



**English Graduate Student Society**  
Université de Montréal  
Département de littératures et de langues du monde  
Département D'Études anglaises  
C.P. 6128, succursale Centre-Ville  
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## **Acte de colloque**

### **Présentation du colloque**

C'est du 1<sup>er</sup> au 2 mars 2016 que se tenait à l'Université de Montréal dans le cadre du Mois de la Recherche (MRE) et des Projets d'Initiative Étudiante, le 15<sup>ème</sup> colloque annuel du département d'études anglaises aux cycles supérieurs, organisé par les membres du comité organisateur du colloque en association avec l'association étudiante EGSS (English Graduate Student Society). Ce comité était composé de Gabriella Colombo Machado (Ph. D.), Laurence Dubois (M.A.), Gabriel Germain (Ph. D.) et Ashley-Marie Maxwell (M.A.), tous étudiants à l'Université de Montréal.

Les actes du colloque regroupent quinze résumés divisés en cinq parties qui tentent de répondre aux questions du thème. Une quinzaine de participants ont discuté des thèmes touchant la théorie de l'affect, mais aussi de la résistance dans la littérature et autres médias. Ainsi, la conférence a exploré les expériences affectives créées dans ces médias à des fins de résistance et de subversion du *status quo*.

### **Contexte et objectifs du colloque**

Ce colloque s'intéresse à l'intersection de l'art et l'activisme, qui créent la résistance culturelle. Selon l'artiste Nadine Bloch, "la résistance culturelle est un mode d'expression artistique accessible qui véhicule l'opposition à ou la critique de certaines circonstances politiques, économiques, sociales, ou autres, dans notre communauté". D'un côté, l'activisme cherche à créer un effet dans la société; de l'autre, l'art cherche à affecter émotionnellement chaque individu. Dans ce cas, l'activisme par l'art "est une pratique qui s'efforce à générer "l'Æffect: expérience émotionnelle qui mène à des changements significatifs dans le pouvoir" (The Center for Artistic Activism). L'activisme par l'art cherche à inspirer de nouvelles manières

de penser et de provoquer des changements. Ce colloque souhaite offrir aux étudiants et aux étudiantes inscrits à la maîtrise et au doctorat de tous les départements d'études anglaises des universités québécoises et d'ailleurs, la possibilité de présenter des propositions et de contribuer, sous forme de communications orales, au domaine de la recherche.

Le colloque veut créer un environnement convivial et professionnel où les étudiants (es) du département d'études anglaises aux cycles supérieurs ainsi que nos invités pourront présenter, sous forme de séminaires, les résultats de leurs recherches, et faire du réseautage avec leurs collègues. Il y sera aussi question de donner l'occasion aux étudiants-chercheurs d'acquérir de l'expérience dans le domaine de la recherche. Plusieurs thèmes ont orientés les exposés et les discussions :

- ⇒ Théories littéraire, culturelle et critique
- ⇒ Études culturelles
- ⇒ Philosophie
- ⇒ Humanités numériques
- ⇒ Linguistique
- ⇒ Études cinématographiques
- ⇒ Arts visuels
- ⇒ Histoire
- ⇒ Anthropologie
- ⇒ Sociologie

### **Points positifs et pistes d'amélioration**

Malgré le fait que certaines d'entre nous en étaient à leur première organisation d'une telle conférence, le résultat final était plus que satisfaisant. En effet, la logistique était très bien ajustée: le café était prêt à temps, le traiteur livrait les boîtes à lunch au moment approprié, les durées des panels étaient respectées, les professeurs attitrés ont offert leur entière collaboration. Maintenant que nous connaissons le processus d'organisation, il nous sera plus facile, dès l'année prochaine, de gérer les étapes d'organisation différemment. En effet, nous avons quelques fois complété certains documents à la hâte (ex: demandes de bourses, complétion de l'appel de communications, etc.). Nous savons désormais en quoi consistent les documents requis et le

moment auquel ils doivent être remis. Bien que nous ayons entré dans les délais pour toutes les étapes, nous sommes convaincus que l'organisation de l'année prochaine se déroulera plus rondement.

