

# VIOLATION

Representations in Literature and Culture  
An Interdisciplinary Conference



Lucio Fontana, *Concetto Spaziale, Attesa*, 1962, oil on canvas, 100.5 x 81.3 cm

February 20-22, 2015  
McGill University, Montréal  
Thomson House, 3650 Rue McTavish

# Schedule of Events

## Friday, February 20, 2015

Registration: 1pm – 5pm *main floor alcove*

Session A Panel: 1:30 – 3pm

Session B Panel: 3 – 5pm

Welcome Reception: 5 – 6:30pm *ballroom*

Faculty Address: 6:30 – 8pm *ballroom*

PROFESSOR KATHERINE ZIEN

MCGILL UNIVERSITY

“MINSTRELS OF EMPIRE: BLACK LABOR AND  
BLACKFACE IN PANAMA AND THE CANAL  
ZONE, 1850-1930”

# Saturday, February 21, 2015

Registration: 9am – 5pm *main floor alcove*

Continental Breakfast: 9 – 9:45am *main floor*

Session C Panels: 10 – 11:30am or 10am – 12pm

Lunch: 11:30am – 1:30pm *main floor*

Session D Panels: 1:30 – 3pm

Session E Panels: 3 – 5pm

Keynote Address: 5 – 6:30pm *ballroom*

PROFESSOR RINALDO WALCOTT  
UNIVERSITY OF TORONTO

“THE LONG EMANCIPATION: ANTI-  
BLACKNESS, SETTLEMENT AND THE  
PROBLEM OF NATION”

Keynote Reception &

Conference Social: 6:30 – 10:30pm *ballroom*

# Sunday, February 22, 2015

Registration: 11am – 2pm *main floor alcove*

Brunch Reception: 10:30am – 12pm *ballroom*

Session F Panels: 12pm – 2pm

Session G Panels: 2 – 3:30pm

End of Conference



# Panels

## Session A Friday 1:30-3pm

### I. Monstrosity

Room 404

Faculty Respondent: Professor Ned Schantz

Devyn Flesher, University of Northern British Columbia

Disquieting Maternity: Monstrous Pregnancy in *Twilight*,  
*Angel* and *Rosemary's Baby*

Shirley Shen-Chih Yeh, McGill University

The Beast Within: Literary Vampirism and Mary Shelley's  
*Frankenstein*

Nikolai Rodrigues, Queens University

Violent Metamorphosis: Slake-moth Transformation, Alterity,  
and Predation in China Miéville's *Perdido Street Station*

### II. Linguistic Variations

Room 405

Faculty Respondent: Professor Sandeep Banerjee

Emily Cole, McGill University

Seeing, Feeling, and Perceiving: Violations of Sight in Julian  
of Norwich's *A Revelation of Love*

Rachel Weldon, McGill University

War of the Wor(1)ds: The Textual Double and the Nuclear  
Uncanny in Cold War America

Cédric Ploix, Université de Montréal

& Université Sorbonne-Nouvelle, Paris

Corporal and Textual Violation: The Advent of the Sonorous  
in Howard Barker's Drama

# Session B Friday 3-5pm

## I. Modernist Revisions

Room 404

Faculty Respondent: Professor Miranda Hickman

Tavleen Purewal, Simon Fraser University

Breaking Boundaries with a Friend: Molly as Joyce's  
Experimental Modernist in *Ulysses*

Mitchell Brown, McGill University

Poetry in the Gorilla Cage: Ezra Pound's *Pisan Cantos*

Benjamin Taylor, Université de Montréal

Nothing Superfluous: Ornamentation as Violation and a  
Modernist Poetics of Excess

## III. Musical Intercessions

Room 405

Panel Chair: John Allaster, McGill University

Claire McLeish, McGill University

"Something Here from Somewhere Else": The Violence and  
Humour of the Rap-Camp Mashup

E. Margaret Cormier, University of Western Ontario

Automation and Autonomy: Conlon Nancarrow's Player Piano  
and American Musical Politics in the Cold War

Miriam Piilonen, Northwestern University

Andrew Welch, Loyola University, Chicago

The Figure of the Womb in Music Theory

Brittany Kraus, Dalhousie University

"I have lived this before": The Sounds of *Strange Music*

## Session C Saturday 10am-12pm\*

### I. Constructing National Narratives

Panel Chair: Mitchell Brown, McGill University

Room 404

Keelan Harkin, McGill University

Listing Mythologies: Citizenship, Nationalism, and the  
Everyday in “Cyclops”

Omar Qaqish, McGill University

Relocating the Via Dolorosa: Jerusalem and the Jordanian  
Philatelic Quest to (Re)Define National Space

Zeina Tarraf, University of Alberta

Lebanon’s Traumatic Past as a Violation of the Present:

