

4th Annual American Studies Workshop
**The (Un)usable Pasts in
American Studies**
Zagreb, May 14, 2016



HUAmsS



Hrvatsko udruženje za američke studije
Croatian Association for American Studies

Venue: Faculty of Humanities and Social Sciences, Ivana Lučića 3, Zagreb. (room tba)

Organizers: American Studies Program, Faculty of Humanities and Social Sciences Zagreb; Croatian Association for American Studies (HUAmsS).

The event is co-sponsored by HRZZ (CSF) project grant 1543: *A Cultural History of Capitalism: Britain, America, Croatia*.

PROGRAM

10:00 Opening & welcome

10:15-11:45 Session 1

Borislav Knežević (Zagreb):

Braudel's America: Notes on a Civilization.

Ronald Schleifer (Norman, OK):

Corporate Culture and American Literature: Intangible Assets, Economic Instruments, and the Shapes of Aesthetic Experience in Early Twentieth-Century America.

Tomislav Brlek (Zagreb):

The Present Moment of the Past: History In and Out of Literature.

Stipe Grgas (Zagreb):

Do the Postmodernists Still Speak To Us?

11:45-12:00 Coffee break

12:00-13:30 Session 2

Radojka Vukčević (Belgrade):

Lawrence Buell's Redefinition of the Concept of "the Great American Novel": Script 1.

Dubravka Đurić (Belgrade):

Language Poetry in the Canon of American Experimental Poetry.

Tatjana Jukić (Zagreb):

Vertigo Redux: Notes on Scorsese's *The Age of Innocence*.

Maciej Czerniakowski (Lublin):

America Haunted by Its Animal Past.

13:30-14:30 Lunch break (at the venue)

14:30-15:45 Plenary talk

Russell Reising (Toledo, OH/ Zagreb):

Who Wrote the Purloined Letter? : Poe's Tale and the Critical Inertia.

15:45-16:00 Coffee Break

16:00-17:30 Session 3

Gordan Matas (Split): **Attitudes to the Past in Toni Morrison's Fiction.**

Petra Sapun-Kurtin (Rijeka): **Contested (Hi)stories—the Case of the City of New Orleans.**

Slavica Troskot (Zadar): **Pacific Ocean Experience as a "Different Optic" of Hawaiian History (Floating between Asian American and Pacific Studies).**

Vanja Polić (Zagreb): **Alternative Histories of the North American West: the Case of US-Canadian West in Guy Vanderhaeghe's Western Trilogy.**

17:30 Workshop closing

ABSTRACTS

Russell Reising: **Who Wrote the Purloined Letter?: Poe's Tale and the Critical Inertia** (*plenary talk*)

The critical history of Edgar Allan Poe's tale "The Purloined Letter" is deep, rich, and vast. Poe and his famous detective, C. Auguste Dupin, have been the subject of formalistic, psychoanalytic, philosophical, biographical, and many other varieties of critical approaches. In spite of all the attention the tale and its famous protagonist have received, a unique form of

blindness has characterized virtually every reading of the tale. In this talk, I will investigate the critical history of the story, offer a new reading, and speculate on the nature of the inability, perhaps reluctance, of Poe's critics to see what, according to the tale's famous phrase, has been hidden in plain sight.

Borislav Knežević: **Braudel's America: Notes on a Civilization**

The concept of *longue durée* plays a central part in historiographic analyses of Fernand Braudel; in relation to the United States it presents something of a challenge precisely because of the relative historical youth of the country. The object of the paper is to analyze Braudel's historiographic picture of the United States, in terms of two fundamental aspects of his approach: first, his assumption that the United States is a civilization, and secondly, the fact that his primary scholarly interest in world-economies covers the period from 1400 to 1800 means that American history and the history of America in the world is not in his work the object of sustained elaboration, the one lengthier piece

being a couple of chapters in *A History of Civilizations*. Braudel's observations on America therefore have the character of notes rather than a systematic analysis. In this paper, I will try to single out some of the main notes he makes on America, especially in terms of his emphasis that "money has been and still is king in the free democracy that America seeks to be" (485), as well as his characterization of contemporary American civilization as "liv[ing] in advance of modernity" (505). In a reconstruction of the analytical assumptions informing Braudel's view of America, I will also discuss his understanding of the concepts of capitalism and civilization.