Une des difficultés que nous avons rencontrées a été de rejoindre tous les membres de notre association étudiante de manière significative. Ainsi, malgré la collaboration de notre TGDE pour la distribution de notre appel de communications puis de notre affiche officielle, nous avons constaté que les gens étaient rarement au courant des événements organisés dans le département. Notre stratégie gagnante a donc été celle du bouche-à-oreille et des rappels en classe. Aux cycles supérieurs, il est tout de même difficile de rejoindre tous les étudiants du programme de vive voix, puisqu'une partie de la cohorte est en période de rédaction et ne participe donc pas aux séminaires. Suite à ces réalisations, nous avons créé un nouveau groupe Facebook pour notre association étudiante qui, nous l'espérons, nous permettra de rejoindre les gens plus efficacement. Toutefois, les étudiants qui ont assistés à la conférence nous ont tous transmis des commentaires positifs; ils ont compris l'importance et la pertinence de la participation à de telles conférences. Nous avons bon espoir d'ainsi augmenter notre taux de conférenciers UdeM l'année prochaine.

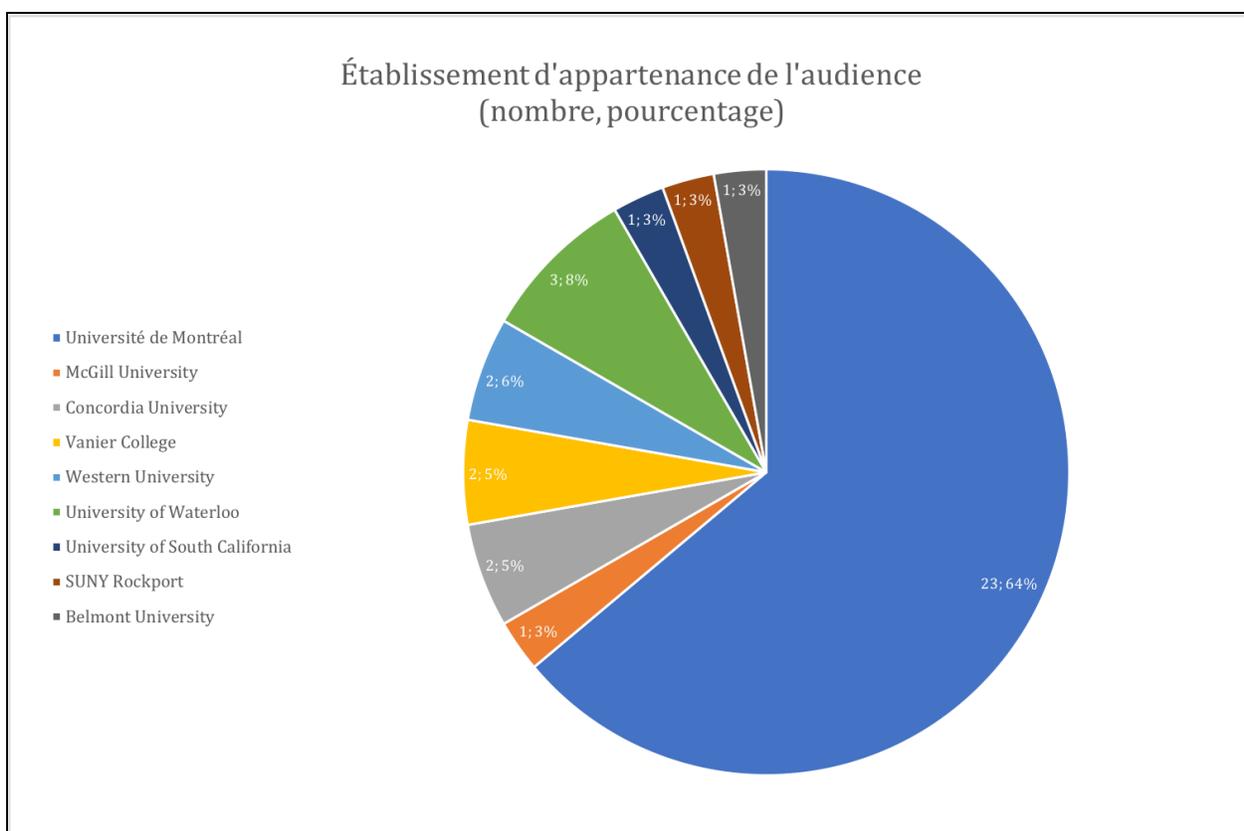
Malgré le fait que nos affiches aient été posées un peu tard sur les babillards du département, un nombre significatif d'étudiants de l'Université de Montréal a assisté à la conférence. Dans les prochaines éditions, il serait important de les poser plus tôt, mais aussi de contacter les autres universités montréalaises pour distribution dans les associations étudiantes concernées. Il nous fait toujours grand plaisir de côtoyer des étudiants qui partagent notre mode de vie et notre passion pour les études anglaises.

