

**The 14th International Gothic Association Conference**  
**Hosted by the Manchester Centre for Gothic Studies**  
**Manchester, July 31st-August 3rd, 2018**  
***Gothic Hybridities: Interdisciplinary, Multimodal and Transhistorical***  
***Approaches***

## Tuesday: July 31st:

**Registration (12 Noon - 5pm) – Business School Stalls, All Saints Campus, M15 6BH**

4:00-5.45pm - \*IGA Postgraduate Researchers Board Games Social\*, Conference Suite, Manchester Met Students' Union Building, 21 Higher Cambridge Street, M15 6AD - FREE, booking required<sup>1</sup>

7:00pm - Opening address by Professor Malcolm Press, Vice-Chancellor of Manchester Metropolitan University, followed by wine reception, Manchester Art Gallery, Mosley Street, M2 3JL.

**All week: Gothic Manchester Festival Exhibition, 'A Motley Brew', Sandbar, 120 Grosvenor Street, M1 7HL – FREE, no booking needed**

## Wednesday: August 1<sup>st</sup>

Registration desk hours: 8am-5pm

**Session 1: 09:00-10:30am**

**Panel 1a (4.06b): *Frankenstein's* European Sources**

**Chair: Dale Townshend**

1. The Creative Grotesque: Dantesque Allusion in *Frankenstein* – **Alison Milbank**, Nottingham University
2. Mary Shelley's Quixotic Creatures: Cervantes and *Frankenstein* - **Christopher Weimer**, Oklahoma State University
3. Cobbling the 'German Gothic' into *Frankenstein*: Mary Shelley's Waking Nightmare and *Fantasmagoriana* - **Maximiliaan van Woudenberg**, Sheridan Institute of Technology

**Panel 1b (4.06a): Gothic Homes, Gothic Selves/Cells**

**Chair: Ardel Haefele-Thomas**

1. As Above, So Below: Attics and Basements as Gothic Sites in *Stir of Echoes* (1999) and *The Skeleton Key* (2005) - **Laura Sedgwick**, University of Stirling
2. 'In These Rotting Walls': Redefining the Gothic in Guillermo del Toro's *Crimson Peak* - **Shannon Payne**, University of British Columbia, Canada
3. Punishment and Samuel R. Delany's Gothic Utopias - **Jason Haslam**, Dalhousie University

**Panel 1c (4.05b): Contemporary Representations**

**Chair: Jennifer Richards**

1. Devouring Bodies in (Sub)liminal Spaces: The Visuality of the Cannibal in Late Capitalist, Gothic cultures – **Beccy Kennedy**, Manchester Metropolitan University

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<sup>1</sup> Please register attendance through Eventbrite here: <https://www.eventbrite.co.uk/e/iga-pgr-board-games-social-tickets-45479986865>.

2. 'Once your sacrifices are made, is there no end? Are you leashed until the day you die?': Hybrid Horrors and Physical Hauntings in Contemporary Depictions of the Soldier – **Lauren Nixon**, University of Sheffield
3. Miles away from Screwing? The Queer Gothic Child in John Harding's *Florence and Giles* – **Robyn Ollett**, Teesside University

**Panel 1d (4.05a): The Gothic before 'The Gothic'**

**Chair: James Uden**

1. Seneca and the Gothic – **Lizzie Carr**, Cambridge University
2. 'In the tyme of Arthore': Heritage, Haunting and Horror in the Middle English *Awntyrs off Arthure* – **Charlotte Kennedy**, University of St Andrews
3. Proposing Premodern Gothic: Teaching and Research – **Liz Oakley-Brown**, Lancaster University

**Panel 1e (4.04b): Gothic Dolls**

**Chair: Sandra Mills**

1. Creepy Cute - **Karen E. Macfarlane**, Mount Saint Vincent University
2. Carlos Fuentes' 'The Doll Queen' and the Transgressive Presence of the Past - **Antonio Alcalá González**, Tecnológico de Monterrey, Mexico City
3. My Melancholy Babies - **Steven Bruhm**, Western University

**Panel 1f (4.04a): Rethinking the Early Gothic**

**Chair: Holly Hirst**

1. Traversing the Landscape: The Empowerment of Women and Nature in *The Mysteries of Udolpho* - **Alexandra Wagstaffe**, The University of Northern British Columbia
2. Illustration in the English Gothic Novel: The Curious Case of Matthew Lewis's *The Monk* - **David A. Wiggins**, Uppsala, Sweden
3. The Tragic Gothic: Nietzsche's *Birth of Tragedy* and the Early Gothic Novel - **Jeffrey Achierno**, San Francisco State University, USA

**Panel 1g (3.11): The United States: Salem/Satan**

**Chair: Bridget Marshall**

1. The Witchcraft Delusion after 200 Years: Salem in the *New England Magazine* – **Charles Crow**, Bowling Green State University
2. The Uses of Tituba in American Gothic - **Dara Downey**, Trinity College, Dublin
3. 'Another Man's Memories': Guilt, Subjectivity and Satanic-Panic in the American Gothic Noir Film – **Charlotte Gough**, Independent

**Panel 1h (1.23): Digital 'Ghosts'**

**Chair: Xavier Aldana Reyes**

1. Rendering the Ghost: Towards a Digital-orientated Ontology – **Kerry Dodd**, Lancaster University
2. The Evolution of Apparitions: The Ghost, Spectre, and 'Cybernetic Ghost' - **Jongkeyong Kim**, Texas Christian University
3. Anonymous Gothic – **Neal Kirk**, Lancaster University

**Panel 1i (1.22): Medical Humanities: Biopolitical Perspectives**

**Chair: Linnie Blake**

1. *Frankenstein* in Baghdad: Critical Posthumanism and the Gothic Arabesque – **Barry Murnane**, Oxford University

2. Clinical Labour in the Grey Zone: The Biopolitics of Transplant Horror in Manjula Padmanabhan's *Harvest* – **Sara Wasson**, Lancaster University
3. Genre Hybrids: Dr Culverwell and the Gothicized Foreskin – **Royce Mahawatte**, Central St. Martin's

**Panel 1j (G.33): Female Gothic on the Screen**

**Chair: Heather Petrocelli**

1. Reviewing Feminist Gothic: Film Critics, Gendered Audiences and the Opinion Economy – **Katherine Farrimond**, University of Sussex
2. Contemporary Gothic: Female Agency in *Crimson Peak* and *Lady Macbeth* - **Inés Méndez Fernández**, University of Oviedo
3. 'Birds are not aggressive creatures': Refiguring Hitchcock's Film *The Birds* as 'Women's Gothic' - **Hildy Miller**, Portland State University

**Panel 1k (G.34): Gothic Intersections I: Music and Aesthetics**

**Chair: Matt Foley**

1. Oscar Wilde's Aesthetic Gothic in Contemporary Popular Music: David Bowie, Morrissey and *The Picture of Dorian Gray* – **Pierpaolo Martino**, University of Bari
2. The Gothic Intersections of Stevie Nicks – **Victoria Amador**, Independent
3. From Protest to Post-Punk: the Degothicization of 'Strange Fruit' - **Leila Taylor**, The New School for Social Research, New York

**\*Coffee and Refreshments\* 10:30-11:00am**

**Session 2: 11:00-12:30pm**

**Panel 2a (4.06b): Writing and Adapting *Frankenstein***

**Chair: Marie Mulvey-Roberts**

1. *Frankenstein's* Fragments: Mary Shelley, Percy Bysshe Shelley and the Stylometry of the 'Gothic' Novel – **Maartje Weenink**, Radboud University
2. Adaptations of Monstrous 'Liveness' in Contemporary Theatrical Representations of Mary Shelley's *Frankenstein* – **Kelly Jones**, University of Lincoln
3. The 'Modern Myth' and Humanization: Adaptations of Mary Shelley's *Frankenstein; or, The Modern Prometheus* – **Kaylee Henderson**, Texas Christian University