Ronald Schleifer: **Corporate Culture and American Literature: Intangible Assets, Economic Instruments, and the Shapes of Aesthetic Experience in Early Twentieth-Century America**

This paper examines the advent of corporate culture at the beginning of the twentieth century, particularly in the United States, in relation to aesthetic experience, the horizons of knowledge, and everyday life. Some of the greatest innovations in the history of Western culture took place at the turn of the twentieth century, a period that David Landes, in his book *The Wealth and Poverty of Nations*, describes as comparable in its innovative transformation of human life to the "Neolithic . . . shift away from hunting and gathering [that] made possible towns and cities, with all that they yielded in cultural and technical exchange and enrichment." The phenomena of this period is sometimes describes as "the second Industrial Revolution," the period of cultural modernism that I examine in *Modernism and Time* in relation to science and literature and in *Modernism and Popular Music* in relation to aesthetics. In this paper, I focus in on one institution that arose, as we know it, in this period, the modern continental –

and, lately, the transnational – corporation. The corporation itself is a product of American technological innovation – in steel production, communication, electrical power, and, perhaps most important in relation to the arts, "immaterial assets" of finance and corporate life itself – which, in turn transformed the possibilities and experiences of the arts. This presentation examines local technological innovations for the arts at the turn of the twentieth century: widespread newspaper distribution, which encouraged the epiphanic literary discourses of Joyce and others; possibilities of musical recordings, which stimulated a host of innovations in music, from Gershwin to Stravinsky; and, of course, filmic transformations of the theater. But it does so in the larger context of corporate culture, where advertising, credit, marginal trading, and the very incongruence between new technologies and old helped to shape experiences of social and aesthetic experience and the very sense of value in human affairs.

Tomislav Brlek: **The Present Moment of the Past: History In and Out of Literature**

The United States, Jacques LeGoff has noted, have a rather particular relation to its past: due to its relative brevity, the purview of American history disports overdetermination of recent events. While this might lead one to expect countenance of the modern in literary matters, even a cursory glance at the critical practices prevalent in America patently demonstrates that the inverse actually happens to be the case and Timothy Clark even coined the phrase "institutional Americanism" to describe the worldwide dominance of approaches to reading works of literature predicated on unexamined notions of context and identity. For, as Susan Sontag pointed out half a century ago, not incidentally introducing the work of Roland Barthes, the modern tendencies that have long occupied the central position in contemporary letters in France tend to be regarded as marginal and suspect by the Anglo-

American literary community, but a provocative minority current, labeled *avant-garde* or *experimental literature*. Although this goes a long way in explaining why, for instance, Jonathan Littell chose to write in French what is in many respects, as Walter Benn Michaels argued, an exemplary instance of the Great American Novel, the more pressing query should perhaps be how it is that in America the past is, in Faulkner's memorable quip, not only not dead but not even past. That a propitious way out of this peculiar conundrum elaborated in the poetical and critical writings of T.S. Eliot, from whom the title of this paper is appropriated, has on the whole gone unnoticed despite the ample currency of his work, might in and of itself suggest that what is really at stake in discussions of the relations that obtain between literature and history is the notion of the modern.

Stipe Grgas: **Do the Postmodernists Still Speak To Us?**

It has been a continuous practice of American Studies to revisit the literary archive and to focus on this or that point on its continuum in order to reflect upon this or that exigency of the present moment. In my presentation I will contend that the economy, more precisely the present mutation of finance, is the sphere which both determines and reflects tectonic transformations in the United States polity. I will argue that the opacity of this sphere cannot be illuminated by

economics alone but that literature can provide supplemental insights. To be more precise, I will go back to T. Pynchon's *Gravity's Rainbow* and W. Gaddis's *J.R.* and show how these texts, which have habitually been read as exemplary instances of metafictional and self-referential play, adumbrate a problematic that is analogous to the changes that have taken place in the sphere of money.

Radojka Vukčević: **Lawrence Buell's Redefinition of the Concept of "the Great American Novel": Script 1**

The paper will study Lawrence Buell's effort to reanimate the idea of "the Great American Novel" in his landmark book *The Dream of the Great American Novel*. Buell's understanding of history as a key to the dynamics of national literature and national identity itself will be discussed simultaneously with his seeing GAN as a comparativist project which must be studied "in multiple conversations with many others". Buell's GAN will also be rethought as a novel which must "provide at least implicitly some consequential reflection on U.S. history and culture and its defining institutions – democracy, individualism, capitalism, sectionalism, immigration, signature landscapes,

demographic mix". As a result, Buell's four main types of potential GAN will be presented and analyzed: 1) "master narrative", 2) the *Bildungsroman*, 3) "the romance of the divides", and 4) large-scale novels. Finally, Buell's redefinition of the concept of the GAN as a number of shifting, and often dissonant pathways, constantly in motion, reflecting the idea of evolutions in fictional fashion, the changing face of authorship, and inseparability of high culture from popular, will raise some canonical questions to be discussed. Special emphasis will be put on the first type of potential GAN: "master narrative".