### **Présence & Participation**

Tout au long de la conférence, nous avons été agréablement surpris de la variété de l'audience des panels. En effet, nous sommes fiers d'avoir accueillis des étudiants et professeurs de près d'une dizaine d'institutions scolaires différentes. Nous avons su attirer nos contemporains montréalais, en provenance de McGill University, Concordia University, et même Vanier College. La première journée de notre colloque a marqué un début très encourageant, attirant près de 40 personnes. De plus, plus de 60% de l'audience était composée d'étudiants de l'Université

de Montréal. Nous sommes fiers d'avoir rassemblé nos pairs dans un contexte différent des séminaires auxquels nous sommes accoutumés.

Pour ce qui est de la participation aux conférences, nous étions fiers de présenter 5 panels uniques, donnant ainsi la chance à 15 conférenciers d'exprimer leurs idées et de présenter le fruit de leurs recherches. En plus des étudiants internationaux que nous avons pu recruter grâce à notre appel de communications très inclusif, nous présentions 10 conférenciers montréalais, dont 8 étudiants à l'Université de Montréal. La variété des panels (et des panélistes) nous a permis d'alimenter diverses discussions intéressantes tout au long de ces deux jours de partage non seulement intellectuel, mais aussi culturel et social.



# Programme

**Jeudi 1er mars 2018**

**Carrefour des arts et des sciences, local C-3061**

**9:45-10:00** Mot d'introduction

Dr. Amaryll Chanady, professeure agrégée, Université de Montréal

**Première partie:  
LITERATURE**

**Professeur attitré au panel : Dr. Amaryll Chanady**

**10:00-10:20** Resistance to Dominant Discourses of Gender and Culture in *The Diary*  
Shah Jehan Ashrafi, Université de Montréal

**10:20-10:40** Stupid Yankee Liberals Smacking their Lips: Flannery O'Connor and Race  
Alexander Rock St-Laurent, Université de Montréal

**10:40-11 :00** Becoming Chihiro: the Contradictions of (Late) Capitalism in Miyazaki's *Sen to Chihiro no Kamikakushi (Spirited Away)*  
Gabriel Germain, Université de Montréal

**11:30-13:00** Dîner

**Deuxième partie:  
SCREEN**

**Professeur attitré au panel : Dr. Joyce Boro**

**13:00-13:20** *Call me by your Name* and the Ephemeral Public Space  
Tyler Quick, University of Southern California

**13:20-13:40** "I am Willing to Die, but not of Boredom": Rethinking Cinematic Discourse through Antonioni's *Zabriskie Point*  
João Vitor Leal, Universidade de São Paulo / Université de Montréal

**13:40-14:00** Gay Men and their Bullies: the Homonormative Agenda in Teen Television  
Tyler Coughlin, SUNY, The College at Brockport

**14:30-14:45** Pause-café

**Troisième partie:  
PERFORMANCE**

**Professeur attitré au panel : Dr. Eric Savoy**

**14:45-15:05** The Rhetoric of Ambiguity : Identification and Transcendence in the Museum  
Lacey Lamberth, Belmont University

**15:05-15:25** Mending the Gordian Knot: Disability and Medicine in John Keats' "Lamia"  
Erin Grant, McGill University

**15:25-15:45** Excuse Me, Miss? Is your Dance Card Filled? Posthuman Monstruous Love,  
(Dis)Connection, and the Female Gothic in Justin Bieber's *Love Yourself* video  
Patra Dounoukos Reiser, Université de Montréal

**16:15-16:30** Pause-café

**16:30-18:00** Creative Reading – Jesse Ruddock (*Shot Blue*)

**18:00-20:00** Cocktail (Bistro La Brunante)

**Vendredi 2 mars 2018**

**Carrefour des arts et des sciences, local C-3061**

**10:30-11:00** Pause-café

**11:00-12:30** Conférencier d'honneur  
Dr. Joel Faflak (Western University)  
*Get Happy! Musicals and Wasting our Time with Affect*

