

GOTHIC HYBRIDITIES: INTERDISCIPLINARY, MULTIMODAL AND TRANSHISTORICAL APPROACHES

14TH CONFERENCE OF THE INTERNATIONAL GOTHIC ASSOCIATION

Speakers, Abstracts and Biographies (in alphabetical order by surname)

A

JEFFREY **ACHIerno** (San Francisco State University, USA)

Paper Title: The Tragic Gothic: Nietzsche's *Birth of Tragedy* and the early Gothic Novel

Gothic literature is often discussed as a genre about the confrontation between two opposing forces: the empirical/rational and the unseen supernatural. This dichotomy is strikingly similar to the dichotomy that Nietzsche presents in his *Birth of Tragedy* between the Apollonian and the Dionysian. In this confrontation, Nietzsche posits that when the Dionysian prevails, the Apollonian is checked and destroyed while when the Apollonian prevails it stands ever more rigid than before. Using early Gothic novels – Walpole's *Castle of Otranto*, Lewis's *The Monk*, Beckford's *Vathek*, and Brown's *Wieland* – the genre will be analyzed through the lens of this dichotomous struggle. Through this discussion, this concept of the "tragic Gothic" will be constructed with the support of the same Nietzschean dichotomy found within these works and how the genre relates to the tragic form.

Biography: I am currently an MA student in Comparative Literature at San Francisco State University, after having received my BA in Humanities at the University of Colorado at Boulder. My research interests are the philosophical intersections between cultural productions, with particular interest in the art and literature of the eighteenth century.

ENRIQUE **AJURIA IBARRA** (Universidad de las Américas Puebla, México)

Paper Title: Media, Shadows, and Spiritual Bindings: Tracing Mexican Gothic in Óscar Urrutia
Mexican Gothic horror cinema has usually borrowed elements from other film traditions, such as the United States, Britain, or Asia. Most commonly, monstrous characters and plot situations have been imported, appropriated, and adapted to local settings, resulting in a particular manifestation of the horror genre that offer a glimpse of the presence of Gothic in Mexico, but usually as an external aesthetic. Nevertheless, there are particular cases where Gothic is effectively used to explore the complex discourse that frames Mexican cultural identity in relation to its past and its positive view on hybridity.

This paper focuses on one such particular case: *Rito terminal* [*Terminal Rite*] (2000), directed by Óscar Urrutia Lazo. Although not a proper horror film, it manifests Gothic motifs such as: the uncanny double, past events haunting the present, spectral apparitions, a matriarchal villain, and supernatural magic. The film explicitly approaches the panic of invasion in a small, isolated village with strong pre-Hispanic roots, especially when it faces modern media technologies. Urrutia Lazo's work addresses uncanny spectralizations that are manifested through photography and other visual media, which allow us to assess the relationship between haunting, technology, and Gothic, and

evaluate the idealized discourse of *mestizaje* in Mexican culture. Thus, in this film Gothic works to explore the anxiety of a cultural psyche that is constantly at odds with its modern national identity.

Biography: Enrique Ajuria Ibarra is Assistant Professor at Universidad de las Américas Puebla, Mexico. He has previously published several articles and book chapters on Mexican horror cinema. He is the editor of the peer-reviewed online journal *Studies in Gothic Fiction*, and is currently preparing a book on the relationship between movement, Gothic, and the horror film.

