

MARITIME MOBILITIES: CRITICAL PERSPECTIVES FROM THE HUMANITIES

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SPEAKER ABSTRACTS

KYLIE CRANE
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Plastic Pacific: Moving (the) Masses

This proposal draws on work on my current project (Plastic and Concrete) to examine the 'Plastic Pacific'. The 'Great Pacific Garbage Patch' is a misnomer. It suggests an easily visualisable mass of plastic, island-like and clearly delineable, floating atop the Pacific Ocean. The reality is that the masses of plastic move not singularly as a mass, nor are they necessarily clearly visible. The plastic moves, certainly: It shifts, floats and sinks. It entangles and mangles. And it degrades, exuding lethal toxins into and through the oceans. The 'Plastic Pacific' is more a shifting accretion of material than a static accumulation of objects.

In lieu of a 'patch', then, what images and symbols can be mobilised to 'move the masses' to respond to this phenomenon? In particular, images of two kinds of maritime birds have emerged: albatrosses and ducks. Specifically, the images of the Laysan albatross, laying prostate within plastic (made famous, for instance, by Chris Jordan's "Midway Islands" series, or in Susan Middleton and David Liittschwager's *Archipelago* volume) and the rubber duck, rendered both homely and unheimlich in several books (*Slow Death by Rubber Duck* by Rick Smith and Bruce Lourie and *Moby-Duck* by Donovan Hohn, to cite two examples).

Drawing on theories of entanglement, archipelagos and risk/toxicity, 'Plastic Pacific' stresses the material of material cultures to stress the relational as a crucial component of political and ethical critique. The 'moving' of the subtitle thus not only references the mobility of the material itself, but also the different aesthetic measures employed to effect responses and responsibilities.

CHRISTIAN CWIK
University of the West Indies Trinidad

Jewish Outlaws in the Caribbean during the 17th century: Between Entrepreneurship and Piracy

Jewish seafaring protagonists from the Seven Dutch Republics as well as Hamburg first arrived in the Caribbean Sea after some pioneer changes of religious and labor laws around 1600. It was in particular the establishment of the Dutch West Indian Company (WIC) in 1621, which increased the number of Jewish interlopers in the Caribbean. Most of these "Dutch Jews" were born in Spain or Portugal hence the WIC used them to pave the way for colonizing iberoamerican territories. Their maritime networks already existed since the time when they and their ancestors lived as "New Christians" on the Iberian Peninsula. This paper will deal with different illegal groups of Jewish protagonists who used their intercultural skills to enter into the Caribbean markets. To get a better understanding of the impact of maritime activities the paper

will map several port cities, river systems as well as bights and bays in Atlantic Europe, Western Africa and the Caribbean. Finally the paper tries to elaborate the rise of Early Atlantic Capitalism by assessing entrepreneurship and piracy.

SARAH FEKADU-UTHOFF
Ludwig-Maximilian University Munich

Red Sea Mobilities: Reenvisioning African Identities in Tayeb Salih and Amitav Gosh

Both in Black Atlantic and in Postcolonial Studies, cross-maritime syncretisms and connections emanating from the Horn of Africa have received only marginal attention, with transatlantic approaches, such as Paul Gilroy's influential *The Black Atlantic: Modernity and Double-Consciousness* (1993), often accidentally erasing much of non-Atlantic Africa from the critical map. This has recently been criticized by scholars who aim for a more capacious understanding of Africa and Africanity than one that continues to draw on old colonial structures, ethnic specificities, and the history of slavery. "What happens to our understanding of Africa", asks US-American critic Gaurav Desai in his award-winning book on cross-cultural exchanges between East Africa and India, "if we read its long history as an encounter not only with the West, but also with the East?" (Desai 2013: 6).

This paper aims to follow the path delineated by Desai by examining the multiple maritime routes of exchange laid out in two novels that formulate the African red sea region as a historical and critical contact zone: Tayeb Salih's *Season of Migration to the North* (1969) and Amitav Gosh's *In an Antique Land* (1992). These novels mark different stages in the history of so-called postcolonial literature but, nevertheless, share a number of similar concerns. While the former maps out the distance between the rural countryside of Northern Sudan and cosmopolitan London in order to initiate a complex negotiation of place-bound, communal constructions of identity on the one hand and the cosmopolitan, syncretic identities shaped by a world that has become smaller by virtue of imperialism and colonialism on the other hand, the latter tells the pre-history of modern Northeast Africa in order to make the point that there once was a community that was not only cosmopolitan but also marked by religious syncretism. Both novels, then, make extensive use of maritime mobilities – both on a literal and on a figural level – in order to write a cross-regional history and in order to test the possibility of articulating a shared experience across larger regions. Yet, while Salih writes this cross-regional history with a vengeance (to borrow freely from Salman Rushdie), and puts his finger on the various complex entanglements that have been engendered by colonialism, Gosh's novel offers a more moderate view on early global economic, religious, and cultural connections facilitated by the waterways of the Red Sea and the Indian Ocean.

This paper will consider the ideological frameworks and historical contexts to which these novels appear to be heavily indebted. Moreover, it will focus on the ways in which these novels make creative use of the genre of travel writing, ways that – as I am going to argue – allow us to glimpse some of the idiosyncrasies of postcolonial mobility discourses in general.

KARIN HÖPKER
University of Erlangen

Sea-faring, Whale-hunting, and Mobile Orders of Knowledge in Melville's *Moby-Dick*

When Herman Melville published *Moby-Dick or, The Whale* in 1851, his strange novelistic project met the eye of the public at a moment in time when the faultlines of the 19th century epistemic order were shifting in multiple ways. The second voyage of the HMS *Beagle* had ended 15 years ago, Robert Chambers' *Vestiges of the Natural History of Creation* had popularized theories of

“transmutation” for a British and American readership in 1844 and Darwin’s *Origins of Species* was not to be published until 1858. Technological developments like the Temple toggle harpoon and the Greener gun began to change the business of whaling and stack the odds in favor of whale-hunters at sea, before steam-boats, explosives, and new processing techniques would change the notion of whaling altogether.