**12:30-13:25** Dîner

**13:25-13:30** Présentation FICSUM (Alexandre Guertin-Pasquier)

**Quatrième partie:  
DYSTOPIA**

**Professeur attitré au panel: Dr. Michael Eberle Sinatra**

**13:30-13:50** The Realm of the Uncanny: Understanding Human Emotions in Relation to  
Humanoid Objects  
Ashley-Marie Maxwell, Université de Montréal

**13:50-14:10** Power and Authority in Religion-Based Dystopias  
Laurence Dubois, Université de Montréal

**14:10-14:30** There is Power in Naming in *The Handmaid's Tale*  
Gabriella Colombo Machado, Université de Montréal

**15:00-15:30** Pause-café

**Cinquième partie:  
RESISTANCE**

**Professeur attiré au panel: Dr. Robert Schwartzwald**

**15:30-15:50** Persuasive Resistance  
Houman Mehrabian, University of Waterloo

**15:50-16:10** Forms of Revolt in Romania: From “Resistance through Culture” to #Rezist  
Protests  
Alex Condrache, Western University

**16:10-16:30** Shared Territories: Environment for Effective Intimacy in *Dance Machine* and  
*Lifeguard*  
Elisha Conway, McGill University

**17 :30** Souper de clôture (Saint-Houblon Côte-des-Neiges)

## Actes de colloque

### **Resistance to Dominant Discourses of Gender and Culture in *The Diary***

Shah Jehan Ashrafi  
Université de Montréal

I will present my novella, *The Diary*. In it, I explore psychological conflicts that arise in a person when he is not at ease with his own way of thinking and acting. My plot depicts the main character Shadi's inferiority complex, his guilt and his conscience. The twin sister, Shadia, is the other or feminine self in which Shadi, the male writer, mirrors himself since his childhood. Shadi becomes a con man in order to explore themes for his plays through a fraudulent business plan in real life. Shadi's male ego is something constructed by patriarchy. My approach, in analyzing *The Diary*, is primarily psychoanalytical. I use *The Mad Woman in the Attic* by Sandra Gilbert and Susan Gubar, to support my story's main theme. The male writer in my story imprisons his sister Shadia in his plays as he wants to fight his inferiority complex resulting from his twin sister's intelligence. Shadia steps out of the male writer's text to talk to the male author in a state of dissociation. Then, Shadi becomes Shadia, a woman. Sigmund Freud's works contribute in explaining Shadi's madness. The female writer is the unconscious part of Shadi's mind. She is his super-ego as she is his conscience. I also use Louis A. Sass's *Madness and Modernism* to delve into my male protagonist's psychosis. I portray him as someone who seeks "a waking" (Sass 3), in a woman, through the loss of reason. Simone de Beauvoir states that the woman is considered to be the Other in *The Second Sex*. I use the Other in psychosis as a positive concept although it invokes feelings of terror. Harold Bloom's *The Anxiety of Influence* helps me to depict Shadi's rebellion against his precursors as a woman.

### **Stupid Yankee Liberals Smacking their Lips: Flannery O'Connor and Race**

Alexander Rock St-Laurent  
Université de Montréal

Only a handful of Flannery O'Connor's texts address the issue of the racial divide in American culture and society, which is to say the historical and continued systematic mistreatment of black individuals and communities in the United States. That she avoided any implicit engagement with this socially and politically charged topic in much of her work should come as no surprise if you are at all familiar with her literary aesthetic and her outlook on life: in very general terms, O'Connor, while a devout Catholic, was a misanthrope of the first order who was deeply skeptical of any social endeavours of perfectibility. In the limited occasions where her texts do refer to the racial problem, it is as a means to an end; that is, its narrative function is strictly instrumental. Thus, in stories like "The Artificial Nigger," "Everything That Rises Must Converge," "The Enduring Chill," "Revelation," & "Judgment Day," the detail of race, and by extension its cultural and historical subtext, is used to underline the intellectual and/or moral conceits of the characters who seek, and inevitably fail to attain, transcendence, redemption, and grace. "Everything That Rises Must Converge" is particularly noteworthy because, unlike the other texts, it is framed by the social tension between blacks and whites rather than merely

informed by it.

My paper will therefore investigate how O'Connor's late fiction subverted both liberal and conservative preconceptions about the racial divide in the South during the height of the Civil Rights Movement.