ANTONIO ALCALÁ GONZÁLEZ (Tecnológico de Monterrey, Mexico)

Paper Title: Carlos Fuentes' 'The Doll Queen' and the Transgressive Presence of the Past

Dolls are created in imitation of humans. They are empty humanoid shells without life which the observer can turn into recipients of the past intended to overcome present threats. In Carlos Fuentes' text 'The Doll Queen', the threat is the uncanny presence of Amilamia. She is a hunchbacked woman whose parents describe as an evil breed and who is kept hidden so much that the narrator does not see her until the last lines of the story. In an attempt to silence her deformed present condition, her parents claim she died at the age of 7 when she was a charming beautiful girl. They honor her memory in an altar of dolls where the central object is a coffin containing a porcelain doll that resembles her in all proportions as a child, but that the narrator recognizes as a false corpse. The couple needs to ask the narrator, a former friend from Amilamia's childhood, what the girl was like since, after 15 years, their memories are blurred and they doubt how much the inert object really resembles the child. The purpose of this paper is first to analyze the attempt the parents make to impose the permanence of the past over the present in the dead image of eternal childhood presented by the porcelain doll queen. Secondly, I will explore how the uncanny presence of the real girl in the house makes this project collapse. The analysis will rely on both Fuentes' original text (1964) and Sergio Olhovich's film version (1971).

Biography: Antonio Alcalá González is literature and English professor at Tecnológico de Monterrey, Mexico City, and lecturer on literary criticism at UNAM. He is founder and permanent organizer of the *International Gothic Literature Congress* that takes place every two years at UNAM.

EMILY ALDER (Edinburgh Napier, UK)

Paper Title: Mould Ships and Fungal Islands: Mycology, EcoGothic and William Hope Hodgson's 'Doubtful Beings'

For most of the long nineteenth century, the apparently hybrid biological workings and the unstable taxonomical status of moulds and fungi puzzled and fascinated scientists. Their ubiquity, plasticity, and position in what Ernst Haeckel termed a 'boundary kingdom' made moulds and fungi ideal imaginative substances for weird horror writers like William Hope Hodgson in the 1900s: they are ecoGothic organisms *par excellence* (abject, necrophagous, evasive, transmutable, transgressive, adaptable, numerous). Hodgson's fungal monsters populate liminal marine spaces - islets, derelicts, shores, and coasts – borderland locations within which it was easy to conceive the emergence of strange new forms of life. Haeckel's ecological concept of the 'boundary kingdom' can function on multiple levels, describing the intermediate space between animal and vegetable, land and sea, dead and alive, human and other. Hodgson's weird sea stories 'The Derelict' and 'The Voice in the Night' work to collapse such binaries and hierarchies by addressing the anxieties triggered by the interstitial qualities and scientific uncertainty of mycological and mycetozoan organisms. The border zones represented by shorelines and wrecked or abandoned ships become alternative ecological

sites in which moulds and fungi (often seen as evolutionary dead ends) can evolve anew into frightening but more advanced forms, challenging preconceptions about the nature of life and elevating the status of mould and fungus in the natural world to equal that of animals and plants.

Biography: Dr Emily Alder is Lecturer in Literature and Culture at Edinburgh Napier University and a member of the Young Academy of Scotland. Her research interests are interdisciplinary and lie in literature and science, environmental humanities, and weird, Gothic and science fiction especially of the late-nineteenth and early-twentieth centuries. Current projects include a study of *Frankenstein* in children's picturebooks and graphic novels, and a monograph, *Weird Fiction and Science at the Fin de Siècle*.

DANA ALEX (Kingston University, London, UK)

Paper Title: Transformation of Identity: Examining Neural Plasticity in William Gibson's Cyberpunk Novel *Neuromancer*

Gothic fiction can be defined as *the fiction of the nerves*. It tremors and unsettles its readers, and plays with their senses and anxieties. William Gibson's *Neuromancer* engages with this definition as it focuses on the nervous system, which is used to modernise Gothic tropes, as for instance, tyrannical AIs, haunted cyberspaces and cyber-ghosts. Gibson's cyberpunk novel is distinct from the Gothic tradition, yet it is precisely this distinction that makes it stand out in contemporary Gothic. Fred Botting notes that cyberpunk evokes 'new anxieties' and functions as the 'dissolution of older [...] corporeal orders' (2008). Indeed, new anxieties emerge in *Neuromancer*, as through its unlimited possibilities of modifying hybrid, cyborgic bodies, characters and their nervous systems are damaged, diseased and traumatised, which presents a reconsideration of identity. This raises the question: in how far does a subject's identity alter as a result of brain lesion?

