers the fact that criticism about 9/11 raises many of the same issues raised by criticism about the Holocaust – in particular, the ethics and difficulties of representation – something which seems paradoxical, given the frequent claims for the uniqueness of both the Holocaust *and* the events of 9/11.

Contested Urban Spaces (Lecture Theatre 7):

Nicole Ives Allison (University of St Andrews), "Chicago's Uncivil Wars: Street Gangs and Political Violence in Contemporary Urban America"

From the days of Al Capone to the rise of the Blackstone Rangers, it can almost be said that gang violence is part of the fabric of Chicago's urban landscape. However, the nature and intensity of this violence has been far from static. The current gang landscape of Chicago is one populated by large networks of semi-autonomous sets, each grounded in a local territory with which members generally have strong pre-existing bonds. One result of this evolution is that the average age of gang members has decreased over time. Resultantly, both perpetrators and victims of gang violence in Chicago are getting significantly younger to the extent that, as is the case in other American urban areas, "[h]omicide is, far and away, the leading cause of death of young black men." (Hennekens, Drowos and Levine, 2013: 282) The central argument of this paper is that this development cannot be understood independently of the effects of the last thirty years of political decision-making and

public policy on the low-income neighbourhoods disproportionately affected by both welfare reform and gang violence. Crucially then, gang violence in urban Chicago, must be understood as violence with a political dimension. This paper will outline both the policy changes that have served to deepen the racial, economic, social and political marginalisation of low-income neighbourhoods and their consequent reduction in legitimate life opportunities for 'ghetto youth'. It will be argued these changes have helped construct gangs as viable avenues for acquiring/maintaining of local status and respect as well as means of resisting the institutional authority represented by the state-controlled criminal justice and education systems.

Joe Merton (University of Nottingham), "Fear of Crime, the Association for a Better New York and the Privatization of New York City, 1971-1985"

This paper will address the central role played by fear of crime in legitimising the transformation of New York City from a "public" to "private" city during the 1970s. Focusing upon the crime control initiatives of business advocacy group the Association for a Better New York (ABNY), it will illustrate the utility of public anxieties over street crime, against a backdrop of spiralling crime rates, government paralysis and growing labour militancy amongst rank-and-file police, to the attempts of developers, planners and corporate elites to restructure the city and its political economy at a time of fiscal and political uncertainty. As the paper will argue, ABNY's package of privately-funded but city government-endorsed initiatives, from the provision of walkie-talkies and bulletproof vests to the introduction of mass surveillance and private security patrols and the commission of new urban design projects, overhauled city law enforcement strategies two decades before the advent of "zero tolerance" and "quality of life" policing. Yet the paper will also reveal the lasting impact of these initiatives on municipal labour relations, the distribution and management of urban public space, and the relationship between the private sector and local government in the city. The paper will conclude that the apparent success of ABNY's anti-crime proposals played a significant role in the restructuring of New York over the course of the decade into the quintessential 'neoliberal city' (Hackworth, 2007) of today, and provided an enduring template for wholesale urban transformation for many other cities to follow.

Alice Levick (University of Exeter), "Autobiography and the American city: Marshall Berman, DJ Waldie, and conceptions of memory in 20th Century urban spaces"

This paper discusses Marshall Berman's autobiographical opus *All that is Solid Melts into Air* (1982) and DJ Waldie's recorded memories of his childhood in California, as preserved in *Holy Land: A Suburban Memoir* (1996). The distance between the recent and the remote past, particularly with regard to what we remember of the *places* linked to our past (a localised, geographical sense memory), is the subject at hand for both Berman and Waldie.

In *All That is Solid Melts into Air*, Berman analyses the problems of modernism and its impact on memory, unpacking in particular the impact of Robert Moses' urban development on the Bronx. New York City being a site of progression, renewal and reinvention also means it is a site of destruction. What this perpetual cycle does to memory is the focal point of Berman's narrative.

Waldie likewise traces a localised history – that of the suburban enclave in Lakewood, California during the post-war years. The site of these memories, in its system of intersecting grids and right angles, is symptomatic of the urban spatial arrangement of the twentieth century city.

What role does the city play in the construction of identity and self-narrative? Is it possible to retain an unchanged, static memory in an urban space that demands change, movement, and modernity? This paper will address such questions, and examine how they are answered by Berman and Waldie.

Post-war “man” and masculinity (Room 201):

Miranda Corcoran, "The Incredible Shrinking (Organization) Man":Organization and Identity in Post-War American Science Fiction"

In the years following the Second World War, unprecedented numbers of young American men poured into universities and educational institutions under the auspices of the 1944 Servicemen's Readjustment Act (the GI Bill). This initiative, which provided for both the payment of university tuition fees and any related living expenses, succeeded in creating a synthetic middle class of white-collar workers who were eagerly absorbed into the myriad new corporations that bolstered the flourishing post-war economy. However, while this new-found economic security afforded a level of affluence and comfort unimaginable to previous generations, it also ushered in a post-industrial era in which the proliferation of corporate infrastructures and the attendant bureaucratisation of everyday life ensured that every facet of existence, from the homogenous planned communities of the mushrooming suburban landscape to the byzantine offices of corporate America, was circumscribed by organisational paradigms and quasi-scientific behavioural models. It was, as William H. Whyte argues in his seminal study of post-war bureaucracy, *The Organization Man* (1956), an era in which the application of new scientific theories to the fields of technology, healthcare and economics had yielded unimaginable riches, and, as such, the continued improvement of American society was viewed as contingent upon the application of scientific principles to “man himself”.

However, while the negative manner in which such dehumanising systems of highly rational social organisation impinge upon both group and individual identity has been explored in a wide variety of texts, from sociological studies such as the aforementioned *Organization Man* to fictional works like Sloan Wilson's *The Man in the Gray Flannel Suit* and Joseph Heller's *Something Happened*, this paper seeks to explore how this concern with the erosion of individual identity by pervasive bureaucracies manifests in post-war science fiction. Focusing on two novels by the science-fiction author Richard Matheson, *I Am Legend* (1954) and *The Incredible Shrinking Man* (1956), this paper will delineate the process through which these texts utilise the unique generic conventions of science fiction to reconfigure the insidious influence of these overtly scientific organisational systems as a contagion that permeates and corrupts the individual body, transforming the carefully-ordered social structures of post-war suburbia into a nightmarish perversion of the highly-organised utopia that preoccupied the American popular imagination during this period. By linking the primary thematic concerns of these texts – the influence of scientific systems on humanity, organisational

uniformity and the loss of individual identity – with the analogous concerns explored in the work of sociologists like Whyte, I will argue that these novels reveal a profound anxiety about the role social organisation and behavioral manipulation in post-industrial America.

Frances Smith (University of Warwick), "An Elevator of One's Own: Performativity and Masculinity in Breaking Bad"

This paper investigates how the elevator within the Albuquerque police station facilitates the portrayal of detective Hank Schrader's (Dean Norris) multiply-layered masculinity in *Breaking Bad* (AMC 2008-2013). Although many authors have observed the complexity of Walter White's (Bryan Cranston) characterization, I contend that Hank likewise merits close attention. In the first two seasons, displays of macho bravado are undermined by close-ups of Hank's face, which indicate that this identity may be a performance. Following a traumatizing secondment in El Paso, the interiors of the police station – specifically, its elevators – provide a private space where his "true feelings" can find expression.

Judith Butler's conceptualization of gender as performative, that 'acts, gestures and desire' produce the appearance of an innate gender identity, (Butler, 1990) provides the paper's primary theoretical focus. Importantly, Butler displaces the ontology of all gender, such that Hank's displays of emotion and vulnerability in the elevator are understood just as much as a performance as his amiable bluster. Butler's work thus complicates a reading of Hank's emotion as demonstrating the existence of a vulnerable inner kernel of masculinity. Rather her work allows us to question the status of "inner" and "outer" selves and the performativity of masculinity.

The paper uses close textual analysis and details of Norris' performance in order to unpick the role of interior space in the construction of masculinity. I thus complicate and question inner space as a site of authenticity and contribute to the growing body of literature on acting in American television.

Clare Hayes-Brady (University College Dublin), "Apocalyptic Parenting: Paternity, heroism and the end of the world"

In her analysis of postfeminist fatherhood in US cinema, Hannah Hamad notes that there has long been a turn towards privileging representations of fatherhood, often at the expense of the mother figure. A notable subset of this phenomenon is the (usually but not exclusively cinematic) narrative in which a strained or damaged paternal relationship is redeemed by way of a father's protective heroism in the face of apocalypse. This paper explores the dynamics at play in such narratives, which include *Armageddon*, *Independence Day*, *2012*, and *The Road*. Positioning the father figure as the saviour of the world, motivated by paternal instincts, aligns paternity with foundational images of heroic American exceptionalism. This narrative structure also mirrors images of muscular Christianity, displaying heroic and explicitly sacrificial paternity as the redemptive apotheosis of contemporary masculinity, with the remediation of the central, damaged, father/child relationship offering a complex analogue for the redemption of humanity through sacrifice. The paper goes on to argue that this juxtaposition offers a nexus at which the virtues of "postfeminist" masculinity – sensitive paternity, healthy relationships and self-awareness – coincide with a more "traditional"

vision of masculine identity, privileging self-sufficiency, power and strength. This duality posits a dynamic masculinity that elides the role of the (usually absent or problematic) mother, with his sacrificial heroism allowing an epiphanic (rather than sustained) healing of the damaged parental relationship, thus dramatically recentring the masculine subject, newly reconfigured as Father and saviour.

SESSION G

Writing Nature (Arts Main Lecture Theatre):

Sarah Daw (University of Exeter), "'Caulfield's Thoreauvian Dream': Nature as origin and escape in Cold War New York writing"

This paper analyses the place and function of the natural world in the work of two Cold War New York writers, the poet Samuel Menashe, and the novelist J. D. Salinger. Beginning by interrogating Holden's desire in *The Catcher in the Rye* to go "somewhere out West" during his breakdown in New York, and his related Thoreauvian dream to "build me a little cabin [...] right near the woods", it argues that this section of the novel is indicative of the wider and under-analysed role of the natural world in Salinger's fiction. This exploration uncovers the central and complex functioning of nature in Salinger's writing.

The paper goes on to compare the function and presentation of the natural world in Salinger's writing with that which is displayed in the work of his contemporary, and fellow New Yorker, Samuel Menashe. Menashe's poetry describes scenes from urban New York using the language of the pastoral. His 1961 collection *The Many Named Beloved* also displays an even more exaggerated positioning than is evident in Salinger of the natural world as man's origin, and ending, placing society both within, and as a part of, a greater nature. Nature functions variously as home, antithesis, and escape in the work of both Salinger and Menashe; I end by contextualising the paper's conclusions within the wider research project from which it is taken, which analyses the place and function of nature across a broad range of Cold War American literature.

Courtney Traub (University of Oxford), "Incommensurable Landscapes: Complicating the Postmodern Sublime in Recent American Novels"

Theorists of the postmodern sublime including Lyotard and Jameson identify technological or semiotic systems as sites *par excellence* of the incommensurable in late capitalist information culture. They see postmodern literary texts tacking decidedly away from eighteenth and nineteenth-century predecessors, arguing that vast technological infrastructures have supplanted an earlier emphasis on natural environments as sites of sublimity. However, recent experimental novels from American authors including Mark Z. Danielewski and Kathryn Davis engage significantly with natural landscapes as objects of incommensurability, and invite a reconsideration of how postmodern narratives stage sublimity in an age of acute environmental and technological crisis. They reinvent

Romantic narrative conventions around the sublime, and underline the profound heritage of Romanticism in postmodern American literary representations of cultural and technological change.

