

1. AGUILERA LINDE, MAURICIO D. UNIVERSIDAD DE GRANADA. aguilera@ugr.es

Panel session 1. Panel 2. Lecture Room. Wed 27. 12:15 pm



“The miserable, laughable thing it is”: The Demise of the Traditional Masculine Role in Robert Anderson’s Plays.

Robert W. Anderson (1917-2009) whose obituary we read last February 10th, addressed many of the political questions of the post-war America. My contention is that violence in his work is the direct result of (a) the gender dislocations, particularly the erosion of the dominant construction of masculinity, and (b) the parallel dissolution of the “Happy Home Corporation”, i.e. the decline of the nuclear family as a stable, solid institution. Needless to say, his melodramas do not provide a coherent response to these cultural issues. Far from it they show an ambivalent attitude, both supportive of the demise of the authoritarian, hardboiled masculinity, and nostalgic of the loss of the traditional family model.

2. ALBEROLA CRESPO, NIEVES. UNIVERSITAT JAUME I. alberola@ang.uji.es

Panel session 5. Panel 18. Room 3. Fri 28. 9:00 am



Identifying the Effects of Physical and Psychological Abuse in the Works of Susan Glaspell and Tennessee Williams.

Physical violence and psychological abuse trespass social, cultural, economic and racial boundaries. It doesn't make any difference what race or culture you come from, how much money you have, how old you are, or if you have a disability; violence does not discriminate. The aim of this paper will be to provide an in-depth look at the various types of violence (physical violence, emotional abuse, symbolic violence, etc.) that are present in the plays *Trifles* (Susan Glaspell) and *A Streetcar Named Desire* (Tennessee Williams). I will analyze the primary effects of emotional and physical abuse, trace possible parallelisms between both plays and the way language is being used to convey relevant information about the inner lives of abused characters.

3. ALVAREZ, NATALIE. BROCK UNIVERSITY. nalvarez@brocku.ca

Panel session 1. Panel 1. Main Lecture Hall. Wed 27. 12:15 pm



The Banality of Violence, the “Violence of ‘We’”: Richard Maxwell’s *End of Reality* and *Ode to the Man Who Kneels*.

This paper will demonstrate how the work of Richard Maxwell, otherwise known as “the king of disaffection,” constructs violence on stage as a failed gesture, which in its failure magnifies the terror of ‘real’ violence that exceeds representation. Though seemingly benign in their listless everydayness, these failed gestures exact a violence of another kind and that is on the self-identifying, spectatorial “I.” This examination contributes to broader critical discussions concerning the politics of identification by addressing the question as to whether there is, in fact, an inherent violence in theatrical reception.

4. BARNETT, CLAUDIA. MIDDLE TENNESSEE STATE UNIVERSITY. cbarnett@mtsu.edu

Panel session 3. Panel 12. Room 3. Thu. 28. 4:30 pm



Fear as Violence: Three Generations of Agnes in *A Bright Room Called Day*.

Karl Marx has said, “There is only one antidote to mental suffering, and that is physical pain.” Tony Kushner’s *A Bright Room Called Day* says the same thing: Agnes Eggling’s inertia activates a sort of mental torture that can be relieved only by physical engagement/suffering. Within her bright room, she claims she feels “relatively safe,” but as the city outside her walls disintegrates, burns, and embraces evil, a hungry ghost from the past and a furious voice from the future occupy her apartment. Elaine Scarry explains that “the room” is at once “an enlargement of the body” and “a miniaturization of the world.” Agnes loses her identity along with her home, and the only way to reclaim her identity is to give her room away.

- 5. BEGGS, ANNE.** CORNELL UNIVERSITY. aeb52@cornell.edu
Panel session 3. Panel 11. Room 2. Thu 28. 4:30 pm



The Guns Sing in Harmony: Johnny Johnson and the Musical War.

My paper, entitled "The Guns Sing in Harmony: Johnny Johnson and the Musical War," is part of a larger project that studies the particular ways in which musicals can effect political dialogue in popular culture. In analyzing this under-studied Kurt Weill/Paul Green musical from the 1930s, I look at the wide range of musical styles in the context of the narrative to demonstrate how the groundbreaking work carves out different temporal and psychological spaces where the aesthetics of violence are explored. The dramatic irony of the work is complicated and enhanced by its qualities as an integrated musical.

- 6. BOTELHO, TERESA.** UNIVERSIDADE NOVA DE LISBOA. tbotelho@mail.telepac.pt
Panel session 6. Panel 19. Lecture Room. Fri 29. 11:00am



Pity and Martyrdom: Revisiting Violence in Tennessee Williams.

This paper proposes to address the function of violence in some Tennessee Williams plays- in particular in *Sweet Bird of Youth* and *Orpheus Descending*- in the light of what Williams himself said with reference to Greek tragedy: that he trusted modern man's capacity to "pity and love" and therefore to feel, as did the Greek public, that "the magnitude and passions aroused did not seem ridiculously out of proportion to common experience". The analysis will concentrate on the issue of how much of the fates of Chance Wayne and Val Xavier are determined by Williams' attempt to create a drama that aims towards the cathartic, and how the complexity of his multidimensional characters stimulates or hinders that objective.

- 7. BRAGA RIERA, JORGE.** UNIVERSIDAD FELIPE II. jxurde@teleline.es
Panel session 4. Panel 14. Room 2. Thu 28. 6:30pm



Translating Violence for the American Stage: US Productions of Spanish Classical Theatre.

The paper I am going to read is intended to throw some light on a topic which has hardly received any attention by scholars: the reception of Spanish classical drama in English language. Though traditionally consigned to oblivion, Golden Age plays can be seen now, more than ever before, on American stages. The way in which the violence contained in the original texts is rendered into the target culture provides us with some hints about the particular view the American spectator is receiving of the *comedia*. Thus, it can be of interest to playwrights, actors, directors, translators and scholars alike.

- 8. BRUGNOLI, ANNALISA.** VENICE UNIVERSITY. annalisa.brugnoli@yahoo.com
Panel session 4. Panel 15. Room 3. Thu 28. 6:30pm



'The Man Was Dead and so He Had To Kill The Thing He Loved'. Violence, Self-Violence and Medusation in Eugene O'Neill's Maturity Plays.

The main focus of my paper is Eugene O'Neill's use of the Mephistophelean Mask as the main signifier of the close connection that exists between violence in the outer world and the "monster of rejection" that inhabits the self. Jean-Pierre Vernant's "medusation" and René Girard's "monstrous double" are called upon as correlatives of the epiphanic moment when the figure in the mirror is warped into the absolutely Other, the Stranger. This is a ritual death, but also, possibly, the starting point of a new awareness, hence, of a new life. I regard this intuition, together with the assumption of responsibility that it entails, as Eugene O'Neill's final and foremost achievement, and as the main concern of my forthcoming paper.

9. CALLENS, JOHAN. UNIVERSITEIT BRUSSEL. jcallens@vub.ac.be
Panel session 4. Panel 13. Lecture Room. Thu 28. 6:30pm



The Not So Mechanical Reproducibility of Mediated Violence in *Dead Set # 3*.

For those unfamiliar with the up-and-coming New York-based performance company Big Art Group, the present discussion of their *Dead Set #3* (2007) should provide a convenient introduction. For those already in the know, it will address the often voiced critique that their intermedial productions are a gimmick or spectacularize and exploit media violence while failing to transcend the popular genres relied on. It will do this, by looking at the both ambiguous and ambitious coupling in *Dead Set #3* of cinema classics (Godard, Wes Craven, George Romero, Stanley Kubrick,...) and literary classics (Whitman), of fictional and real violence throughout history: from the Donner brothers to the American Civil War, Abu Ghraib, and a much advertised 2003 German case of cannibalism.