**Becoming Chihiro: the Contradictions of (Late) Capitalism in Miyazaki's *Sen to Chihiro no Kamikakushi* (*Spirited Away*)**

Gabriel Germain

Université de Montréal

Film director Hayao Miyazaki is often perceived as challenging contemporary Japan's identity crisis. In *Sen to Chihiro no Kamikakushi* (released in English as *Spirited Away*). Yang perceives *Spirited Away*, he "depict[s] two Japans in friction with one another, one more associated with modern aspects of the nation, one with the traditions it tries to embrace" (Yang 441). In this essay, I argue that this film evokes the rise of capitalism in Japan as the catalyst for the country's fragmented social and historical identity. I showcase this idea by contending that Chihiro's journey through the bathhouse, from the furnace to Yubaba's westernized rooms, educates her in terms of social relations and highlights the contradictions inherent to capitalism in Japan. This education awakens Miyazaki's protagonist to practical notions of commodity fetishism and labour processes and to acquire class consciousness. I concur with Suzuki when he writes that Miyazaki's approval of the "quality of youthful minds to be filled with curiosity and stay free from the task-minded business of modern day living" is crucial to not only this film, but to many other Studio Ghibli productions (Suzuki). I look at five crucial scenes in order to prove these points: the car ride at the beginning of the movie resulting in Chihiro's parents' transformation into pigs, her encounter with Kamajī in the furnace room, the signature of her contract in Yubaba's office, the insatiable appetite of the No-Face ending in a vomit-filled chase scene, and Chihiro's train ride to meet with Zeneba, Yubaba's twin sister.

***Call me by your Name* and the Ephemeral Public Space**

Tyler Quick

University of Southern California

Jürgen Habermas' ideal public sphere postulates that the "common good" can be elucidated via open public discourse constituted on what he describes as "moral-practical reason;" i.e. communal (and often hegemonic) rhetorical protocols for "reasonable" discourse. However, the work of critical theorists such as Gilles Deleuze and Lauren Berlant compels us to understand imaginings of a "common good" as inchoate, ephemeral, attached to ontologically stable rhetorical forms only out of necessity, and therefore incapable of being expressed through "moral-practical reason." Thus, the articulation of an ideal public sphere must acknowledge the public's capacity to produce and interpret self-expression that is only an approximation of the literal content of subjective experience and desire. In what I call the ephemeral public sphere, the common good is conjured up not through hegemonic rationality—the product of "moral-practical reason"—but rather through ontologically and temporally unstable affects of solidarity, truth, and love—the product of what Habermas terms "aesthetic-expressive reason." In this paper, investigate an example of such a public sphere through an analysis of the social and popular

media discourse around the film *Call Me By Your Name*. Through a close reading of the film, coupled with an analysis of discourse in response to some of its more poignant moments, I describe how an artwork produces a public constituted on a shared affect of the “common good,” and how alternative, and perhaps revolutionary, rationalities govern public discourse as it pertains to public art.

**“I am Willing to Die, but not of Boredom”: Rethinking Cinematic Discourse through Antonioni’s *Zabriskie Point***

João Vitor Leal

Universidade de São Paulo / Université de Montréal

This paper intends to investigate when and in what ways, by which criteria and how accurately one can affirm that there is a narrative “halt” in a film; what are the qualities of the images and sounds that promote such events; and what are their consequences on the viewer’s experience. Taking Michelangelo Antonioni’s 1970 film *Zabriskie Point* as an example, we will focus on two key scenes where narrative logic seems to be disturbed or abandoned, that is, where the flow of images and sounds on the screen seems to ignore or reject the moving forward of the story. Deeply influenced by the American counterculture movement it tried to represent, *Zabriskie Point* was widely criticized for its somewhat naïve “anti-Americanism”; our analysis will question precisely how the film’s anti-establishment agenda is worked through aesthetic choices in composition, movement, and sound. In order to better analyze these scenes, we will turn to several notions that help us deal with the appeal of images beyond discursive levels – such as cinéplastique (Faure), photogénie (Epstein), punctum and the third sense (Barthes), the figural (Lyotard), the cinema of attractions (Gaudreault, Gunning), the cinematic excess (Thompson), and the extended concept of moving-picture dance (Carroll). Finally, we will argue that cinematic discourse can not be exclusively defined in terms of narrative contents or structure, but that it should rather be understood as an elastic audiovisual fabric that modulates the narrative, allowing it to evolve in a more or less fluid and consistent, or otherwise rarefied, suspended fashion.