**Panel 2b (4.06a): Neo-Victorian Film**

**Chair: Eleanor Beal**

1. Gothic revivals – Victorian Music Halls, Mystery and Murder in Juan Carlos Medina's *The Limehouse Golem* - **Nora Olsen**, Independent
2. The Darkest Mirror: The Uncanny Gothic Double in Hollywood's Neo-Victorian Gothic Film Cycle 1939-45 - **Carolyn King**, University of Kent
3. Gothic Magic: *The Prestige* - **Katharina Rein**, Bauhaus University Weimar/Humboldt University Berlin

**Panel 2c (4.05b): Modern and Contemporary English Writing: Gothic Spaces and Dark Futures**

**Chair: Matt Foley**

1. Not really now not any more: Alan Garner, folk horror and the present - **Timothy Jones**, University of Stirling
2. Evil, transgression and excess in William Blake and Alan Moore - **Cecilia Marchetto Santorun**, University of Santiago de Compostela
3. Generic Kinship? Gothic, Dystopia and the Construction of Monstrosity - **Annika Gonnermann**, University of Mannheim, Germany

**Panel 2d (4.05a): The Gothic and Systemic Critique**

**Chair: Maisha Wester**

1. Rethinking Postcolonial Gothic: The Soucouyant as New Monster for the New Millennium – **Sarah Ilott**, Manchester Metropolitan University
2. Monsters from the Lab and Molecular Ethics: The Revenge of Casshern's Neo-sapiens (Kiriya, 2004) - **Anna Powell**, Manchester Metropolitan University
3. Rethinking Postcolonial Gothic: Towards an Anti-Imperial Aesthetics of the Millennial Present - **Rebecca Duncan**, University of Stirling

**Panel 2e (4.04b): Gothic Monsters in Children's and YA Fiction**

**Chair: Teresa Fitzpatrick**

1. Zom-body to Love: Young Adult Zombie Fiction and the (not so) Monstrous Other – **Natalie Dederichs**, University of Bonn
2. Monsters Under the Bed: The Gothic Presence in Children's Literature – **Lauren Christie**, Dundee University
3. Gothic Revamped: From Timeworn Legend to 21<sup>st</sup>-Century YA – **Nancy Schumann**, Independent

**Panel 2f (4.04a): The United States: Gothic Objects/Gothic Subjects**

**Chair: Hannah Priest**

1. Born Devil: Damien Thorn as a Gothic Child in the Contemporary Audio-visual New Horror' – **Maribel Escalas Ruiz**, University of the Balearic Islands
2. The Gothic Author as Gothic Subject in 19<sup>th</sup>-Century American Criticism – **Ellen Bulford Welch**, Sheffield University
3. The American Gothic and the Carnavalesque in *Something Wicked This Way Comes* - **Jamil Mustafa**, Lewis University

**Panel 2g (3.11): Literary Adaptation in Gothic Games**

**Chair: Dana Alex**

Panel is no longer running due to cancellations.

**Panel 2h (1.23): Neoliberal States and Selves on Television**

**Chair: Linnie Blake**

1. Some Want to Watch the World Burn, Others Cannot Bear to Look: Revolution as Psychological Horror in *Mr. Robot* – **David McWilliam**, Keele University
2. 'I hacked what's left of her': Costuming the Limits of Neoliberal Selfhood and Spectrality in *Westworld* – **Stephanie Mulholland**, Manchester Metropolitan University
3. 'It's Beautiful': Wildean Gothic Aesthetics and The Poison of Influence in NBC's *Hannibal* – **Jacquelin Elliott**, University of Florida

**Panel 2i (1.22): Medical Humanities: Hybridities, Domesticity**

**Chair: Sara Wasson**

1. When did the New Death Become New? Undead Hybrids and the Gothicisation of Medical Humanities – **Mattia Petricola**, University of Bologna / University of Paris-Sorbonne
2. 'Women Who Can't Seem To Get Out Of The House': A Case Study of Irish Contemporary Gothic Art – **Tracy Fahey**, Limerick School of Art and Design
3. 'It's fucking Darwin doing his thing!': Vampire-zombie Hybridity in Charlie Huston's *Already Dead* – **Jillian Wingfield**, University of Hertfordshire

### **Panel 2j (G.33): Female Gothic on the Page**

**Chair: Sue Zlosnik**

1. The Female Gothic in George R. R. Martin's *The Songs of Ice and Fire* - **Györgyi Kovács**, Eötvös Loránd University
2. Blurring the Boundaries: Uncanny Artwork and Female Homoerotic Desire in Vernon Lee's *Supernatural Tales* – **Pichaya Waiprib**, University of Exeter
3. The Devil Made Me Do It: The Corrupted Females in Charlotte Dacre's *Zofloya, or The Moor-Sean Sloan*, Bath Spa University

### **Panel 2k (G.34): Ruskinian Gothic and Twenty-First-Century Technology**

**Chair: Rachel Dickinson and Anuradha Chatterjee**

1. Digital Ruskin Paradigms - **Anuradha Chatterjee**, Cracknell and Lonergan Architects, Sydney
2. Ruskin and the Ghostly Memories of Cloth: 'a ghost in a green silk gown' - **Rachel Dickinson**, Manchester Metropolitan University
3. Ruskin and Digital Handwork – **Andrew Crompton**, Liverpool School of Architecture

**12:30-2:00pm**

**\*Lunch (provided)\*, Business School**

**\*Live Action Role Play event, 'Migrations: A Special Exhibition from Miskatonic University'\*  
(Special Collections, Man Met Library, M15 6BH) – SEPARATE TICKETED EVENT<sup>2</sup>**

**Keynote 1: 2:00-3:00pm G.26/G.27**

**Chair: Dale Townshend**

Welcome address from Professor Sharon Handley, Pro-Vice-Chancellor for the Faculty of Arts and Humanities at Manchester Metropolitan University.

Gothic Recollected in Tranquillity: Mary Shelley and the Art of Remembering, 1814–1830 – **Angela Wright**, University of Sheffield.

**\*Coffee and Refreshments\* 3:00-3:30pm**

**\*Wine reception sponsored by the University of Wales Press's Gothic Literary Studies series\***

**Session 3:30-5:00pm**

**Panel 3a (4.06b): *Frankenstein's* Afterlives**

**Chair: Paulina Palmer**

1. *Frankenstein* across Media: From Mary Shelley's Novel to a Music Video Clip, the Influence of Gothic Literature upon Contemporary Popular Culture - **Céline Rodenas**, Independent
2. Romanticism in *Penny Dreadful*: How Mary Shelley's *Frankenstein* resides in Victorian London – **Tatiana Fajardo**, University of Stirling
3. Scorched Earth: Culture and Identity through the Monsters of Helene Wecker's *The Golem and the Djinni* – **Kate Harvey**, University of Stirling

**Panel 3b (4.06a): Monsters and Freaks**

**Chair: Emma Liggins**

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<sup>2</sup> To purchase tickets for the separate evening events, please visit: <https://www2.mmu.ac.uk/english/gothic-studies/gothic-manchester-festival/>.