10. CEBALLOS, ALFONSO. UNIVERSIDAD DE CÁDIZ. alfonso.cebillos@uca.es
Panel session 1. Panel 2. Lecture Room. Wed 27. 12:15pm



Sex Equals Death: Staging AIDS, Gay Sex and Violence in Robert Chesley's *Night Sweat*.

Night Sweat shows Richard, a gay man with AIDS, paying ten thousand dollars to check into the "Coup de Grace: The Experience! The Ultimate Club!", a sex club/disco/bathhouse where men with what appears to be AIDS pay for "the Experience": the patrons' death-sex fantasies are fully realized by the staff of the club, and the fantasies end in the patrons' deaths. The elaborate fantasies of the patrons come one after the other in the play, and the entire work is surreal and bizarre. The representations of sadomasochism, suicide, and gay sex on stage alienated the audiences of New York City, particularly since the play was on the boards at the premiere gay theater in the nation.

11. CERMATORI, JOSEPH. YALE UNIVERSITY. joseph.cermatori@yale.edu
Panel session 7. Panel 22. Lecture Room. Fri 29. 4:30 pm



Will Eno: A Case-Study in Apocalyptic Violence and The Contemporary American Baroque.

This paper seeks to contextualize Will Eno and his apocalyptic forerunners in the American theater (Abdoh, Shawn, Wellman, etc.) within a larger discussion of the transhistorical baroque in theater, positing that the 20th and 21st century *avant garde* theater puts into evidence the recurrence of baroque impulses in art and culture. It will seek a direct engagement with the surrounding historical and geopolitical landscape of Southern Spain, and also Walter Benjamin's reading of the baroque (in *The Origin of German Tragic Drama*) as an inherently apocalyptic phenomenon, one that will "clear an ultimate heaven, enabling it, as a vacuum, one day to destroy the world with catastrophic violence."

12. CHANSKY, DOROTHY. TEXAS TECH UNIVERSITY. dorothy_chansky@yahoo.com
Panel session 6. Panel 20. Room 2. Fri 29. 11:00am



The Violence at the Top of the Stairs.

"Internal bleeding" and "suicide literature" —phrases used by critics reviewing the 1950 production of *Come Back, Little Sheba*— expose the violence seething under the surface of Inge's kitchen sink realism. Two of his three most famous works —*Sheba* and *The Dark at the Top of the Stairs* (1957)— intertwine representations of domestic labor and meals with literal domestic violence, all the while tallying the emotional costs of sexual frustration. This paper investigates Inge's deconstruction of the putative satisfactions of achieving the parameters of the American Dream, examining how food and domestic architecture are unacknowledged, quotidian weapons in the playwright's 1950s battle of the sexes, itself a long-lived skirmish in the theatre of the Cold War.

13. CHAPMAN, ANA. UNIVERSIDAD DE MÁLAGA. anilvia@hotmail.com
Panel session 3. Panel 10. Lecture Room. Thu 28. 4:30pm



The Rebellious Self: Postmodern Violence in Amiri Baraka's *Dutchman*.

The paper attempts to portray a pattern repeated in American literature within a specific social context. Afro-American literature is not a minority anymore but a hybrid of the American experience which becomes emphasized in the multiplicity of the general American citizen. American is not only one imposed reality by the system but multiple. the paper focuses on showing how the latter is where the violence originates in the necessity of rebelling against fake realities as a postmodernist experience. The most significant contribution is in connecting Afro-American theatre with a broader American social experience.

14. CHERRY, JAMES M. WABASH COLLEGE. cherryj@wabash.edu
Panel session 7. Panel 22. Lecture Room. Fri 29. 4:30pm.



Speaking in the Aftermath: Rhetoric and Catharsis in the Plays of Anne Nelson.

In plays like *The Guys and Savages*, Anne Nelson allows viewers to connect with, examine, and work through two of the most terrifying images of the modern era: the destruction of the World Trade Center and the atrocities that have taken place during the War on Terror, particularly the torture of suspected Iraqi insurgents at Abu Ghraib. Nelson examines how public acts of performance attempt to speak to and mediate the aftereffects of terror. A playwright who is also a journalist and academic, Nelson elides boundaries between performance forms, underlining the critical role that performance plays in dealing with trauma. She brings into focus to the ways that we cope with the wake of violent death (the eulogy) and reconcile unsanctioned military violence (war crimes tribunal). By bringing these events into the theatre, Nelson reveals how the true "crisis of marginality" is that there is no such thing as margins anymore. The neat distinctions between civilian and soldier, civilized and savage, global and local, guilt and innocence, are lost in the post-9/11 world.

15. CLADERA SOCIES, JOANA M. UNIVERSITAT DE LES ILLES BALEARS
jmcladerasocies@hotmail.com
Panel session 2. Panel 5. Main Lecture Hall. Thu 28. 9:00am



Resisting Violence in Times of Conflict: Transgressive Uses of the *Abaya* in Heather Raffo's *Nine Parts of Desire*.

My paper proposes an analysis of the staging of violence in times of conflict in the voice of a group of very unusual female characters. In *Nine Parts of Desire*, nine Iraqi women tell their stories of survival, with the "abaya" (the Iraqi veil) used as an extremely meaningful sign on stage. The conjunction of verbal and non-verbal language, together with the powerful testimonies they offer, is appealing to the audience and to the researcher alike. In a moment when Iraq is the focus of many stories of death and destruction, with women appearing on TV and the press as mere victims, I will offer an insight into a world of female desperation and fear, but also of survival and strength, that will complement the view we get from the mainstream media about the Gulf War(s) that still echo in our memory and our ears.

16. COJOCARU, ELENA RAMONA. AL.L. CUZA UNIVERSITY. crismonais@yahoo.com
Panel session 2. Panel 7. Room 2. Thu 28. 9:00am



Arthur Miller – Violence, Guilt and Responsibility within The Individual.

The aim of this paper is, above all, to achieve a presentation of the perspective Miller has on the individual and his two defining traits —guilt and responsibility— in the context of violence reaching climax in history: the Holocaust. Undoubtedly, the Holocaust can be defined as one of the greatest human failures, a failure which ultimately resulted in violence. *After the Fall*, *Incident at Vichy*, *Playing for Time* are three representative plays for Miller's attempt at analyzing human nature in terms of its power to seed violence.

17. DAKARI, VIRGINIA. ARISTOTLE UNIVERSITY. viniadakari@yahoo.gr
Panel session 5. Panel 17. Room 2. Fri 29. 9:00am



American National Violence and/as The Cancerous Body (Politic): John Guare's *A Few Stout Individuals*.

What this paper explores is the way war metaphors of cancer are employed by Guare to indicate a diseased American body politic, materialized through General U. Grant's dying figure, and the seeds of violence "metastasized" in post-9/11 era. Cancer fantasies and their staging, the parody of American history, and the underlying memories of an absurd act of terrorism still being raw in New Yorkers' minds render Guare's piece a genuine sample of contemporary theatre and a trenchant critique against violence, bringing both physical pain and national trauma under the same logic of interminable suffering.

18. DAVIS, PETER A. UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN
padavis@illinois.edu Panel session 1. Panel 3. Room 2. Wed 27. 12:15pm



From *Androboros* to The Boston Tea Party: Abstracting Violence from The Real in Colonial America.