In 1818, the curious case of *Maurice v. Judd*, in which New York City’s Mayor’s Court had to rule whether the whale was indeed a fish or a mammal (and hence whether the spoils of its hunt were subject to fish-oil taxation), illustrated how through the progressing nineteenth century religious views and popular and notions of common sense and natural order came to clash with expert opinions over the “natural order of things.” With epistemic notions shifting from Linnaean taxonomic order to Darwinian processes, science found itself still on the brink of professionalization and institutionalization in the US, the question of the status of the whale

When Ishmael struggles with cetology to order his world as seen from before the masthead of a whaling ship, the whale’s whiteness—not as a singular phenomenon but as a categorical problem—demonstrates the radical unsettling of the authorities of Ishmael’s epistemic frame of reference. Reading Melville’s “whale of a book” as a narrative experiment in questioning and re-ordering taxonomic and encyclopedic knowledge, my paper reflects on the novel as a test-case for the function as a cultural technique of coping with emergent contingencies of the antebellum period.

STEFAN HÜBNER

Bundeswehr University Munich

Mobilities of Maritime Oil: Offshore-Oil Drilling, Spatialization, and the Circulation of Experts, Technology, and Visions of Development

Historically speaking, professional offshore-oil drilling began more than one hundred years ago. In the U.S., the first attempts to extract oil from offshore wells in the Grand Lake (Ohio) took place in 1884. After the end of the Second World War, American oil companies expanded into the Gulf of Mexico. Since the Oil Crisis of 1973, offshore-oil drilling experienced a global boom, driven by rising energy prices and, in the long run, an ever growing demand for oil.

Oil exploration, infrastructure construction (platforms, pipelines, cables, harbors, etc.) in newly located offshore-oil regions, and accidents such as oil spills strongly affected the mobilities of experts, technology, and visions of development (both sustainable and non-sustainable). Simultaneously, offshore oil-drilling had an important impact on the societies and economies of states in whose exclusive economic zones oil had been found. When its extraction became economically and technically possible, offshore oil created, changed, or cut a variety of spaces. For example, in terms of transportation space it changed global shipping patterns as well as pipeline networks. In terms of communication space it very often increased media attention, while in terms of geopolitical space offshore-oil regions attracted the attention of navies, increasingly patrolling them to prevent sabotage, theft, or terrorism.

In my presentation I focus on U.S. and European oil companies and how they encouraged circulations of personnel, ships, and platforms. Moreover, on a meta-level I address mobile discourses of economic progress, development, and possible disasters. The regions I cover are the North Sea, the Gulf of Mexico, and the Gulf of Guinea. My presentation is based on PR magazines of a variety of oil companies, and on British and U.S. archival material and oral history interviews.

JUDITH KESTLER
University of Würzburg

Negotiating Maritime (Im)mobility:
German Merchant Crews in Overseas Ports, 1939-1940

Immediately after the beginning of World War II, a large number of German merchant vessels were scattered around the world. Many of them were not able to reach Germany within a few days and thus had to stay in overseas harbours of neutral or axis countries. In times when Germany tried to get as many ships as possible back to German harbours for strategic reasons and when National Socialist propaganda pictured mobility (to Germany, to the front) as a political duty, this situation of forced immobility raised important issues concerning the crew as a complex social and political structure.

Even if a ship received orders to sail to Germany, the final decision to do so or not remained with the captain, making his position not only crucial for the fate of the whole crew but for positioning himself towards or against National Socialism. Based mainly on documents in the Federal Military Archives (War Diary of the German Maritime Warfare Command, letters by ships' officers, and reports by captains and ships' engineers), this paper examines – from a cultural anthropological point of view – the shifting balance of power within the crews that becomes visible when analyzing acts of (political) communication concerning immobility/mobility. The presentation focuses especially on the conflict-laden relationship between captains and their officers, and the role of the German authorities within this constellation. It argues that negotiating (im)mobility during the early months of World War II was interwoven with various individual and socio-political strategies of (dis)empowerment that become visible in those acts of communication.

LEOPOLD LIPPERT
Karl-Franzens University, Graz

Rehearsing Americanness on the Atlantic:
The Hallam Company and the Story of Early American Theatre

“The quarter-deck of the Charming Sally was the stage, and whenever the winds and weather permitted, the heroes and heroines of the sock and buskin performed their allotted parts, rehearsing all the plays that had been selected.” – In the early pages of his meticulous 1832 *A History of the American Theatre from its Origins to 1832* (the first of its kind), playwright and theatre manager William Dunlap locates the beginnings of American theatre on a ship: the “Charming Sally” brought the London theatre troupe The Hallam Company to Virginia in the spring of 1752 in order to perform for the first time in the colonial capital of Williamsburg. Dunlap's narrative recounts the origins of a national, specifically “American” theatre tradition as a story of maritime mobility in the Atlantic world. As The Hallam Company crossed the ocean in the hope of warm and financially lucrative reception by local audiences, the British actors not only prepared their roles, but they also began to rehearse an “Americanness” that was still in need of aesthetic and cultural definition.

While Dunlap's factual accuracy has been disputed since, and subsequent research has unearthed many earlier instances of professional or semi-professional theatre productions in the British colonies in North America, his story of transatlantic passage still has been picked up in many later accounts. Hence, in my talk, I will argue for the significance of this particular national origin story: Reading Dunlap's *History* as a cultural document, I want to discuss the larger implications of his description of the foundational moment of American theatre as “nautical drollery.” In particular, the issues I want to consider are the notion of the initial *importation* of and later

emancipation from a European cultural model; the desire for cultural Britishness and European “taste” on the part of white American colonists as a racialized form of social distinction (a dynamic Elizabeth Maddock Dillon has described as “intimate distance”); the temporal narrative that casts the voyage across the Atlantic (which often included a stopover in the West Indies) as playful “rehearsal” for the more serious moment of “arrival” in the North American colonies; and finally, the more general entanglement of theatre as a form of leisure (or aesthetic surplus) in the transatlantic colonial exchange economy of bodies, goods, and labor.

WIEBKE LYONS

Eberhard Karl University of Tübingen

The ‘Maritime Turn’ in Scandinavian Literature as Policy of Emancipation from Gender Roles

Defining the maritime as an aesthetic concept of its own requires a closer look at the development of the ocean’s cultural reception throughout history, since from all other possible landscapes as well as borderscapes only the oceanic one has always represented an important factor in any aspect of European history. In his essay “Aksel Sandemose’s position i den maritime litteraturs tradition” (2014) the Danish literary scholar Søren Frank suggests a periodisation of this receptional history of the ocean by roughly characterising the socio-cultural perspectives to the ocean which can be seen as thematic ‘épistèmes’ in the sense of Michel Foucault’s conception but also in the sense of technical and technological possibilities. This approach to a systematic theorization of the relationship between European culture and the ocean reveals its history as a history of power structures: In all, the change of the ocean’s reception basically means the change of the power relations regarding the ocean. While the sea initially appears as a superior enemy, it gradually has to subordinate to man who gains mobility, the very decisive power that turns at its peak into a questionably destructive one (e.g. when it comes to the issue of environment).