Danielewski's *Only Revolutions* and Davis's *The Walking Tour* respond to the aforementioned crises by presenting ambiguous accounts of sublime encounters with both natural *and* built environments, much as Shelley's *Frankenstein* or Hoffmann's "Der Sandmann" did. While blurring lines between "natural" and constructed subjects of sublime experience, the novels simultaneously advance a quasi-Luddite sense of anxiety toward new technologies, reiterating Romantic-era debates around the potentially deleterious effects of technology on the classical human subject.

Further, these novels arguably contribute to unseating an assumption that PM texts and environmental rhetoric are inherently incompatible. This observation seems crucial in light of new theories of "ecological postmodernism" proposed by Serpil Oppermann and others; she argues for new critical approaches to texts that envisage discourse and environment communicating as mutually agential forces.

It Will Oblige Your Constant Readers': Newspapers, Agency, and the Language of Atlantic Commerce (Lecture Theatre 1):

Simon Middleton (University of Sheffield), "Runaways, rewards, and the social history of money"

Indifference to personal differences no longer allows a person's value as a whole to consist of what other individuals enjoy and lose by them; their value is, as it were, embodied in themselves as an objective quality expressible in money.

Georg Simmel, *Philosophy of Money* (1907), 359.

This paper reconsiders the evidence of eighteenth- century slave and servant runaway advertisements for what they reveal about attitudes towards fugitive laborers. It is almost a century since Carter G. Woodson published his analysis of notices culled from colonial American newspapers showing evidence of black survival and achievement under slavery. In the decades since historians have periodically returned to runaway advertisements in a similar spirit, highlighting fugitives' agency and resistance. I want to introduce a different, admittedly more gloomy, perspective not on what newspaper notices said but what they did as printed texts in shaping attitudes towards fugitive laborers. In particular I want to consider the implications of offering of a reward for the capture which privatized an earlier public practice and contributed to the commodification of colonial labor. The dehumanizing effects of slavery and bound servitude are now so routinely affirmed that it is easy to lose sight of the incremental changes and construction of social processes and dispositions that provided for its establishment and longevity. In this case the changing circumstances and assumptions surrounding the blithe brutality of placing a monetary value on the liberty, labour, and even life of another person. Something of these implications is captured by Georg Simmel's observation in the header note. In the second half of the paper I unpick Simmel's terse formulation of the implications of "indifference to personal difference" in an exploration of the likely emotions aroused in readers by the notices' descriptions of fugitive laborers.

Emily Buchnea (University of Nottingham), "Beyond Price Currents: Reflections of American Business in British Commercial Press, 1783-1820"

This paper examines the way in which changes in American business and trade were represented in British newspapers. It will also explore how this information was applied by British tradespeople participating in Anglo-American commerce, using the commercial relationship between Liverpool and New York from the late eighteenth to early nineteenth century as a case study.

In early modern Atlantic commercial enterprises, information had a value. Access to correct and timely information gave tradespeople in communities throughout the Atlantic world a comparative advantage. With regards to the Anglo-American trade relationship in particular, the transmission of information was crucial to assessing markets abroad and knowing how to survive political and economic upheavals. Merchants in American and British ports were continually sharing information regarding local prices, markets and the state of trade. John J. McCusker in his study, "The Demise of Distance: The Business Press and the Origins of the Early Modern Atlantic World", examines the change in information exchange in the eighteenth century. He argues that, 'pivotal for business in reducing the impact of distance and time were the introduction and spread of commercial and financial newspapers'. Sheryllynne Haggerty also argues that these publications were beneficial to all members of a trading community and that the information they supplied was often used to make knowledgeable decisions regarding business activity.

Beyond advertisements of goods, current prices, and incoming and outgoing vessels, newspapers also published a wealth of information regarding local trading conditions in markets abroad. This type of information will be the focus of this paper, using local Liverpool press, *Williamson's Liverpool Advertiser and Mercantile Chronicle* and *Liverpool Mercury* for general news on the New York market and the *London Gazette* for reports of bankruptcy or merchant partnership dissolution associated with New York. This paper will first investigate the range of information available on New York in these newspapers. Second, it will look at the value of information provided at specific points in time, for example during post-war gluts, the deterioration of Anglo-American political relations and other periods of economic uncertainty. This will be compared with information transmitted between merchant firms in Liverpool and New York. This will help to determine the type of information provided by newspapers, how much information regarding trading conditions was revealed and what information was still privileged.

Finally, this paper will also elucidate British views on New York as a growing commercial centre. Was the port recognised as the centre of American or even Atlantic commerce? Was there a sense given of the overall reputation of the New York trading community? Furthermore, what opinion, if any, can be gauged of the wider American economic identity? This paper will serve to evaluate the wider efficacy of commercial press to Atlantic trading communities and, thus, contribute to the growing body of work on commercial press and the information revolution.

Angel-Luke O'Donnell (University of Liverpool), "‘Raising and Increasing the Jealousy of Great Britain’: Protest, Confidence, and Domestic Manufacturing in Philadelphia, 1765 to 1774"

This paper examines how colonial confidence was reflected in the language of newspaper advertising. During the course of the three non-importation movements of the 1760s and 1770s, consumer goods became politicised totems of American community. The significant development, which I argue indicated the growth of colonial confidence, was a change in how American manufacturers talked about their goods, moving away from idealising British refinement toward accepting and embracing the virtue of American rusticity. Initially advertisers aimed to change the consuming habits of the elite, but as opposition to Parliament intensified there was a determined shift toward a more inclusive campaign which would incorporate the contributions of ordinary colonists. By banding together and supporting American industries colonists came to believe that they were a maturing country which was gradually becoming a healthy land of liberty. Adverts for colonial manufacturing encouraged readers and consumers to imagine themselves as active participants in a novel American community.

The significance of the changes in advertising language was its integration within a larger movement for promoting frugality within the colonies. The claims staked by advertisers appeared alongside prohibitions by various fire insurance companies against eating lamb, a measure explicitly intended to encourage a domestic wool industry. There was also a sustained stream of timely information in almanacs which provided American readers with domestic substitutes for boycotted foreign imports. Finally, there were patriotic subscription drives aimed at establishing a number of American industries that would provide the rich with luxuries and the poor with employment. Taken together this frugality campaign promoted the idea of the value and necessity of a distinctly American community. Ultimately, I conclude, that when Americans stopped pretending that they effectively lived in Britain, and instead accepted their peripheral position and lack of development, they became more confident in themselves and their community.

Ethics and the Spectacle of Torture (*Lecture Theatre 2*):

Oliver Kenny (Queen Mary University of London), "The Saw series: a neo-conservative ethics?"

This paper will explore the ethical framework that underlies the *Saw* series (2004-2010), suggesting that its extraordinary success is based on neoconservative concerns. Contrary to most journalistic criticism which emphasises the series as an example of contemporary desire for ever more graphic depictions of violence and a demonstration of the effects of an ever more liberal censorship program, I suggest that the *Saw* series is in fact a retrogressive rejection of modern liberalism and professes a desire for a ‘return’ to traditional cultural, national and moral beliefs. By examining the films’ presentation of humanity and law, violence and empathy and comparing the series to similarly violent yet far less financially successful European films, I will capture the anti-liberal, anti-modern, anti-progressive perspective that the films expound. This paper will therefore attempt to show that, while indulging in similar aesthetics of pain, suffering and gore to examples of ‘torture porn’ such as *Hostel*, the *Saw* series emphasises other more political aspects which underpin such an aesthetic.

Michele Aaron (University of Birmingham), "Ethics, Arousal and Impunity: The Pornography of Death in The Act of Killing"

American director Joshua Oppenheimer's film has been widely and hyperbolically applauded for its disturbingly intimate exploration of the memories and acts of Anwar Congo, leader of the death squads that killed 1,000 people in North Sumatra in the mid-1960s. In the film, Anwar and his fellow gangsters re-enact torture and murder against an increasingly surreal meta-cinematic/cinephilic backdrop: the men are filmed and film themselves performing their past acts in the style of some of their favourite movies. The gratuitous pleasures offered by the film can be understood in terms of arousal, of the involuntary libidinal/sexualised responses that they provoke and depend upon. I say sexualised for their attachment to sexuality, to potency, to an expression of dominance inevitably expressed in sexual terms. That arousal, in its involuntariness, impedes the ethical, what place then of ethics in such films' import? Similarly, arousal, like pornography, like film, seeks the happy ending of release and resolution. Oppenheimer's pornographic documentary of genocide is full of 'money shots'—various 'characters' enact the spasm of death—and ends with Anwar's final attempt at discharge. Celebrated as climactic and absolatory, it is nevertheless an astonishingly derelict, dehistoricised and desiccated event.

John Horne (University of Birmingham), "The Abu Ghraib Spectacle and a Simple Case for Torture (1983)"

Images of prisoner abuse in Abu Ghraib were first made public in April 2004. Nearly a decade later, they remain amongst the most iconic, shocking and discussed photographs from the so-called "War on Terror". The material impact of their exposure is reflected in the refusal of successive administrations to release further photographs, citing concerns that they would provide propaganda to America's "enemies".

These photographs generated countless academic articles and critical reflections. This work by Butler, Sontag and others informed and shaped key discussions around ethics, representation, suffering and spectatorship. Whilst acknowledging the foundational nature of these debates, this paper seeks to challenge and unsettle the centrality of the "Abu Ghraib Spectacle" to them. By reading the Abu Ghraib images alongside Martha Rosler's 1983 film *A Simple Case for Torture*, this paper cautions against the photographs themselves, which capture only a fragment of the abuse, and occlude the agency of the Iraqi victims. It then questions the suitability of images of actual torture as sites for ethical reflection.

Rosler's film uses magazine and newspaper articles to reveal the role of both media and academia in sustaining a debate on the legitimacy of torture. It offers new possibilities for unsettling the wider discursive frames around torture, without recourse to images taken and framed by the torturers themselves. Read against the grain of the Abu Ghraib Spectacle, Rosler's film posits an alternate, ethical, encounter with the unseen tortured Other: an encounter where the spectator is made to face up to their complicity in submitting to repressive structures.

Franzen, Wallace and Contemporary Fiction (Lecture Theatre 3):

Sadek Kessous (Newcastle University), "Franzen in Love: 'Big Dramas of Individuation' in Jonathan Franzen's Freedom"

Drawing from his now infamous essay, 'Perchance to Dream', scholarship on Franzen (Wood, 2004; Annesley, 2006; Hutchinson, 2009; Hawkins, 2010) has repeatedly illustrated the asymmetry of the author's social vision for the contemporary American novel to that offered by his own fiction. For all of his disavowals of American consumer capital, 'Franzen's premises', in Wood's words, 'flatter the culture the novel is supposed to resist'.

This paper seeks to diverge from this critical perspective. 'Franzen's premises', I intend to illustrate, cannot be equated with his pronouncements on the state of the nation/novel without addressing his essays' complex engagement with memoir and autobiography. Viewed through this life-writing prism, I argue that, both in his essays and his fiction, Franzen displays more than a dogmatic antagonism to American consumer culture, but rather a deep-seated ambivalence about the forms of sociality that this culture produces.

In his recent output, *Freedom* (2010) and the essay collection *Farther Away* (2012), this concern with sociality is outlined through love – as expressed towards his friend David Foster Wallace, as felt between romantic partners, and as the social cohesion between the characters of his suburban family saga. For Franzen, love becomes a key trope in a neoliberal society united in hollow identitarian market choices (Apple vs. Windows) and atomised by private market encroachments on public-community spheres. Drawing from Hardt and Negri's contemporaneous work on love in *Commonwealth* (2009), I plan to show that – far from betraying progressive aims – *Freedom* represents a problematic of progressivism in the contemporary U.S.