Building upon prevailing European traditions, British colonists in the Americas utilized drama and performance to create viable abstractions of popular political discourse on stage, on the page, and in the streets. This paper examines several key instances in which colonial Americans used violence in drama or as a paratheatrical element to reinforce their political grievances, and argues that this use of dramatic violence was integral to the growing political revolution. Without this theatricalizing of violence not only would the discourse of the American Revolution have been distinctly different, so too would the actual execution of the Revolution been radically altered.

19. DICKEY, JERRY. UNIVERSITY OF ARIZONA. jdickey@email.arizona.edu
Panel session 1. Panel 4. Room 3. Wed 27. 12:15pm



Working Women and Violence in Jazz Era American Drama.

Jerry Dickey's presentation, "Working Women and Violence in Jazz Era American Drama," analyzes Treadwell's *Machinal* alongside other plays of the late 1920s by dramatists Elmer Rice, Maureen Watkins, and Francis Faragoh. These plays are noteworthy for their treatment of a specific type of working woman —the female office worker, a position which in the '20s represented a more homogenous group in terms of age, race and class than other positions involving female laborers. This paper will offer a reading of these plays against cultural and social studies of the female office worker, as well as advice manuals written to guide the behavior of the modern "business girl."

20. DORSEY, ZACHARY A. ST. LAWRENCE UNIVERSITY. zadorsey@gmail.com
Panel session 1. Panel 2. Lecture Room. Wed 27. 12:15pm



Still Fighting after All These Years: Four Decades of Representations of The Stonewall Riots.

In this paper presented almost exactly forty years after New York City's Stonewall rebellion of 1969, I examine the dynamic and diverse methods that artists have chosen to document the rioting in Greenwich Village. Despite the fact that dozens of artworks over the last four decades have taken Stonewall as their subject, most have been overlooked in conventional theatre histories. This paper — more than just a survey of these plays, spectacles, operas, musicals, and films— articulates the queer nature of the violent resistance at Stonewall, and argues that the ways that we represent such fighting on stage and screen speak volumes as to our understanding of this watershed moment in American history.

21. DUBOST, THIERRY. UNIVERSITÉ DE CAEN BASSE-NORMANDIE.
thierry.dubost@unicaen.fr Panel session 4. Panel 15. Room 3. Thu 28. 6:30pm



From Deck to Street: Fighting Sailors in O'Neill's Early Plays.

The purpose of this paper is to address the ways in which Eugene O'Neill staged violence in his sea plays. Focusing on the circumstances and on the ways in which physical violence is shown in performance, I shall analyze some violent episodes. The number of violent scenes in O'Neill's sea plays not merely testifies to the importance of violence as such; the staging of violence—and its variations (starting from a dramatic tradition and moving to a new one)—seen through the ways it is differently set on decks or on shore will be questioned as a significant feature of O'Neill's dramatic projects, analyzed through his aesthetics at an early stage of his career.

22. EISENHAUER, DREW. UNIVERSITY OF MARYLAND. drew.eisenhauer@gmail.com
ENGLE, SHERRY D. ; CITY UNIVERSITY OF NEW YORK. sherryengle@msn.com
Panel session 1. Panel 1. Main Lecture Hall. Wed 27. 12:15pm



American Experimentalism and the Politics of Pacifism and Violence: *Across the Border* and *Moloch*, 1914-1915, the (Anti) War Plays of Beulah Marie Dix.

Beulah Marie Dix (Flebbe) (1876-1970) was an early twentieth-century dramatist whose work has yet to be seriously explored by theatre scholars. While Dix wrote historical plays primarily for Broadway, she also wrote a number of plays that spoke out against war; *Across the Border* (1914), and *Moloch* (1914) express anti-war politics more usually associated with the intelligentsia of the era than with Broadway. Moreover, Dix intrepidly presented her condemnations of violence and warfare using experimental techniques and stagecraft that diverge significantly from most Broadway productions. Such experiments have recently been termed American Experimentalism by scholar Deanna M. Toten Beard, as they employ the fantastic on the stage to represent both exterior realities and interior psychological states, and thus serve as the direct, but often unrecognized precursor to both expressionism and modernism in the American Theatre.

23. FERNÁNDEZ-CAPARRÓS TURINA, ANA. UNIVERSIDAD COMPLUTENSE DE MADRID
anafcaparros@filol.ucm.es Panel session 2. Panel 5. Main Lecture Hall. Thu 28. 9:00am



The Locus of Violence in Sam Shepard's Drama: *The Curse of The Starving Minds*.

The purpose of this paper is to try to determine the nature of masculine violence in Sam Shepard's drama and to propose a reading that goes beyond the theatrical impact of specific scenes of male aggression. Taking as our point of departure an analysis of *A Lie of The Mind* and its thematic relation with previous and later plays, it can be argued that this play signals a turning point in the acknowledgement of the problematic nature of the masculine bias for false images to feed flawed models of masculinity and as an implicit source of violence. A further enquire will lead us then to examine how this ethical identification of imagination with a 'lie of the mind' might have affected the aesthetics of Shepard's late style in the theatre.

24. FERNANDEZ MORALES, MARTA. UNIVERSITAT DE LES ILLES BALEARS.
vdemfm@uib.es Panel session 7. Panel 23. Room 2. Fri 29. 4:30pm



American Dreams/American Nightmares: The Ethics and Aesthetics of Institutional Violence in *The Exonerated*.

In a moment when the use of extreme force and the abuse of power in domestic and international policy is being re-examined in the USA, my paper will deal with institutional violence in pre-Obama America through the analysis of *The Exonerated*, a documentary play about the death penalty. Situating judicial abuse within a continuum of violence that also contemplates torture in Abu Ghraib and illicit imprisonment in Guantanamo, I will make a case for the efficacy of the documentary form as a tool to raise consciousness and educate the public about issues that the Bush administration and others before it struggled to keep suspiciously "off-stage".

25. FERRAN, PETER W. ROCHESTER INSTITUTE OF TECHNOLOGY. pwfqsh@rit.edu

Panel session 2. Panel 7. Room 2. Thu 28. 9:00am



Violence and Vaudeville in American Epic Theatre: Lawson's *Processional*, Miller's *The American Clock*.

Epic playwrights Lawson and Miller, practicing vaudeville in *Processional* and *The American Clock*, stick the myth of America-the-violent up our patriotic proboscises. My presentation examines two key plays—one early, one late—in this large repertory. I illustrate how they qualify, generically and stylistically, as “epic;” then I explicate how their emblematic “epic” feature of vaudeville enables them to treat the incidence of violence in a way that obliges an audience to regard it as a criticizable component of the idea of “America.” John Howard Lawson's *Processional* is sub-titled “A Jazz Symphony of American Life.” Arthur Miller's *The American Clock* is labelled “A Vaudeville.” Each play renders a chapter of the modern American experience equivalently historical by portraying it in a broadly fabulizing way—“jazz-symphonically” in Lawson's intention, as a “vaudevillean mural” in Miller's.

26. FERRIS, LESLEY. OHIO STATE UNIVERSITY. ferris36@osu.edu

Panel session 2. Panel 8. Room 3. Thu 28. 9:00am



'Lethal Currents': Sophie Treadwell's *Machinal* and Staging Execution.