But what does this all mean for European literature? After having become a very popular genre, especially in British and American literature, maritime literature lapses at the end of the 19th century into stagnation caused by the then youngest technological and technical advances in the course of industrialisation that represent a new step in the domestication of the ocean. It seems as if these developments cannot be transferred to literature, as if the aesthetic category of the maritime loses its potential. Only in Scandinavia it is entirely different: There, literature begins to deal with the maritime as industrialisation emerges. Writers like Jonas Lie, Aksel Sandemose or Nordahl Grieg take up the yet conservative maritime literature in order to engage themselves in actual issues. This approach to maritime literature contrasts strongly from the hitherto Anglo-American access where the maritime is characterised by positively valued attributes such as freedom, individuality etc. being related to a very firm ‘cult’ around masculinity which is opposed to the land as representative of the feminine domestic. In Scandinavian maritime literature one can now find, instead, a clearly progressive and emancipatory perspective which is based on the idea of compromise. Since the strict separation of the sea and the land in terms of favouring the first and rejecting the latter is understood as counter-productive, the coalescence of both, which automatically contains the equality of both, becomes the agenda.

Insofar, Scandinavian literature from the late 19th till the early 20th century works out a breakthrough, for which I suggest the term ‘maritime turn’ as this very emancipatory access to the maritime has developed and shaped it as a substantive aesthetic category that stands out due to its intrinsic interrelationship with ‘mobility’ in every sense of this word. In my presentation I would like to introduce this conception as the crucial definition of the maritime and relate it to a literary policy of emancipation from gender roles that appears to me as founding momentum. It originates from modern Scandinavian literature, where the symbiosis of the seemingly fluid, infinite and masculinely connoted maritime with the seemingly immobile, finite and femininely

connoted domestic proves to be a highly mobile category – even within its structural property. Therefore I intend to work with examples from the three novels *Lødsen og hans Hustru* (Jonas Lie, 1874), *Skibet går videre* (Nordahl Grieg, 1924) and *Klabavtermanden* (Aksel Sandemose, 1927).

THOMAS O. MASSNICK
University of Wisconsin, Madison

Space, Modernity, and Mobility in Melville's "Benito Cereno" and Douglass's "The Heroic Slave"

The image of the slave ship has played quite varying roles in the imagination of the United States. As Marcus Rediker points out, the slaver was not merely a means of conveyance, but also a military ship, a factory, and a prison. Though the slave ship prefigured these modern institutions and even influenced their development, its image also exists in the gothic mode, as in Herman Melville's short story "Benito Cereno." This tension between the slave ship's cutting edge use of spatialized power and its ghostly afterimage in the mid-nineteenth century imagination has not been fully examined. My essay begins to address this issue by taking a comparative view of two slave ship revolt narratives, Herman Melville's "Benito Cereno," and Frederick Douglass's "The Heroic Slave." I argue that the way the slave ship is imagined in these two texts, as a gothic space in the former and as a site for liberation through revolt or revolution in the latter, offers insight into the various currents in United States political thought regarding slavery and mobility. The contrasting views of the contested space of the slave ship in these narratives offer insight into the way mobility itself takes on significance in terms of race and national boundaries. And in the context of the current European migrant and refugee crisis, Melville's and Douglass's narratives also offer a chance to reflect on the way people in contested spaces at sea are particularly subject to colonialist discourses with real legal consequences.

NICOLE POPPENHAGEN
University of Flensburg

"Ocean People": Pacific (Im)Mobilities in the Chinese American Imaginary

"Ocean people are different from land people," claims the narrator of Maxine Hong Kingston's *China Men*. In his essays on "Oceania," Epeli Hau'ofa argues that the Pacific Ocean shapes not only the islands but the people in it. Hau'ofa highlights moments of oceanic mobility and transpacific networks and thereby shifts the focus from the smallness and isolation that set islands apart to the vastness and connectivity of the Pacific Ocean. Critics like John R. Eperjesi in *Imperialist Imaginary: Visions of Asia and the Pacific in American Culture*, have criticized this notion of "Oceania" and its people as a romantic or mythical vision.

While Chinese American writers often represent their characters as embracing the fluidity and restlessness that sets the ocean apart from other routes and roads of mobility, their disillusioned accounts of Pacific crossings do not call for what Caren Kaplan designates a "romantic reading of mobility" (see also Sheller). Instead, the representations of Chinese American transoceanic mobility reflect the material reality of economic exploitation, the experience of forced labor, and the often immobilizing consequences of the legal restrictions on immigration. Following Frances Steel's suggestion to "shift[...] the frame of enquiry off-shore to the oceanic spaces inbetween" in Pacific studies and DeLoughrey's work on transoceanic diaspora in *Roots and Routes: Navigating Caribbean and Pacific Island Literature*, this paper will not only examine moments of (im)mobility as crucial in shaping the Chinese American imaginary but also consider Chinese migrants as important agents in framing a discourse on the Pacific that highlights oceanic connectivity.

EDVIGE PUCCIARELLI

University of Bergamo

John Fletcher's *The Island Princess* (1619) and the Beginnings of Jacobean Maritime Imperialism

In Tudor times, and especially during Elizabeth's I reign (1558-1603), England became a political maritime power, thus shifting the *axis mundi* on Europe's geopolitical and historical map. The British Isles 'Britannia' were defined in spatial terms in a cartographic vision, expressing a particular structure that was social-cultural as well as philosophical-political. This vision is reflected in the literature of the time. The British Isles appear on the map, historicised and contextualised as an epistemological structure, i.e. an expression of the specific cultural and political practices and traits of a national community isolated from the rest of Europe. This juxtaposition of a precise 'local' vision and an international one by means of cartographic and geographical tropes represents national and nationalistic thinking, with broad configurations of space and culture. English cartography is centred on the domestic and 'private' national society and landscape in contrast to the rest of the world -- meaning to show that national identity coincides with the island's geographical confines. The new English *mappa mundi* places these islands, the British Isles, in its centre thus giving this central position to the nation and to the beginnings of empire.