Jennifer Glennon (Birkbeck, University of London), "David Foster Wallace: The Burdens of Genius and Postmodernism"

My paper explores David Foster Wallace's negotiation of the expectations of genius and search for alternatives to postmodernist modes of expression throughout the 1990s and into the 2000s.

His decade-long struggle to complete his third novel, *The Pale King* (an incomplete version was published in 2011), raises broader questions that are deeply pertinent to the writing and criticism of American fiction today: What are the consequences of branding a writer a genius, particularly at a relatively young age? What comes after postmodernism? Can fiction engage the reader on a moral and emotional level without descending into sentimentality and thereby losing its credibility as "high art"?

Since his suicide in 2008, there has been a surge of new writing about Wallace, much of which has attempted to mark his place in the American canon. He's been called the poster boy of postmodernism, the heir apparent to Thomas Pynchon, and, consistently, a genius.

Yet Wallace felt deeply out of sympathy with postmodernism. In a 1991 interview with Larry McCaffery, he elaborates, “we’d probably most of us agree that these are dark times, and stupid ones, but do we need fiction that does nothing but dramatize how dark and stupid everything is?”

On the other hand, Wallace took very seriously the responsibilities of being a lauded American novelist and vaunted genius, particularly after the success of his second novel. He set himself a virtually impossible task with his third: to write in a way that engaged readers emotionally, morally and intellectually, and in a style that managed to be both rigorously intelligent and eminently readable. He doesn’t consistently achieve those goals, but the moments where he does remind us acutely of the loss of one of America’s most distinct and compelling literary voices.

Tim Groenland (Trinity College Dublin), "The Pale Kings: Exploring textual multiplicity in David Foster Wallace's unfinished novel"

David Foster Wallace’s *The Pale King* is a notable recent example of that rare breed of work, the posthumously-published unfinished novel; it was assembled by editor Michael Pietsch after the author’s suicide in 2008 and was published to critical acclaim in 2011.

The work could be seen as a vivid illustration of Jerome McGann’s claim that literary works are inherently “polyvocal” and contain “many relative centers”, since the printed book is – by its editor’s own admission – only one of an infinite number of possibilities. Pietsch assembled the book from a mass of textual evidence in various states of completion and the work exists, even in published form, in multiple iterations: the paperback edition, for example, includes several additional scenes, while the audiobook version contains multiple textual variants.

In this paper I will examine the editorial processes involved in the book’s production, drawing on my recent visit to Wallace’s archive at the University of Texas. The manuscript material of *The Pale King* includes Pietsch’s working notes as well as Wallace’s drafts and sheds a revealing light on the preparation of the work for publication, making it possible not only to examine fragments omitted from the published work but also to reconstruct decisions made in relation to selection, sequencing and presentation. In this context, the inherent “unfinishedness” of the work becomes fully apparent and we are able not only to examine the problems this poses for critical interpretation, but to consider alternate possibilities for presenting textual variation in a changing book culture.

US Conservatism (Lecture Theatre 4):

Tom Packer (Independent Scholar), "Jesse Helms and the Polarization of America"

This proposal seeks to use the career of Senator Jesse Helms (1972-2002) as a lens through which to examine the growing polarization of United States politics -and also to consider what exactly that polarization has meant in practice. It looks at the ways in which his Senatorial career was the product of that polarization- elected for five terms as one of (if not the most Conservative)Republicans of the Senate from a state long dominated by moderate and moderately conservative

Democrats. This includes the rise of a 'liberal' wing of the North Carolina Democrats which empowered Helms. It also looks at the way in which he and allied politicians contributed to this polarization. This included the use of 'wedge' issues from abortion to busing to the Panama Canal Treaty and the mobilization of 'Conservative Movement' donors behind strongly conservative candidates. Finally it uses Helms's career as a lens to explore and deconstruct this polarization. This suggests that rather than a move to the extremes or a simple move to the right or left this polarization consisted of a move to a more disciplined choice between two camps. These camps were a Republican Party dominated by the Conservative Movement and a firmly 'new liberal' Democratic party. This replaced the more multifaceted and regional politics of the early 1970s. By contrast the range of acceptable opinion on individual issues did not noticeably widen.

David Hancock (Kingston University), "Neoconservative Wives: Gertrude Himmelfarb and the de-moralization of America"

This paper will introduce a research project with the working title of *Neoconservative Wives*. The project intends to explore a gap in current scholarship on neoconservatism by focusing on the work of female neoconservatives. Concentrating on Gertrude Himmelfarb, Lynne Cheney and Midge Decter, who all happened to be married to prominent neoconservative writers or political figures, this project will investigate their contributions to neoconservative cultural politics. The project will focus on the interpretation of Victorian and post Victorian England (Himmelfarb), American history and education (Cheney) and culture war and foreign policy (Decter).

The scope of this paper will be to present an overview of the project as a whole and then to focus in detail on one section. The paper will draw upon Gertrude Himmelfarb's reading of the Victorian and the early post-Victorian period, focusing on what she considers the "de-moralisation" of Victorian England and how she uses this historical reading to inform her critique of American modernity. Particular attention will be given to and the connection that is drawn between Bloomsbury aesthetics and Keynesian economics, through both by Himmelfarb herself and her husband, the leading neoconservative writing, Irving Kristol.

The aim of this project is to deepen the scholarship on neoconservatism showing the breadth of the worldview especially as it relates to morality and the ways in which each of these particular authors engages with the feminist discourse of post 1960s America.

Martin Walter (University of Nottingham), "From Bailouts to Birthers: The Evolution of Tea Party Protest in 2009"

In early 2009, a few months after the election of Barak Obama and in the midst of severe economic recession, the US witnessed the emergence of the Tea Party movement. Especially during the first year of the movement's existence, rallies and street protests had been its preferred mode of political expression. Protests began shortly after the so-called Santelli rant during a CNBC business broadcast in February 2009. By April, at the Tax Day protests, several hundred people protested all over the country. During the summer months Tea Partiers disrupted town hall meetings which had been set up, to discuss the administration's plans for health care reform and on September 12, Tea Party

activists followed the ultra-conservative entertainer Glenn Beck's call to participate on a March on Washington.

My paper revisits the protest sites of early Tea Party mobilization to argue that these early protests marked an important transition period in the movement's development from an undetermined protest against the bailouts of the financial sector and other forms of 'corporate welfare' to a well-coordinated conservative assault against the political agenda of the Obama administration. This transition further entailed an increase of conspiracy thought and Christian conservative topics and themes within the movement's discourse. In order to explain this transition, this paper looks at a limited number of case studies, analyses the influence of conservative organisations and corporate sponsors, the interplay of several national Tea Party organizations and regional variations of Tea Party themes. By highlighting the transitory character and organizational complexity of early Tea Party mobilization the paper intends to revise the often more monolithic perspective of the Tea Party in current historiography and contribute to a more nuanced re-evaluation of the movements origins.

The Southwest (Lecture Theatre 5):

Martin Padgett (Aberystwyth University), "Yesterday's Apocalypse? A Tour of the Titan Missile Museum"

This presentation provides a photographic documentation and textual reflection on the experience of visiting the Titan Missile Museum in Sahuarita, Arizona. The museum commemorates one of the 54 Titan II missiles that were placed on alert, in three locations around the United States, during 1963. Each of the ICBMs possessed a firing range of 5,500 nautical miles and was armed with a nine-megaton W-53 nuclear warhead. By 1964, Titan II missiles comprised around 27 per cent of the United States' nuclear force, but were decommissioned during the early 1980s after the development of more powerful and adaptable weapons. On visiting the museum in 2012, I was curious to see how the museum, located some twenty miles south of Tucson in the Sonora Desert and fifty miles north of the international border with Mexico, commemorates the Titan II missile programme and explains the role of nuclear deterrence during the Cold War. I signed up for the 'Beyond the Blast Door' tour, which provides a ninety-minute visit to the facility. What ensued proved to be an enlightening, chilling and strangely entertaining experience. I have strived to capture the eerily photogenic qualities of the missile complex in the photographs that form an integral part of this talk.

Michael Dennis (Acadia University), "Ella Winter and the labor humanism of the Great Depression"

Before John Steinbeck ever reported on a displaced Oakie or tried to capture the frisson of a strike, Ella Winter lent her voice to the struggle for justice in the California farm fields. Anticipating the populist egalitarianism that would be associated with the photojournalists Margaret Bourke-White and Dorothea Lange, Winter and her intellectual allies portrayed the experience of migrant workers

in the struggle for basic decency. Unlike those who contented themselves to write for Partisan Review or The Nation, Winter, a graduate of the London School of Economics who served on Felix Frankfurter's staff during the Paris Peace Conference and married muckraker Lincoln Steffens, embraced labor journalism. Documenting the experience and lives of striking workers, she began to espouse an egalitarian populism that did not simply reflect communist doctrine. This worldview owed more to the labor humanism that she had cultivated in the 1920s than to the communist militancy for which she became notorious.

This labor humanism decisively shaped Winter's engaged reporting on the labor movement in California's agricultural region in the 1930s. Supporting striking workers, Winter built liaisons in Hollywood that forged links between labor and entertainment, between socialism and media. Hollywood would not only provide a conduit for anti-fascist activism and art; it would also foster a populist sensibility rooted in the labor ethic of the era. Rather than the shrill ideologue that some of her critics maintain, Winter was a committed advocate of economic democracy whose communist affinities did little to impair her support for social justice.

Joseph Morton (University of Manchester), "The Persistence of Regional Exceptionalism: Continuing Excursions in the California Collective Imaginary"

A recent publication by Doug Aitken, asking 1000 people to describe their idea of the West and California, is an indication that exceptional regionalism is still one of the most persistent discourses surrounding the area and must therefore be covered in any discussion of the Golden State. Aitken's book is just one of a series of recent academic and cultural examples – a recent marketing campaign by Apple is another – that offer challenging, or, at least, intriguing dimensions to California and California Studies. For a discipline that was championing the move towards transnationalism,

towards a cultural studies of dispersion and atomization, in which, as Eric J. Heikkila noted in a recent publication, the primary focus would be California's relationship to (and reflection of) the world, there remains a curiously anchored regionalism around the state's cultural products and discourses. By examining these recent cultural artefacts, this short paper explores how California Studies offers an anomaly to transnationalism and how the practices of transnationalism have to be re-adjusted or re-thought when considering California. What are the implications of Californian cultural products retaining a similar set of regional expressions to that which were in effect at least since the start of the twentieth century? Transnationalism and California Studies are by no means irreconcilable and by working to understand how one of the most multifaceted disciplines works with one of the strongest examples of regionalism, we enhance our understanding of both.

Public Diplomacy and Interventions (Lecture Theatre 6):

Caitlin Schindler (University of Leeds), "The Lost American Tradition: American Foreign Policy Public Engagement and the Origins of American Public Diplomacy"

Diplomatic history confines itself to a contemporary definition of diplomacy occurring between states, but as modern diplomacy shifts in reaction to the panoply of new actors in international relations, the modern conceptions of state to state relationships are challenged. The aim of this research is to understand how past uses and techniques of foreign public engagement evolved into modern public diplomacy as a tool of American statecraft. The study explores seven historic cases where the U.S. government or private American citizens actively engaged with foreign publics, starting with the American Revolution in 1776 through the passage of the Smith-Mundt Bill of 1948. Each case looks specifically at the role foreign public engagement plays in American statecraft, while also identifying trends in American foreign public engagement and making connections between past practice of foreign public engagement and public diplomacy, and analysing how trends and past practice or experience influenced modern American public diplomacy.

By providing historical context for the development of U.S. public diplomacy, this research will provide guidance for American policy formation as it pertains to the incorporation of public diplomacy in the nation's statecraft today.