1. Man Monsters and Bearded Ladies: Gothic Rhetoric and Transgender Bodies – **Ardel Haefele-Thomas**, City College of San Francisco
2. 'The hideous form... changing and melting before your eyes': The Beautiful Monster as Gothic Hybrid – **Rachael Taylor**, Teesside University
3. Monster Mash-Up: Human-Animal Hybrids in Victorian Freak Photographs – **Treena Warren**, University of Sussex

**Panel 3c (4.05b): Boundary Kingdoms: Gothic Shorelines and Oceans**

**Chair: Ruth Heholt**

1. Mould Ships and Fungal Islands: Mycology, EcoGothic and William Hope Hodgson's 'Doubtful Beings' - **Emily Alder**, Edinburgh Napier University
2. Getting Wrecked with the Victorians: Shipwreck as Gothic Metaphor – **Joan Passey**, University of Bristol
3. The Gothic Coast: Ecotonal Borderlands in Contemporary Gothic – **Jimmy Packham**, University of Birmingham

**Panel 3d (4.05a): YA Fiction: Gothic heroes and heroines**

**Chair: Ailise Bulfin**

1. Stitched and Knitted Together: Abjection and the Hero's Body - **Meghanne Flynn**, University of Cambridge, UK
2. Red Vengeance: Marvel YA Novels and the Gothic - **Malgorzata Drewniok**, University of Warwick, UK
3. Plain Janes & Cadaver Queens: Retelling Classic Gothic Novels to Young Adults - **Tania Cerqueira**, Universidade do Porto, Portugal (paper will be read by panel chair)

**Panel 3e (4.04b): Gothic Voices: Archive and Text**

**Chair: Victoria Amador**

1. Theorizing Gothic Dysfluencies: Acousmatic, Uncanny, Abject, Surplus – **Daniel Martin**, MacEwan University
2. Gothicising the Voices of Madness: Hybridising Auditory and Textual Delusions – **Ben Noad**, University of Stirling
3. 'Melmoth spoke very slowly and very softly': Sound Devices in Charles Maturin's *Melmoth the Wanderer* – **Maria Parrino**, University of Venice

**Panel 3f (4.04a): The United States: Race, Space and Money**

**Chair: Spencer Meeks**

1. The Hybrid (Gothic) Categories of Manifest Destiny – **Jose Manuel Correoso Rodenas**, University of Castilla-La Mancha
2. Racial Identity and the Gothic in *The Life of William Grimes, the Runaway Slave, Written by Himself* – **Jessica Jacquell**, Université Montpellier 3
3. Gothic Value: Monstrous Capitalism and Financial Fear in American Gothic Fiction – **Amy Bride**, University of Manchester

**Panel 3g (3.11): Hybrid Gothic Spaces: The Digital and the Architectural**

**Chair: Neal Kirk**

1. Gothic Hybridity and Transhistorical Architecture: The Abbey of Hautecombe and the *Trobadeour* Phase of Neo-Medievalism – **Tommaso Zerbi**, University of Edinburgh
2. Gothic Staycations: Gaming Guide to Touring Gothic London in your Pyjamas – **Alicia Edwards**, Manchester Metropolitan University
3. Hidden Objects and Ghostly Adventures: Gothic Gaming and the *Ravenhearst* HOPA Series – **Hannah Priest**, Manchester Metropolitan University

**Panel 3h (1.23): Neo-Victorianisms on Television**

**Chair: Stephanie Mulholland**

1. Ghostly Presence: The Phantom of the Opera in *Penny Dreadful* TV Series – **Dorota Babilas**, University of Warsaw
2. Is Gothic 'OntoPower'-ful? The Case of the *Penny Dreadful* Series and the Intervention in the Emergence of Life – **Luisa Grijalva**, Universidad de las Américas Puebla
3. Reimagining *Frankenstein*: The Adaptation of *Frankenstein* and its Creature in Two Neo-Victorian Television Series – **Leonor Ruiz-Ayúcar**, University of Stirling

**Panel 3i (1.22): Anthropocene and Catastrophe**

**Chair: Holly-Gale Millette**

1. 'A Horror of the Anthropocene': Defining Ecohorror – **Emily Bourke**, Trinity College, Dublin
2. 'Can you imagine what America would have been like if the federal government slammed on the brakes every time some paranoid crackpot cried "wolf" or "global warming" or "living dead"?: The EcoGothic Implications of Max Brooks' *World War Z* – **William Hughes**, Bath Spa University
3. Margaret Atwood's MaddAddam Trilogy and Gothic Representations of Climate Change through Pandemic Narratives - **Andreea Ros**, Manchester Metropolitan University

**Panel 3j (G.33): International Gothic Film**

**Chair: Sarah Ilott**

1. The Jinns of Pakistan: Imagining the Gothic in the Pakistani Screens – **Momina Masood**, University of the Punjab (paper will be read by panel chair)
2. Apocalyptic/schlock/gothic/noir/sci-fi/porn! Market Fetishism and the Films of Jean Rollin – **Art Redding**, York University, Toronto
3. Neoliberal Turkish Gothic: Urban Anxiety, Authoritarianism and National Trauma in Ceylan Özgün Özçelik's *Inflame* - **Tuğçe Bıçakçı Syed**, Lancaster University

**Panel 3k (G.34): Gothic and the Domestic Space**

**Chair: Sorcha Ní Fhlainn**

1. 'We pound people with nice. "To death."': The Gothic Gloss of HBO's *Big Little Lies* – **Lauren Randall**, Lancaster University
2. Deadfall Hotel: The Bastard Child of The Overlook - **Kerry Gorrill**, Manchester Metropolitan University
3. The Nightmares of Presence in *Crimson Peak* - **Ann Davies**, University of Stirling

**Evening Activity:**

**\*'Scoring Fear: An Evening of Classical Music and Gothic Horror Film Scores', BBC Philharmonic Concert at Stoller Hall\*, Hunts Bank, Manchester, M3 1DA, 7.30-9pm - SEPARATE TICKETED EVENT**

## Thursday: August 2<sup>nd</sup>

Registration desk hours: 8am-5pm

### Session 4: 09:00-10:30am

#### Panel 4a (4.06b): Daughters of *Frankenstein*

Chair: **Andreea Ros**

1. The Aborted Bride: Female Zombies and Denied Monstrosity – **Kelly Gardner**, University of Stirling
2. A Posthuman Out of Time: Why Frankenstein's Female (Feminist?) Monster Had to Die – **Patra Dounoukos**, Université de Montréal/Vanier College
3. To form another being: 'Syncing' class, gender, and identity in *Frankenstein's* 'hybrid' women – **Kathleen Hudson**, Anne Arundel Community College

#### Panel 4b (4.06a): 19<sup>th</sup>-Century Genre Fiction

Chair: **Bridget Marshall**

1. Voice of Reason, Voice of Faith: Conflicting Discourses in R. S. Hichens's *How Love Came to Professor Guildea* - **Anastasia A. Lipinskaya**, Saint-Petersburg State University
2. Social Criticism through Gothic in Gaskell's works - **Blanca Puchol Vázquez**, Universidad Internacional de la Rioja (UNIR)
3. Uses and Transformations of the Gothic in Catherine Crowe's Fiction - **Mariaconcetta Costantini**, G. d'Annunzio University of ChietiPescara

#### Panel 4c (4.05b): Gothic Writing: Dark Creations

Chair: **Rachid M'Rabty**

1. Transformation of Identity: Examining Neural Plasticity in William Gibson's cyberpunk Novel *Neuromancer* - **Dana Alex**, Kingston University
2. 'A Mysterious, Amphibious Place': The Liminality and Hybridity of Tidal Causeways in 'The Bloody Chamber', *The Woman in Black* and *The Loney* – **Sam Wiseman**, University of Erfurt
3. 'The beauty of the dream vanished, and breathless horror and disgust filled my heart': Bloodborne and the Etymology and Evolution of the Human (Dawn Stobbart)