Camden's cartographic image of *Britannia* offers us a map portraying figures and symbols. It can be read as narrative made up of fragments which recall and fix on the map moments of history, politics, wars, commerce and myth. This is a *mappa mundi* which, in its didactic function, historical as much as it is geographical, blends classical and biblical sources as well as space and time concepts in order to focus on and recount the nation's history. The iconology of this map, if we note its various symbolic and political messages, reveals that Camden inserts into it a series of geographical utopias. There we find the Earthly Paradise, the Age of Gold and the Happy Isles; all together these elements offer a powerful image of the Isles as a geographical utopia, stemming from the yearning for abundance, harmony and peace under the aegis of a strong and wise monarch, James I. 'Britannia' would like to be an archipelago of the Happy Isles achieving beatitude and enjoying an uncontaminated fertile countryside. This utopia gives spontaneously to its citizens every possible pleasure -- with, at the same time, the benefits of the arts and a superior civilization.

The powerful picture of the new political and cultural ambitions of Jacobean England, or rather Britannia, which were emerging with the public image of James I, foreshadows England's role as agent of civilization strongly highlighted by England's colonial pursuit at the time -- the scramble for land clearly shown, for instance, in Walter Raleigh's *Second Voyage to Guyana*. This expedition made clear the all-pervasive colonial rapacity that led to British colonial rule of the first empire. Contemporary insistence on the parallel between the Roman Empire and Stuart England was a reflection of the Jacobean political representation of the new monarch's ideals and practices, which Shakespeare precisely portrays in both *Antony and Cleopatra* and *The Tempest*. The Jacobean imperialist rhetoric of power and politics will emerge fully in the representation of the public role of King James I in cultural and literary renderings. Re-reading the parallel depicted by Jacobean texts through Said's methods of inquiry offers an invaluable framework for shedding light on some aspects of current critical debates on subalternity, both cultural and geographical, as well as on the challenging problem of mapping the subject.

This "early-modern cultural turn" has provided a new model of analysis that has helped critics understand and interpret Elizabethan and Jacobean texts with a multidisciplinary approach. And being multifaceted and polyphonic, this approach is capable of giving consideration and importance to different cultural influences and perspectives that had been ignored before. Due to the broader cultural scope added to literary critical methodology, there is still much more to be seen and interpreted in Early-Modern texts and, in this perspective, if, following this new

pathway, one combines the Cultural Studies' analytical model with a Post-Colonial theoretical approach, one can envisage a completely new mode of perception and understanding of what these texts signify.

The central aim of this paper is to re-contextualize John Fletcher's late tragi-comedy *The Island Princess* from both a theoretical and practical point-of-view in the light of Said's discourse in his seminal book *Culture and Imperialism* (1994). His perspective offers a useful method for extracting cultural content from the literary texts and allows the reader to focus on the political and cultural representation of colonialism and imperialism present in early modern texts. At the same time, he shows how to understand cultural representations of beliefs, practices and symbols that mark colonial thought and descriptive discourse in Shakespeare and his contemporaries.

The following paper tries to demonstrate the value and relevance of the critical-methodological discourse of Edward Said's seminal works, *Culture and Imperialism* and *Orientalism*, in the creation, enforcement and maintenance of the subjugation of the 'Other' at the dawn of the British Empire as shown in Early Modern English Literature. The chronological focus of Said's theoretical framework has been widened here to include Renaissance Literature and has been applied to an analysis of the representation of political power in late Jacobean England (1619-21) through a close-reading of John Fletcher's *The Island Princess* (performed at court 1619-21; printed in Beaumont and Fletcher First Folio 1647). This Jacobean tragi-comedy has been neglected by modern literary criticism though it can be seen as a source-text for colonial maritime political discourse.

This paper also tries to bring out the epistemological and ontological values of Fletcher's text, as a demonstration both of imperialistic power and of resistance to political hegemony. The paper turns to philological inquiry as advocated by Said in *Humanism and Democratic Criticism*. By combining Said's theory of contrapuntal 'inventory' of the traces of historical process with Michel Foucault's philosophical interpretation of cultural and ideological constructions as stated in *Archeology of Knowledge*, this paper attempts to show the actual means and processes by which 'Otherness' is constructed in John Fletcher's *The Island Princess*. The spatial changes define different aspects of power both at a concrete level – land. Empire – and at an abstract one – emotions, ideology and sexuality; the issues of imperial expansion, political power and sexual domination are dramatically compressed into spatial and geographical shifts and metaphors. Such metaphors are designed to reveal the complexity of the land and its dwellers to set boundaries between centre and periphery, inner and outer spaces and, above all, they epitomize the subalternity of the conquered land and the colonized body.

If we are to understand modern society and its socio-political conditions, if we are to understand "The dreams of men, the seed of commonwealths, the germs of empires." (Joseph Conrad, *Heart of Darkness*), we have to refer to Foucault's "we study the past to shed light and understand the present" as well as to Said's theoretical frameworks.

JUDITH RAUSCHER

University of Bamberg

Of Spaceships and Ocean Planets:
The Ethics of Mobility in Joan Slonczewski's Pragmatic Utopias

In the introduction of her award-winning science fiction classic *The Left Hand of Darkness* (1969) Ursula K. Le Guin writes:

Science fiction is metaphor. What sets it apart from older forms of fiction seems to be its use of new metaphors, drawn from certain great dominants of our contemporary life [...]. Space travel is one of these; so is an alternative society, an alternative biology; the future is another. (xviii-xix)

As Ursula Le Guin suggests, and as several decades of SF criticism have demonstrated, the literary genre of science fiction has much to say not only about possible futures for humankind and planet earth, but also about present-day concerns and the past that produced them. One of the ‘great dominants of our contemporary life’ that the ‘new metaphors’ of Science Fiction allow us to examine is mobility as an ambivalent social, political and cultural force. Associated with freedom, opportunity and progress in western cultures, mobility is frequently also figured as “shiftlessness, as deviance, and as resistance” (Cresswell 2). Or to quote Tim Cresswell, mobility is “a rich terrain from which narratives – and, indeed, ideologies – can be, and have been, constructed” (1). Because mobilities are historical processes that exist within complex power geometries (Adey 131), they can be motors of liberation as much as motors of oppression; they can bring about greater social equality but also be a key factor in political conflict or environmental destruction. Joan Slonczewski’s SF novels about the ocean planet Shora engage with all these dimensions of mobility.