Dubravka Ćurić: Language Poetry in the Canon of American Experimental Poetry

Given the fact that the field of American poetry generates many subfields, I will first focus on the questions of the canon and its transformation. Then I will explain the position of language poetry within the "other tradition" of American poetry and will focus on this movement as the one at the center of American experimental poetry of 1980s and 1990s. I will discuss the relation of poetry and theory in their works, and their relation to the American and European Avant-Garde poetry practices. I will point to their appropriation

of poststructuralism and feminism. The range of their experimentation will be explained in the range of their praising of the "word as such" and the printed page to the focussing on the performance and poets voice interpreting her/his poem. I will discuss the range of their experiment in multiauthors writing from the books realized together (*Legend*) to the Listserv and *The Grand Piano - An experiment of collective autobiography*.

Tatjana Jukić: Vertigo Redux: Notes on Scorsese's *The Age of Innocence*

When Martin Scorsese translates Wharton's *The Age of Innocence* into a cinematic narrative, he adopts for it the structure of melodrama: the adoption he specifies when he remarks that watching William Wyler's *The Heiress* (1949) was formative to this task. That Wyler's melodrama assumes the function of a rationale to Scorsese's can also be evinced from the fact that Wyler too translates American literature into a cinematic narrative (Henry James' *Washington Square*), focusing on the positions where this literature's engagement with the memory regimes peculiar to America invites a

reflection on the memory regimes implicit to cinema. Scorsese thus promotes melodrama into a laboratory of cinematic memory, as if to suggest that (American) cinema cannot address its past in structural terms without mobilizing the *raison* of Hollywood melodrama. This can be further explored in the positions where Scorsese engages for his film the landmarks of Alfred Hitchcock's *Vertigo* (1958), the implication being that *Vertigo*, the specimen story of Hitchcock's cinema and perhaps of cinema as such, depends for its coherence on the logic of melodrama in classical Hollywood.

Maciej Czerniakowski: America Haunted by Its Animal Past

In the era of American dominance all over the world, it may seem odd that the American society should be plagued with a feeling which for most nations can become detrimental. The feeling in question is that the nation's internal security and stability is constantly imperiled by something which has the potential of defeating the American society on their own land. Manifestations of this feeling have taken different shapes in culture. One of the most spectacular and disgusting ones is surely a zombie. In a relatively recent TV series, *The Walking Dead*, a zombie appears as a deadly force spreading uncontrollably across the United States and literally eating up the American society. As a result, the American nation faces a severe crisis of internal security and is wiped out almost in no time. In this context, at least two elements seem to be interesting. Firstly, it is how the American nation constructs this new frontier imagining America in crisis brought by a zombie attack, which is posthuman in Cary Wolfe's sense of the word. As the critic claims, posthumanism "comes both before and after

humanism". A zombie seems to be an entity in its nature coming back to the stage before the human/animality dichotomy became a valid division. It seems to be an embodied regression to the point in time before "the human" emerged. Secondly, the zombie attack comes after humanism since it imposes "a new mode of thought that comes after the cultural repressions and fantasies". After the zombie attack, cultural, technological, societal, religious repressions are gone. Even though those old systems of total surveillance have fallen to pieces and only few people from the remaining lot still seem to be guided by the principles which silently regulated their past lives, a new type of Foucauldian panopticon is emerging. This one is much more brutal and ruthless when compared to almost hypnotizing governmental and corporate control and propaganda. In this brand-new, post-technological, post-cultural world – which is posthuman in all senses of the word – the Foucauldian panopticon gains a completely new meaning. Decentered survivors are faced back again with their pre-human, archeological

past. The officer guarding its prisoners is one. It is a brainless, human-animal force embodied in seemingly human corpses. Its prisoners feel constantly watched and – internalizing this feeling – they become paranoid since no matter what precautions they take, they are killed at random regardless whether they are men,

women or children. The force may seem brainless but it controls people depriving them of any security or privacy. The aim of the following presentation is to delve into the aforementioned considerations, analyzing posthuman futures which, at some point, can be brought to us in one form or another.