(Neuro-)Philosopher Catherine Malabou explores neurological damages using the concept of *neural plasticity* and argues that events, such as brain damage/trauma, cause an irrevocable 'metamorphosis of identity' (2012). In this paper, I will read *Neuromancer* through a neuro-philosophical lens. Fusing cyberpunk literature and scientific discourse, I will argue that Gibson's characters – focusing on Case, Molly and Armitage/Corto – do not suffer from *old* but *new* forms of neurological damage, which makes them, in Malabou's terms, *the new wounded*. I will explain how the characters' hybrid identities are constructed and altered in Gibson's neuromantic world, and what this means in terms of the *new anxieties* within the Gothic, emerging from cyberpunk fiction.

Biography: Dana Alex is a first-year PhD researcher in English Literature at Kingston University, London, researching the association between Gothic and madness. More specifically, she explores how Gothic fiction shifts analogous to the changes in the discourse of madness from the eighteenth century to the present day. Furthermore, she investigates how the Gothic informs about these shifts by complicating and contesting social conventions. In her research, she not only focuses on literature but also considers new forms of media, for example, video games.

FRANZISKA ALTMANN (Friedrich-Schiller-University Jena, Germany)

Paper Title: Nado bojat'sja- the Russian horror genre in Nikolaj Gogol's movie adaptations *Vij*

"The terrible cannot be detailed", states the Russian critic Ševyrev after the publishing of Gogol's short story *Vij*. Although it did not meet with successful response as his other works during the time of "Russian gothic fiction", *Vij* is the first Russian horror film² and has been repeatedly turned into movies since 1909. My dissertation "Nado bojat'sja – The Russian horror genre in Gogol's movie adaptations *Vij*" outlines the development of Russian horror in film with its identic features, based

on the horrific elements in the story itself. The doctoral thesis is still a work-in-progress, but I will analyse two adaptations from 1967 and 2014 serving as evidential cinematic material. Furthermore the definition of horror was adapted by internal and external occurrences to build an own identity on cinematic horror apart from Hollywood. Since 1967 *Vij* is considered to be the only Soviet horror film and can be read as a social critical allegory of the USSR. As a result the plot had to be horrifying to expose the truth. 50 years later director Stepčenko turned *Vij* into a 3D film to “create a new world, a parallel reality [...]”.³ How does 21st century Gogol'- horror expose and address the anxieties of the Russian society? Does it fail in its function to mirror social and political wrongs or is the genre modified? This submission tries to find answers on first results in current research to show that finally “the terrible” in *Vij* must be detailed to create identity in Russian horror.

Biography: As philologist in Russian studies, current PhD candidate in Russian studies with teaching experience in German as a foreign language, I am interested in developing an academic career which combines teaching and research while maintaining my interests in Russian cultural and film studies, e.g. Russian horror movies and topics related to Russian pop culture.

VICTORIA AMADOR (Independent scholar)

Paper Title: The Gothic Intersections of Stevie Nicks

In *American Horror Story: Coven*, a surprising cameo by Stevie Nicks implied that the white-winged dove of Fleetwood Mac was actually a white witch. Not only did the singer perform “Rhiannon,” a song said to be inspired by the mythological Welsh supernatural character, but she gave a younger witch (portrayed by Lily Rabe) one of the floral, fringed shawls for which she is famous. Nicks’ performance fashions over the past forty-plus years have featured the shawls, flowing chiffon garments, antique and vintage fabrics, and a predilection for black which are regularly referenced in contemporary couture designs. Other songs such as “Moonlight (A Vampire’s Dream),” “Sara,” “Gypsy,” and “Annabel Lee” (Poe’s poem set to music) reference a variety of Gothic tropes. Her videos and album covers frequently feature gauzy filters and mysterious backgrounds and props. Entitling her first solo album *Bella Donna* while posing against a blue background, draped in ghostly gossamer garments holding an actual white-winged bird (albeit a cockatoo) with a trinity of white roses threaded through her ubiquitous tambourine—a perfect gypsy instrument—certainly referenced the mystical and the supernatural. Nicks has issued a variety of non-denial denials about being an actual Wiccan—while wearing moon and star jewellery. This paper will address the ways in which Stevie Nicks has mainstreamed the Gothic as a musician and performing artist.