#### Panel 4d (4.05a): Hispanic and Western Gothic: Women, Vampires and Cannibals

Chair: **Enrique Ajuria Ibarra**

1. Women's Roles and the Gothic in Nineteenth-Century Latin America through the Romantic Fiction of Luisa Pérez de Zambrana and Juana Manuela Gorriti – **Emily Joy Clark**, Sonoma State University
2. Abject pleasures: feminism and the figure of the lesbian vampire in Cris Pavón's novel *Sangre 12* – **Lorena López-López**, Bangor University
3. Cannibalism Fact and Fiction: Archaeology versus *Bone Tomahawk* - **Madelyn Schoonover**, University of Nebraska-Lincoln

#### Panel 4e (4.04b): Gothic Fairy Tales

Chair: **Sarah Ilott**

1. Gothicising the Fairy Tale: Monstrous Cinderellas in Angela Carter and Ali Shaw – **Carina Hart**, University of Nottingham, Malaysia Campus
2. Out of the Nursery into the Woods: Fairies in Twenty-first-Century British Media – **Joan Ormrod**, Manchester Metropolitan University
3. Blood Flows Freely: The Gothic Hybridity of Classic Fairy Tales – **Lorna Piatti-Farnell**, Auckland University of Technology

#### Panel 4f (4.04a): Gothic Sound



**Chair: Dale Townshend**

1. (In the) Dark: The Gothic Themes of BBC Radio Drama - **Leslie McMurtry**, University of Salford
2. *Psycho*-analysis and beyond: Ventriloquism, the Gothic Novel and Intermediality – **Matt Foley**, Manchester Metropolitan University
3. 'In the beginning is the signal': Transmission and the Subject in Gothic (Re-)mediation – **Brian Baker**, Lancaster University

**Panel 4g (3.11): Weird Mechanics: The Gothic in Gaming**

**Chair: Ashley Darrow**

1. The Mechanics of Madness: Intertextualities, Lovecraftian Madness, and Game Design – **Ashley Darrow**, Manchester Metropolitan University
2. Encountering Weird Objects: Lovecraftian LARP and Speculative Realism - **Chloe Germaine Buckley**, Manchester Metropolitan University
3. Lovecraft at the Kitchen Table: The Uncanny Mechanics of the Gothic Board Game – **Paul Wake**, Manchester Metropolitan University

**Panel 4h (1.23): Gothic Revisited: Rewritings of the Genre and New Perspectives in the Media**

**Chair: Alicia Edwards**

1. Parodying the Parody: Gothic Traces in Vera Nazarian's Supernatural Austen literary adaptations – **Maria Morán-Sánchez**, University of Salamanca
2. Bad Blood: Traces of the Gothic in the Occult Fiction of Florence Marryat and Pauline Hopkins – **Clara Contreras-Ameduri**, University of Salamanca
3. Gothic Noir: Spiritualism and the Haunting Past in Dolores Redondo's Baztan Trilogy – **Miriam Borham-Puyal**, University of Salamanca
4. A (Very) Modern Prometheus: The Monster of Frankenstein and its Mash-ups in Videogames – **Daniel Escandell-Montiel**, Manchester Metropolitan University

**Panel 4i (1.22): Sexuality and Gender on Television**

**Chair: Ardel Haefele-Thomas**

1. 'Where is Regan?': Reframing Demonic Possession in *The Exorcist* Television Serial – **Máiréad Casey**, National University of Ireland, Galway
2. 'Now I Walk Up and Down This Street, Me and the Boys in the Water': Gothic Queerness in Russell T. Davies's *Cucumber* – **Megan Fowler**, University of Florida
3. Women's Suffrage and Gothic Hybridisation: Charles Dickens, M.E. Braddon and BBC's *Sherlock* – **Meyrav Koren-Kuik**, Tel Aviv University

**Panel 4j (G.33): 1890-1930: Haunted Texts, Sites and Histories**

**Chair: David Punter**

1. The Rapture of Old Houses: Decadence and the Gothic in Vernon Lee's Italian Ghost Stories – **Emma Liggins**, Manchester Metropolitan University
2. Voicing the Anxieties of 'the Haunted Decade' in Women's War Fiction – **Nihad Laouar**, Canterbury Christ Church
3. M.R. James and the Ghosts of War: 'A Warning to the Curious' – **Andrew Smith**, University of Sheffield

**Panel 4k (G.34): EcoGothic Perspectives**

**Chair: Eleanor Beal**

1. EcoGothic Hybrids: Plant Monster Fiction – **Teresa Fitzpatrick**, Manchester Metropolitan University

2. Gothic Eco-Burial: Rot and Recycle – **Laura Kremmel**, South Dakota School of Mines & Technology
3. The Human Hybrid: An Ecocritical Approach to the Animal within in Fin-de-siècle Gothic Fiction – **Aurora Murga Aroca**, Complutense University of Madrid

**Panel 4I (G.35): Television Bodies**

**Chair: Sorcha Ní Fhlainn**

1. And Man Forever Traded Away Wonder for Reason: Unruly Bodies and the Nuclear Enlightenment in Daniel Knauß's *Carnivàle* - **Helena Bacon**, University of East Anglia
2. 'We Are All Freaks!': Simulation and Erasure of the Freak Body in *American Horror Story: Freak Show* – **Rebecca Gibson**, Lancaster University
3. 'Laugh, I Nearly Died': The Abject Hybridity of Body Horror in Clive Barker and Garth Marenghi – **Stephen Curtis**, Lancaster University

**\*Coffee and Refreshments\* 10:30-11:00am**

**Session 5: 11:00-12:30pm**

**Panel 5a (4.06b): Frankenfictions**

**Chair: Jen Baker**

1. Frankenfictions: Historical Remix as a Gothic Mode – **Megen de Bruin-Molé**, University of Southampton
2. Prometheus Rebound, Folded, and Popping Up all over the Place: Movable Books and the Metamorphoses of *Frankenstein* – **Jen Baker**, Warwick University
3. From Chaos to Clone: Stefan Brijs's 21<sup>st</sup>-Century *Frankenstein* – **Diana Edelman**, University of North Georgia

**Panel 5b (4.06a): Folk Horror/Post Horror/Labeling Horror**

**Chair: Heather Petrocelli**

1. It's Alive: Does the Contemporary Gothic Film Exist? - **Stephanie Cain**, Liverpool John Moores University
2. Gothic, Folk, and Post: Labels and Value in Horror Cinema – **Matt Denny**, Warwick University
3. Ticking the Box: The Impact of Labels on the Narrative of *Let the Right One In* – **Amber Huckle**, Bath Spa University

**Panel 5c (4.05b): Penny Bloods, Newgate and Horror**

**Chair: Jonathan Greenaway**

1. Leaving No Taste Behind: Early Penny Bloods - **Celine Frohn**, University of Sheffield
2. Reconsidering the 'Dreadful' in *Sweeney Todd* and the Victorian Penny Press - **Samantha Morse**, University of California
3. Gothic Masculinities in the Newgate Genre: The case of William Harrison Ainsworth's Jack Sheppard – **Ruth Heholt**, Falmouth University

**Panel 5d (4.05a): Screening the American Gothic: Film Noir, Melodrama, and Horror**

**Chair: Rachid M'Rabty**

1. Gothic Masculinity on the Margins of 1950s Suburban Melodrama: Bigger Than Life - **Steffen Hantke**, Sogang University
2. 'I'm Ready for My Close-Up': Television, Ageing, and Abjection in Billy Wilder's *Sunset Boulevard* - **Harriet Fletcher**, Lancaster University
3. Michael Myers and the Erotics of Loss: Gothic Familial Dysfunction in the 20<sup>th</sup>-Century Imagination - **Catherine McCrary**, Boston University

**Panel 5e (4.04b): Hybrid Gothic Forms**

**Chair: Katherine Burn**

1. Epistolary Gothic Framing: Challenging Epistemic Violence in International Relations Writing – **Kathryn Starnes**, Manchester Metropolitan University
2. Twitch Gothic: How Theory, Form and Genre Collide in the Australian Gothic – **Yvette Harvey**, RMIT University
3. Gothic/Fantastic: A Comparative Metacritic – **Valentin Trabis**, Université Paris-Sorbonne