David Model (Seneca College), "The Last Frontier: U.S. Post-Colonialism in Somalia"

A pyrrhic victory in Libya was only the tip of the iceberg in terms of U.S. engaging in post-colonial intervention in African countries and elsewhere in order to expand its empire. Since World War II, American foreign policy has aspired to gain control of the "Grand Area" which now extends to Africa, expedited by the creation of AFRICOM, bases and Special Forces operations.

The human rights violations inflicted on the peoples of the "Dark Continent" underwent a number of phases which included the original scramble for territory and the concomitant atrocities, struggles for independence and then post-colonial exploitation in which the United States has played a major role.

Following World War II, African colonies achieved independence predominately in the 1960s when 35 new African nations were recognized as sovereign states. But independence did not protect the new nation-states from the plundering and atrocities prompted by European and American greed. Due to its economic and military power following World War II, the United States emerged as the major post-colonial miscreant in Africa.

This paper will examine U.S. post-colonialism in Somalia and its ramifications for Kenya and Ethiopia in terms of exploitation, hindrance to development and human rights violations. U.S. relations with dictators prior to 1991 resulted in the destabilization of the political and economic systems and further interference when an Islamic group seized power in 2006 created a monster in Al Shabab whose militancy has caused severe blowback to the United States.

Time and Space in Diasporic Literature (Room 201):

Benjamin Miller (University College Dublin) "Narrating Transhistorical Determinism and Transnational Diaspora in Danticat's *The Dew Breaker* and Díaz's *Oscar Wao*"

Positioned from the transnational perspective of expatriation and diaspora, Edwidge Danticat's *The Dew Breaker* (2004) and Junot Díaz's *The Brief Wondrous Life of Oscar Wao* (2007) demonstrate a fundamental diasporic engagement with state-defined representations of Haitian and Dominican being and belonging. These modes of identity formation in the US diaspora network, predicated on complementary histories of dictatorship in the twentieth century, operate as persistent markers of difference within the dislocated context, registering an implicit transhistorical determinism that defines socio-political reality beyond the nation-state boundaries. Though the literal violence of totalitarian regimes parallels the metaphorical violence of diasporic dislocation, the blood-stained histories do not easily translate to the transnational realm. However a hybrid, non-normative diasporic identity – i.e., embracing the fluctuations of here and there, experiencing the recurrent shock of elsewhere, and perpetually negotiating both an asynchronous historicity and asymmetrical spatiality – makes possible the disruption of state-defined determinism in the rewriting of national history. In each narrative the deterministic pressures of traumatic totalitarian historicity are retold from the diaspora, thus attempting to recuperate a sense of narrative control. However, these efforts are complicated by the diaspora's transhistorical tethering to deterministic modes of narration and identity formation predicated on that same past. Thus through this mode of narration, Danticat and Díaz engage in deconstructing the inherent problems of historicising the homeland from the diaspora, but also problematise state-authorised versions of history by utilising transgenerational perspectives that resist and challenge exported hegemonic narratives of nation-state homogeneity and normative identity politics.

Lena Ahlin (Kristianstad University), "'All we wanted to do, now that we were back in the world, was forget': On collective remembrance and forgetting in Julie Otsuka's novels"

Julie Otsuka's novel *When the Emperor Was Divine* (2002), which has reached a large international audience and is widely taught in American universities and colleges, is about a Japanese-American family sent to an internment camp during World War II. Her second novel, *The Buddha in the Attic* (2011) also addresses the internment, albeit more briefly. This paper argues that Julie Otsuka's novels impact the collective remembrance of the internment, as they bring together Otsuka's own family past and the national past. In her texts, collective remembrance is the outcome of a negotiation between different groups with the purpose of "maintaining social cohesion and identity" (Whitehead 2009: 152), in which relations of power play a significant part. Focus is placed on the interaction between remembrance and forgetting, which figures alternately as "a necessary and adaptive reaction to the alternative of painful or destructive memory [and as] the tacit ally of oppression and silence" (Conway and Singer 2008:279). Otsuka's texts embody this tension, which is analyzed with emphasis on the racialization of the Japanese Americans. By way of conclusion, the paper queries the possibility of resistance to the internment in relation to the category of race.

SESSION H

American Music (Arts Main Lecture Theatre):

Christian O'Connell (University of Gloucestershire), "'Nel blu, dipinto di "Blues)": African American music in Italy during the 1930s"

The influence and cultural significance of African American culture in Europe is gaining an increasing amount of both popular and academic interest particularly in the fields of history, literature, art and music. Seeking to expand the examination of the transatlantic exchange, my paper examines the reception and influence of African American culture in Italy in the 1930s. This country is relatively unexplored in this regard, despite the numerous parallels that can be drawn with British and French experiences. For instance, as in Paris, a number of 'hot' jazz clubs were present in the larger Italian cities, particularly in Turin where Louis Armstrong played his first Italian concert in 1934. This paper examines the reception of jazz in Italy during the Fascist era of the 1930s, a period which saw Mussolini expanding the new Italian Empire into East Africa, the growing vilification of 'blackness,' and state-driven rejection of non-Italian culture. It will discuss role of subversive intellectuals, including notable figures such as Antonio Gramsci and the author Cesare Pavese, in the growth of jazz appreciation in Italian cities and how the social political tensions of the era shaped interpretations of race, African Americans, and American culture in interwar Italy.

Collin Lieberg (University of Warwick), "'All Gone to Look for America': National Identity in the Sounds of California"

The 'California Sound' has been a way of describing specific types of music. Music critic Lillian Roxon classified the pre-Beatles era music of the Beach Boys, Jan and Dean and other surf-influenced music as the first; and the folk-rock period of the mid-sixties that included artists like the Byrds and the Mamas and Papas as the second. The third style was the singer/songwriter, country-influenced music of the seventies made famous by musicians like Linda Ronstadt and the Eagles. While Roxon does makes mention of the 'San Francisco Sound' characterized by Jefferson Airplane and the Grateful Dead, amongst others, she categorizes it differently from the rest of the 'California Sound'. During the same time there was not a defining 'American Sound', only regional diversity of styles like Motown or Stax. Yet California-based bands like the Byrds and Monkees were purported to be 'America's answer to the Beatles', but should they instead be considered 'California's answer to the Beatles'? This paper aims to explore how the idea of a 'California Sound' is represented in the music and the musicians, and what it said about the rest of the US. It will seek to answer whether California, and the music made there, was different from the rest of the country, or whether the state acts as a microcosm of the country.

Nick Heffernan (University of Nottingham), "From the Scottsboro Boys to Trayvon Martin: The Aesthetics and Politics of the Topical Anti-Racist Protest Song"

The topical anti-racist protest song emerged from a fusion of folk and blues music with the cultural politics of the popular front era. Leadbelly and Josh White established a model for the form that persisted through subsequent folk and blues revivals and adapted to the politics of the civil rights, anti-war and youth dissent movements of the 1960s. This model was not fundamentally revised until the 1980s when its characteristic sonic, narrative and moral tropes were transformed by the unruly noise, embattled urban sensibility and post-civil-rights political consciousness of hip hop, which placed the repudiation of racist policing practices at the centre of the new topical anti-racist protest song. The tendency since has been for anti-racist protest-song production to peak around headline events, such as the controversial police shootings of Amadou Diallo, Sean Bell and Danroy Henry. The acquittal in July 2013 of George Zimmerman for the murder of black teenager Trayvon Martin produced an outpouring of musical responses that variously denounced the injustice of the verdict and commemorated the victim. In light of this recent deluge of protest music, this paper reflects on the shifting aesthetic and political characteristics of the form. It will identify how the contemporary anti-racist protest song newly inflects the established protest motifs of hagiographic victimology, community mobilisation and uplift, critique of injustice, and recriminatory anger. And it will explore how new technologies and communications platforms, as well as new musical idioms and ideological positions, have influenced the protest song's sound, sense and mode of address.

Building by Numbers: American Magazine Culture and the Spaces of Writing (Lecture Theatre 1):

Kristen Treen (University of Cambridge) "'Delightful relics...money cannot buy': The Domestic Arrangement of Civil War Memory in the Ladies' Home Journal, 1883-1906"

Northern and southern women experienced the American Civil War's bloodshed through the medium of the domestic environment. As textual and photographic documentation bombarded northern homes by way of newspapers and telegrams, southern ladies saw material destruction first-hand: homes were ransacked for army provisions; furniture, clothes, and southern domestic architecture were desecrated by invading Union forces. Directly and indirectly, the war put pressure on the structures and furnishings of the mid-century home, and the personal and cultural habits that this material environment supported. Celebrated by the 'cult of domesticity' as a safe, private space in which civically-minded morality could be nurtured, the 'woman's sphere' was polluted by the war's violence.

This paper will examine how popular women's magazines of the 1880s and 1890s used literary and journalistic representations of the wartime domestic space to create a personal, feminized memory of the war at a moment when veteran-led battle narratives dominated cultural discourse. Focussing on the *Ladies' Home Journal*, I will suggest that, as well as offering literary spaces for women's own domestic forms of remembrance, women's magazines also advised their readers how best to assimilate the war's material artefacts into the home, a process played out in the magazine's pages. Advocating adherence to late-nineteenth-century rules governing interior decoration and the

tasteful arrangement of bric-à-brac, publications like the *Ladies' Home Journal* demonstrated how an appropriate treatment of wartime artefacts could contribute to a domestic display of personality, while enabling the reader to participate in the larger, modernizing movements of Progressive Era reform.

Joanne O'Leary (University of Cambridge) "John Ashberry's 'Furniture poetry' and the 1970s New Yorker"

On February 6th 1975 a reader, perplexed by John Ashbery's poem "Worsening Situation", wrote to Howard Moss, *The New Yorker's* poetry editor, to ask: "who in the world are *New Yorker* poems printed for?"

One way of confronting the apparent impenetrability of Ashbery's poems is to think carefully about the material context of their first publication. In this paper, I will examine connections between the cultivated disinterest of what Ashbery has himself described as his "furniture poetry" and his publishing of such poems alongside news items on Nixon's mobilization of America's "silent majority" in the early 1970s. What interpretative possibilities are created when these lyrics poems are positioned alongside cartoons by Charles Addams which satirize suburban domesticity? Or when they are wrapped around the political commentaries of Richard Rovere and Philip Hamburger? Do Ashbery's poems give rise to the larger socio-political imperatives that occupy *The New Yorker*, even as they are created by those imperatives? And how is such a reading inflected by the magazine's intention that poetry should serve as "background noise" (Yagoda 383)?

Reading Ashbery's migration, in the 1970s, from smaller avant-garde journals to *The New Yorker's* opulent interior, I will ask to what extent these coffee table poems, either formally or contextually, realize the poet's claim that studied disinterest is the only solution to the commercialization of the avant-garde. In codifying the revolution of the 60s, is this a case of a subversive move to the suburbs?

The New American Century? The 'war on terror' and beyond (Lecture Theatre 2):

Steve Hewitt (University of Birmingham), "The Long Run: An Examination of the Implications for American Domestic Counter-Terrorism of the Obama Administration's Use of Drones Abroad"

There is often a tension in counter-terrorism between the short term political agendas and long term substantive trends. The former, inherent in what Ron Crelinsten refers to a "war model" of counter-terrorism, is driven by immediacy and the desire for tangible results that can be trumpeted to the media, political elite and the general public. Barack Obama made it clear in the 2008 presidential campaign that he would pursue al-Qaeda ruthlessly. As part of this approach, his administration escalated drone attacks in Pakistan immediately upon taking office. In Obama's first year in office alone, the United States carried out more drone strikes in Pakistan than in George W. Bush's entire second term.