Biography: Victoria Amador, an independent scholar, earned her doctorate in creative writing and American literature from the University of Denver. She also holds master’s degrees in Theatre and Information and Library Studies. Her research and publication interests include feminist discourses in classical Hollywood cinema, vampire and Gothic representations in British and American film and literature, and fashion history. She has held two Fulbright senior lectureships in American literature, received three teaching awards, and has worked as a professor as well as administrator in international higher education for over thirty years. Amador is also one of the co-editors of *SXSE Magazine*, an online publication on photography of the American South, and a long-time member of the National Book Critics Circle. Currently she is writing a critical biography of the actress Olivia de Havilland for the University of Kentucky Press.

KASIA ANCUTA (Chulalongkorn University in Bangkok, Thailand)

Paper Title: Ghosts, Myths and Magic: Supernaturalism and 21st Century Asian Gothic

Nearly two decades into the twenty-first century Asian Gothic remains an unclear category and a term that exists mostly in scholarly discourse. Yet despite this, Gothic as a mode of expression is not unusual in Asian texts, rich in supernatural references, contesting history, tending cultural wounds, challenging dominant gender norms, or engaging with socio-cultural anxieties of the times. Similarly to its Western counterpart, Asian Gothic has roots in supernatural fiction. By the fourth century the ghost story was already an established literary genre in China. Ancient Sanskrit epics, *Ramayana* and *Mahabharata* featured stories of gods, monsters and demons that continue to inspire contemporary texts throughout the region. The popularity of such texts can often be attributed to indigenous animistic beliefs that have successfully resisted the onslaught of Eurocentric rationalism and continue to thrive unabated.

This article focuses on likely the most prominent trend in contemporary Asian Gothic involving reconfigurations of Asian folklore and the ghost story, with specific interest in narratives dealing with individual and collective trauma centred on the figure of the vengeful ghost, the reclamation of animism as inherent part of Asian modernity, and its role in questioning the existing gender balance and empowering women. The paper will draw on a number of literary and cinematic texts from Japan, South Korea, Thailand, Malaysia, Indonesia, Singapore, India and the Philippines that engage their ghosts, spirits, and magic as politically-charged cultural metaphors and address the possible consequences of re-orienting Gothic to align it with the animistic context of these texts.

Biography: Dr Katarzyna Ancuta is a lecturer at Chulalongkorn University in Bangkok, Thailand. Her research interests oscillate around the interdisciplinary contexts of contemporary Gothic/Horror, currently with a strong Asian focus. Her recent publications include contributions to *Neoliberal Gothic* (2017), *The Routledge Handbook to the Ghost Story* (2017), and *The Cambridge Companion to the Modern Gothic* (2014). She also co-edited two special journal issues on Thai (2014) and Southeast Asian (2015) horror film and *The Complete Guide to Thai Cinema* (2018).