Ghostly Matters in Joreige and Hadjithomas’s *A Perfect Day*

Richard Placzek, University of Western Ontario

The Wayfinders: Locating Hawaiian Subjection

## Session C Saturday 10-11:30AM\*

### II. Cinematic Liminality

Room 405

Faculty Respondent: Professor Trevor Ponech

Troy Bordun, Trent University

A Slow Dream, “As if” it were Real: Carlos Reygadas’s *Post  
Tenebras Lux*

Yan Tang, University of Victoria

Violating the Cinematic Surface: The Specters of Socialism in  
Chinese Urban Generation’s Films

Robyn Clarke, McGill University

Environmental Precarity in *Take Shelter* and *Beasts of the  
Southern Wild*: Political Ecology and the Precariat

### III. Generic Crossings

Room 406

Panel Chair: Janie Beriault, McGill University

Tessa Cernik, University of British Columbia

A Medieval Instagram: Chaucer's *Book of the Duchess* and the  
Dream Vision Genre

Morgan Gagnon, McGill University

“Walk in Newness of Life”: Christian Figuration in *Rosetta*

Denise Marques Leitao, Concordia University

Surplus Women in Agatha Christie's *A Murder Is Announced*

### Session D Saturday 1:30-3pm

### I. Calculated Representations of Others

Panel Chair: Omar Qaqish, McGill University

Room 404

Renée Michelle Ragin, Duke University

Retreating, Reenacting and Reconnecting: The Traumatic  
Affect of the Perpetrator in Rithy Panh's *S21: The Khmer  
Rouge Killing Machine*

Sean Case, West Point

“Ebola: ‘The ISIS of biological agents?’”: The Ebola Crisis,  
Jeff VanderMeer's *Southern Reach Trilogy*, and the  
Violation of Counterterrorism

Jeanette Parker, University of Victoria

Liam Mitchell, Trent University

Violable Lives, Unmournable Deaths: Sovereign  
Autoimmunity and Media Representations of “Terror”

## II. Mobility and Space

Room 405

Faculty Respondent: Professor Peter Gibian

Caroline Boreham, McGill University

Mass Transit and *The Odd Women*: The Contraction of Space  
in Gissing's Inner Suburbs

Lucie Stepanik, University of Western Ontario

The Infection of Happiness: Images of Wandering Mobility in  
Mary Shelley's *Matilda*

Andres Lopez, Texas State University

"What's Gonna Happen to Me Then?": Mocked Sanctuaries in  
Stanley Kubrick's *A Clockwork Orange*

## III. Violence and the Grotesque Body

Faculty Respondent: Professor Tabitha Sparks

Room 406

Shannon Perri, Texas State University

The Rhetoric of Guilt and Violence in Stories by Maile Meloy  
and William Gay

Peter Krause, New York University

Casualties of The Emergency: Gothic Violence Against the  
Body in Rohinton Mistry's *A Fine Balance*

Lise Gaston, University of California, Berkeley

*Notre-Dame et nos Vieilles Dames*: Disgust and the (In)Fertile  
Crone

# Session E Saturday 3-5pm

## I. Unauthorized (Re)productions

Room 404

Faculty Respondent: Professor Eli MacLaren

Carson Hammond, York University

On Disappointment over the Inauthenticity of Horror: Ishmael Beah's *A Long Way Gone* and the 'Fake' Memoir

Matthew Redmond, McGill University

If Bird or Devil: Meta-Plagiarism in Poe's "The Raven"

Catherine Quirk, McGill University

Unlicensed Adaptation: The Gendered Implications of Adapting the Victorian Sensation Novel to the Melodramatic Stage

Kevin Droz, McGill University

Privacy and Human Rights in Muriel Spark's *The Comforters*

## II. Postwar Humanities

Room 405

Panel Chair: Ariel Buckley, McGill University

Rory Williamson, McGill University

"The Prelude to Barbarism": Reconfiguring Humanism and Narrating Futures in Virginia Woolf's *Between the Acts*

Joseph LaBine, University of Windsor

Biomechanical-Bodies and the "Army of One-Legged Men": Violating Natural Law in Flann O'Brien's novel "about a bicycle"

Natalia Pamula, University at Buffalo

The State and the Flesh: the Politics of Overcoming Disability in Polish 1960s Young Adult Literature

Dan Dufournaud, York University

Eli's Satorial Violation and "No Future" in Philip Roth's "Eli, the Fanatic"



### III. Gendered Violence in the Canon

Room 406

Faculty Respondent: Professor Maggie Kilgour

J.M. Cárdenas, McGill University

“Inchanting Ravishment”: Transgressive Allusion in Milton’s  
*Mask*

Sharon Engbrecht, McGill University

“A Perfect Woman-Eater”: Lovelace’s Grotesque Imagination  
and Violation in Samuel Richardson’s *Clarissa*