**Gay Men and their Bullies: the Homonormative Agenda in Teen Television**

Tyler Coughlin

SUNY, The College at Brockport

In his text, *The Queer Art of Failure*, Jack Halberstam (published as Judith Halberstam) represents queerness as a rebellion uniquely capable of opposing society’s hegemonic nature through “nonconformity, anticapitalist practices, [and] nonreproductive lifestyles” (89). Building on decades of queer counterculture, Halberstam explores the benefits of the ways in which queer culture diverges from the heteronormative. But as Ann Duggan notes, that power is declining with the rise of homonormativity, or the assimilation of LGBT people into the heteronormative paradigm (179). This trend is observed in representations of queers in popular media, particularly in the closeted bully trope. This character, a fixture of young adult television, is often violently aggressive until coming-out. Like hetero-capitalist society, the bully oppresses the queer until finally embracing and subsuming it into himself. Thereafter, the bully is portrayed in a kinder light, with their violent past completely absolved. Like the homonormative gay man, the bully’s queer victim has forgiven past repression in exchange for a small amount of protection and/or

pleasure, while ignoring the structural problems that led to his being bullied in the first place. Examining the rehabilitation of closeted bullies on *Buffy the Vampire Slayer*, *Glee*, and *The Mist*, this article shows how this trope recasts the root of homophobic aggression by suggesting that the bully is not a native fixture of the hetero-capitalist landscape, and asserting homophobia is rather a symptom of homosexuality in an effort to stymie queer rebellion.

### **The Rhetoric of Ambiguity : Identification and Transcendence in the Museum**

Lacey Lamberth  
Belmont University

In her article “National Identity Within the National Museum: Subjectification Within Socialization,” Elizabeth Weiser posits that “national museums have the potential to provide [...] not an unambiguous session with history but instead an example of the space afforded when shared commonalities are celebrated while divergent values are brought forward for debate.” My presentation explores the potential of the museum space to continually promote and renew interest in past atrocities by educating visitors through careful curation, which includes such aspects of rhetoric as put forth by Kenneth Burke and others. Among these aspects include the notions of division, identification, and ambiguity.

Focusing on the U.S. Holocaust Museum’s “shoe room” and recent exhibition “Syria: Please Don’t Forget Us,” and Ken Gonzales-Day’s “erased lynching” photographs, I demonstrate the power of ambiguity to create a space for visitors to work through their own “symbol systems” as they simultaneously appreciate and transcend divisions in order to develop empathy. Citing Kenneth Burke’s theory of identification, Elizabeth Weiser’s research on the national museum, Michael Bernard-Donals’ rhetoric of memory displacement, and the idea of repulsive memorials, I explore what artful ambiguity looks like in practice, examine its dynamics, and assess its rhetorical effectivity on the visitor through studies of actual visitor response data.

At the forefront of my interest in this research is the museum’s capability of giving voice to history, creating a living space in which marginalized voices can speak. Museums, along with the outreach that they afford, possess the unique ability to present multimodal experiences, which arrest time and bring history to the present (or bring another person’s point of view acutely to the mind of the viewer). By keeping the past alive, museums are able to help prevent historical prejudices and atrocities from re-emerging in a destructive manner.

### **Mending the Gordian Knot: Disability and Medicine in John Keats’ “Lamia”**

Erin Grant  
McGill University

I propose to interpret John Keats’s poem “Lamia” through the lens of medicine and disability. This paper will examine the titular character as a disabled figure who is threatened by the curative outlook of society which seeks to suppress disability. Keats’s Lamia is an adaptation of the character featured in stories from Robert Burton’s *Anatomy of Melancholy* (1621) and Philostratus’s *de Vita Apollonii* (c.245 BCE). While Keats’s predecessors depict Lamia as a monstrous antagonist which threatens society, Keats renders her a sympathetic protagonist cast out from society for having a body different from “the norm”. Keats’s Lamia challenges the curative outlook of medicine which seeks to render bodies uniform and rejects those which do not

conform. She complicates the perception that disability is a permanent condition, that disabled bodies have no future except to be cured and that disabled bodies cannot inhabit society. Lamia embodies a “crip time” outlook which is inclusive and regards disability as natural and in flux rather than a blight on society. Instead, it is the curative time embodied by the doctor figure Apollonius which proves damaging and corrosive to society. It seems fitting to interpret Keats as creating a sympathetic, disabled character as it not only relates to his frustration with the destructive nature of medicine and his ultimate choice to leave his profession as surgeon, but also the fact that in the Romantic era, part of a young doctor’s training was to obtain a liberal arts education.