PATRYCJA ANTOSZEK (The John Paul II Catholic University of Lublin, Poland)

Paper Title: What Is Really Haunting Hill House?: Affect and Architecture in Shirley Jackson's Gothic Fiction

Gothic literature has always been recognized by its capacity to disturb, terrify or disgust. While the recent theoretical turn to affect can be applied to the gothic's ability to generate specific emotional reactions in the reader, it is equally interesting to examine the ways in which affect studies can be used to reinvestigate gothic fictional realities. The "affective turn," which emerged in the 1990s, brings together a multitude of scholarly disciplines, including philosophy, psychology, social sciences and neuroscience to offer a more nuanced and unified understanding of human beings and their cultural products. The aim of my paper will be to explore the complex relationship between affect and architecture in Shirley Jackson's classic gothic novel *The Haunting of Hill House* (1959). In my rereading of the novel I want to suggest that the primal affect of loss which lingers uncannily inside the warped structure of Jackson's gothic house serves to create, what I propose to call, *a poetics of affective architecture*, in which a house that is haunted becomes a metaphor for the Symbolic invaded by that which remains forever outside language and representation. While the very nature of haunting is to bring back what has been repressed, the maternal Semiotic returns to Hill House in the form of a visceral, unconscious affective force. I want to argue that haunting in Jackson's novel is a symptom of melancholia, which manifests itself in the claustrophobic enclosure of Jackson's gothic settings.

Biography: Patrycja Antoszek, PhD. Assistant Professor at the Department of American Literature and Culture, The John Paul II Catholic University of Lublin. She specializes in contemporary American literature, Gothic literature and literary theory. Her current research focuses on affect theory and the

fiction of Shirley Jackson. She is the author of *The Carnavalesque Muse: The New Fiction of Robert Coover* (2010) and several articles, including:

SARAH ARTT (Edinburgh Napier University, UK)

Paper Title: Ten Thousand Times More Malignant': Alice Lowe's *Prevenge*

At the Q&A following the Edinburgh preview screening of her film in January 2017, Alice Lowe remarked of the protagonist Ruth, whom she plays in the film: "no one asks if Travis Bickle is likeable." This paper argues that gothic horror cinema continues to be a place where women are permitted to be openly unlikeable. In a move away from the grotesquely monstrous and hybrid feminine bodies on offer in films like *Ginger Snaps* (2000), *Teeth* (2007), and *Jennifer's Body* (2009) the female body in *Prevenge* is a fleshly crucible for hatred and resentment cloaked in various forms of feminine masquerade. As both creator and destroyer, Ruth presents a formidable twist on the *Frankenstein* narrative. She is the creator of a monster--as evidenced by the demonically comic voice of her unborn child who urges her on to murder. Ruth is also a version of the much feared 'bride of Frankenstein'; in Shelley's novel, Victor Frankenstein hesitates to create a female companion for his Creature, because he worries she will be "ten thousand times more malignant than her mate" and the mother of "a race of devils." (Shelley 1818:138) This paper will discuss the ways in which *Prevenge* intersects with the *Frankenstein* mythos and how the film creates a new space for an unlikeable female protagonist on screen.

Biography: Dr Sarah Artt is Lecturer in English and Film at Edinburgh Napier University. She is co-organiser with Dr Emily Alder of The Age of Frankenstein Project, dedicated to exploring the legacy of Mary Shelley's novel. Her research interests include screen adaptations, silence in the cinema, and the representation of women in public. Her most recent publication is 'The Postfeminist Tart: Neo-Victorian Villainy and Sex Work', in *Ripper Street: Neo-Victorian Villainy: Adaptation and Reinvention on Page, Stage and Screen*, ed. Benjamin Poore (Brill 2017).

B

DOROTA **BABILAS** (University of Warsaw, Poland)

Paper Title: Ghostly Presence: *The Phantom of the Opera* in *Penny Dreadful* TV Series