Gordan Matas: **Attitudes to the Past in Toni Morrison's Fiction**

Toni Morrison's novels explore the effects of slavery on individual black women and men, on black families and black community. They document and reinvent both historical events that are linked to slavery and they present the survival of African American people and their culture. Many of the historical events that are "disremembered" and/or "unaccounted for" Morrison tries to bring back to the lives of her readers. It comes as no surprise that Morrison, like many other African American authors, strives to change habitual American notions of race and that she desires to improve the image and position of African Americans within

American society. Therefore, African American literature can be read as an effort to achieve social equality of African American individuals and their communities. In that respect, all literary works inevitably turn political. This is particularly true of African Americans who were historically oppressed and institutionally denigrated. The works of Toni Morrison fight for the advancement and development of African Americans as well as for undoing the damage caused by racism and social inequalities. At the same time, the author addresses the need for a revised cultural identity and psychological reconstruction.

Petra Sapun-Kurtin: **Contested (Hi)stories—the Case of the City of New Orleans**

"Nostalgia is a full-time business in New Orleans, replete with manufactured glories, blessed by the chamber of commerce, and abetted by the cult of literary figures." (Andrei Codrescu)

This presentation will explore the dynamics between past and contemporary narratives of New Orleans, whose juxtaposition bears witness to the liminal position of the city, its hybrid culture, and continuous inclination to revisit and explore the city's rich history. In what ways are local and outside authors, scholars, critics, the media and general population revisi(ti)ng the history of the city? New Orleans is a port city of legendary geostrategical and historical significance as the main slave and trading port in the US, simultaneously enjoying a mythical status within the American cultural imaginary. The city's (post)industrial

and (post)colonial legacy mirrored in its unique population, as well as reliance on tourism and promoted sense of exceptionalism, were all put to test during the devastating hurricane season of 2005. The aftermath of Hurricane Katrina constituted a state of crisis that only intensified and brought to surface underlying questions of social tensions, resulting in a surge of narratives by local and outsider advocates alike as an attempt to justify and reclaim the (hi)story of the city, and ultimately themselves within the national and global imaginary ('crisis of truth'; Caruth). In accordance with the geocritical perspective (Westphal), which proposes that in order to explore a place, one has to take into account all of its modes of expression, I will make a general overview of the city's history in narrative renditions in non-fiction, personal accounts, university coursework, tv shows, tourist guides, etc.

Slavica Troskot: Pacific Ocean Experience as a "Different Optic" of Hawaiian History (Floating between Asian American and Pacific Studies)

According to Stewart Firth "Pacific studies in Hawaii... are mostly conceptualized as projects of cultural renaissance, in which the aim is to reclaim and reassert cultural identity." Ku'ualoha Ho'omanawanui writes about Kanaka Maoli (Native Hawaiian) empowerment through literature. Eric Chock identifies local Hawaiian literature as Modern Hawaiian Literary Tradition refusing to accept mainland culture and literature as the norm. Native American literary studies do not include Hawaiian literary voices, yet literary production of these islands reflects interesting histories of the American age in the Pacific. In Paul Lauter's *Companion to American Literature and Culture* Shirley Geok-lin Lim argues that "(S)ome Americans ... continue to view Hawaii as not part of the United States". Research centers for Pacific Islands can be found in Australia, Hawaii, New Zealand, France and Japan (Firth). Sometimes Pacific and Hawaii can be found within courses focusing on the Asian Pacific American experience. Hawaii's history seems to

be floating somewhere between Asian American Studies and Pacific Studies. History of these islands and ocean is being retold in novels by contemporary Hawaiian writers like Yamanaka, Davenport, Murayama, Hemmings, Morales, Keller, McKinney, Salisbury, Pak. Greg Dvorak (2015) suggests that a "shift from continental to oceanic thinking in and off itself is a valuable way to rethink our approaches not only to the United States or the Pacific but to the entire world." Pacific perspective is not merely a project of decolonization, it also proposes "a completely different optic... about our heterogeneous water planet". Dvorak argues that Oceanic awareness through the American Studies might "positively conceive the heterogeneity of America itself". In that sense reading literature as the experience of ocean, island and sea, as well as the experience of history of local culture (immigrant, settler, native) might be an interesting way to see how usable different perspectives of histories can be.