**Panel 5f (4.04a): Outsiders in YA Gothic**

**Chair: Samantha Landau**

1. Outcasts in Oz: Representations of Adolescence in the Australian Gothic - **Adam Kealley**, Curtin University, Western Australia, and The University of Aberdeen
2. 'Make me your villain': The Supernatural Other in Young Adult Gothic Fairytales - **Meriem Rayen Lamara**, University of Northampton
3. Transformation and Children's Gothic Fiction in a South African Context - **Kamalini Govender**, University of KwaZulu-Natal

**Panel 5g (3.11): Gothic Ethics and Theo-Aesthetics**

**Chair: James Uden**

1. The Theo-aesthetics of the Early British Gothic – **Holly Hirst**, Manchester Metropolitan University
2. Solamen miseris socios habuisse doloris: Marlovian Demons in Gothic Literature – **Amy Jackson**, University of Sheffield
3. Gothic Empathy: An Ethical Hybrid – **Eugene Kim**, Kingston University

**Panel 5h (1.23): Symbols Representing a Monster: Lovecraftian Mythos in Modern Adaptations**

**Chair: Chloe Germaine Buckley**

1. Ways of Knowing the Unknowable in Lovecraft and 'The Call of Cthulhu' – **Megan Bruening**, Lehigh University
2. War of the Words: The Hypertextual Adaptation of Lovecraft's 'The Call of Cthulhu' - **Kyle Brett**, Lehigh University
3. Videoludic Cosmicism: The Aesthetics of Madness in Lovecraftian Survival Horror - **Jonathan Newell**, University of British Columbia

**Panel 5i (1.22): Transmedia and Hybridisation**

**Chair: Daniel Escandell-Montiel**

1. Gothicizing Science-Fiction: A Transmedial Perspective – **Daniel Schäbler**, University of Hildesheim
2. 'The Story Goes, You Fall in Love with a Monster and Then They Stop Being All Monstery': *Carmilla* the Web Series as Postmodern, Hybrid Gothic – **Pnina Moldovano**, Tel-Aviv University
3. All that We're Told: In the Eternal Shadow (within Shadows) of the Hypernormal, Worldwide – **Nicholas van der Waard**, Manchester Metropolitan University

**Panel 5j (G.33): Slippages in Time**

**Chair: Maria Teresa Marnieri**

1. Gothic and the Past: The Painted past: Gothic Portraits in the Woman-in-Jeopardy Film – **Tamar Jeffers McDonald**, University of Kent
2. Gothic for the Future: Science fiction, Synthesians and Special Effects – **Frances A. Kamm**, University of Kent

**Panel 5k (G.34): Medical Humanities: Gothic Psychiatry**

**Chair: Barry Murnane**

1. The Beast Within: Exploring the Gothicisation of Dissociative Identity Disorder in American Fiction and Psychiatry – **Vicki Madden**, University of Edinburgh
2. Bats in the Belfry: The Demonization of Mental Illness in ‘The Croglin Vampire’ - **Chelsea Eddy**, Lancaster University
3. Iconic Madwomen: Gothic, Gender and Psychiatric Disability in Louisa May Alcott’s ‘A Whisper in the Dark’ - **Karyn Valerius**, Hofstra University

**Panel 5l (G.35): Contemporary Vampires**

**Chair: Hannah Priest**

1. ‘There can be no such union...to speak of it is heresy,’: Vampire-Werewolf Hybrids in Post-Millennial Gothic Fiction and Film - **Carys Crossen**, University of Manchester
2. Corsets, Airships and...Vampires? Hybrid Monstrosity in Steampunk/Gothic Texts - **Karen Graham**, University of Strathclyde
3. Amel – the Voice that Cries from the Crypt – **Laura Davidel**, Université de Lorraine

**Panel 5m: IGA Advisory Board Meeting (G.26) (IGA Committee Members only)**

**\*Lunch (provided)\*, Business School, 12:30-2:00pm**

**\*PGR Development workshop\* (G.33), 1:00-2:00pm<sup>3</sup>**

**Keynote 2: 2:00-3:00pm G.26/G.27**

**Chair: Linnie Blake**

*Frankenstein* and Monstrous Sexualities - **Marie Mulvey-Roberts**, University of the West of England

**\*Coffee and Refreshments\* 3:00-3:30pm**

**Session 6: 3:30-5:00pm**

**Panel 6a (4.06b): Futuristic *Frankenstein***

**Chair: Andreea Ros**

1. The Infertile ‘Frankenstein’: Eugenics & The Sterilization of Victor Frankenstein – **Nicole Dittmer**, The College of New Jersey
2. ‘In all the misery I imagined and dreaded’: The Phantoms of Judgement – *Frankenstein*, Judge Dredd’s America, and Science Fiction Dystopia - **Stuart Lindsay**, University of Stirling
3. Fascist Frankensteins: The Nazi Scientist on 21st Century Screens – **Abigail Whittall**, University of Winchester

**Panel 6b (4.06a): *Frankenstein* on Film**

**Chair: Gregory Luke Chwala**

1. Ten Thousand Times More Malignant’: Alice Lowe’s *Prevenge* – **Sarah Artt**, Edinburgh Napier University
2. The Posthuman Prometheus: Artificial Beings, So Lifelike They’re Scary, among *Frankenstein*’s Inheritors in Recent Science-fiction Films - **Gisèle Baxter**, University of British Columbia
3. ‘Monster Mash’: Defining Monstrosity in Universal’s *Dracula* and *Frankenstein* – **Andy W. Smith**, Independent

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<sup>3</sup> Attendance to this event is limited to 120 and might require registration. Further details will be provided.

#### **Panel 6c (4.05b): Gothic Catholicism and Judaism**

**Chair: Jonathan Greenaway**

1. The Horror of Hybridity: Examining the Depiction of Solomon as a Crypto-Jew in *Melmoth the Wanderer* - **Mary Going**, University of Sheffield
2. The Catholic Church as a Hybrid in Maturin's *Melmoth the Wanderer* - **Charlie Jorge**, University of The Basque Country
3. From Hybridisation to Generic Amorphousness: Nineteenth-century Irish Catholic Gothic - **Marine Galiné**, University of Reims Champagne-Ardenne

#### **Panel 6d (4.05a): Gothic Intersections II: Literature and Art**

**Chair: Jennifer Richards**

1. The Gothic Afterlives of Elizabeth Siddal - **Helen Victoria Murray**, University of Glasgow
2. 'Will you walk into my parlour?' Said the Spider to the Fly: Architectural Gothic & Spiders in Surreal Artworks - **Zsofia Jakab**, Independent
3. What Is Really Haunting Hill House? Affect and Architecture in Shirley Jackson's Gothic Fiction - **Patrycja Antoszek**, The John Paul II Catholic University of Lublin

#### **Panel 6e (4.04b): Japanese Gothic**

**Chair: Stephanie Mulholland**

1. Kurosawa's Shadow Gothic: Gothic Hybridity in Akira Kurosawa's *Kagemusha* – **Alex Watson**, Nagoya University
2. Rest in Painful Art: A Philosophical Look at the Sublime, to the Vulgar in a Sympathetic Perspective of Mortality through the Lens of Japanese Gothic Art - **Jenevieve Van-Veda**, Independent
3. 'Look! Everyone's turned cute!': Hybridising Shōjo manga and British Gothic in Yana Toboso's *Kuroshitsuji (Black Butler)* - **Catherine Spooner**, Lancaster University