While drones are hailed by some as an effective counter-terrorism tool, concerns have been expressed about them in the context of international law or, more recently by Amnesty International, in relation to human rights. Within a counter-terrorism context, there is a concern that killing instead of capturing terrorist reduces essential intelligence. Others, including a former US ambassador to Pakistan, warn that the drone attacks might undermine long range efforts at achieving a lasting stability in the region that would fundamentally undermine al-Qaeda.

This paper will squarely centre an examination of drones within a counter-terrorism framework, especially the implications of what effectively amounts to an Israeli model of assassination for dealing with terrorism. In particular, the paper will explore the implications of the Obama administration's drone policy for American counter-terrorism on the domestic scene. Increasingly, the terrorism threat to the US comes not from 9/11-style attacks but from "low intensity" terrorism involving members of Diasporic populations with ties to regions where drone attacks are occurring. Ultimately, the paper will argue, the drone attacks represent a major risk to long-term American homeland security because they exemplify the double standard in American foreign policy that leads to hatred in the first place and because they amplify the alienation and anger that ends in acts of political violence against the United States.

Maria Ryan (University of Nottingham), "'War on countries we are not at war with': Irregular Warfare and the 'war on terror' on the periphery"

This paper considers the evolution of US irregular warfare strategy and capability and its application to the 'secondary' or 'peripheral' fronts on the 'Global War on Terror' from 2002 to the present. The rise of counterinsurgency (COIN—one variant of irregular warfare) has been closely associated with post-war chaos in Iraq. COIN was also subsequently used against insurgents in Afghanistan. This paper argues that the focus on COIN—and irregular warfare more broadly—transcends and pre-dates both Iraq and Afghanistan. The Pentagon's belief that warfare in the 21st century was becoming more irregular than regular—and the desire to protect America's position as the pre-eminent military superpower—was the initial impetus for the turn to irregular operations. After 9/11 transnational, networked terrorism was viewed as the exemplar of the type of irregular threats the United States now faced. Within months of the attacks, secondary or 'peripheral' fronts in the 'war on terror' had opened up in the Philippines, Georgia, and across Africa. These regions became the testing grounds for the Pentagon's new ideas about irregular warfare. For over a decade now, the US has relied on irregular, rather than conventional, warfare to prevent terrorism and protect other US interests in these regions. This paper examines these operations and argues that irregular warfare has now become an integral element of the Pentagon's pursuit of "full spectrum dominance": dominance across the entire spectrum of conflict from conventional to irregular warfare.

Mark Ledwidge (Canterbury Christchurch University), "Race, ethnicity and U.S. foreign policy in the age of Obama"

This paper will identify the links between the racial dimensions of U.S. foreign policy, and the ethno-centric identity profile of the U.S. foreign policy establishment. It will assess the presidency of Barack

Obama from the perspective that Obama has become a fully-fledged member of the establishment. The paper will argue that despite Obama's unique identity profile and his non-elite status, he has, one, maintained the core principles of the Bush administration's War on Terror/foreign policy; two, that despite the presence of Obama within the executive branch the substance of U.S. foreign policy has not changed; In short the paper will suggest that the unprecedented scrutiny of the actions of Obama within the domestic and global context has encouraged Obama to adopt a conservative agenda in order to maintain mainstream support and more importantly to secure his place within the American establishment. Ultimately the paper will demonstrate that continuity within the politics of the executive branch, racial prejudice and elitism has neutered the Obama presidency and helped maintain the status quo.

Fifty Summers after 'Freedom': 1964 and the Southern Literary Imagination (Lecture Theatre 3):

Jude Riley (Northumbria University), "His Father Had Been Some White Man": Southern Eugenic Legislation, Race and Intellectual Disability in Elizabeth Madox Roberts and Ellen Glasgow"

On the same day in 1924, the Virginia General Assembly passed two laws: the Racial Integrity Act, an anti-miscegenation law which undergirded the 'one drop rule' in the state, and the Sterilization Act, which permitted the sterilization of inmates at the state's institutions for the 'feeble-minded'. The contemporaneity of these two pieces of legislation was not the result of chance. Both acts were the product of successful lobbying by the eugenic movement. Leading state eugenicists like Walter Plecker blurred racial and eugenic science to provide a veneer of scientific legitimacy to the region's racism. Plecker suggested the 'feeble-minded' 'mulatto' was the greatest threat to civilization. Similarly, the most successful eugenic study of the South, Arthur Estabrook's *Mongrel Virginians*, emphasised the eugenic dangers of inter-racial sex.

However, despite this conflation between miscegenation and feeble-mindedness, very few of the numerous depictions of intellectual disability in the region's literature during the 1920s and 1930s are of mixed-race figures. Indeed, the overwhelming majority are white. Through a discussion of Elizabeth Madox Roberts's *My Heart and My Flesh* and Ellen Glasgow's *Vein of Iron*, this paper discusses why authors rejected or challenged the eugenic 'mulatto idiot' archetype. I show how these novels suggest that eugenic concerns in the region went beyond fears about miscegenation and reflected deeper anxiety about the fitness of the region's white population. The paper hopes to reveal the fluidity of intellectual disability as a legislative and cultural category and how disability can be integral to conceptions of race and regional identity.

Gavan Lennon (University of Nottingham), "The Liberation of LBJ: Jesse Hill Ford, the Southern Town, and the Civil Rights Act."

Published just one year after the successful passage of the Civil Rights Act, Jesse Hill Ford's *The Liberation of Lord Byron Jones* (1965) addresses the relative successes and failures of the Act's provisions. The novel's title works as a pun on President Lyndon B. Johnson's implementation of the

Civil Rights Act and the text explores the ways in which federal and local law may still be navigated in order to preserve the southern racial status quo. By presenting a local police officer as the perpetrator of racial violence after the passage of the Act, Ford exposes the persistence of the inter-related systems of southern Jim Crow segregation.

A white southern liberal, Ford articulates his political belief in racial integration through the use of the setting of the small segregated town. A ubiquitous setting in southern fiction during this period, the town has yet to be the subject of extended critical analysis in its own right. This paper explores how Ford uses the setting to explore and undermine the ideological stability of segregation. By indirectly commenting on Johnson and the Civil Rights Act, and by directly portraying important events in the movement, such as the march on Washington for jobs and freedom, Ford troubles the narrative of racial progress that the passage of the Act engendered. By critiquing both segregation and the “liberation” offered by the Johnson administration, Ford presents a politicised aesthetic statement on the tenability of southern social integrity.

Ed Clough (University of East Anglia), "The Space of Southern Writing after '64: Returns to the Plantation in Gaines, Grau, and Styron"

The year 1964 marked a new moment of inter-racial engagement for the US civil rights movement. Yet one of the consequences of this greater unity was, ironically, a dispersal of the focus of the civil rights movement – into more generalized concerns over social inequality on the one hand, and into more specific counter-movements directed toward community and regionalism (of which the Black Power movement might be considered an extreme manifestation). The legislative achievements of the year 1964, for all their benefits, thus paradoxically also revealed how racial tensions and inequalities in the US remained rooted less in legal practices than in socio-spatial ones.

This paper examines how narratives and practices of spatial order and resistance were reflected in southern literature during and immediately after 1964, particularly in relation to the problematic endurance of plantation sites and structures. Framed by a consideration of the shift in Martin Luther King's social philosophy during this period – from a focus on racial inequality in the early 60s, to a focus on poverty by the end of it – this paper examines the complex depictions of racialized space in three of the most prominent works of southern fiction published between 1964 and 1967. It contrasts the domestic dilemmas of Shirley Ann Grau's Alabama-set *The Keepers of the House* (1964), with the spatialized violence of William Styron's *The Confessions of Nat Turner* (1966) and the plantation-set tensions of Ernest J. Gaines's *Of Love and Dust* (1967) – and ultimately reflects on the difficulties, struggles, and even failures, of enacting new “narratives” of social equality in the face of ingrained “narratives” and practices of spatial division.

Policy and Crisis (Lecture Theatre 4):

Clodagh Harrington (De Montfort University), "Sense and Sustainability: SNAP, food poverty and the US obesity epidemic"

The purpose of this paper is to consider government responses - or lack thereof – to the current obesity epidemic in the United States. Using Deborah Stone's problem definition and agenda setting thesis, the extent of the challenge, responsibility for it, and possible solutions in relation to the individual and government will be examined. In 2013, one-third of adult Americans were classed as obese as were one-fifth of children. More than 46 million citizens were recipients of the government Supplemental Nutrition Assistance Programme (SNAP) as participation rose dramatically in the post-2008 period.

Current policy efforts to implement meaningful change are inadequate and any radical solutions consistently rebuffed by a government in thrall to the agenda and persuasion of agribusiness, as well as the food and beverage industry. In C21 America, a burger costs less than an apple, and the estimated annual cost of obesity management is \$150 billion per year.

Those with a solutions agenda are often perceived as part of Schattschneider's out of touch 'heavenly chorus' and even the most sensible objectives can be rejected by those unable or unwilling to tackle the crisis in a meaningful way. This paper sets out to clarify what the government can do and is doing to facilitate the healthiest food choices being the most available, and argue that on a number of levels - environmental, social and nutritional - it is failing to acknowledge the crux of the problem.

Rebecca Isaacs (University of Birmingham), "The Myth of the 'Sputnik Moment'"

Since the Soviet Union launched the first satellite, Sputnik, into orbit on October 4th, 1957, the phrase 'sputnik moment' has come to signify a moment of realisation, and subsequently a common agreement over a course of action. In his 2011 State of the Union Address, President Obama announced that 'this is our generation's 'Sputnik moment', in reference to climate change. In 1957, Sputnik's launch lead to the passage of the National Defense Education Act (NDEA) (1958), which is widely regarded to have shifted the focus of American education towards science, technology, engineering and maths (STEM) in order to better provide for the US's Cold War effort, and to have engendered a period of increased governmental involvement in the education system, which served to perpetuate this focus on STEM subjects.

My paper will argue that, in actuality, the US government had been steadily and stealthily increasing their peacetime involvement in American education since 1947. The federal government demonstrated that the peculiar nature of the Cold War conflict made the education system as vital to the nation's defense as the army and subsequently cited their constitutional right defend America and its citizens in order to turn the focus of US education from the needs of the individual student to the needs of the nation as a whole. A decade before the 'Sputnik moment', the US Federal Government created an atmosphere which combined fear and patriotism in order to demand from the education system an amplified focus on scientific research and training.

Emily Crick (Swansea University), "The Global Drug Prohibition Regime: America's War"

The Global Drug Prohibition Regime has been driven by the United States since its inception at the Shanghai Opium Commission in 1909. This paper will chart the development of US discourses on drugs and explore how they have been globalised both through international institutions such as the League of Nations and UN and through US foreign policy. Anti-drug rhetoric in the US was promoted for moral, political and social reasons and has, from the very beginning, been based upon the idea that drugs were a threat: firstly as a threat to the American national identity and more recently as a threat to national security. It is over a hundred years since the Shanghai Opium Commission and fifty years since the 1961 United Nations Single Convention on Narcotic Drugs was ratified but the Global Drug Prohibition Regime has failed to reduce, let alone eliminate the 'drug problem'. Even the United Nations Office on Drugs and Crime (UNODC) has recognised a number of so-called 'unintended consequences' caused by the prohibition of drugs. In November 2012 two US states – Washington and Colorado – voted to legalise cannabis which puts the United States in contravention of the very laws that they helped create, despite this they continue to call for other nations to maintain their commitment to the Global Drug Prohibition Regime.