**Excuse Me, Miss? Is your Dance Card Filled? Posthuman Monstruous Love, (Dis)Connection, and the Female Gothic in Justin Bieber’s *Love Yourself* video**

Patra Dounoukos Reiser

Université de Montréal

A Posthuman Female Gothic envisions the threat of a Cyborg monster/woman rising up to rebel against her entrenched position in the patriarchal present. Justin Bieber’s *Love Yourself* (2015) offers rich material to examine notions of the body through the A/Effect it provokes/creates. Contrary to classic fairy tales where the female subject lies passively in a coffin, bed, or castle until rescued by her male saviour, the woman in this couple rises up, repudiates her assigned position – of wife, of lover, housekeeper – and refuses her domestic ‘prison’ by dancing through significant rooms of her home while the male follows, echoing her. It is the dance, however, that is key. The partners move robotically, without touch or eye contact, embodying a dystopic technological Posthuman near-present. Beginning with a brief theoretical breakdown of Posthuman Female Gothic (Harrawy, Hayles, Braidotti, DeMello) I consider the artificial way the relationship between the couple is performed ‘mechanically’ and how the song/video displays the tension of lyrics that clearly place blame on the female shoulders whilst the dancing body simultaneously refutes this patriarchal analysis of her. In addition, her female rebellion inspires terror, demonstrated by social media comments like ‘cold’ ‘selfish’, allowing this paper to probe how bodies are always constructed and then classified to enable social control (Foucault) and how her body resists any classification and functions as a site of struggle and resistance (DeMello).

**The Realm of the Uncanny: Understanding Human Emotions in Relation to Humanoid Objects**

Ashley-Marie Maxwell

Université de Montréal

Human emotions are complex and fascinating; understanding them is key to understanding humanity itself. What makes someone human? Dr. Paul Ekman, renowned psychologist and forefather of the study of emotions and facial expressions, would argue that expressions and micro-expressions constitute a large part of what we associate with being 'human'. In Philip K. Dick's novel "Do Androids Dream of Electric Sheep", the protagonist begins to blur the lines between humans and non-humans, becoming ultimately confused as to his role in a dystopian society. In concordance with the protagonist's reaction to androids, the theory of the Uncanny

Valley, originally coined by robotics professor Masahiro Mori, is applicable to this narrative. According to this theory, humanoid robots elicit strong emotional responses in humans, either positive or of disgust. In a future society, would human-like robots become our equals, or be treated as second-class citizens? By analyzing Dick's novel from the perspective of psychology and modern robotics, we will gain a deeper understanding of what makes us human, as well as why we are attracted to humanoid objects.

### **Power and Authority in Religion-Based Dystopias**

Laurence Dubois

Université de Montréal

Margaret Atwood's *The Handmaid's Tale* and Philip K. Dick's *Do Androids Dream of Electric Sheep* differ in multiple ways, yet one main theme brings their dystopian universes together: religion. The fact that both novels introduce religion-based dystopias does not, however, imply that power and authority are experienced similarly. This essay strives to explore and compare ways in which power is implemented or imposed in a religion-based dystopian society.

### **There is Power in Naming in *The Handmaid's Tale***

Gabriella Colombo Machado

Université de Montréal

The main difference between Atwood's novel and Hulu's tv show is in revealing Offred's name: June. By giving them patronym's such as Offred or Ofglen, women are positioned as objects to be owned without agency of their own. The tv show reveals Offred's name giving her a certain degree of individuality. This paper will analyze the practice of naming as a mechanism of power and of resistance in *Handmaid's Tale*, contrasting the novel and the tv show.