#### **Panel 6f (4.04a): Scary Stories: Gothic Ethics and the Child**

**Chair: Kerry Gorrill**

1. The Power of the Gothic: Representing Child Sexual Abuse in Contemporary Children's and Young Adult Literature - **Ailise Bulfin**, University College Dublin
2. Mythos of Harm - Gothic Censorship and the Child - **Sarah Cleary**, Trinity College, Dublin
3. Are The Children Safe?: The Threat of Ostension and the Gothic in Schwartz and Gammell's *Scary Stories* - **Angela Schoch**, Sacramento State University in California

#### **Panel 6g (3.11): Revisiting Gothic Origins**

**Chair: Dale Townshend**

1. Thomas Leland's *Longsword* (1762)—Historical Romance or Gothic Romance? - **Richard Haslam**, Saint Joseph's University, Philadelphia
2. Gothic Essays & Gothic Novels - How Close Were They? - **John Whatley**, Simon Fraser University
3. Excess Fictionality: *The Castle of Otranto*, Generic Origination and Hybridity – **Fred Botting**, Kingston University

#### **Panel 6h (1.23): The United States: Gender and Sexuality**

**Chair: Rachid M'Rabty**

1. The Myth of Heterosexuality in Gothic American Fiction – **Lawrence Mullen**, Arcadia University
2. The Nocturnal Gothic in American Women's Short Stories – **Sarah Cullen**, Trinity College, Dublin
3. Shirley Jackson In (and Out of) American Gothic – **Robert Lloyd**, Cardiff University

**Panel 6i (1.22): Television Space, Time and Trauma**

**Chair: Linnie Blake**

1. A Labyrinth of Shame: Being-outside-the-world in *Dark* – **Katherine Burn**, Manchester Metropolitan University
2. Working through the Zombie: Trauma and/as the Undead in Rob Thomas' *iZombie* – **Sue Chaplin**, Leeds Beckett University
3. Gothic Borderlands: The Deep Dark Forest in Netflix's *Dark* – **Elizabeth Parker**, University of Birmingham

**Panel 6j (G.33): Modern and Contemporary Hauntings**

**Chair: Alicia Edwards**

1. 'These Forces are Eternal, and They Exist Today': Narrative Hybridity in the 'Real-Life' Ghost Story – **Kevin Corstorphine**, University of Hull
2. Back Through the Wardrobe: Patrick McGrath's Return to English Gothic – **Sue Zlosnik**, Manchester Metropolitan University
3. 'You made him real': Interactive Gothic Texts for the YouTube Generation – **Hayley Charlesworth**, Independent

**Panel 6k (G.34): The Brontës**

**Chair: Emma Liggins**

1. 'That Strange Disquietude': Emily Brontë's swerve from the literature of terror to the literature of restlessness. - **James Quinnell**, Independent
2. The Victorian Rebellion of the Gothic Grey Mice: Rewriting and Revisiting the Narrative - **Paula Ryggvik Mikalsen**, UIT The Arctic University of Norway

**Panel 6l (G.35): Ecogothic, Time and Space**

**Chair: Teresa Fitzpatrick**

1. Dystopic Diachronicity: Gothic in the Age of the Anthropocene – **Holly-Gale Millette**, University of Southampton
2. EcoGothic and The Globalised Garden: Jamaica Kincaid's Tropical Gothic – **Eleanor Byrne**, Manchester Metropolitan University
3. 'Goblin gardens': Gothic Hybridity and Frankensteinian Landscapes in Algernon Blackwood's 'The Transfer' and 'The Damned' - **Christopher Scott**, Sheffield University

**Evening Activities:**

**\*Live Action Role Play event, 'Migrations: A Special Exhibition from Miskatonic University'\*  
(Special Collections, Man Met Library, M15 6BH), 4-6pm – SEPARATE TICKETED EVENT**

**\*In Search of Mary Shelley: The Girl Who Wrote Frankenstein, event with author Fiona Sampson,  
LT 2, Geoffrey Manton Building, All Saints Campus, M15 6EB\* 7:00-9:30 pm - SEPARATE TICKETED  
EVENT**

**\*Gothic Manchester Walking Tour with Anne Beswick\*, meet at Manchester Cathedral, M3 1SX,  
6:30-7:30pm - SEPARATE TICKETED EVENT**

## Friday: August 3<sup>rd</sup>

Registration desk hours: 8am-5pm

### Session 7: 09:00-10:30am

#### Panel 7a (4.06b): Hybrid Genres

Chair: **Ashley Darrow**

1. Gothic Melodrama/Gothic Horror: Exploring Generic Hybridity in *The Black Torment* – **Paul Maze**, University of Bristol
2. Cannibals, Beasts, Martians and Tainted Humans: H.G. Wells's Scientific Romances and our Gothic Futures - **Marion Clanet**, Sorbonne Nouvelle - Paris 3
3. Nineteenth-Century Industrial Gothic - **Bridget Marshall**, University of Massachusetts, Lowell

#### Panel 7b (4.06a): Fin de Siècle and Decadence

Chair: **Mary Going**

1. Uncanny Universalism: Gothic Imagery in George MacDonald's *Lilith* (1895) - **Per Klingberg**, Örebro University
2. Death and the Model: Rachilde's *Monsieur Vénus*, Villiers de L'Isle Adam's *L'Ève Future*, and the Artificial Body - **Ian Murphy**, Manchester Metropolitan University

#### Panel 7c (4.05b): Twenty-First-Century Gothic: Updating the Tradition

Chair: **Maisha Wester**

1. Don't Let the Drexciya Catch You in Detroit: Afrofuturism's Gothic Underground - **Maisha Wester**, Indiana University
2. 'How are they different from ghosts?': Haunting, Surveillance, and Corruption in Digital Gothic Media - **Joseph Crawford**, Exeter University
3. 'Becoming' Woman: Post/ Feminist Gothic's Monstrous Replays - **Gina Wisker**, University of Brighton

#### Panel 7d (4.05a): Translating the Gothic

Chair: **Xavier Aldana Reyes**

1. 'La fureur de traduire et le démon révolutionnaire': The Gothic Novel in French Translation as a Hybrid Vehicle for French National Identity (1789-1804) - **Fanny Lacote**, University of Stirling
2. Hybridities in *Manuscript Found in Saragossa* by Jan Potocki - **Agnieszka Łowczanin**, University of Łódź
3. *Rebecca* in India: The Transcultural Adaptation of the British Gothic in Bombay Cinema - **Deimantas Valanciunas**, Vinius University

#### Panel 7e (4.04b): Open Graves, Open Minds: Ambiguous Creatures and Ambivalent Morals

Chair: **Sam George**

1. Darkness Visible: The Emergence of the Vampire/Angel in Contemporary Gothic Fiction - Illumination, Salvation, and Damnation - **Sam George**, University of Hertfordshire
2. The Cuckoo in the Nest: Changelings, Hybridity and the Impact of YA Gothic Literature - **Kaja Franck**, University of Hertfordshire
3. The Hybrid Female Mummy and the Poisonous Feminine in Louisa May Alcott's 'Lost in A Pyramid' (1869) and Charlotte Bryson Taylor's *In the Dwellings of the Wilderness* (1904) - **Daisy Butcher**, University of Hertfordshire
4. 'Two kinds of romance': Generic Hybridity and Mongrel Monsters from Gothic Novel to Paranormal Romance - **Bill Hughes**, Independent

#### **Panel 7f (4.04a): Gothic Performance: Musicals and Music Videos**

**Chair: Alicia Edwards**

1. Sensationalist Feminism and Contemporary Politics in the Post-Millennial Gothic Musical – **Joana Rita Ramalho**, University College London
2. Bloody Business: Recent Korean Musicals Based on Gothic Novels – **Hyewon Shin**, Korea University
3. Rebellious Angels: Gothic Hybridity and Gender Performativity in KPOP Music Videos – **Colette Balmain**, Kingston University