Experiences of the Divine in American Literature since the Fin-de-Siècle (Lecture Theatre 5):

Steven Bembridge (University of East Anglia), "The Politicization of Jesus in the Work of Jack London and Upton Sinclair"

This paper presents an analysis of the person of Jesus in Jack London's *The Iron Heel* (1908) and Upton Sinclair's *They Call Me Carpenter* (1922). Both London and Sinclair contributed to and emerged from American literary naturalism, but they were also active supporters of American socialism. Despite the works being written over a decade apart, they share a common theme: the politicisation of the Christ figure to highlight the Church's failure to follow the social message of the Gospels. The late nineteenth and early twentieth centuries were periods of American history in which higher Biblical criticism had questioned Christian theology in terms of Biblical chronology and Christ's historicity. The Church still, however, held a great deal of power and support, and many socialists viewed evangelicals such as Dwight Moody, Billy Sunday and the clerical elite as culpable in the oppression of the working classes. Moody was stark and businesslike in his message; Sunday was filled with panache and theatrics, and in these same modes, both London and Sinclair approached their representative works. This paper demonstrates, therefore, how a theologically weakened but socio-politically powerful Church fostered the creation of two works that challenged capitalist society through the reinvention of the theological Christ. For London, Jesus is an entirely human figure who emerges from the abyss to take on the Church; for Sinclair, Jesus is entirely divine who decides to abandon the Church that has failed its own people.

Loni Reynolds (Independent Scholar), "'A Humane yet Dark Tribute to Life': The Eucharist in the Work of Gregory Corso"

Gregory Corso's work contains strong Catholic themes. His writing is shaped by his understanding of the Eucharist; he views the sacrament as transubstantial—that is, he holds the traditional Catholic belief that the bread and wine is literally transformed into the body and blood of Christ. The paper analyses Corso's exploration of the often sinister tensions he sees as present in the transubstantial Eucharist, as well as his unorthodox and dynamic conception of the figure of the crucified Christ that the sacrament commemorates. He foregrounds the positive and regenerative potential of the dark and paradoxical aspects of Christ and Eucharist in his poetry, showing a fractured world how regeneration can be found within destruction. I provide close readings of two poems that deal directly with the role of religion in mid-twentieth century, post-bomb society: "Bomb" and "St. Francis Holding the Church from Falling." Then, I illustrate how Corso's early poetics are one of transubstantiation, underpinned by his developing understanding of the Eucharist and the figure of the ravaged, suffering Christ. In Corso's only novel, *The American Express*, his more mature, radical understanding of the sacrament provides an updated view of Catholicism relevant to the fifties and sixties. The article provides a new paradigm for understanding the work of an undervalued Beat author, as well as connecting Corso's work to major religious discourses of his historical moment.

Jennie Chapman (University of Hull), "'Death isn't what you think!' Narrating the Near Death Experience in Fiction and Non-Fiction"

"Because its subject is survival after death, it is essential that you realize, before reading the story, that only one aspect of it is fictional: the characters and their relationships." Thus reads the introductory note to Richard Matheson's bestselling novel of 1978, *What Dreams May Come*, which charts its protagonist's adventures in the afterlife following his untimely death in a car accident. Matheson's extraordinary claim that this narrative is no mere fiction but a factual account of what happens after we die reveals much about the cultural climate into which the novel was published. The eclectic religious landscape of the mid- to late 1970s was characterized by one particularly intriguing phenomenon: the Near Death Experience (NDE). In 1975, Raymond Moody's *Life after Life* drew together dozens of accounts of NDEs in an attempt to establish the truth about life after death, initiating a slew of personal accounts of divine encounters with the hereafter. Matheson's novel not only participated in – and capitalized upon – the cultural pursuit of scientific 'proof' of an afterlife, but explicitly drew upon the expanding NDE literature to ground its representations. The proposed paper will explore the confluences of 'factual' NDE accounts and 'fictional' depictions of the afterlife such as Matheson's, to show how the phenomenon of afterlife narratives places both categories under stress – to the point where fictional works are understood by their readers not as fantastic excursions into imaginary realms, but empirical proof of a real world to come.

Rethinking David Foster Wallace (Lecture Theatre 6):

Adam Kelly (University of York), "In Quest of American Sincerity: Stanley Cavell and David Foster Wallace"

In David Foster Wallace's personal copy of Stanley Cavell's *Pursuits of Happiness* (1980), now held in the former's archive at the Harry Ransom Centre in Texas, Wallace wrote, on page 10 and in red pen, the following words: "Cavell into what is American." This concern with the distinctively American made Cavell an attractive figure for Wallace, a writer whose own aspiration to, as he once put it in interview, "do something real American," remained a career-long literary project. But Cavell's interest for Wallace went further, extending to the philosopher's handling of problems of language, and particularly the question framed by the title of his groundbreaking first book, *Must We Mean What We Say?* (1962). In Wallace's library there is also a copy of Cavell's *In Quest of the Ordinary* (1988), and Wallace's markings throughout this book suggest that even after the publication of his magnum opus *Infinite Jest* in 1996, Wallace returned to Cavell's work to continue his investigations into the problem of meaning what one says, or, put another way, into the problem of sincerity.

Wallace's involvement with notions of irony and sincerity are by now a well-established facet of his work and persona, and lie at the root of his popular reception. Yet the sources and details of Wallace's developing theory of language – which frames his concerns with irony and sincerity – remain underexplored. In this paper, I will focus on Wallace's debt to Cavell, as demonstrated by the markings and annotations in his copies of Cavell's books, while also touching briefly on Wallace's broader influences on issues of language and meaning, including Ludwig Wittgenstein, Jacques Derrida, Leo Tolstoy, and William Gass. I will track Wallace's obsession with meaning what one says back to his college essays at Amherst, and will show how Cavell's own positing of a specifically American way of handling language helped Wallace to address problems that dogged him and fascinated him for his entire career.

Iain Williams (University of Edinburgh), "David Foster Wallace: An Unlikely Conservative?"

My paper will examine the representation of conservative politics in Wallace's work. Political readings of Wallace are curiously scarce; a finding which is all the more surprising when we consider that Wallace often wrote about the *idea* of the U.S., which – according to Anthony Hutchison – is inherently political. Where they do exist, they either situate Wallace 'within a tradition of symbolic action and countercultural individualism' (Konstantinou), or as a critic of a 'Neoliberal Mythos' (Warren, Clare). Despite the widespread assumption that Wallace was a left-leaning democratic author (discernible in the shock which greeted D.T. Max's revelation that Wallace occasionally voted Republican), I will argue that Wallace's work espouses a deep-rooted political conservatism, ranging from nostalgia for Jeffersonian Republicanism to a reactionary stance against multiculturalism and poststructuralism that has alarming similarities to the thought of Samuel P. Huntington. In particular, I will focus on later Wallace works: his essays investigating politics and the media 'Host' and 'Up, Simba'; selections from his unfinished novel *The Pale King*; and the story 'Another Pioneer', which I read as a reaction against the 'subnational identities' and 'deconstructionists' that Huntington similarly targets in his book, *Who Are We?: The Challenges to America's National Identity*. Perhaps what is most surprising is that this assertion should be surprising at all, especially

once we consider Wallace's ambivalence towards poststructural theory, his monomaniacal quest for efficacious subjectivity, and his appeal to an (imagined) essentialist and homogenous vision of the U.S.

Edward Jackson (Independent Scholar), "Burned Children: Framing America's Wars in David Foster Wallace's Oblivion"

Scholarly appraisals of David Foster Wallace's *Oblivion* have tended to focus on the collection's final story 'The Suffering Channel,' especially in light of the terrorist attacks of September 11th. Critics have variously interpreted the story's treatment of 9/11 as an exploration of how U.S. culture forecloses cosmopolitan thinking (Konstantinou, 2013); as an affirmation of fiction's ability to provide context for the attacks' traumatic spectacle (Oxoby, 2011); and as an indictment of American military triumphalism (Bird, 2007). My paper will build on these insights, but by moving away from 'The Suffering Channel's context of 9/11 and the War on Terror, spotlighting instead how *Oblivion*'s other stories engage with the longer history of U.S. foreign policy. At certain points throughout the collection, Wallace suggests that by denying the enemy the norms by which we are able to recognize certain people as 'living,' dominant frames of the country's past wars work to negate the possibility of empathic connection with non-Americans. Wallace challenges this jingoistic delimitation of the frame, as evident in how 'Incarnations of Burned Children' evokes the famous photograph of a Vietnamese girl burned by napalm. By drawing on Judith Butler's theories of the 'frame,' and focussing on 'Incarnations' in particular, I will argue that *Oblivion* critiques how hegemonic powers manipulate frames of war in order to legitimate violence against foreign others. Such violence against 'the rest of the world' haunts *Oblivion*'s depictions of the everyday, and provides a basis for the book's potential anti-war critique.

Artistic Communities (Room 201):

Janusz Kazmierczak, "'The Dispassionate Pilgrim: Jan Jozef Szczepanski, the University of Iowa International Writing Program, and the Myth of America'

The University of Iowa International Writing Program, started in the 1960s by Paul Engle and Hualing Nieh, has brought over 1400 writers to the United States. Among them there have been over 50 Polish writers. One of them was Jan Jozef Szczepanski: a writer, translator, and a traveller. As several other Polish participants of the Program, after returning to Poland, he wrote a book-length account of his stay in the United States (*Koniec westernu* [The End of the Western], 1970). However, unlike some of these other accounts, his turns out to be much less emotional about, and much more critical of, the country he visited. This is may be surprising, as Szczepanski was often in opposition to the communist authorities in Poland in his time, and his dispassionate attitude cannot be traced to ideological or careerist motivations. Yet, also in his writing, it is possible to uncover the powerful presence of the myth of America, against which he locates his observations. The paper first presents a general picture of the Program and of the body of Polish writing about it, and then discusses the ways in which Szczepanski grappled with the powerful myth.

Jennifer Cowe (University of Glasgow), "Sex and the City: A Situationist Reading of Jens Jorgen Thorsen's Film Adaptation of 'Quiet Days in Clichy'"

The purpose of this paper is to examine the film adaptation of Henry Miller's novel 'Quiet Days in Clichy' by the Danish filmmaker Jens Jorgen Thorsen in 1970. I will argue that Thorsen interprets the novel through the lens of a Situationist International reading, using key concepts from the ideology of the movement both visually, and as a way to interact with the countercultural spirit of the novel. I will consider the use of the Situationist International devices of Dérive, Détournement and Psychogeography as both a way of reading 'Quiet Days in Clichy', but also as a reflection of the influence of revolutionary left wing doctrine in the late 1960's and early 1970's in Western Europe.

SESSION I

Visions of Africa (Arts Main Lecture Theatre):

Imaobong Umoren (University of Oxford), "Global Race Women in the Post Second World War Age, 1945-1955"

In recent years, numerous studies have explored how the decade following the Second World War was a critical period in the growing internationalisation of black women activists and intellectuals. However, existing scholarship focuses on notable individual figures or women associated with the Communist Party and leftist organisations. This paper challenges the divisions in the study of black women intellectuals by examining the changing intellectual thought of two important, but overlooked 'global race women', namely the African American Eslanda Robeson and the Jamaican Una Marson. Although the two women were different in terms of their politics and personality, they shared similarities based on their race, gender, class and the years they spent living in the US. One overriding commonality connecting Robeson and Marson together is that between the 1920s-1960s, they traversed the world and transformed into global race women. This paper argues that this decade witnessed the waxing and waning of these figures internationalism. By examining Robeson's involvement with Pan-African, progressive, and feminist organisations in the US alongside her travels to Francophone Africa, Moscow, and Beijing, the paper highlights how her identity as a global race woman was strengthened despite Cold War repression. In contrast, Marson's political activism, writings and relationships with diasporic blacks in Washington DC and Miami led to a rise in her conservatism and a decline in her internationalism. By exploring the changing intellectual thought of these women a better understanding of the complex intersections between black internationalism, feminism, and black women's global history will be gained.