Recombining iconic Victorian characters has become something of a staple of millennial popular culture. The phenomenon of the continued popularity of the Victorian era and the cultural need to reinvent it has been theorised by scholars of the Victorian, the Neo-Victorian, and the Gothic Studies alike. It comes as no surprise that John Logan, the creator of horror drama television series *Penny Dreadful* (2014-16), would choose to draw upon a wide array of Gothic fiction. The series presents a complex and erudite mash-up of (mostly) Victorian Gothic stories including the characters from *Dracula*, *Frankenstein*, *Dr Jekyll and Mr Hyde*, *The Portrait of Dorian Gray*, and tales of witches, werewolves, demonic possessions etc. It is therefore not unanticipated that in a tale that reworks so many characters and plotlines from late-19th and early-20th century Gothic tradition, Gaston Leroux's *Phantom of the Opera* (1910) would also make his appearance. In a way he does appear – and yet he doesn't. What I would like to argue in the proposed paper is that the character of Frankenstein's (first) Monster (played by Rory Kinnear), also known in *Penny Dreadful* as Caliban and later as John Clare, follows many of the narrative paths used by Leroux's antihero, making Erik the Phantom the ghostly presence haunting the show. In the three seasons of *Penny Dreadful*, the Creature's plotline recalls the trials and tribulations faced by Erik in the century after the publication of Leroux's novel in its multiple adaptations and remakes.

Biography: Dorota Babilas (dr hab.) is Assistant Professor at the Institute of English Studies at the University of Warsaw. Her academic interests include Victorian, Gothic, and Film Studies. Co-editor of two volumes of essays, author of numerous articles and a monographic book on the cultural afterlife of Queen Victoria (Warsaw 2012). Her second monograph, on the cultural history of the Palais Garnier Opera House, has appeared in February 2018.

HELENA **BACON** (University of East Anglia, UK)

Paper Title: And Man Forever Traded Away Wonder for Reason: Unruly Bodies and the Nuclear Enlightenment in Daniel Knauf's *Carnivàle*

'One of the great strengths of the Gothic is its ability to articulate the voice of the 'other' within its fancy-dress disguise of stylized contestation' (2004). Alan Lloyd Smith's seminal guide to American Gothic articulates the narrative drive of Daniel Knauf's short-lived cult beauty, *Carnivàle* (2003-2005) perfectly. Tracking a freak show across the Dustbowl wastelands of the 1930s, the show allows us to enter the inner sanctum of Kristeva's abject other, people whose bodies and identities embody 'the in-between, the ambiguous, the composite' (1982), the familiar unfamiliar that fascinate and disgust the paying public and serve as reminders of both the precariousness, resilience and fluidity of the human form in a period of American history where survival was exigent.

Carnivàle gives voice and vision to this other, taking the viewer behind the ballyhoo of the showground to the humans underneath the costume and carnival presentation, creators and manipulators of their own abjection, while contrastingly depicting the non-carny visitors as spectral and unformed, their homogeneity and normalcy monstrous next to the freaks they pay to look at. Among this freak show is Ben Hawkins, a dirt-poor Okie with healing powers who unwillingly finds himself embroiled in a perennial yet often ambiguous battle between good and evil, pitched against the malevolent preacher Brother Justin. Ben has visions of the explosion of the first atomic bomb, a portent of the consequences the world faces should he lose this fight.

This paper will explore the ways in which the bomb in *Carnivàle* acts as a twentieth-century enlightenment, a nuclear bridge between a barbarous, wondrous recent past whose decline runs continuous to the trajectory of freak shows and midways themselves, and the possible gothic retrieval of that past, as well as the potentiality created through the juxtaposition of divergent, freakish bodies, a healer and a weapon that has the power to disrupt the body also, to destroy, mutate and, possibly, create at both a cellular and cultural level.

Biography: Helena Bacon is undertaking a PhD in Creative and Critical Writing at the University of East Anglia. Her research interests include the carnivalesque and issues of 'otherness' in American visual culture, with a special interest in American contemporary subscription television. She is currently writing her first novel, a dark Western, which was recently longlisted for the Mslexia novel award.