#### **Panel 7g (3.11): Weird Nature**

**Chair: Chloe Germaine Buckley**

1. Solidarity with the Supernatural: 'Dark Ecology' in Algernon Blackwood's *Pan's Garden: A Volume of Nature Stories* – **Henry Bartholomew**, Exeter University
2. Diving under Haweswater: Gothecology, Dark Ecology, and the Works of Sarah Hall – **Matthias Stephan**, Aarhus University
3. 'It is, after all, a jungle out there, isn't it?': Atom Egoyan's *Exotica* and the Canadian Gothic – **Laura Johnson**, Manchester University

#### **Panel 7h (1.23): Haunted Scotland**

**Chair: Rebecca Langworthy**

1. Twa Corbies: Crows, Wilderness, and Patriarchy in James Hogg and Elspeth Barker – **Timothy C. Baker**, University of Aberdeen
2. Impossible Hauntings: Graeme Macrae Burnet and Barry Graham – **David Punter**, Bristol University
3. The Claustrophobia of Open Scenery: Scott Graham's Shell – **Monica Germanà**, University of Westminster

#### **Panel 7i (1.22): Television Time, Technology, and Posthumanism**

**Chair: Spencer Meeks**

1. Hybrid Time in *The Living and the Dead* – **Derek Johnston**, Queen's University Belfast
2. *Stranger Things*' Remixing of Eighties Horror as Posthuman Gothic – **Anya Heise-von der Lippe**, Universität Tübingen / Freie Universität Berlin
3. Who Watches the Microwaves? Technology and the Gothic State – **Julia M. Wright**, Dalhousie University

#### **Panel 7j (G.33): Contemporary Gothic and Theology**

**Chair: Sarah Ilott**

1. 'Listen you people. I'm going to preach there was no Fall because there was nothing to fall from': The Death of God and 'The Church Without Christ' in the Works of Flannery O'Connor – **Eleanor Beal**, Manchester Metropolitan University
2. 'I believe, help my unbelief': Contemporary Gothic Fictions and Imaginative Theological Engagement with Suffering – **Jonathan Greenaway**, Manchester Metropolitan University
3. 'Say Something Religious!': Contemporary Gothic and the Problem of Theological Language – **Simon Marsden**, University of Liverpool

#### **Panel 7k (G.34): Gothic in the Anthropocene**

**Chair: Justin Edwards**

1. Dead Rising: De-Extinction as a Gothic Masternarrative for the Anthropocene – **Michael Fuchs**, University of Graz
2. GothCologies of the Anthropocene: Dark Ecology and the New Weird – **Rune Graulund**, University of Southern Denmark



3. Microbial Gothic in the Anthropocene – **Johan Höglund**, Linnaeus University

**\*Coffee and Refreshments\* 10:30-11:00am**

**Session 8: 11:00-12:30pm**

**Panel 8a (4.06b): Queer *Frankenstein***

**Chair: Andreea Ros**

1. Trans Monstrosity Narratives: The Afterlives of Susan Stryker's 'My Words to Victor Frankenstein...' - **Jolene Zigarovich**, University of Northern Iowa
2. Monstrous Affect: Reading Queer Ecologies in Mary Shelley's *Frankenstein* – **Gregory Luke Chwala**, Duquesne University
3. Contemporary Feminist and Queer Fictional Adaptations of Mary Shelley's *Frankenstein* – **Paulina Palmer**, Warwick University

**Panel 8b (4.06a): Haunted Histories/Haunted Houses**

**Chair: Alicia Edwards**

1. It's (not) a Love Story: Gothic Re-readings and Generic Hybridities in Ed Thomas's *House of America* – **Jessica George**, Cardiff University
2. The Language of Fear in Dickens's Christmas Stories of the 1840s – **Renata Goroshkova**, Saint Petersburg University
3. 'The Dead Are Alive': Gothic Influences on the Representation of the Past and Family in *Skyfall* and *Spectre* – **Rodrigo Ponciano Ojeda**, Independent

**Panel 8c (4.05b): The Gothic and Modernity**

**Chair: Dale Townshend**

1. The Modern Gothic of Victorian Manchester - **James Robertson**, Manchester Metropolitan University
2. Gothic Transformations in Mike McCormack's *Solar Bones* - **Peggy Sturba**, Henderson State University
3. Faith and the Fear of Death: William Peter Blatty's *The Exorcist* and Vatican II - **Alexandra Stephenson**, Bath Spa University

**Panel 8d (4.05a): Contemporary Gothic Prose**

**Chair: Jason Haslam**

1. Gothic Faultlines: (Re)Negotiating the Role of the Reader as Collaborative Participant in Doug Dorst and JJ Abrams' *S.* (2013) - **Emily Jayne Fisher**, University of Surrey
2. 'Wholly Evil, Desolate and Doomed': Thomas Ligotti's Transgressive, Sideshow Worlds - **Rachid M'Rabty**, Manchester Metropolitan University

**Panel 8e (4.04b): Travel, Tourism and the Gothic**

**Chair: Sarah Ilott**

1. The Tattooed Text: Image, Memory, and Orientalism in Barbara Hodgson's *The Tattooed Map* – **Colin Haines**, Oslo Metropolitan University
2. The Ghosts of Writers Past: Gothic Spatiality and Scottish Literary Predecessors – **Rebecca Langworthy**, University of The Highlands and Islands
3. 'I signed my life away going to this place': Extreme scare attractions and Gothic trauma – **Madelon Hoedt**, University of South Wales

**Panel 8f (4.04a): Reading the Gothic in Popular Children's Fiction**

**Chair: Sarah Cleary**

1. *Harry Potter* and the Places that Haunt Us - **Nerea Unda**, University of the Basque Country

2. Tales of Tails: Rats, Cats and Mr Bunnsy in Terry Pratchett's *The Amazing Maurice and His Educated Rodents* - **Rebecca Lloyd**, Falmouth University
3. Monstrous Mothers and Uncanny Houses in Neil Gaiman's *Coraline* - **Samantha Landau**, Showa Women's University, Tokyo

**Panel 8g (3.11): Gothic Translations/Gothic Adaptations**

**Chair: Jerrold Hogle**

1. Gothic Terror and Virgilian Idyllic in Ann Radcliffe's *The Romance of the Forest* - **Maria Teresa Marnieri**, Independent Scholar, Bologna.
2. Gothic Translation and Queer Antiquity in *The Monk* – **James Uden**, Boston University
3. A Monster's Many Faces: Frankenstein's Creature from Birth to Afterlife – **Adele Hannon**, Mary Immaculate College, University of Limerick

**Panel 8h (1.23): The Weird: Reinventions and Transgressions**

**Chair: Ian Murphy**

1. Science Fiction Gothicised, Fantasy Enhorrored: The Hyperhybridity of the Weird – **Johnny Murray**, Independent
2. The Gothic, the Weird, and the Gory: Generic Exhaustion in American Cinema – **Agnieszka Kotwasinska**, University of Warsaw
3. Fact and Fiction about H. P. Lovecraft: The Hybrid Reality of the Lovecraftian – **Valentino Paccosi**, Lancaster University

**Panel 8i (1.22): Latin American Gothic in Literature and Culture**

**Chair: Antonio Alcalá González**

1. Media, Shadows, and Spiritual Bindings: Tracing Mexican Gothic in Óscar Urrutia Lazo's *Rito Terminal* – **Enrique Ajouria Ibarra**, Universidad de las Américas Puebla
2. The Lady of the House of Ghosts: Gender and Haunted Spaces in Mariana Enríquez's *Things We Lost in the Fire* - **Inés Ordiz**, University of Stirling

**Panel 8j (G.33): Gothic Science**

**Chair: Tilottama Rajan**

1. Body Horror: Birth and Anatomy in William Blake's *Book of Urizen* – **Lucy Cogan**, University College Dublin
2. The Borders of Life: Organisms, Pathology, (De)generation – **Tilottama Rajan**, University of Western Ontario
3. Making Monsters: Taxidermy and Body Horror in the Long Romantic Period – **Elizabeth Effinger**, University of New Brunswick

**\*Lunch (own arrangements)\* 12:30-2:00pm**

**Keynote 3: 2:00-3:00pm G.26/G.27**

**Chair: Sorcha Ní Fhlainn**

Closing address from Professor Berthold Schoene, Head of Research and Knowledge Exchange in the Faculty of Arts and Humanities.