Carmen Mboumba Nzamba (University of Paris), "The United States and Africa: The Image of Africa in Ebony Magazine until the 1960's

Ebony magazine was created in 1945 by John H. Johnson. Its aim was first to emphasize the achievements of successful African Americans. But through the years, the magazine has evolved by

including new issues. For example at the end of the 1950's, there were articles dealing with Africa. This was due to the events that were taken place in Africa: Africans were looking for decolonization, they wanted to free from the European domination or the colonial rule. At the same time in the United States, Afro-Americans were fighting against segregation. Apart from the fact that leaders of the civil rights movement were involved in the African fight by pressuring the US government, what African Americans really know or think in general about Africa, their motherland and their people? What is the image of Africa *Ebony* gives to them?

Through the reading of *Ebony* articles from the end of the fifties to the sixties, we will show what Afro-Americans learned about Africa and what they didn't learn. Which aspects of Africa or Africans are emphasized in these articles? Did *Ebony* develop the interest of the African Americans for the black continent at that time? An analysis of the political context in the United States (US African policy and domestic policy) and in Africa will help us in this task.

Hannah Durkin (University of Nottingham), "Pearl Primus, African Dance and the Cold War"

Trinidad-born performer-choreographer Pearl Primus (1919-1994) was one of the principal figures of mid-century US modern dance. Her art combined social protest with established modern dance techniques, such as poetry and symbolic gesture, and she worked with many of the leading figures of the movement, including Martha Graham and Doris Humphrey, as well as avant-garde composer John Cage. Yet her compact physique, dark brown skin tone and athleticism created a new template for women performers and many of her works were painstaking reactions of her anthropological observations in West and Central Africa. By recreating onstage sacred African dance practices and juxtaposing them with scenes of lynching and poverty, Primus staked a claim for Black societies' right to self-governance in a world still underpinned by colonialism and segregation. Such artistry was deemed politically dangerous and the FBI revoked her passport in 1952.

This paper draws on newly discovered dance footage of and by Primus in Africa in 1949 to recover her art as a radical Pan-Africanist cultural endeavour. Primus, who would come to self-identify as "African," sought to politically unite the Black diaspora and educate white audiences through a revaluation of African cultures. Her performances of social protest and cultural recuperation help to uncover a trajectory of Black international activism from the "New Negro" to the Black Arts Movements. Equally, the political silencing that she endured underscores the extent to which charges of communism were applied by the US government to mid-century Black freedom struggles as a means of silencing them.

Narratives in US Foreign and Security Policy (Lecture Theatre 1):

Francisca Fuentes (York St John University), "An American Peña & the Chilean 9/11: exilic cultural memory of US covert activity in Chile"

It is now widely accepted that the United States' government sanctioned its intelligence agencies to partake in covert activities in Chile which resulted in the 1973 military coup and the subsequent civic-military dictatorship. The declassification of files under the Clinton administration which resulted in the creation of the 'Chile Documentation Project' has facilitated the process of reconstructing this period in American political history. However, unlike other traumatic episodes in American history which have been revisited, widely debated in public, and officially commemorated, the Chilean coup remains almost invisible in American culture. This is perhaps most apparent in the increasing use of the somewhat apprehensive terms 'the Chilean 9/11' and 'the other September 11'.

This paper is concerned with the problematic posed by the cultural memory of covert activities which, in their nature are a practice of plausible denial, subterfuge, and eradication. I argue that the implications of forgetting that are inherent in the term 'cultural amnesia' means that it is an insufficient term when referring to the comprehensive eradications of covert activities. With reference to counter-cultural or, rather, exilic activities by Chilean communities in the United States (most notably 'La Peña' cultural centre in Berkeley, the protests of the docking of the Chilean 'torture ship' La Esmeralda, Ariel Dorfman's 'Epitaph for Another September 11', and the songs of the Chicago hip-hop artist Rebel Diaz), this paper will consider how covert activities and exile communities require a fresh approach to debating American cultural memory.

Alexandra Homolar (University of Warwick), "Narratives of Enmity: The Power of Words in US Security Policy"

Any rationale for waging and preparing wars relies on locating enmity and threat. But why are some narratives of enmity in American politics more powerful than others? This paper introduces insights from narrative theory, opinion research, and communication theory to the study of policy language in the diverse disciplinary fields of American Politics, US Foreign and Security Policy, and International Relations in order to enable a better understanding of the resonance of US security policy language. In particular, it traces the discursive representation of America as 'civilized' and its enemies as 'barbaric' and shows how US political leaders have relied upon such dualistic framing of America's security context in a remarkably constant and homogenous fashion since the Founding and with even greater frequency since the US began to assume a more active role in world politics in the early 20th century. The paper demonstrates how narratives of enmity that rely upon simple and stark divisions of the world are powerful and consequential rhetorical tools, and it locates the staying power in the effects they have on different US policy audiences. The paper is based on research conducted under the ESRC Future Research Leaders project ES/K008684/1 (2013-2016).

Clare Birchall (King's College London), "The Snowden Revelations and the American Data Dream"

Thanks to Edward Snowden, we now know that the same US administration that declared it would be 'the most open and transparent in history' has authorised covert mining of communications data and metadata of nationals and non-nationals. But it would be a mistake to frame this contradiction only in terms of the balance between the privacy of citizens and national security. What is new here is the way that data storage and delivery technologies change the very relationship between citizen and state.

The data-driven transparency instituted by the Obama administration works by outsourcing responsibility. It makes 'big data' available and supports its dissemination, but then steps back, asking citizens to take responsibility not only for auditing and monitoring the transactions of the state, but also for making open data productive and profitable. This reliance upon (big) data provision in the realisation of open government and the democratic contract turns 'citizen' into a neoliberal data subject.

But as the case of the NSA's dataveillance shows, there is a shadow side. Citizens themselves become configured as data-sets. Now the citizen as data subject doubles as data object, valuable for the information s/he will contribute to the standard within the monitored flow of metadata. Data objects are organised by degrees of deviance from a norm and the small part they play within pattern recognition. In this scenario, it is not access to data that matters, but reduction to data.

As such, the contradiction between data subject and data object both incorporates and surpasses the traditional contradiction between individual liberty and state security. In essence, we are describing the power of technology not simply to provide challenges to (or solutions for) politics, but to fundamentally distort the political field and change its contracts, terms of reference and relationships.

19th Century Historical and Geographical Intersections (Lecture Theatre 2):

Alessandra Magrin (University of Strathclyde), "How the West was Shown: Italian Narratives of the American Frontier (1790-1906)"

Since the days of Columbus, Cabot, and Vespucci, Italy has undoubtedly maintained a privileged relationship with the American Frontier. It is in fact due to their chronicles if the Italian collective memory harbored for centuries an array of often conflicting images of the *Wilderness*. It is only later, however—through the contribution of 'Italian pioneers' such as Giacomo Costantino Beltrami, Luigi Castiglioni, and eventually thanks to the arrival in Italy of the man who literally embodied the American Frontier: Buffalo Bill—if the perceptions and representations of the Frontier evolved and got more and more complicated: going from the dignified and romantic idea of *Wilderness* to the rude and disenchanted *Far West* image.

This paper aims to examine the dissemination and reception of the culture of the American West in Italy, focusing in particular on the crucial moment, between the nineteenth and the twentieth

century, when the interest in Frontier life went from being a cultured pastime of the aristocratic and elitist high culture, to be the favorite leisure of the lower classes and mass culture. The explorations of Beltrami on the sources of the Mississippi river and Buffalo Bill's itinerant show, are respectively the points of departure and arrival of my investigation, which will focus on the role of 'cultural diplomacy' that these characters have exerted (more or less consciously) in the unfolding relations between the United States and Italy in the nineteenth century, and is based on first-hand sources (manuscripts, correspondence, newspaper articles, lithographs) found during my research trips at the Buffalo Bill Historical Center in Wyoming, the National Libraries of Rome, Florence and Naples, and the British Library in London.

Lorenzo Costaguta (University of Nottingham), "Must they go? The Socialist Labor Party and the 'Chinese Question' (1878-1890)"

When the Anti-Chinese Bill was signed by President Arthur in 1882, more than a hundred thousand Chinese workers lived in the United States (mostly in California). Seen as an unbearable threat by white workers and employers, they were forbidden the access to the U.S. with the almost unanimous consensus of the American public opinion.

My paper discusses the American socialist movement reactions to the supposed "Chinese question". Analysing newspaper articles published between 1878 and 1890 by the socialist press, my paper investigates the interlinking and complicate relation between race and class during the American Gilded Age. Were white workers influenced by class solidarity? Did they see the problem of Chinese immigration merely as a race-based issue? Were they claiming their "whiteness" as a distinctive element to reject Chinese immigration?

My contention is that from 1878 to 1882 it is possible to map a debate in the socialist movement between an overall moderate "possibilist" answer to Chinese immigration, opposed to racist and prejudicial positions expressed by militants to describe chronicles of facts. The situation changed after the approval of the Anti-Chinese Bill, when the moderate pro-Chinese positions disappeared and left room for biased and racist stands, which strengthened and gained ground during the 1880s. My paper will expound the disputes raging in the socialist movement over the "Chinese question" in details and provide a critical new insight into the evolving debates over class, race, socialism and immigration that dominated the American Gilded Age.

Transatlantic Texts (Lecture Theatre 3):

Finn Pollard (University of Lincoln), "'Here he had touched realities': P.G. Wodehouse, Psmith Journalist and Anglo-American Relationships 1904-1975"

From P.G. Wodehouse's first visit to the United States in 1904 until his death in 1975 Wodehouse and the USA were closely connected. His made frequent and lengthy visits, worked on Broadway, and after World War Two took up permanent residence, though retaining his British citizenship. His

novels regularly featured American characters and settings, most notably *Psmith Journalist* (1915). From 1904-75, almost his entire professional career, the United States was a key influence on this British writer as simultaneously home and a source of creative inspiration and financial support. He symbolised a close, continuous Anglo-American relationship.

Yet during these years the Anglo-American relationship in other dimensions was far from close and continuous: early twentieth century fears of creeping Americanization, 1930s Chamberlainite distrust, and post-war foreign policy tensions all spoke to a relationship often politically at odds. Studies of that political dimension have insufficiently considered whether the cultural relationship is telling the same story. Additionally, scholars tend to overlook low and middle brow novels, and Wodehouse especially, as important and widely read sources.

Wodehouse's America, both on and off the page, provides a valuable microcosm from which to consider the following points. First, to what extent do *Psmith Journalist* and his other American representations amount to a serious investigation of the cultural makeup of the other. Second, how far did that relationship remain constant over its 71 year duration. Third, how does a consideration of Wodehouse's Anglo-American experience challenge or corroborate our wider assumptions about the relationship during the twentieth century.

Lyndsay Miller (University of Nottingham), "Nabokov's Extra-textual Revisions"

Vladimir Nabokov, throughout a literary career spanning six decades, five countries, three languages and two continents, was an 'incorrigible reviser', constantly changing, translating and revising his own works. This paper examines the ways Nabokov's extratextual revisions, following his migration to America in 1940, alter the ways in which his individual texts and oeuvre are read. Specifically, it considers the effects the forewords to Nabokov's translations of his Russian novels have on the texts that they are attached to, as well as his corpus overall. Nabokov uses these forewords as opportunities to intrude upon both the original and translated texts, as well as the other works he comments on. This subverts the authority of the original and subsequent works, causing them to be read in collaboration with their forewords, thus creating several versions of each text.

Nabokov attempts to reinforce his authorial presence on both his individual texts and oeuvre via these extratextual revisions. However, the effect is quite different from the aim. Nabokov destabilises the autonomy of his individual works and corpus, which causes the Nabokovian text to open up and become incomplete after the point of its completion. The reader is empowered, and becomes a 'co-producer' of the text, negotiating the individual texts, their extratextual revisions and the implications they have for how Nabokov's oeuvre can be, and is, read. Therefore, the author's attempt for control via extra-textual revision is a highly unreliable process which undermines its own aim, that is, the reinforcement of Nabokov as the omnipotent author.