Julie Funck, Pennsylvania State University, Harrisburg

“Brass Can Do Better”: *Oliver Twist*’s Nancy Exceeds  
Victorian and Jungian Ideals

## Session F Sunday 12-2pm

### I. Unsettling Canadian Identity

Room 404

Panel Chair: Catherine Quirk, McGill University

Wendy Byrnes, New York University

“Quarrels Deep in We Flesh”: Trauma, Memory, and Inter-  
Generationality in David Chariandy’s *Soucouyant*

Masa Torbica, University of Waterloo

“A caveat to any and all who find these pages”: Ethics of  
Representation and Politics of Genre in Lawrence Hill’s  
*The Book of Negroes*

Kelly Mitton, University of British Columbia, Okanagan

Restor(y)ing Public and Historical Memory in Tomson  
Highway’s *Earnestine Shuswap Gets Her Trout*

Jeremy Haynes, McMaster University

Upper Canada Carnivalesque: Mechanisms for Obscuring  
Murder in Susanna Moodie’s “The Charivari”

## II. Queered Interventions

Room 405

Panel Chair: Olivia Heaney, McGill University

Diana Jones, Memorial University

“Curse your hot lust, and say you have wronged your friends”:  
Destructive Homosocial Bonds in Heywood's *The Rape of Lucrece* and Middleton's *The Ghost of Lucrece*

Laura Hayes, Boston College

Bearing Masculinity: Domestic Ideology, Class Relations, and Moral Management in *The Manliness of Christ*

Clinton Glenn, Concordia University

“When I Die - Forget Burial - Drop My Body on the Steps of the FDA”: Queer Activism and the Art of David Wojnarowicz

Mandy Rowsell, Memorial University

“People are Rivers”: The Alternate Masculinity of Kathleen Winter's *Annabel*

## III. Violent Bodies

Room 406

Panel Chair: Kevin Droz, McGill University

Matthew Lilko, Trent University

Interrogating the Base of Gender Based Violence: the Inseparability of Viol from Violence

Dorothea Hines, Trent University

How to Violate the Body: The (performing) Artist without Organs

Tatevik Vika Nersasyan, Queens University

Reclaiming Authority: *The Life of Elisabeth of Spalbeek* and the Clergy's Response to Transgressive Female Mysticism

# Session G Sunday 2-3:30pm

## I. Blackness and Resistant Being

Room 404

Faculty Respondent: Professor Erin Hurley

Genevieve Zimantas, Dalhousie University

“We cannot afford to dream”: Blackness, Girlhood, and the  
Struggle for a Grassroots Feminism in Tsitsi

Dangarembga’s *Nervous Conditions*

Asha Tall, Tufts University

Coda: The Radical Legacy of Angelina Weld Grimké

Hannah Simpson, Boston University

“Drive him from the stage he has dishonoured”: Ira Aldridge,  
Performing Blackness on the White Stage

## II. Literary Correspondences

Room 406

Panel Chair: Amber Hardiman, McGill University

Kyle Kamaiopili, Tufts University

“The Gathering of Fresh Things”: Sovereign Texts in Silko  
and Bambara

Samantha Dawdy, University of Guelph

“*Two Children, Two Roses*”: Misreading the Poetry of Sylvia  
Plath and Ted Hughes

James Leonard, Tufts University

“It is Nazneen ... for there she was”: *Brick Lane*, *Mrs.*  
*Dalloway*, and Aesthetic Visions and Revisions

# End of Conference

# People

## Keynote Speaker:

Professor Rinaldo Walcott is

Director of the Women and Gender Studies Institute and Associate Professor in the Department of Social Justice Education at the University of Toronto. His talk, entitled “The Long Emancipation: Anti-Blackness, Settlement and the Problem of Nation,” is the opening chapter of a manuscript in progress tentatively titled *The Long Emancipation: Moving Towards (Black) Freedom*. This work concerns itself with emancipation as a legal category that remains in tension with a potential black freedom. The essay and book concern how violence and death constitute the conditions of ongoing black emancipation always interrupting the potentialities for black freedom, a freedom that exceeds legal logics.

# Faculty Speaker:

Professor Katherine Zien is an

Assistant Professor in the Department of English at McGill University. Zien's pedagogy and research focus on theatre and performance in the Americas, with emphasis on transnational mobility, cultural management, and racialization. Her monograph-in-progress, entitled "Claiming the Canal: Performances of Sovereignty in Panama, 1903-1999," investigates performance, nation, and empire in the Panama Canal Zone. Zien's research is featured in journals including *Latin American and Caribbean Ethnic Studies*, *The Journal of Popular Music Studies*, *e-misférica*, *alt.theatre*, *Global South*, *Identities*, and *Latin American Theatre Review*. Her talk for the conference is entitled, "Minstrels of Empire: Black Labor and Blackface in Panama and the Canal Zone, 1850-1930."

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