Sophie Treadwell based her celebrated 1928 play *Machinal* on an actual murder, committed by Ruth Snyder and her lover, and the subsequent trial. Treadwell saw something in Snyder's act of violence and Snyder's own violent end that triggered her innovative retelling on the stage. The last scene of the play stages the execution, placing the state's death sentence horror on trial. This paper will examine this and issues surrounding sanctioned acts of brutality by using Zizek's tri-partite notions of violence.. Included in the discussion are references to Masha Obolensky's new play *Not Enough Air* (2009), which explores Treadwell's obsession with Snyder's story.

27. FLEMING, JOHN. TEXAS STATE UNIVERSITY. jf18@txstate.edu

Panel session 6. Panel 20. Room 2. Fri 29. 11:00am



American “In-Yer-Face” Theatre: Adam Rapp and Neil LaBute's Working Class Dystopia.

In the 1990s British theatre was energized by a group of young playwrights (e.g. Sarah Kane, Mark Ravenhill, Patrick Marber, and Martin McDonagh) who embody what Aleks Sierz has called “In-Yer-face Theatre.” In America, a similar response emerged in the new millennium as Adam Rapp and Neil LaBute produced a series of works that use violence (physically, emotionally, sexually) to expose the underbelly of the American Dream, particularly as it is experienced by disaffected, working-class families. This paper discusses Rapp's *Stone Cold Dead Serious* and LaBute's *The Distance From Here* for the ways they use violence to force audiences to confront unpleasant realities simmering beneath suburban America.

28. FRA LÓPEZ, PATRICIA. UNIVERSIDAD DE SANTIAGO DE COMPOSTELA.

iapat@usc.es Panel session 6. Panel 19. Lecture Room. Fri 29. 11:00am



The (re)Presentation of Physical and Psychological Violence in Southern Families: Tennessee Williams's *A Streetcar Named Desire*, *Suddenly*, *Last Summer* and *Sweet Bird of Youth*, and Their Film Translations.

In this paper, I will concentrate on the depiction of domestic violence in three Williams plays, as one of the signs of dysfunctionality in southern families: violence seen as the means to protect a distorted sense of family unit in *A Streetcar Named Desire*, as the instrument to prevent the violent truth from being known—as it involves pedophilia, male prostitution and cannibalism—in *Suddenly*, *Last Summer*, and castration as the tool to protect the “lost honor” of the powerful family in *Sweet Bird of Youth*. We will also see how the exploration of violence acquires a different dimension in the three film versions of Williams's plays, as censorship affected the visualization and/or the exercise of violence in *Streetcar* or *Sweet Bird of Youth*, while it was surprisingly fully explicit in *Suddenly*, *Last Summer*.

29. GENNA, RAIMONDO. UNIVERSITY OF CALIFORNIA, SAN DIEGO.
rgenna@ucsd.edu. Panel session 5. Panel 17. Room 2. Fri 29. 9:00am



Terror, Torture, and the Death of the American Dream in Sam Shepard's *God of Hell*.

My paper, "Terror, Torture, and the Death of the American Dream in Sam Shepard's *God of Hell*," investigates Shepard's dark and bitter farce as a rejoinder to the oscillating practices of appealing to empty nostalgia and the deployment of terror and torture by the state to fortify its power. Shepard's Hell itself interrogates the mythos of America and vitality of the American Dream, calling into question the regeneration through violence trope that, as Richard Slotkin argues, has helped shape and define the American mythos and character.

30. GERZ, STEFFEN J. RHEINISCHE-FRIEDRICH-WILHELMS UNIVERSITY OF BONN.
steffengerz@gmx.de. Panel session 4. Panel 13. Lecture Room. Thu, 28. 6:30pm



Drama - Performance - Professional Wrestling - Violence on the "Wrestling World Stage".

Has there ever been a purer, simpler and more direct staging of violence in the history of US-American drama than in Professional Wrestling? The challenge of "layin' the Smack down" on the USA's oldest original stage entertainment lies in the transdisciplinary approach to this complex cultural performance which shows elements of sport and drama as well as ritual. Pointing out theatrical elements and evident influences of different dramatic genres, the paper will focus on how Wrestling uses the performance of violent acts in the ring as a means of storytelling, examining how the "instrumental violence" of sports becomes Wrestling's "in ring" performative language.

31. GONZÁLEZ Crespán, ARACELI. UNIVERSIDAD DE VIGO. acrespan@uvigo.es
Panel session 2. Panel 6. Lecture Room. Thu 28. 9:00am



Social and Institutional Violence and The Definition of The Self in *The Children's Hour*.

The main purpose of my paper is to discuss a controversial representation of the lesbian in a play staged for the first time in mainstream Broadway in 1935. The tension of the scandalous for a bourgeois mentality both in the play and in the audience forced a representation which is also a lack, an absence, a total silence. The conflict, which arises from a lie, creates a reality which is unspoken, non verbalized but it has a tragic effect in one of the protagonists. My attempt will be to detail how society and its institutions exert violence eliminating the possibilities for the individual to freely explore personal identity.

32. GRANDA ROSSI, ISABEL. UNIVERSIDAD FELIPE II.
igranda@cesfepesegundo.com. Panel session 6. Panel 21. Room 3. Fri 29. 11:00am



Dramatization of Fiction in Edward Albee's Play *The Ballad of the Sad Café*: The Role of Violence.

The short novel *The Ballad of The Sad Café* was written by Carson McCullers in 1943. Considered by many critics one of her best works, it was adapted for the stage by Edward Albee in the early 1950s. In this paper I intend to demonstrate that this resulting play is a work of love and violence where all the characters are deeply and desperately involved with each other. The play shows a universal hunger for love, although this hunger manifests itself in a grotesque way. The themes of violence, love and sexuality among others are brought on the stage. In this play, the most important characters are involved in a grotesque and perverse love-hate triangle. The play reaches its climactic moment almost at the end, with the battle between Amelia and Marvin: this violent struggle takes on the form of harsh sexual coupling.

33. HAYES, RICHARD. WATERFORD INSTITUTE OF TECHNOLOGY. rhayes@wit.ie
Panel session 4. Panel 13. Lecture Room. Thu 28. 6:30pm



Clifford Odets and Movie Violence.

This paper will consider what seems on the surface to be Clifford Odets's most violent play, *Golden Boy*, in which Odets adapts the conventions of the most violent of movie genres, the gangster film. Odets does so to explore the very themes prohibited by the theatre's coyness towards explicit violence—his adaptation of the gangster film allows him explore the meaning of violence in American thought without actually representing it on stage. This paper will challenge orthodox presentations of the relationship between the theatre and Hollywood and will attempt to redeem Odets from the conventional accusation that he "sold out" in and through his movie work.

34. HERNANDO REAL, NOELIA. UNIVERSIDAD AUTÓNOMA DE MADRID.
noelia.hernando@uam.es Panel session 5. Panel 18. Room 3. Fri 29. 9:00am



Sane Enough to Kill: On Women, Madness, and the Theatricality of Violence in Susan Glaspell's *The Verge*.

"Sane Enough to Kill: On Women, Madness and the Theatricality of Violence in Susan Glaspell's *The Verge*" addresses the several ways Glaspell depicts violence in this play as part of her feminist agenda. This paper focuses on disruptive formal issues, and on verbal and physical violence. In this regard, this paper asserts that Glaspell reworks and mocks *machoist* forms of violence, putting onstage instead feminist, and really crushing, violence. Unlike what most scholars have said, this paper argues that the protagonist is not mad when she turns to violence, and that what Glaspell reconsiders instead is the employment of "madness" as part of a phallogocentric strategy that pretends to keep women under control.