One of the leading writers of ‘biological science fiction’ in the United States, Joan Slonczewski, herself a micro-biologist, is the author of the Elysium Cycle. Book one and two in the feminist SF series, *A Door Into Ocean* (1986) and *Daughter of Elysium* (1993), tell the story of Shora, which is inhabited by the all-female, pacifist Sharers. While *Door* deals with the brutal colonization of Shora by an intergalactic empire, *Daughter* jumps 1000 years into the planet’s future to a time when the ocean planet has been settled by a powerful race of ageless ‘immortals,’ who not only oppress the remaining Sharers but also their own, increasingly self-aware nano-sentient servitors. Slonczewski’s novels are organized around notions of mobility/stability, progress/stagnation, the oceanic/the galactic, travel/settlement, nature/culture (technology), life/death, etc. Imagined as utterly unstable, the different elements in these conceptual pairs form constantly shifting constellations in the texts. The ‘pragmatic utopias’ (cf. Peel) that emerge in the process accommodate provisional and conflicted meanings and thus allow for a nuanced examination of the ethics of mobility, especially where feminist, postcolonial and environmental questions are concerned.

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SUSANNE REICHL

University of Vienna

Mari/time Fantasies: History and the Sea in Time Travel Fiction for Young Readers

Stories of time travel, which have become remarkably popular in series fiction for teenage readers over the past decade or so, are usually tales of adventure and development. They feature teenage heroes and heroines who brave the most dangerous adventures to save history from being meddled with by antagonists whose evilness attempts to exceed that of the average historical villain. Teams of time travellers cross, in Maria Nikolajeva’s terms (developed from Bakhtin for fantasy), from the primary chronotope into the secondary chronotope (Nikolajeva 1988: 64), straddling the dimensions of time and space as they try to steer history back onto the prescriptive course it is meant to take. Time fantasy, Nikolajeva claims, “brings fantasy and science fiction closer to each other than any other motif” (ibid.), and the loosening of generic borders gives the writers the freedom to be generous in their realisations of the scientific basis for their fictional representations of time travel.

And yet, the workings of time travel, even though usually left half-explained in the blend of science fiction and fantasy, need to be subjected to a set of principles that can be comprehended and accepted as a consistent explanation by the discerning reader. This seems to be a particular challenge for time travel stories that involve the ocean as a setting for time travel adventures. The fluidity and instability of the ocean makes for an interesting metaphor of the instability of time itself, and the more material instability of voyaging on a ship can make time travelling dangerous or even impossible. On the other hand, the historical entanglements that characterise the oceans, their covering and uncovering of history and its material practices, make it an especially suitable topos for historical mobilities and shifts.

In my paper, I will focus on Damien Dibben's *The History Keepers* series (2011 –), which makes use of the liminal spaces between land and sea as well as the historical eras and events to construct a particular view of history as malleable and changeable, but also as prescriptive and without valid alternatives. Like the ocean, history is seen to constantly change shape and position but essentially stay the same. This is suitable for time travel narratives, which generically are riddled with paradoxes like these. The ships that Dibben's history keepers use for their travels provide temporary moments of stability and are amorphous constructions themselves that defy a clear historical specification.

My paper will take a critical view of the ideologies transported in the construction of historical maritime adventures and oceanic mobilities, and a certain imperialistic nostalgia that is very much in line with colonial adventure stories, but also with the construction of contemporary teenage heroes in the wake of the *Harry Potter* series. Postcolonial and gender readings as well as more specific critique of young adult science fiction and fantasy (e.g. by Farah Mendlesohn or Maria Nikolajeva) will be applied to Dibben's series as well as to Alex Scarrow's *Time Riders: The Pirate King* (2013).

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RANTHILD SALZER

University of Vienna

Drawing Mobility in Crisis:

Mediterranean Refugees in Joe Sacco's 'The Unwanted' and 'Footnotes in Gaza'

In my presentation I will focus on how ideas of social and personal mobility are negotiated in Joe Sacco's graphic narratives *The Unwanted*, a short comic from 2012 and *Footnotes in Gaza* a novel-length comic published in 2009.

Sacco's work is highly political: in his journalistic comics he offers counter-narratives that question the discourse produced about individuals and groups that are othered and thus marked as problematic and/or unwanted in the majority of official western discourses: the African migrant and the Palestinian civilian. While *The Unwanted* takes a closer look at the problems and difficulties caused by mass migration: the situation in question being the strong influx of African

migrants to the island of Malta; in *Footnotes in Gaza*, Sacco researches the details of a war crime committed by the Israeli army in 1956.

Sacco's medium of choice is the graphic narrative whose inherent 'tensions' (Charles Hatfield, 2005) he uses to the fullest advantage. Due to the multimodal qualities of the medium comics the author cannot only establish a meta-narrative perspective but can position speech bubbles and panels on each page in a way that prompt a critical discussion of the situations he reports about.

The texts I will discuss in my presentation highlight different sides of having access or not having access to social and individual mobility and how this is linked to geopolitics. In both cases Sacco's autobiographical avatar, Joe, who is also the first person narrator, stands in for maximum mobility. As an American journalist he is highly mobile and can move from place to place without difficulty. The same cannot be said of the people he interviews and who assist him as guides through the regions he travels in. African migrants on Malta are mistreated by local authorities and their mobility and access to public life is limited. Under the Israeli occupation Palestinians are severely restricted in their mobility to freely choose where they want to live or work. I will juxtapose Joe's mobility with the lack of mobility found among the people he interviews.

SARAH SANDER

University of Art and Design Linz

Precarious Passages: Medial and Material Conditions of the Great Passage from Europe to America, around 1900

Early in June 1907 a photograph was taken on the transatlantic steamer *SS Kaiser Wilhelm II* of Norddeutscher Lloyd on the voyage from New York to Bremen (or to Le Havre and then on to Paris), that should become one of the visual founding documents of the early American avant-garde: 'The Steerage' by Alfred Stieglitz. In the picture, new formal parameters superimpose with a clear look at the everyday reality, resulting in a double picture of the period: social document on the one hand, modern photographic view on the other. The image is structured by clear forms and shapes. It is divided into two segments; into an upper and a lower outer deck of a ship. On the upper deck there are people, mostly men, looking over the railing; on the lower deck there are more people, mostly women and children, surrounded by spread laundry. The image shows the crowded weather decks of the prestigious ocean liner; Alfred Stieglitz was on his way to his annual visit to Europe with – and in contrast to the depicted, travelled first class.