Arsenic in the Sugar Bowl: Shirley Jackson's Comeback and the Depiction of Dangerous Women in Contemporary Horror and the Gothic – **Bernice M. Murphy**, Trinity College Dublin. Ireland.

**\*Coffee and Refreshments\* 3:00-3:30pm**

**Session 9: 3:30-5:00pm**

**Panel 9a (4.06b): Rereading *Frankenstein***

**Chair: Teresa Fitzpatrick**

1. Victor's First Monster: The Misconstruction of Elizabeth in Mary Shelley's *Frankenstein* - **Jeaneen K. Kish**, Indiana University of Pennsylvania
2. 'A creature unfit to remain in the society of men': Exploring the Human through Justine Moritz – **Sarah Worgan**, Kingston University
3. Memento Mori: The Art of Life and Death in Mary Shelley's *Frankenstein* – **Hannah Moss**, Sheffield University

**Panel 9b (4.06a): Unhuman/Inhumane**

**Chair: Matt Foley**

1. Taking the Gothic out of the Vampire, or the Vampire out of the Gothic? - **Helena Ifill**, University of Sheffield
2. Daughters Into Wives: Gothic Economies of Exchange in *Ex Machina* and *Frankenstein* – **Irene Fizer**, Hofstra University
3. Turn of the Century Monsters on Screen: Vampires Versus Zombies - **Gilles Menegaldo**, University of Poitiers

**Panel 9c (4.05b): National Cinemas and Political Critique**

**Chair: Tuğçe Bıçakçı Syed**

1. Ghosts, Myths and Magic: Supernaturalism and 21<sup>st</sup> Century Asian Gothic – **Kasia Ancuta**, King Mongkut's Institute of Technology Ladkrabang
2. Gothic Traditions in South Korean Cinema – **Daniel Martin**, Korea Institute of Science and Technology
3. Nado bojat'sja- the Russian Horror Genre in Nikolaj Gogol's Movie Adaptations *Viy* – **Franziska Altmann**, Friedrich-Schiller-University Jena

**Panel 9d (4.05a): Gothic Poetry**

**Chair: James Uden**

1. The Vampire Who Said He Was You: 'Siring' Poems from the Corpus of Sylvia Plath – **Cat Conway**, Goldsmith's University
2. The Gothic-Romantic Hybridity of Mary Robinson's *Lyrical Tales* - **Jerrold E. Hogle**, University of Arizona
3. Keats's 'Lamia' as a Hybrid Text – **Carly Stevenson**, University of Sheffield

**Panel 9e (4.04b): Sonic Gothic: Hybridity, Identity, and the Carnavalesque in American Culture**

**Chair: Timothy Jones**

1. If Man Is Five, the Devil Six and God Seven, Then What Are the Pixies? - **Rhianon Jones**, Lancaster University
2. 'It is not a smile': Comedy Gothic and Fear of a Smiling God in *Welcome to Night Vale* – **Alison Bainbridge**, Northumbria University
3. Some Kind of Monster: The Gothic and (Un)popular Music – **Evan Hayles Gledhill**, University of Reading

**Panel 9f (4.04a): Embodying Gothic on the Stage**

**Chair: Madelon Hoedt**

1. The Gothic en pointe: Reading *Giselle* and *Swan Lake* – **Batia Stolar**, Lakehead University
2. Barely Human in Form, Like a Monster or Mistake, a Fetus or a Corpse': Contemporary Puppetry and the Gothic – **Sandra Mills**, University of Hull

3. Monstrous, Mortal Embodiment and Last Dances: *Frankenstein* and the Ballet – **Carol Margaret Davison**, University of Windsor

#### **Panel 9g (3.11): Caribbean and Maritime Gothic in Literature and Culture**

**Chair: Eleanor Byrne**

1. Alimentary Gothic: Food-Horror in the ‘American Century’ - **Kerstin Oloff**, University of Durham
2. Why Do Zombies Want Your Brain? Pedro Cabiya’s New Gothic Paradigm – **Persephone Braham**, University of Delaware
3. Strange Worlds: Gothic Voyages and Travels and Marryat’s *The Phantom Ship* (1839) - **Nicola Bowring**, Nottingham Trent University

#### **Panel 9h (1.23): Rethinking Trade Gothic**

**Chair: Jamil Mustafa**

1. Feeding ‘the appetite of the monster’: Mary Julia Young, Trade Gothic and Generic Hybridity – **Nicky Lloyd**, Bath Spa University
2. Infamously Hybrid: *The Monk of Udolpho* and the Trade-Gothic Reader – **Yael Shapira**, Bar-Ilan University
3. Mourning Minerva’s Gothics in the Regency Period: a recollection of recycled material – **Elizabeth Neiman**, University of Maine

#### **Panel 9i (1.22): Women and Madness**

**Chair: Ian Murphy**

1. Gothic Metaphor and Nervous Disorder in Medical Texts and Charlotte Brontë’s *Villette* (1853) - **Louise Benson James**, University of Bristol
2. Haunting or Hallucination? Ch. P. Gilman’s ‘The Yellow Wallpaper’ in the Context of the Contemporary Theory of Decorative Art and Psychiatry - **Tomas Kolich**, Charles University, Prague
3. Changing Janes: ‘The Yellow Wallpaper’ as a Case of Dual Consciousness - **Helen Pinsent**, Dalhousie University

#### **Panel 9j (G.33): Rethinking the Gothic Mode**

**Chair: Adele Hannon**

1. Transhistorical Tyranny – **Matt Crofts**, University of Hull
2. ‘Though Ruin now Love’s shadow be’: The Catastrophe of Gothic Affect – **Joel Faflak**, Western University
3. *Northanger Abbey* and the Problem of Genre – **Leah Richards**, LaGuardia Community College

#### **Panel 9k (G.34): Gothic Selves and Subcultures: Fashion and Performance**

**Chair: Jennifer Richards**

1. Camp Gothic: Exploring Camp Politics in Gothic Drag Performance – **Thomas Brassington**, Lancaster University
2. An Anthropological Approach to Hybridism in Plato’s Atlantis Collection by Alexander McQueen – **Victoria Hurtado**, Universidad Autónoma, Madrid
3. A Weekend in Whitby: Steampunk Gothic and Neo-Victorianism for a New Millennium – **Claire Nally**, Northumbria University

**Session 10: 5:15-6:00pm**

**IGA Annual General Meeting (G.35) (All IGA Members)**

**Conference Close**

**Evening Activities:**

**\*Conference Dinner\***, Hilton Hotel, 303 Deansgate, Manchester, M3 4LQ. 6:30-9:00pm.

**\*GOTHIKA: Gothic Vogue and Drag Extravaganza Club Night\***, Great Northern Warehouse, 235 Deansgate, M3 4EN, 10pm-1:30am - SEPARATE TICKETED EVENT

**NB.** For the additional events on Saturday (*Frankenweenie Black and White Party*, *Twisted Tales of Hybridity* and the second *Gothic Manchester Walking Tour with Anne Beswick*, please check our Gothic Manchester festival website).