35. HWANG, SEUNGHYUN. OHIO STATE UNIVERSITY. hwang.195@osu.edu
Panel session 5. Panel 16. Lecture Room. Fri 29. 9:00am



A Korean-American's Self-Reflecting Jokes of Violence: Focusing on Young Jean Lee's *Songs of the Dragons Flying to Heaven*.

In her play, *Songs of the Dragons Flying to Heaven*, a Korean American, Young Jean Lee illustrates the stereotypes of Asian women in the US, especially self-sacrifice. As strategies of breaking down racial and gender cliché, Lee uses violent images on stage in a humorous way, giving the audience a critical distance. This paper explores these various violent maneuvers—from a slapped face to comic Asian suicides—by situating them within new modes of comic performance. This research maps Korean American theatre toward a deeper discourse on the historiographical and textual interpretation of the field with Asian diasporic theatre, with sharper focus on the intercultural conflicts and clashes of power and gender.

36. JOUVE, EMLINE. TOULOUSE UNIVERSITY. emeline_jouve@yahoo.co.uk
Panel session 5. Panel 18. Room 3. Fri 29. 9:00am



"Hearing the Invisible": Silent Voices & Invisible Violence in Susan Glaspell's Plays.

C.W.E Bigsby notes that Glaspell is remarkable for her "reticent" style and indirectness, features which are characteristic of the playwright's dramatic handling of the theme of violence. Violence is indeed rarely rendered in visual or verbal terms in her plays. Glaspell's female protagonists are victims of invisible violence and suffer in silence. As we will see, silence, in various forms, becomes a language that the spectator is called upon to decode in order to decipher the mechanisms underpinning social oppression. This study of violence also explores how women face patriarchal pressure and, paradoxically, rebel against it by remaining silent. Finally, we will consider how the audience, by penetrating the silence of the characters, is led to react to the violence and take up a position.

37. KATTWINKEL, SUSAN. COLLEGE OF CHARLESTON. kattwinkels@cofc.edu
Panel session 4. Panel 13. Lecture Room. Thu 28. 6:30pm



Boxing on the Variety Stage.

This paper looks at a topic seldom, if ever, addressed in academic writing - the intersection between popular theatre and popular sport at a time when both were central entertainments for the middle and lower classes in New York City. The paper also takes a novel approach to original documents, illuminating vaudeville scripts with the reporting and advertising in such diverse publications as the Dramatic Mirror and the Police Gazette. This study will contribute to the fields of both popular theatre and sport in its examination of the containment of the violence of boxing by the anaesthetized action of the stage, and speculate on the role that such restagings played in the popularity of both vaudeville and boxing, and the stars that appeared in both.

38. KELLY-PADDEN, EMILY. SOUTHERN ILLINOIS UNIVERSITY, CARBONDALE
ekp2_4@hotmail.com Panel session 3. Panel 9. Main Lecture Hall. Thu 28. 4:30pm



Before You Accuse Me: Verbal Violence On Our Stages.

Human beings are vulnerable to language. The violence of accusation is one of the earliest linguistic violences that one learns. I have chosen two plays from the canon of American theatre, *Tea and Sympathy* and *The Children's Hour*, both of which dramatize the violence found generally in language and specifically in the accusation when a particular group of people use words to wound. This paper explores the theatre's ability to simultaneously critique and also reinforce such verbal violences.

39. KNAPP, MARGARET M. ARIZONA STATE UNIVERSITY. margaret.knapp@asu.edu
Panel session 1. Panel 3. Room 2. Wed 27. 12:15pm



Gender and Violence in Late Nineteenth-Century American Civil War Melodramas.

I explore four late 19th-century American melodramas where women characters take an active part in either perpetrating or preventing violence stemming from the American Civil War. Written about 30 years after the end of the war, these plays romanticize (and melodramatize) the hostilities, while at the same time demonstrating the corrosive effects of war on bonds of love, friendship, and loyalty. Their treatment of women characters marks a transition from the helpless and passive melodrama heroines of an earlier era toward the more independent, active women who appear in later American drama. The paper explores theatrical depictions of the intersection of gender and violence that resonate today.

40. KOMOR, SOPHIA. UNIVERSITÄT HAMBURG. sophia.komor@uni-hamburg.de
Panel session 1. Panel 1. Main Lecture Hall. Wed 27. 12:15pm



Words, Silence, Violence: The Dramas of Will Eno.

In my presentation I will introduce Will Eno, who, according to Edward Albee, is one of the finest younger playwright he has come across in years. Eno's dramatic use of language and pauses, of noise and silence will be at the center of my talk. A brief analysis of his employment strategies of these dramatic devices will outline how Eno uses them to both represent and focus on violence and how violence in Eno's work can be conceptually defined as being and serving much more than mere destruction.

41. KRITZER, AMELIA HOWE. UNIVERSITY OF ST THOMAS. ahkritzer@stthomas.edu
Panel session 1. Panel 3. Room 2. Wed 27. 12:15pm



Violence and National Identity in Post-Revolutionary American Plays.

Violence, especially violence associated with revolution, often becomes linked with national identity. This paper examines that link in three plays popular with American audiences in the period immediately following the American revolution. It considers the types of violence in these plays, perpetrators and victims, moral attitudes, and theatrical value, concluding with the political ramifications of violence within the construct of each play.

42. KUMAR, NITA. UNIVERSITY OF DELHI. nitakumar@pobox.com
Panel session 7. Panel 24. Room 3. Fri 29. 4:30pm



Surrealist Violence in Adrienne Kennedy's *Funnyhouse of a Negro*.

In the period of Black Arts movement in the 1960s in USA, the period of activist art, of the "poems that kill," Adrienne Kennedy's plays evince a different kind of violence, one that implodes the very art form she works with. The histories of the psychological violence of racism and the violence enacted on the bodies of women seem to gather such immense force in the world of her plays that they shatter the traditional notions of character, dialogue and the dramatic form. Violence in Kennedy's plays is pervasive, multi-faceted, surreal, and so basic that it moulds her dramatic art. This paper considers these ideas in connection with her first major, and radically experimental, play, *Funnyhouse of a Negro* (1963).

43. LÓPEZ GÁNDARA, YIYI. UNIVERSIDAD DE SEVILLA. yiyi@us.es
Panel session 3. Panel 9. Main Lecture Hall. Thu 28. 4:30pm



Threats, Bad Language and Imperatives: Verbal Violence in Politically (In)Correct Institutional Speech in American Drama at the End of the Millennium.

"Violence, threatening behaviour and verbal abuse against staff will not be tolerated." Thus reads a sign in nearly every institutional building across Western countries. Institutional talk is a necessary evil in modern times, but is it an efficient procedure in the problem-solving context for which it was specifically designed? The American stage proves, not only its inefficiency, but also that violence in such contexts has, in fact, become institutionalised. This paper offers a comparative analysis of the verbal strategies with which the characters in two American plays fight for hegemony, which should engage anyone interested in witty dialogues, political (in)correctness and the art of verbal coercion at its peak.

44. LOPEZ RODRÍGUEZ, MIRIAM. UNIVERSITY OF MALAGA. miriam@uma.es
Panel session 1. Panel 4. Room 3. Wed 27. 12:15pm



***Machinal*, Sophie Treadwell's Response to Structural Violence.**

Sophie Treadwell's play *Machinal* has basically been analyzed as an early example of expressionism on the American stage, for its connections with a real sensational murder case or from the point of view of feminist scholarship. In this panel on "New Perspectives on *Machinal*", my aim is to present Sophie Treadwell's portrayal of how structural violence is exerted on the female protagonist, the effects it has and its consequences. And, although it is usually emphasized that the character of Helen Jones is based in real life murderer Ruth Snyder, I will explain Jones's autobiographical features as I consider her closer to Treadwell herself.