Taking the contemporary visual discourse on 'precarious passages' as a starting point, my presentation will explore the medial and material conditions and constitutions of migrant maritime mobility around 1900. In the wake of the second wave of mass migration to America around 1900, a new kind of steamer was developed, that determined the experience of the passage from the Old to the New World. Not unlike today, the parameters of this experience were based on economic and social structures: While the great mass of migrants travelled under unreasonably perilous conditions in the dark and dirty steerage holds of the ship, the upper decks of the ocean liners developed into swimming 'Grand Hotels', offering the first and second class luxurious voyages on the same steamers the steerage passengers were crimped into. Alfred Stieglitz's famous cubist photograph 'The Steerage' (1907) shows these class conditions eminently.

SILVIA SCHULTERMANDL

Karl-Franzens University, Graz

Maritime Mobility and Equiano's *Interesting Narrative*: A Case Study in Late-Eighteenth-Century Popular Culture

In the late eighteenth-century transatlantic world, Olaudah Equiano's autobiography, *The Interesting Narrative of Olaudah Equiano, or Gustavus Vassa, the African. Written by Himself* (1789), highlights the dynamics of global mobility and raises issues about transnationalism and hybridization related to popular culture expressions. Issues of transnational mobility, such as the fact that he travelled excessively, both as a slave and after his manumission, appear equally prominently in his *Narrative* as issues of social mobility within the slave economy and the British political arena. That Equiano's life was affected by the mobility of the eighteenth-century transatlantic slave trade is evident; that his book resonates with the literary cultures of both sides of the Atlantic is clear as well. Still, the question what actually happened to his book during the transatlantic circuit of culture has not received critical attention so far. To read Equiano as a popular culture phenomenon on the move in the late eighteenth-century transatlantic world exemplifies how complex the dynamics of mobility are and how they factor into the cultural circuit of Equiano's text, both in the late-eighteenth century and today.

My paper analyzes Equiano's *Narrative* as a popular culture expression based on three main criteria: its seriality, reception, and strategies of dissemination. This is a new approach in the rich scholarship on Equiano, where the focus predominantly centers on questions addressing his national origin, the genre conventions of life writing, eighteenth-century literacy and publication histories, and the characteristics of early slave narratives. I wish to show that the interplay of popular culture as a form of cultural expression and mobility as a form of aesthetic reception and social relevance offers a new lead into (some of) the established questions about Equiano as a cultural phenomenon.

BJÖRN SIEGEL

Institute for the History of the German Jews, Hamburg

'The Jewish 'Conquest of the Sea': Zionist Visions of a New Era of Maritime Mobility

In the 1930s and 1940s the "conquest of the sea" emerged next to the return to the ancient homeland and the restoration of a Hebrew culture as an important pillar in Zionist ideology. While the Jewish Agency renewed contracts with European shipping companies, such as the Lloyd Triestino, in order to enhance immigration to Mandatory Palestine, Zionist thinkers also were eager to think beyond the traditional practices of migration. Leading Zionists praised Jewish maritime activities and celebrated the inauguration of the modern harbor in Haifa (1933) and the opening of the one in Tel Aviv, like the mayor of Tel Aviv Meir Dizengoff. In 1934 initiatives led to the foundation of the Eretz Israeli Company for Fishing and Shipbuilding, which aimed to establish and modernize the Jewish fishing industry on the Palestine coast. In the same year the right-wing Revisionist Zionists opened the Betar Naval Academy in Civitavecchia (Italy), in which they hoped to educate the future maritime elite of *Eretz Israel*. Thus, the 1930s and 1940s emerged as a crucial phase in the evolution of the Zionist idea to conquer the sea. Even though the Zionist Organization had established co-operations with European shipping companies, which aimed to make the Zionist vision of a Jewish home in Palestine a reality, new ideological visions on maritime mobility evolved. Even David Ben-Gurion, a leading Zionist and later on Prime Minister of the newly founded State of Israel, announced:

*The "conquest of the soil by city people was the great, first adventure of our movement, of our endeavor in the country. A second adventure, great also, and perhaps harder than the first, still awaits us – the conquest of the sea. ... Without the sea there is no access, there is no space."*¹

¹ David Ben-Gurion, "To the Sea," in *Tel Aviv Port 25th Anniversary*, ed. Dov Lutsky (Tel Aviv: 1961), 5-6, cited in Azaryahu, "The Formation of the 'Hebrew Sea' in Pre-State Israel," 259.

These developments led to growing discussions in Zionist circles on maritime mobilities, which combined aspects of immigration, tourism and nationalism. The (re-)invention of Jewish seafaring traditions became therefore an important ideological tool to “revitalised the Jewish nation” and by doing so, gain acceptance by the World’s nations. Thus, oceanic spaces and its domination by maritime activities were seen as influential elements of modern day Zionism. The Zionist politics of the 1930s and 1940s even demonstrate how strongly discourses and practices on maritime mobilities emerged as ideological instruments to preserve the cohesion of the movement. In addition, the Zionist visions also illustrate how the domination of the sea was broadly perceived as a necessary element – by Jews and Non-Jews alike – for a “revitalised” and “healthy nation”. Thus, the Zionist discourses also reflect the relevance of oceanic spaces on nation-building processes and modern day politics.

JENS TEMMEN

University of Potsdam

From HI-SEAS to Outer Space:

‘Hawaii as Mars’ and the U.S. Legal Discourse of Hawaiian Annexation

My paper will explore the rhetoric of exploration and colonization in contemporary U.S.-led Mars exploration programs and its currency in the study of U.S. imperialism in the Pacific. Focusing on the HI-SEAS project, which simulates the social effects of long isolation deep space missions to Mars on Mount Manua Loa in Hawaii on the basis of the study of long spells of isolation in maritime exploration in the 15th-19th century (cf. Kizzia; cf. Stuster), my paper will discuss how the simulation of Mars colonization on Hawaii is grounded in 19th century U.S. imperial discourse. By rendering Hawaii as a vessel of exploration to alien shores, the HI-SEAS project is implicitly linked to the seafaring discourse of “Hawaii as ship”, which, as Yunte Huang argues, was key to furthering U.S. imperial Pacific expansion (cf. 20).

Building on Craig Santos Perez’s notion of the “terripelago,” which foregrounds “territoriality as it conjoins land and sea, islands and continents” (620), my paper will argue that the 21st century notion of “Hawaii as Mars” builds on the discourse of 19th century Hawaiian annexation, which does not divorce the territorial annexation of the islands from the imperial management of the ocean that surrounds it. In line with Perez’s theory, my analysis of legal and literary texts negotiating Hawaiian annexation will exemplify that the U.S. discourse of annexation builds on the notion of a discursive scaling of the Pacific by privileging legal over geographic proximity (cf. *Morgan Report*; cf. Liliuokalani).