Vanja Polić: Alternative Histories of the North American West: the Case of US-Canadian West in Guy Vanderhaeghe's Western Trilogy

The myth of the Wild West has dominated the North American Studies well into the 1980s and still occasionally rears its head in the ideologies of the 'manifest destiny' in the case of the US, and of the 'law and order' in the case of Canada. However, since the late 1980s and well into the 21st century, the revisioning of the ideology of the West has affected both literature and the North American Studies alike. Canadian author Guy Vanderhaeghe's Western trilogy seeks to deconstruct the myth of the Wild West for the North American Plains by presenting alternative histories to the dominant one of colonization and settlement of the said territory. More specifically, Vanderhaeghe offers a contrapuntal reading of the grand narrative of Western history by providing an insight into the ideologies of settlement/invasion of the US West and the North-West Territories above the 49th

parallel. This includes a debunking of at first glance different strategies of conquest of the Native peoples in the future territories of the US and Canada, the Canadian insistence on the differentiation between the emerging Western Canadian provinces and the US Western frontier. In this way the novel reveals that even though some colonizing discourses claim that certain strategies of colonization are 'better' than others, they are ideologically identical and finally lead to the same goal, that of colonization. Starting from the Wild West myth as a premise and Vanderhaeghe's Western trilogy, the paper will seek to show the role of literature in offering a reading of "the past as a viable theory for the present", where the alternative histories in the trilogy provide a more inclusive understanding of the present moment in the North American Studies.

BIOS

Tomislav Brlek is an assistant professor in the Department of Comparative Literature, the author of *Lekcije: studije o modernoj književnosti* (2015), studies in the poetic concept of modernism. He has contributed to a number of collections in Croatia and abroad.

Maciej Czerniakowski is a doctoral student at the John Paul II Catholic University in Lublin, Poland. He specialises in Octavia Butler's works, which he analyzes in the context of trans- and posthumanism. He is also a translator specializing in legal, economic, and international trade documents.

Dubravka Đurić got a PhD in English Literature in 2006 from the Faculty of Philosophy, Novi Sad (Department for English Studies and Literature). Since 2007 she teaches at the Faculty for Media and Communication Studies, Singidunum University, Belgrade. Since 2015 President of Serbian Association for Anglo-American Studies. Books: *Language, Poetry, Postmodernism: Language Poetry in the Context of Modern and Postmodern American Poetry* (2002, Oktoih, Belgrade), *Poetry Theory Gender: The Poetics of American Women Poets* (2009, OrionArt, Begrade), *Politics of Poetry: Transition and Poetry Experiment* (2010, Azin, Belgrade) and *Discourses of Popular Culture* (2011, FMK, Belgrade). With Vladimir Copicl coedited and co-translated *New Poetry Order: An Anthology of New American Poetry* (2001, Oktoih, Podgorica). With Miško Šuvaković co-edited *Impossible Histories: Avant-Garde, Neo-Avant-Garde, Post-Avat-Garde in Yugoslavia 1918-1991* (MIT Press, 2013, 2006). Important text: „The Role of Anglicist Women in the Development of Gender Studies in Serbia: From NGO to Academia“ (with Aleksandra Izgarjan), in: Renate Haas, *Rewriting Academia: The Development of the Anglicist Women's and, Gender Studies of the Continental Europe*, Peter Lang Edition, Frankfurt am Main, New York, 2015, pp. 303-356.

Stipe Grgas is Professor and Chair of American Studies at the Faculty of Humanities and Social Sciences in Zagreb; twice the recipient of the Fulbright Research Grant (Yale, Cornell); the author of, most recently, a study of contemporary trends in American Studies, *Američki studiji danas: identitet, kapital, specijalnost (American Studies Today: Identity, Capital, Spatiality)*, 2015). He is currently President of the CAAS and the AASSEE and a member of the EAAS board.

Tatjana Jukić is Professor and Chair of English Literature in the Department of English at the Faculty of Humanities and Social Sciences, University of Zagreb. She also teaches in the doctoral programs of Comparative Literature and of Croatian Language and Literature. In addition to two books – *Revolution and Melancholia. Limits of Literary Memory* (Zagreb, 2011), and *Liking, Dislike, Supervision. Literature and the Visual in Victorian Britain* (Zagreb, 2002) – she has published articles on nineteenth- and twentieth-century literature, psychoanalysis, film and philosophy. Jukić is currently the Principal Investigator on the research project “A Cultural History of Capitalism: Britain, America, Croatia,” and is completing a book provisionally titled *The Invention of Masochism*.

Borislav Knežević is Professor in the English Department, Faculty of Humanities and Social Sciences in Zagreb. He is the author of *Figures of Finance Capitalism: Writing, Class, and Capital in the Age of Dickens* (Routledge, 2003) and *Reading Joyce after the Postcolonial Turn* (2012).