ALISON BAINBRIDGE (Northumbria University, UK)

Paper Title: 'It Is Not a Smile': Comedy Gothic and Fear of a Smiling God in *Welcome to Night Vale*

In his essay 'Resurrecting the Regency: Horror and Eighteenth-Century Comedy in LeFanu's Fiction', Victor Sage asserts that comedy has been closely entwined with the Gothic since the genre's inception: an argument supported by Avril Horner and Sue Zlosnik in their work *Gothic and the Comic Turn* (2005), which states that comedy and self-parody are an essential part of Gothic hybridisation. By building on the works of Horner & Zlosnik, as well as Catherine Spooner's *Post-Millennial Gothic: Comedy, Romance and the Rise of Happy Gothic* (2017), this paper will seek to explore the hybridisation of the comedic Gothic in the podcast *Welcome to Night Vale* (2012-) as well as its second accompanying novel: *It Devours!* (2017).

As a near-perfect example of the comedic Gothic, the podcast takes the form of a news report from a desert town where the sinister and impossible are a part of everyday life, while *It Devours!* focuses on the cult of the reality-unravelling Smiling God. Throughout the series and novels, the show's audience are encouraged both to not take the narration seriously and to take comfort in the nihilistic style, embodying the self-aware parodic aspects of the Gothic genre.

In this paper, I will discuss *Welcome to Night Vale* as a post-millennial Gothic text ideally situated to respond to contemporary societal concerns. In doing so, I shall discuss the show's fixation on the act of smiling as a locus of horror, and explore the social anxieties brought into focus by the implications of the Smiling God.

Biography: Alison Bainbridge is a PhD candidate in English Literature at Northumbria University. Her research interests include the representations of time and place in horror podcasts, the use of sound effects in contemporary Gothic literature, as well as online fan practises. She also writes short horror fiction, and is shortly to be published in the online journal *Revenant*.

BRIAN BAKER (Lancaster University, UK)

Paper Title: 'In the Beginning Is the Signal': Transmission and the Subject in Gothic (Re-)mediation

This paper will consider what Steven Connor called 'the modern auditory I', 'a self imaged not as a point, but as a membrane; not as a picture, but as a channel through which voices, noises and musics travel', in terms of fictions that articulate *transmission* at the centre of their narrative. Drawing on the non-fiction of Tom McCarthy, who conceives of writing not as poetic inspiration or creation but as a kind of reception and re-broadcast in his essay 'Calling All Agents' and *Transmission*

and the Individual Remix, this paper will consider both literary and filmic works in considering the contemporary Gothic text as one which offers the possibility of rethinking subjectivity through sound. It will consider two texts which focus on the M25, London's orbital motorway, as an emblem of (physical and literal) circulation and transmission of sound and voice. These are Hilary Mantel's *Beyond Black* (2005), a novel of mediumship which insistently figures the medium as a receiver in a network of aetheric 'radio stations'; and the Chris Petit/ Iain Sinclair film *London Orbital* (2002), which will be considered mainly as a sound-essay in which a journey around the 'acoustic footprint' of the M25 becomes an aural complex of found radio edits, ambient sound and looped musical phrases (designed by the former Wire guitarist Bruce Gilbert). As McCarthy argues that 'Poetry becomes a question of transmitting and receiving instruments, of radio equipment', this paper will consider Gothic transmissions across media forms, ones that destabilise the unitary subject.

Biography: Brian Baker is a Senior Lecturer in English and Creative Writing at Lancaster University, UK. He has published, among other books, *Masculinities in Fiction and Film* (Continuum, 2006), *Contemporary Masculinities in Fiction, Film and Television* (Bloomsbury Academic, 2015) and *The Reader's Guide to Essential Criticism: Science Fiction* (Palgrave Macmillan, 2014). He is currently making films, engaged with several critical/creative writing projects, and is developing earlier work on EVP, on music and masculinity and on the poetics of transmission into a project on 'phonofictions', the relation between sound/music, narrative and subjectivity.