45. MAYORGA, IRMA. FLORIDA STATE UNIVERSITY. historia34@yahoo.com
Panel Session 5. Panel 16. Lecture Room. Thu 28. 9:00am



Cultural Contusions: Violence in the Plays of Cherríe Moraga and Luis Valdez.

This presentation will explore the theatricalization of violence in the work of Cherríe Moraga and Luis Valdez, two of the leading chicana/o playwrights. Examining Moraga's plays *Heroes and Saints* (1992) and *The Hungry Woman* (2000) and Valdez's *Zoot Suit* (1979), it will offer an analysis of how Moraga and Valdez dramatize the legacy of violence (political, material, and cultural) towards chicana/o communities in order to make visible the collateral effects of colonization even as they articulate an enfranchised chicana/o structure of feeling.

46. NARBONA CARRIÓN, M^a DOLORES. UNIVERSIDAD DE MÁLAGA.
narbona@uma.es Panel session 2. Panel 5. Main Lecture Hall. Thu 28. 9:00am



Arms in Women's Hands": The Subversion of the Victim Role of Women in Heather McDonald's *Dream of a Common Language*.

Too often, the image of woman presented in literature in general and in theatre in particular has been that of a submissive, passive and physically weak human being. There have also existed marvelous exceptions inspired by brave women among whom classical figures like Medea and Clytemnestra stand out, but not without the stigma with which their uncommon behavior automatically marked them. Negative consequences derived from those initiatives have been portrayed not only in classical plays, but also in more recent ones. In this paper I am trying to illustrate how contemporary North American women playwrights show on stage the active role and brave initiatives that women can take in real life in order to escape their victimization and their unfair passive role as mere sufferers of violence. Among the many plays that might serve as illustrations, I have chosen *Dream of a Common Language* by Heather McDonald because it gives an outstanding opportunity of analyzing the positive effects of different "arms" used by women who had been victims of men's oppression for many years.

47. NEUMANN, PETER. UNIVERSIDAD DE ZARAGOZA cpneuman@unizar.es
Panel session 3. Panel 12. Room 3. Thu 28. 4:30pm



Subjective, Systemic and Symbolic Violence in Tony Kushner's *Homebody/Kabul*.

This presentation analyzes how Kushner's *Homebody/Kabul* shows physical violence suffered by individual citizens of Afghanistan to be bound up not only with international economical and power-structures (i.e. systemic violence), but also with symbolic violence. The play exposes how history has been written on the Afghan home and body both physically (through bombing and dismemberment) and symbolically: located at the crossroads of empires, Kabul has been the object of totalizing narratives that project it as an "other" place, a place which is discursively made desirable and which is therefore continually fought over without ever ceding to the homogenizing forces of its potential conquerers.

48. NICOLAS ROMAN, SUSANA. UNIVERSIDAD DE ALMERIA snroman@ual.es
Panel session 7. Panel 23. Room 2. Fri 29. 4:30pm



When Violence on Stage Becomes Real: *My Name is Rachel Corrie*.

My Name is Rachel Corrie is not just a moving play about violence in the Palestinian conflict. It is a real story of the murder of an American activist fighting to denounce the genocide of innocent people. The problems of censorship that the play suffered in his première in New York remark the voice of a controversial play in the uncomprising American stage. My main points are going to deal with the images of violence present in the play and the value of the speaker as a real witness.

49. OSBORNE, ELIZABETH. FLORIDA STATE UNIVERSITY. bosborne@fsu.edu

Panel session 3. Panel 11. Room 2. Thu 28. 4:30pm



“The People Rises; the Storm Breaks Loose:” Violence, Truth & Fiction in the Federal Theatre Project’s *Professor Mamlock*.

Summer 1937: The Communist party, the anti-Nazi movement, and the government attack the Federal Theatre Project (FTP; 1935-1939). The FTP production of Friedrich Wolf’s *Professor Mamlock*, a play portraying the victory of violence over science in Germany, played to Jewish working class audiences and carried the tacit endorsement of the U.S. government. In this rich case study, I use this production to access the emotionally-charged cultural moment that would lead to one of the bloodiest wars of all time, and to begin to unravel the multiple levels of violence – symbolic and actual – that act within and around this production.

50. PÉREZ RÍU, CARMEN. UNIVERSIDAD DE OVIEDO. perezcarmen@uniovi.es

Panel session 6. Panel 21. Room 3. Fri 29. 11:00am



Who’s Afraid of... Verbal Violence? The *mise-en-scene* of Theatrical Verbal Violence in Film Adaptation.

Both dramatic and cinematic texts are constructed by means of spoken words and visual elements. However, their main goals differ, and their materials and main focus of interest keep them apart at the moment of reception by an audience. Most of the literature on this issue has approached it from a theoretical point of view. A close view of the way each of them constructs meaning can render insights into the peculiarities of their similarities and differences. The purpose of this presentation is to apply textual analysis to some of the scenes in the film adaptation of *Who’s Afraid of Virginia Woolf* and consider the cinematic —as opposed to dramatic— effect created through verbal violence in this acclaimed film.

51. PINA COELHO, RUI. LISBON UNIVERSITY. ruipinacoelho@gmail.com

Panel session 4. Panel 14. Room 2. Thu 28. 6:30 pm



Be Violent Again Violence in Realism (1950-1990): Two Portuguese Performances.

I will consider the 1950’s as a crucial moment for the fusion between violence and realism. In post-war drama, we will not see violence portrayed as an extreme action or as an unbelievable act: it becomes the natural way to express social and individual tensions. In the nineties, sex and blood become the instruments used to shock audiences and provoke the establishment. I will focus on the effects this global discussion had on Portuguese culture and theatre and I will discuss two performances that are both representative of the portuguese alternative culture of their time.

52. PINEDA HERNÁNDEZ, INMACULADA. UNIVERSIDAD DE MÁLAGA.

ipineda@uma.es

Panel session 2. Panel 6. Lecture Room. Thu 28. 9:00 am



Homophobic Violence in the Works of Contemporary African American Women Playwrights: Two Different Approaches.

Homophobia is a social problem that is rarely addressed in the works of African American playwrights, particularly black women playwrights. In my paper I will analyze Cheryl L. West’s *Before it Hits Home* and Pearl Cleage’s *Blues for an Alabama Sky*. In both plays the main character is a gay/bisexual man who has to cope with discrimination and violence. I will study how the playwrights approach this problem which is taboo for most African Americans and how they offer different perspectives on male homosexuality, from internalized homophobia to natural appreciation.

53. PRADO, JOSE RAMÓN. UNIVERSITAT JAUME I. prado@ang.uji.es
Panel session 7. Panel 24. Room 3. Fri 29. 4:30pm



Blurring the Boundaries Between Symbolic and Actual Violence in 1960s Performance.

The paper examines the social dimension of performance in 1960s USA culture and how the emergent theatrical forms tackle the institutional discourses of violence to appropriate them and return them as subversive messages against the dominant narratives. Spectacle and protest ally so as to achieve such a goal.

54. ROSENHAGEN, DIANA. UNIVERSITY OF GOETTINGEN. drosenh@gwdg.de
Panel session 3. Panel 10. Lecture Room. Thu 28. 4:30 pm



“Actual Explosions and Actual Brutality”- Violence and the Black Arts Stage.