Sharon McCann (University of Cambridge), "Trial and Error: The Transatlantic Troubles of Charles Reznikoff's Testimony"

'You, Louis, George, and I seem fairly entrenched in literary history now – more in England even than here. Who would have thought it?' So wrote Carl Rakosi to his fellow Objectivist, Charles Reznikoff, in March 1974, the year in which Rakosi would embark on his first series of lectures and readings in England. Although Rakosi's transatlantic connections have been well established, little is known about Reznikoff's own links to the English literary and cultural world of the 1960s and 70s. Described by Eliot Weinberger as 'a populist poet with no public, writing a poetry that could speak to anyone but rarely did', throughout the last decade of his life, Reznikoff's work – like that of Rakosi, Oppen, and Zukofsky – began to 'speak' to a small English audience of writers, poets, and publishers alike.

By focusing on two aborted editions of Reznikoff's recitative *Testimony*, this paper will underline the critical role played by English poets and publishers in the production and publication of a work described by June Oppen Degnan as 'a monumental portrait [...] of the United States.' Relying heavily on material drawn from Reznikoff's correspondence with Andrew Crozier and focusing, in particular, on the troubled history of Crozier's proposed Ferry Press edition of the recitative text, this paper will conclude with a consideration of the many underlying problems associated with the posthumously published Black Sparrow edition of the work: *Testimony: The United States, 1885-1915, recitative* (1978).

Exploring Louisiana (Lecture Theatre 4):

Darryl Barthe (University of Sussex), "E Duobos Unum: race, ethnicity and Jim Crow in Creole New Orleans, 1900-1947"

New Orleans: it is a curious city for one to study the processes of Americanization in the early 20th-Century. While home to a significant immigrant population at the turn of the 20th-century, New Orleans was also the home of a much larger Francophone and Creolophone population with indigenous connections to the city. These people, variously referred to as "Creoles of color" and/or "Afro-Creoles," or by their colonial designation as *gens de couleur libres* by historians like Caryn Cossé Bell and Rebecca Scott, are often obscured in a racialized narrative of "blackness" that is contemporarily articulated as "African American." In 1900, Creoles of color in New Orleans were identified as an ethnic community distinct from the Anglophone "Americans" in the city, however. This presentation will examine that community's transformation from "Creole" to "American."

After the Civil War, Creoles of color in New Orleans established institutions that reflected their cultural distinctiveness--and their separateness--from African Americans. However, Jim Crow laws which did not distinguish between the two groups in Louisiana after 1908, brought them together. This presentation will examine how the Creole identity was subverted in favor of a racialized American identity (black/negro/African American) in the early 20th-century as a result of the Anglicization of the Catholic Church, English-only education, a maturation of the cultural capital of African Americans through the emergence of Jazz and increased Creole participation in a larger, national, economy during the interwar period.

Louise Fenton (University of Wolverhampton), "'Snakes Jumped out of her Mouth': New Orleans Voodoo represented in the works of Lyle Saxon and Robert Tallant, 1920-1950"

Voodoo evokes fear and fascination, the curiosity of the exotic other. Voodoo is known to have been present in New Orleans for over 200 years and written accounts do exist, often giving a white colonial perspective.

This paper will examine the representations of Voodoo through the literary works of Lyle Saxon and Robert Tallant, both residents of New Orleans during the early twentieth century. They write with authority on the subject and their works were published at a time when Hollywood was utilising exotic otherness as the basis for many cinematic productions, perpetuating myth and strengthening prejudice through stereotypes.

Lyle Saxon and Robert Tallant discuss the geographical locations of Voodoo within New Orleans and offer historical context along with first hand accounts. This paper will consider the veracity of these claims.

Lyle Saxon was a major literary figure in New Orleans writing many books and establishing the state Writers Project during the depression. His book *Fabulous New Orleans* (1928) will be considered as it not only describes the city but also dedicates a chapter to a Voodoo ceremony. Robert Tallant was part of the Federal Writers Project (FWP) and was reputed to have used many of the accounts as the basis for his book, *Voodoo in New Orleans* (1946).

Literary Spaces (Lecture Theatre 5):

Katie Ahern (University College Cork), "Deserted Streets and Empty Rooms: Spatial Constraints and Liminal Concerns in Edith Wharton's *The House of Mirth*"

This paper will discuss depictions of urban space in Edith Wharton's *The House of Mirth* and explore how class and gender define how the urban environment is understood. I propose to examine the differences in the characters' experiences of the city spaces, and to explore how class and gender inform and define how the urban environment is understood in the novel.

Privacy has always been a rare commodity in the urban environment, and a concern irrespective of setting, as illustrated in the conflict between urban and pastoral spaces in the text. The nature of large, semi-public entertainments ensures that the domestic spaces in the novel are often problematic, whilst male-dominated workplaces are as mysterious as they are potentially dangerous for Wharton's socially marginalised protagonist, Lily Bart.

This paper will therefore explore the relationship between the urban environment's shaping of the characters societal standing, worldview and expectations, as well as the conflict between the representations of the urban and pastoral spaces.

Coco d'Hont (University of East Anglia), "So the Thing's Still in the House?": The (Un)heimliche Home as a Critical Space in *Lunar Park* and *House of Leaves*

Building from discussions which took place at the 2013 BAAS postgraduate conference, this paper explores the (*un*)heimliche suburban home as a space for masculine anxiety in contemporary American literature. Through the analysis of Mark Z. Danielewski's *House of Leaves* (2000) and Bret Easton Ellis's *Lunar Park* (2005) the study investigates the connections between identity, domesticity, and materialism.

Sigmund Freud's notion of the *Unheimliche*, or uncanny, unites the familiar and the home (*Heim*) with the repressed unfamiliar. *Lunar Park* and *House of Leaves* both reflect on this idea and reveal the quintessential American suburban home to be the basis of fear and danger rather than safety and familiarity. Moreover, the home's dangers are shown to originate from its occupants and are therefore products of their own masculine anxiety rather than alien threats.

This adds another dimension to the home as a fictional concept. The home is turned into the materialisation of emotions and thoughts and "fighting one's demons" becomes a literal task for the novels' protagonists. This creates room for reflections on the link between fantasy and reality. Rather than solely using it as a background for horror or satire, *House of Leaves* and *Lunar Park* subvert the ideal of the American suburban home and invite discussions about selfhood and masculinity.

Politics, Protest, Gender and Sexuality (Lecture Theatre 7):

David Deverick (University of Nottingham), "Lyndon Johnson and Women's Rights"

An enormous amount of legislation was passed during LBJ's administration, covering such vital domestic policy areas as civil rights, healthcare, education, the environment, immigration, urban problems, and poverty. One notable omission, however, was the issue of women's rights. In comparison to Johnson's Great Society, Kennedy's New Frontier has often been seen as a failure, most obviously on the matter of black civil rights. However, Kennedy apologists can make a case for women's rights being the most obvious comparison in domestic policy in which JFK outshone LBJ. The former can boast the setting up of the Presidential Commission on the Status of Women and the Equal Pay Act of 1963. For all of the hundreds of acts passed in the five years of his incumbency, arguably Johnson's most notable legislation for women was their inclusion in the Civil Rights Act of 1964, which was not of his own doing. Given his aggressive pursuit of liberal policies on most of the areas of domestic policy detailed above, what accounts for his lacklustre record on women's rights? Is it that LBJ believed that women did not require as much assistance as other sections of society, or that other facets of the Great Society would cover most of their concerns? Or did his own prejudice towards women mean that he chose to all but ignore the issue?

Tom Bishop (University of Nottingham), "'Kiss the children goodbye': Challenging the patriarchy of Civil Defense"

This paper will examine the resistance impulse to American patriarchal shelter culture during the early Cold War, focusing specifically on acts of civil disobedience in New York City. Starting in 1951, once a year, residents of New York were ordered to take shelter, abandoning civic spaces upon hearing an air-raid siren. This voice of nuclear crisis control, projected by the New York City Civil defense board, valorised a re-masculinisation of the American father, ordering him to take control of his family in both the domestic and public arena during the pivotal moment of nuclear attack. By contrast women, framed as 'mothers', were depicted as passive bodies, continually shackled to a private sphere even as they descended the steps of fallout shelters during the pivotal moment of nuclear crisis.

This paper seeks to expand and then complicate this basic premise. The focal point of my paper will be the 1961 *Women Strike for Peace* (WFP) New York protest. I will illustrate how acts of civil disobedience by the WFP during the 1961 city wide drill, which involved encouraging women to refuse to take shelter when instructed, actively challenged the gender binaries inherent in American shelter culture. Adopting the mantra of 'kiss the children goodbye' and deploying young children in their public protests, the WFP persistently ruptured the masculinised narrative of shelter culture, emphasizing the vulnerability of an idealised American nuclear family and 'passive mother' in the face of the fantastically destructive power of nuclear weapons. I posit that the WFP assimilated and then resisted the gender binaries of shelter culture, recasting and reclaiming the image of the American 'mother' and 'womanhood' from the patriarchal styling of Civil defense. Through the WFP the evolution of post-war gender in the United States, its complexities, its contradictions and its battles, are illuminated and thrown into sharp relief.

Josh Hollands (University of Hull), "Boycott Coors: Solidarity and the role of labor activism in the struggle for Gay Liberation, 1970s San Francisco"

During the 1970s, communities across the American West joined together in a series of boycotts of companies which were deemed discriminatory and/or oppressive. I assess the way in which this led to new alliances being formed in San Francisco, a city in which that solidarity offered to organized labor, especially the Teamsters Union and Cesar Chavez's United Farm Workers (UFWA), led to Lesbian, Gay, Bisexual and Trans* (LGBT) people being openly accepted in those organizations. This in turn would help to change the shape of the American organized working class. Not only was solidarity central to LGBT people being accepted into the organized labour movement, but also highlighted the role they could play in the fight against racism as well.

When considered alongside other LGBT struggles, such as the fight for openly gay teachers in the struggle against the Briggs Initiative, as well as against homophobic violence. The Boycott Coors campaign would suggest that workplace organization was immensely important in the struggle for equal rights and 'liberation.' Yet the role of labour agitators, socialists and trade unions have been overlooked in some recent histories. The 1970s has come to be seen as a conservative backlash against the liberal 1960s, however, I hope to highlight that some liberation struggles continued to gain momentum in the "Nixon" era, assisted by a crucial unity with organized labour.

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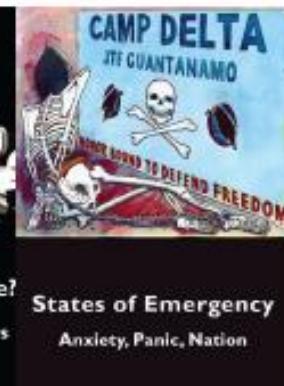
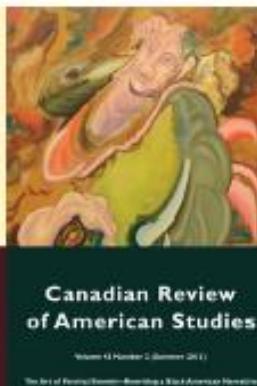
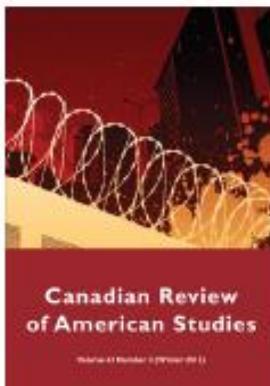
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