### **Persuasive Resistance**

Houman Mehrabian

University of Waterloo

With reference to Aristotle's *Rhetoric*, Kenneth Burke's *A Rhetoric of Motives*, and Jacques Ellul's *Propaganda: The Formation of Men's Attitudes*, I hope to identify a rhetoric of disarmament. More specifically, I will examine Aristotle's definition of deliberative rhetoric, Burke's analysis of Jeremy Bentham's conception of vice and virtue, and Ellul's notion of agitation propaganda and integration propaganda to delineate a type of oratory that can be employed to demobilize a growing threat. Furthermore, I will argue that lurking behind such rhetoric is always the impetus to secure power. In other words, it either encourages its audience to fight for an existing order so that this order maintains its authority or prompts the audience to fight against the established order so that a new order takes its place. The force driving this rhetoric—whether it is the incumbent or a rival contending for ascendancy—seeks control and imperishability. However, it can only accomplish this through its recipient. To succeed, this rhetoric of disarmament requires the backing of its listener. It is his integration or agitation that has the power to actualize the desire for dominance that motivates the rhetoric.

## **Forms of Revolt in Romania: From “Resistance through Culture” to #Rezist Protests**

Alex Condrache

Western University

When facing an oppressive political regime, art can be a mechanism of intellectual survival, often also functioning as a masked (and implicitly timid) form of revolt. This was the case for many Romanian artists during the communist dictatorship, as they used to create art under an unofficial passive aggressive motto: “resistance through culture”. As a first step, this paper will analyze two of the most caustic novels written against the totalitarian regimes: *Calpuzanii*, by Silviu Anghelescu, and *The Sinistra Zone*, by Ádám Bodor. The interest both novelists show for scatological motifs will be at the core of the analysis. The communist regime is associated with this topos, which features the toxicity and the repulsiveness of the political situation. Resistance through culture, which, with a few exceptions, was one of the few forms of resistance from 1965 to 1989, was replaced by conventional protests after the Revolution. As this happens, the link between art and politics weakens. The social activism shifts from artists to citizens. Having as a case study the anti-corruption protests that took place in Romania in the last two years, this paper will emphasize a series of relevant similarities and differences between the two forms of revolt and resistance that characterized Romania in the last 5 decades. Central focus will be on elements such as: irony, role of the arts, typology of the protesters, and, as much as this comparison is morally and historically acceptable, efficiency.

## **Shared Territories: Environment for *Effective Intimacy in Dance Machine and Lifeguard***

Elisha Conway

McGill University

In this paper I question if and how a performance space, as a lived environment, can stimulate the political engagement of its inhabitants. My approach will treat performance space as a “spatio-affective ecology”: a networked, relational environment in which bodies collide in affective and spatial encounters. Such a focus on performance space as a generator of affect filled with political potential extends Jill Dolan’s temporal focus in her foundational theory of “utopian performatives”; which she defines as “small but profound moments in which performance calls the attention of the audience in a way that lifts everyone slightly above the present, into a hopeful feeling of what the world might be like if every moment of our lives were as emotionally voluminous, generous, aesthetically striking, and intersubjectively intense” (5). My question is how might space do a similar thing? To explore spatially induced affect, I will focus on two performances at the 2017 Festival TransAmériques: Lee Su-Feh’s *Dance Machine* and Benoît Lachambre’s *Lifeguard*—both of which advertised themselves as “new territories” to share/of exchange. The two pieces foreground the co-presence offered by performance and offer embodied encounters with space to create an affective experience of intimacy. Erin Hurley and Sarah Warner explain, in their article “Affect/Performance/Politics”, that “In the political realm, affect relocates the barometer of change from collective movements based in commonality to the more intimate (and immediate) registry of intensities that are incremental yet palpable” (100). The publics created by these pieces do not form

collective political movements. However, in these intimate spaces, affective desires circulate in ways that are full of political potential.

***Get Happy! Musicals and Wasting our Time with Affect***

Invité d'honneur : Dr. Joel Faflak, Western University

In a recent cover story for Harper's, Gary Greenberg mourned the fact that Freud's excoriating attack on civilization in the form of asking humanity to settle for ordinary unhappiness was, in the twentieth-first century, officially over. The dream of achievable happiness is now, apparently, about to be realized. Musicals have always facilitated this dream - or have they? In the context of talking about torture, Slavoj Žižek says happiness has become our supreme duty, a way of avoiding desire's darker purposes. The success of *LaLaLand*, the recent National Theater production of Sondheim's *Follies*, and especially *Hamilton* tell us that tarrying with song and dance isn't as easy as it looks. Being happy, as Sara Ahmed suggests, is hard, indeed impossible work - more insidious than it looks, or feels. This paper will ask what role affect plays in the more general context of the musical form, especially asking how affect can be implicitly, if not explicitly, a form of political resistance.

## **Le comité organisateur**

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