Black Arts playwrights in the 1960s and 1970s deal with violence against blacks in the United States not only to educate the public on problems of discrimination, but decidedly to evoke a more active, even radical stance in the audience. Based primarily on the Revolutionary Theater plays by Leroi Jones/Amiri Baraka, this paper examines the Black Arts' dualistic argument concerning violence against blacks, which at once critiques discriminatory physical, structural, and cultural violence against blacks and affirms, even actively calls upon violent black protest. According to Martin Esslin, this agitprop call for counterviolence in itself constitutes an act of violence of the stage against its audience.

55. ROUDANÉ, MATTHEW. GEORGIA STATE UNIVERSITY. mroudane@gsu.edu
Panel session 6. Panel 21. Room 3. Fri 29. 11:00am



Staging Violence: Edward Albee's *Who's Afraid of Virginia Woolf?*

This paper will suggest that the violence, real and imagined, in *Virginia Woolf?* ultimately leads to catharsis and clarity, if not for the characters, then for the audience. Drawing on Antonin Artaud's and Renee Girard's respective theories of myth, violence, and the sacred, I shall demonstrate that Albee's theater presents an alternative to a Beckettian world. *Virginia Woolf?* draws “blood” by involving the audience in its calculated violence. Albee subverts the authority of his script by casting the seers (the audience) into what is being seen (the performance). He wishes to engage the audience as concretely and as emotionally as possible. Albee prefers that the audience become active participants in the spectacle. Artaud's theories become more discernable in Albee when we consider their relationship to the audience.

56. RUFOLO, DANA. THEATRE RESEARCH INSTITUTE OF EUROPE.
dana.rufolo@education.lu Panel session 6. Panel 19. Lecture Room. Fri 29. 11:00am



Hints of Violence in Fear and Madness: Parallels between Jacob Moreno's Psychodrama Productions with Patients in New York and Scenes of Violence in Tennessee Williams' Late Plays.

In this paper, I introduce to the arena of Williams' research the element of the psychodrama, which had been propagated by Dr. Jacob Moreno, a Viennese psychiatrist and younger contemporary of Sigmund Freud who moved to America in the mid-1920s and who disseminated his method not only in New York but, in the 1960s, also on the west coast. While this paper does not argue against the position of scholars such as Annette Saddik and Linda Dorff that Williams' late plays are aesthetically less satisfying than his early drama, it attempts to validate Williams' claim that he was searching for a new dramatic style because of his conviction that conventional narrative drama was outdated. Psychodramatic scenes recorded by Moreno bear striking similarity to the open-ended, apparently spontaneous and jagged dramatic action of Tennessee Williams' late plays in their touching on explosive psychic material that finds an outlet either through enacted or repressed violence. This paper will attempt to elucidate the similarities between these two forms of dramatic self-expression, so as to offer an alternative reading that suggests greater intentionality on the playwright's part than hitherto granted to the late plays.

57. SAAL, ILKA. UNIVERSITY OF RICHMOND. isaal@richmond.edu
Panel session 7. Panel 22. Lecture Room. Fri 29. 4:30pm



The Construction of Cultural Memory in post-9/11 American Drama.

This paper examines the various ways in which the American theater has sought to deal with the trauma of 9/11 by either seeking to integrate its experience with existing collective narratives or resisting precisely those narratives and generating new ones. As Judith Butler has argued, while 9/11 momentarily disrupted the nation's narcissistic understanding of itself, providing it with an opportunity to redefine itself as part of a global community, most narratives triggered by this event immediately shored-up a first-person perspective that reasserted impenetrable boundaries between self and other ("why do they hate us so much?") and precluded reflection on injurability. If the wound was experienced as a *decentering* of the "I", then the 9/11-narrative frame sought to *recenter* this position. It is, however, precisely the refusal to reflect on the vulnerability of self and others that triggered the ensuing cycle of mimetic violence in Iraq, Afghanistan, and Guantanamo.

58. SACRISTÁN PUIG, ISAAC. UNIVERSIDAD COMPLUTENSE DE MADRID
mulhollanddrive@hotmail.com Panel session 3. Panel 9. Main Lecture Hall. Thu 28. 4:30pm



Brownsville Girl: Language and Violence in Sam Shepard's *Tooth of Crime*.

How does the discourse between Hoss and Crow, central characters of *The Tooth of Crime*, work? Where does this language come from? The language used by Shepard in *The Tooth of Crime* takes all its borrowed phrases and images from the ruthless world of boxing, motor racings, suspicious bettings, western, gangster world and, of course, from rock music. From all this, he is able to build a language comparable to that invented by Anthony Burgess in *A Clockwork Orange* in its seductive violence. So one wonders, what kind of feelings provoke such language in the viewer? What is its most immediate effect? What is the relationship between Violence and Language in *The Tooth of Crime*?

59. SANCHEZ, AURÉLIE. UNIVERSITY OF TOULOUSE. aureliesanchezz@hotmail.com
Panel session 3. Panel 9. Main Lecture Hall. Thu,28. 4:30pm



"As if he were retching up poison': The Violence of Secrecy in Eugene O'Neill's *Mourning Becomes Electra*.

My paper will deal with the violence of secrecy in Eugene O'Neill's *Mourning Becomes Electra*. It will focus on the tradition of violence in revenge tragedy through an intertextual analysis of the play, in relation with Shakespeare's *Titus Andronicus* and *Hamlet*. I will then dwell on the idea of secret as an ambivalent strategy that, paradoxically enough, requires a manipulation of both language and silence. I will finally study the poisonous effects of secrecy on the characters' bodies and on the plot in general.

60. SMITH, PHILIP E. UNIVERSITY OF PITTSBURGH. psmith@pitt.edu
Panel session 3. Panel 10. Lecture Room. Thu 28. 4:30pm



"Cut You If You Stand Still, Shoot You If You Run": Violence, Memory, and Blues Advice in August Wilson's *Century Cycle*.

African-American folk and composed blues songs contain the traces of pervasive violence, manifested as much in the oppression of white racism as in the formation of black resistance and domesticity. Blues songs and violence are often paired in August Wilson's plays through the presentation of action, atmosphere, and characters. my talk will focus on several key moments from Wilson's *Century Cycle* that are informed by blues —as advice or consolation or personification of conflicts. I will play recorded samples of relevant blues songs.

61. SMITH, SUSAN HARRIS. UNIVERSITY OF PITTSBURGH. shs1+@pitt.edu
Panel session 6. Panel 20. Room 2. Fri 29. 11:00am



Breaking the Golden Strand.

My major point is that one productive way to interpret Paula Vogel's play, *The Long Christmas Ride Home*, is to read it as a Benjaminian allegory which dramatizes a national trauma marked by various forms of violence including homophobia, adultery, anti-Semitism, and disease and that the play's theatricality embodies the very essence of the disjunctive experience which is symptomatic of the ethically moribund and paralyzing myth of the "happy family."



62. SOLOMONSON, MICHAEL. NORTHLAND PIONEER COLLEGE.
michael.solomonson@npc.edu Panel session 2. Panel 5. Main Lecture Hall. Thu 28. 9:00am

Rebecca Gilman's Exploration of Gender Conditioning as a Factor in Violence Against Women.

Conference goers who have an interest in examining issues related to violence against women may be interested in learning more about playwright Rebecca Gilman. She is known for exploring contemporary 'social problems'. In her plays *The Glory of Living* and *Boy Gets Girl*, she raises questions about the role society plays in gender conditioning which leads both women and men to enact roles that are tied to gender specific notions of power and sexuality. She suggests this conditioning leads to behavior which fosters abuse.