I will argue that this discourse, which creates Hawaii as a “stepping-stone” towards the foreign shores of Asia (Osborne 33; cf. Huang, 13 ff.) and simultaneously as an “American state” (*Morgan Report* 364), is in turn crucial to constructing Hawaii as “as close as earthlings will get to Mars in the foreseeable future” (Kizzia 5).

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SLAVICA TROSKOT

University of Zadar

The Pacific in the Prose Writing of James A. Michener – Between Hegemony and Universal Bodily Experience

The importance of cultural representation of maritime mobility in literature offers many interesting reflexions on the global changes. Geographical position of the United States between two great oceans explains the political interest of this world leading economic and military power into the future and development of everything that happens in and around these vast watery areas. Taking into consideration the American habit of “moving westward” the Pacific might be a somewhat interesting topic.

Within the span of fifteen years after World War II James A. Michener published three prose works about the Pacific Ocean. A collection of stories *Tales of the South Pacific*, published in 1947 is a collection of stories from World War II focusing on the role of the American army, navy and soldiers and their contribution to the liberation of the Pacific. Another collection of stories from 1951 *Return to Paradise* revisits the Pacific islands, Australia, New Zealand and New Guinea in order to, as the author says: “*find how things are going with our forward friends*”(7). In 1959 Hawaii becomes the American fiftieth state of the Union and in the same year Michener publishes his more than one thousand pages epic novel *Hawaii*.

In spite of the fictional tendency of literature to create the imaginary worlds it is difficult not to notice that “sea stories” might be somewhat closer to reality; sea and sea-travel cause in the human imagination such astonishment that the mere fact of traveling or movement across the sea feeds human mind and imagination. The most realistic descriptions of the sea and sea-traveling are so deeply fascinating and impressive to the human mind that writers rarely have the need (aside Nautilus and science fiction) to add fabricated layers to their stories. Sea-traveling seems to have the power of sobriety; it revives the physical dimension and the limits of the body itself and for all that intensifies the feeling of reality (cognitive theory).

Michener’s Pacific is a special frame for many complex historical, religious, class, racial and war turmoil, but also a space of deep emotional, individual, way-finding and cognitive occurrences. As if the life itself is, in some reverse proportionality, much more valued and intensive on a smaller piece of land, and the very consciousness of sea and water is a reminder of human limitations. Simultaneous with the experience of the sea and ocean Michener’s prose is redundant with war and oppressive forces that makes his writing extremely intensive and dynamic. As a result characters are forced into marginal situations with strong will for survival.

Writing about his Pacific traveling experience and fiction Michener emphasizes the Pacific as the more important ocean for the future and for the global political trends stating already in 1947: “*But in Asia most of what occurs we do not even vaguely understand, and what happens in Asia is vital.*” (7)

Taking into consideration that the Anglo-Saxon colonization has literally enclosed the globe connecting in the Pacific, and that it is the Asian economic powers (Japan, China, India...) and the United States that have formed at the turn of the 20th to the 21st century the so called Pacific Rim (Wilson), it remains interesting to see how the reading of Michener’s Pacific prose may add to the current understanding of maritime mobility across the Pacific ocean.

TOBIAS AUBÖCK
University of Innsbruck

“In Raisuli’s Hands”: Representations of American Captivity in Morocco

By the beginning of the twentieth century, large parts of North Africa had already come under direct European control. A quarter of the population of Tangier, for instance, was European or American. The kidnapping of the Graeco-American Ion Perdicaris in 1904 therefore served as a great opportunity for Theodore Roosevelt to publicly flex America’s military muscle in order to enforce Perdicaris’s release. This incident is also portrayed in John Milius’s 1975 motion picture *The Wind and the Lion*, which stars the Scot Sir Sean Connery as the Berber Ahmed ben Mohammed el-Raisuli (Raisuli in short) who tries to extract certain concessions from the Europe-friendly Sultan of Morocco. In parts, the film is based on Perdicaris’s captivity narrative “In Raissuli’s [sic!] Hands: The Story of My Captivity and Deliverance May 18 to June 26, 1904.” Both documents employ great literary freedom when portraying the events. Despite being released some seventy years after Perdicaris’s narrative, the film shows a similar Eurocentric point of view, underlining, thus, how influential such texts were and still are.

With his narrative, Perdicaris continued in the tradition of a genre that had emerged as a result of Mediterranean piracy in the course of the sixteenth century and depicted the lives of European captives in North Africa. However, contrary to the Christian and Muslim victims of this practice, who were often taken captive on sea or abroad and held for ransom, Perdicaris was already a resident of Morocco, the place of his captivity. He and his family lived in a stately mansion, and even his captivity was mostly tolerable, considering the circumstances. Yet, just like his predecessors, he at length described instances of Muslim violence and barbarism, contrasting the North African culture with, as he saw it, the more progress-oriented European and American civilization. Like authors of earlier narratives, who had ignored Muslim captivity in Europe, he dismissed the effects that European imperialism and colonization had on most of North Africa.

By portraying the (fictional) landing of the American navy in Morocco as the advent of liberation, the filmmaker John Milius draws on similar motives as Perdicaris, who had depicted the local population as in dire need of protection from itself, and Raisuli as an extraordinary and noble savage. Not one to miss out on such an opportunity, Milius, in his rendition of the tale, turned Perdicaris into a woman, thereby evoking long perpetuated ideas about helpless white women in the hands of eroticized, oriental bandits. Fittingly, Milius ends his movie with a scene that showcases a stuffed bear, personally brought down by Theodore Roosevelt, thus creating as a symbol for American military victory over Morocco’s savages.

This paper investigates the events surrounding Perdicaris’s kidnapping in the context of European colonialism in North Africa from a historical as well as from a literary perspective. A special focus lies on a comparison of Perdicaris’s contemporary account and the subsequent rendition on film by John Milius. In doing so, orientalist continuities will be highlighted, while also providing much needed answers for questions regarding authenticity in the context of early twentieth century intercultural confrontation.