Gordan Matas is an assistant professor in the Department of English, Faculty of Humanities and Social Sciences in Split, Croatia. He teaches courses in American literature and culture, with special emphasis on African American as well as US and Canadian ethnic literatures. He has received several grants for research in the United States (Fulbright award), Canada, Norway and Sweden. His research interests include American and Canadian ethnic literature, multiculturalism, hybridity, postcolonial and gender studies. He has edited two books (*Social and Cultural Implications of Multiculturalism – Implications Sociales et Culturelles du Multiculturalisme and Migration, Globalization, Hybridity: Canadian and Croatian Experiences – Migration, Globalisation, Hybridite: Experiences Canadiennes et Croates*) and published articles in reviewed journals. He is currently Head of English department.

Vanja Polić (PhD) is an Assistant Professor at the Department of English, University of Zagreb, Croatia. She holds a PhD in the 18th century British novel, and her second specialization is contemporary Western Canadian literature. She publishes in Croatian and international journals. In 2016 she has become a member of the Editorial Board of *Canadian Literature*, leading journal of Canadian literature. Since June 2013 she has been the President of the Croatian-Canadian Academic Society and in 2015 has organised, together with the Central-European Association for Canadian Studies, an international Canadian Studies conference titled "Beyond the 49th Parallel: Canada and the North – Issues and Challenges."

Russell Reising, Professor in the Department of English, University of Toledo (Ohio, USA), teaches American literature and culture and popular culture. He has been a Fulbright Professor in Finland and a guest Visiting Fellow in popular Music Studies at the University of Salford (UK). Currently he is a Fulbright Guest Professor in the English Department at the University of Zagreb. His publications include: *The Unusable Past: Theory and Study of American Literature* (1986; new ed. 2003) and *Loose Ends: Closure and Crisis in the American Social Text* (1997), and, as editor, *Every Sound There Is: The Beatles' Revolver and the Transformation of Rock and Roll* (2002) and "*Speak to Me*": *The Legacy of Pink Floyd's The Dark Side of the Moon* (2008).

Petra Sapun Kurtin teaches as an Assistant at the English Department at the Faculty of Humanities and Social Sciences, University of Rijeka, and is a PhD student at the University of Zagreb, currently writing her dissertation on representations of New Orleans in literature. She spent a research year as a Fulbright scholar at New York University (New York) and Tulane University (New Orleans) in 2011-2012, focusing on space and place in North-American narratives, storytelling and memory in community identity, and representations of port cities as liminal spaces. She was Vice-President of the Croatian-Canadian Academic Society (2009-2013) and one of the founding members of the Central European Association for Canadian Studies - Young Canadianists. Beside academic career, her professional experience includes editorial work in literary publishing, translation, coordination and mediation at diplomatic and cultural institutions. She also works as a German language instructor at the Delegation of the European Commission in Zagreb.

Ronald Schleifer is George Lynn Cross Research Professor in the Department of English at the University of Oklahoma, where he is also Adjunct Professor in Medicine. His most recent books include *Intangible Materialism: The Body, Scientific Knowledge, and the Power of Language* (2009), *Modernism and Popular Music* (2011), *The Chief Concern of Medicine: The Integration of the Medical Humanities and Narrative Knowledge into Medical Practice*, co-authored with Dr. Jerry Vannatta (2013), and *Pain and Suffering* in the Routledge Series Integrating Science and Culture (2014). He should complete *Modernism and Post-Classical Economics* in 2016. His first book, *A. J. Greimas and the Nature of Meaning* (1987) will be reissued by Routledge this year. He has served as editor of the scholarly journals *Genre: Forms of Discourse and Culture* and *Configurations: A Journal of Literature, Science, and Technology*.

Slavica Troskot graduated in English and German Language and Literature at the University of Zadar. She is a post-graduate student of literature at the University of Zagreb and teaches Anglophone Cultures and Postcolonial Context at the English Department at the University of Zadar. Her research interests are: Postcolonial literary and cultural studies of Anglophone cultures, Cognitive cultural studies, Ecocriticism, Environmental studies, Biocultural theory, American studies, Pacific studies.

Radojka Vukčević is Professor of American literature at the Faculty of Philology, Belgrade University, Serbia. The author of a few studies on American Literature (*A History of American Literature*); has edited some anthologies on American Women Studies and Literary Criticism; the author of a number of papers on American Literature and Comparative Literature; has translated a few books on American Studies, and has been awarded several grants: American Studies, Fulbright (Urbana, Harvard), John F. Kennedy Institute at the Free University.