63. STANLEY, N. J. LYCOMING COLLEGE. stanleystorm@verizon.net
Panel session 7. Panel 23. Room 2. Fri 29. 4:30pm

Neil LaBute, Vigilante of Violence: An Examination of His Trilogy *The Shape of Things*, *Fat Pig*, and *Reasons to Be Pretty*.

Neil LaBute, mastermind of the contemporary American psyche, has achieved both acclaim and notoriety for his brutal portrayals of characters in crisis. Since the production of *Bash* in 1994, the prolific LaBute has interrogated his characters in almost 15 plays and screenplays that share one essential element: the inescapable nature of violence that lurks in all of us —physical, psychological, emotional, and spiritual. This trio of plays expresses both the American obsession with physical attractiveness and LaBute's own obsession with cruelty in all its many guises.

64. SUÁREZ TOSTE, ERNESTO. UNIVERSIDAD DE CASTILLA-LA MANCHA
ernestojesus.suarez@uclm.es Panel session 2. Panel 7. Room 2. Thu 28. 9:00am



Living with Violence: The Secrets of Anguished American Households of the 1950s.

Most of the plays I will refer to date from the late 1940s and early 1950s. They describe the new America that emerges from the post-Crack, post-war scenario, and they do so in terms that are often merciless like hardly ever before. The fierce business competition instigated by diehard capitalism, certain conservative philosophies that do not evolve with the times, and a seemingly endless capacity for self-delusion are some of the major dangers that assail these characters in a buoyant yet ruthless environment. I will argue that the tensions created in the heart of the domestic — precisely the realm where characters would expect to find relief and protection from this hostile environment— wear out their capacity to maintain "normal" family relationships. Instead of working as a safe haven and a source of mutual support, the family sets unreasonable demands and further endurance tests.

65. TORRES ZÚÑIGA, LAURA. UNIVERSIDAD DE GRANADA. lzuniga@ugr.es
Panel session 6. Panel 19. Lecture Room. Fri 29. 11:00am



“A Few Amenities of Civilized Behavior”: Violence and Sex in Tennessee Williams’s Dramas.

The main objective of this paper is to present a different, darker side of Tennessee Williams's theater that will very likely surprise those only acquainted with his major plays. It will unveil the experimental character of his late works, which move away from poetic realism to explore the worlds of the theaters of the absurd and cruelty, the grotesque, and the slapstick. In their realm, violence is not a concluding offstage assault anymore, but a repeated and visible representative of the tragicomic aspect of human life.

66. UNDERINER, TAMARA. ARIZONA STATE UNIVERSITY. underiner@gmail.com
Panel session 5. Panel 16. Lecture Room. Fri 29. 9:00am



Violence Averted only to Return: Re-reading the Archive of “Pocahontas Plays.”

As Rayna Green points out, after the 18th century, the “Pocahontas perplex emerged as a controlling metaphor in the American experience.” As a “perplex,” the figure registers the ambivalence attendant on American identity formations based on gendered and racialized “othering.” This ambivalence functions as a form of representational violence, maintaining itself with great effort and depending upon the psychological and physical removal of real Indians —and, I argue, other “others” on the national scene. American drama has long registered this ambivalence, variously participating in and writing against the representational violence produced by this oft-told tale of violence averted. Since James Nelson Barker’s 1808 *The Indian Princess*, numerous dramas, melodramas, parodies and revisionist writings have wrangled with its perplexities on the American stage, while revealing interesting perplexities off-stage.

67. WANG, PAO-HSIANG. NATIONAL TAIWAN UNIVERSITY. paowang@ntu.edu.tw
Panel session 4. Panel 14. Room 2. Thu 28. 6:30pm



Staging Chinese Revolutions in America after Tiananmen.

Since 1991 there had been three notable theatrical works dealing with contemporary Chinese revolutions premiered in America: Elizabeth Wong’s play *Letters to a Student Revolutionary* (1991), Chay Yew’s play *Red* (1998), and Bright Sheng’s opera *Madame Mao* (2003). The fact that all three works were created in the wake of the Tiananmen Incident in 1989 needs further historical inquiry and this paper explores the aftermath and aftershock of both the Cultural Revolution spanning 1966 to 1977, a decade as tumultuous and violent in China as in America; as well as the more recent aborted revolutionary protests staged by university students in the Tiananmen Square of Beijing in 1989.

68. WEISS, KATHERINE. EAST TENNESSEE STATE UNIVERSITY.
WEISK01@mail.etsu.edu Panel session 1. Panel 4. Room 3. Wed 27. 12:15pm



“Violence in Treadwell’s *Machinal*: Women, Electrotherapy and the Electric Chair.”

This paper examines the historical use of electrotherapy in treating women diagnosed with symptoms of hysteria. I will examine both the theoretical justification for the use of electrotherapy on women and its subsequent effects. Further I will discuss the historical connection between the use of electrotherapy and the invention of the electric chair, arguing that both means were applied to the suppression of women deemed unruly or dangerous to society.

69. WESSENDORF, MARKUS. UNIVERSITY OF HAWAII AT MANOA
wessendo@hawaii.edu Panel session 1. Panel 1. Main Lecture Hall. Wed 27. 12:15pm



Terrorist Violence and Its Violent Distortion in Three American Post-9/11 Plays.

In this presentation I will focus on three recent American plays that tackle the violence of the 9/11 attacks only indirectly by representing that violence in the form of an obtuse refraction—either by rendering it "present" through a monstrous displacement or by alluding to it as a lacuna in space and time. The following plays will be discussed: Neil Labute's *The Mercy Seat*, Craig Wright's *Recent Tragic Events*, and Christopher Shinn's *Were Do We Live* (all from 2002).

70. WHITMORE, ELIZABETH. LOYOLA MARYMOUNT UNIVERSITY.
elizabeth@elizabethwhitmore.com Panel session 2. Panel 8. Room 3. Thu 28. 9:00am



“There’s so much I want to tell her”: Sophie Treadwell’s *Machinal* and the Transference of Femininity.

Sophie Treadwell’s *Machinal* is a recent interest for drama scholars, but close textual analysis of the play is relatively uncommon even though it invites rich textual interpretation. This paper identifies the contrasting levels of subjectivity in *Machinal*, therefore gauging the text as both a contribution to American drama and journalism. Treadwell’s treatment of femininity, violence, and madness is a valuable example of the play’s social consciousness, which in 1928, was largely before its time. By examining these two separate agendas—social criticism and dramatic literature—this paper will demonstrate the play’s strong potential for greater literary scholarship.

71. ZAMORANO, ANA. UNED. aizamorano@flog.uned.es
Panel session 2. Panel 6. Lecture Room. Thu 28. 9:00am



“Your Body is a Battleground”: Split Britches Exposure (Gender and Homophobic Violence on The Stage).

The work of lesbian troupe Split Breaches provides an excellent case study of the struggle to redefine "violence on the stage". Central to their work is the acknowledgment that, as Julia Kristeva theorized, "there is always an other to all others", bringing to their theatrical practices the margin of the marginal and making visible not only the archetypal stereotypes created by the dominant "norm" but also the stereotypes created by the marginal "norm" and the violence inside/out. In the light of queer theory, lesbian feminist theory, and poststructuralist theory, this paper proposes to explore the work of Split Britches paying particular attention to *The Beauty and the Beast* (a retelling of the classical story), and *Belle Reprise* (a rewriting of Tennessee Williams' *A Streetcar Named Desire*) as 'postmodern' examples of a powerful theatrical practice that embeds within discourse its "others".