MARCEL HARTWIG
University of Siegen

Transit Cultures: Medical Discourses and Media Change in the British American Colonies, 1639 – 1763

This research project explores the transatlantic interrelationship between migration, transportation, and epistemic intermediaries in the context of the different spatial configurations

and cultural contexts of British American colonial medicine and the English “motherland”. In particular, it focuses on the impact the transatlantic transit of culture had on processes of professionalization and specialization in Western medical knowledge productions. It argues that European colonial empires were the breeding ground for new theories of diseases, their causation and the according treatment. Here, the North American colonies between 1639 and 1763 will serve as a petri dish, where actors, institutions and relations of knowledge intersect, sprawl, and make visible the assemblage of “Western medicine”. Triggered by the maritime mobility of apprentices and experts in what Dixon Ryan Fox termed “the transit of culture”, the migration of American medical students to England on the one hand, and that of “trained experts” from England to North America on the other is crucial to the social change in both spatial contexts. While colonial practitioners were in constant conflict with the established medical profession in Britain, they also penetrated 'professional' networks by reappropriating established practices of knowledge production. This form of epistemic sprawl was both spatially and temporally mobile and permeated medical discourses in both English and North American contexts. Accordingly, this research project investigates the processes of knowledge production with regard to medical networks and works on the following questions: How were medical networks influenced by the spatial and temporal mobility of medical narratives and experiments? Which actors produced knowledge and through which social networks? What triggered processes of professionalization and specialization in medico-commercial networks? How did the transit of cultures between the old and the new world shape processes of rationalization and pathologisation in medical discourses? With regard to selected aspects which were significant in shaping medical discourses within North American colonies through maritime mobilities, this project illustrates how the newly formed social networks aided in shaping new forms of communication, which in turn framed contemporary medical ideologies in the U.S.

PETRA SAPUN KURTIN

University of Rijeka and Zagreb

Narrating the City and Its (In)visible Sea:
New Orleans as Mediterranean Port on the Mississippi

“... all seaports resemble one another more than they can resemble any place in the interior... The Mediterranean, Caribbean and Gulf of Mexico form a homogenous, though interrupted, sea.” The quote is by A. J. Liebling, the earl of Louisiana, in whose mind New Orleans was undoubtedly Mediterranean. Even though the city itself and its port are river-oriented, the mighty Mississippi forms a firm connection between the city of New Orleans and the sea. Recent research explored the city’s connection to the Atlantic, as a former slave port, whose rich multicultural history still makes it a place of (dis)functioning cultural pluralism, and a liminal space not only between the New World and its European – or rather Mediterranean – heritage, but also intertwined with the distinct African influences – both direct and once removed influences (imported slaves and Haitian voodoo).

As a city of mythical status not only in US literature but global imagination, New Orleans’ fluid identity traverses from a geostrategical former slave port to an artistic haven and carnivalesque street life culture, tragic in its constant threat of pending natural destruction, as most recently witnessed by two major calamities that affected the city: 2005 Hurricane Katrina which caused one of the “largest displacements of people in the United States”, and the 2011 BP oil spill. These represented identities were created and can thus best be explored in its narratives.

Researching a city as complex as New Orleans requires a number of perspectives and methodologies. My own focus lies within the scope of current methodologies of the recent ‘spatial turn’ within the social sciences and the humanities, such as the theoretical background of geocritical literary analysis (Bertrand Westphal) of the city’s representations in narratives, Neil

Brenner and Christian Schmid's 'theory of extended urbanization' intertwined with the term of 'prosthetic memory' (Alison Landsberg), that explains how empathy experienced through narratives can foster social change.

My research focuses on the city of New Orleans as an example of community resilience, whose existing status in world's imagination, along with numerous post-crisis narratives that emerged after the displacements caused by Hurricane Katrina allowed it to attract thousands of artistic and cultural workers who came to rebuild it for the sake of what the city stood for.

For my presentation I will explore the connection of the intrinsically Mediterranean city of New Orleans and how its reliance on the tradition of storytelling fostered a call-for-action and through an influx of new arrivals helped to reclaim and rebuild the city and its displaced community.

MIRIAM STRIEDER

University of Innsbruck

To Bridge the Gap: The Sailor as Mediator in Austen's *Mansfield Park* and *Persuasion*

Jane Austen's heroines are situated in a typical, domestic setting of the early 19th century which allows them only limited acquaintances barely surpassing the family circle. This confined circle is particularly well established in *Persuasion* and *Mansfield Park* where Anne Elliot and Fanny Price are basically shunned even by their own relatives. Their social interactions, however, are enriched by members of the navy, the captains Harville, Benwick, Wentworth, and the Crofts, and William Price. Those characters contribute to social stimuli for the heroines and bridge gaps not only geographically but also fill breaches from past to present to future, connect estranged families, join opposite sociocultural currents, and reach across social ranks. In *Mansfield Park* and *Persuasion* these mediatory functions are significantly and on several levels fulfilled by sailors and members of the navy which on the one hand is a homage to Austen's brothers Francis and Charles but this is also founded in the sociocultural role and image of the sailor as a border crosser of the late 18th and early 19th century.

As idealistic and fictional as these functions may be, it seems worthwhile to explore those bridging qualities, which are particular to the members of the navy, in order to hopefully prove that the naval officers serve not only as a model for Jane Austen but also fulfill important social roles in her novels to which they are qualified by their lifestyle and experiences made on the waves.

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SUSANNE ZHANIAL

University of Vienna

The Swashbuckling Pirates of the Early Hollywood Era

At the end of the nineteenth century, the image of the pirate as a sly and greedy villain, immortalised by Stevenson in his portrayal of Long John Silver, prevailed, but with the advent of

the twentieth century and especially the moving pictures, this representation (once again) changed dramatically.

The aim of this paper is to investigate how and why the early twentieth century re-imagined and re-defined the motif of the pirate. Strikingly, one can detect two important movements for this period. First, the motif was successfully transferred from the page to the screen. In fact, the genre of the pirate film experienced its first boom with the movies starring Douglas Fairbanks and Errol Flynn. Second, the change of the medium went hand in hand with a positive redefinition of the main pirate. The protagonists of the early Hollywood pirate movies are typically depicted as swashbucklers. This hero archetype assumes the role and position of an outlaw only for a limited period of time, but always sticks to a strict code of honour and is therefore never completely (or truly) lawless. This raises the question how the movies depict the hero's time as a pirate. Is he allowed to engage in typical piratical activities (e.g. boarding of ships) and if yes, how are these deeds depicted and justified?

This paper will investigate the early twentieth century representation of the pirate as swashbuckler by using the two most well-known movies of this era, Douglas Fairbanks' *The Black Pirate* (1926) and Warner Brothers' *Captain Blood* (1935). The movies will be situated in their cultural background in order to illustrate and explain the attractiveness of the pirate as a swashbuckling hero.