JEN BAKER (University of Warwick, UK)

Paper Title: Prometheus Rebound, Folded, and Popping Up all over the Place: Movable Books and the Metamorphoses of *Frankenstein*

Elaborately illustrated tomes and movable literary media in the forms of volvelles, tunnel books, mechanical pop-outs, and various other interactive brethren, have not had the relationship with the Gothic tradition one might expect, given Gothic's history with theatricality and spectacle. And, whilst throughout the C19th, empirical anatomical illustration and its movable ephemera maintained a prestigious role in conveying scientific knowledge, it also presented increasingly transgressive possibilities. Notions of exclusive and taboo knowledge revealed in the act of unfurling the intimate flaps of the body and book alike bind the movable anatomy book in many ways with the subject matter of Mary Shelley's *Frankenstein*: and yet there are no movable books devoted to her text until the late twentieth century. In recent years, the gap has been bridged somewhat as beautiful 3-dimensional illustrations, simple board books, lift-the-flaps, pull-the-tabs, holograms, and three-dimensional pop-ups by Sam Ita (2010) and Claire Bampton (2010) which re-tell the tale. Works such as *Dr Frankenstein's Human Body Book* (2008), *The Secret Journals of Victor Frankenstein: On the Workings of the Human Body* (2009) and *Little Miss Shelley: Frankenstein, An Anatomy Primer* (2014), playfully fuse children's pedagogical science books with the lurid possibilities of Shelley's classic. This paper will discuss briefly the ways in which Shelley's text *has* been adapted in movable book form and then explore the Frankensteinian potential of the movable book in its historical, corporeal, and imaginative form.

Biography: Dr Jen Baker is Teaching Fellow in C19th Literature at the University of Warwick, and completed her doctorate at the University of Bristol earlier this year. She is in the process of publishing her research based on haunting manifestations of child death in Anglo-American literature and culture 1830-1930. She is co-founder and Chief Editor of the journal HARTS & Minds, and has published on evil children and unsettled childhoods in literature and film, child death in Thomas Hardy's *Jude*, and the vampire in movable literary ephemera.

TIMOTHY C. BAKER (University of Aberdeen, UK)

Paper Title: Twa Corbies: Crows, Wilderness, and Patriarchy in James Hogg and Elspeth Barker

Although rooks, crows, and other corvids are common sights throughout Scotland, they often hold a liminal quality, neither wholly domesticated nor wholly wild; as Esther Woolfson reflects in her memoir of raising crows in Aberdeen, even in the northern reaches of Scotland, wilderness seems like a distant memory. Corvids appear frequently in Scottish texts, from the ballad of The Twa Corbies to Liz Lochhead's *Mary Queen of Scots Got Her Head Chopped Off*, most frequently as sceptical commentators on human experience. While crows may be vicious or even otherworldly, as in George MacDonald's *Lilith*, they are always seen in relation to the human. In the Scottish Gothic tradition, however, crows are also used to challenge the borders between human and nonhuman, fantasy and reality, and domestic and wild. In James Hogg's story 'Tibby Hyslop's Dream' (1827), the appearance of crows challenges the clear interpretation of prophecy and symbol. In Elspeth Barker's *O Caledonia* (1991), they are used to highlight shared suffering and vulnerability: the (deceased) protagonist Janet's only friendship is with a jackdaw named Claws, who is also ostracised from the family. In both stories, crows are used to demonstrate the extent to which ideas of wilderness haunt the domestic sphere, and reveal it as less stable than might be assumed. The shift, however, from Hogg's association between animals and the uncanny to Barker's portrayal of interspecies companionship indicates the changing sense of space in Scottish Gothic. Both texts use crows to challenge the hegemony of a cruel, patriarchal, enlightened world, highlighting the value of the peripheral. Looking at the similarities and differences between ideas of wilderness, gender, and animality in the two texts suggests the scope and diversity of Scottish Gothic's treatment of the natural world.

Timothy C. Baker received an AB in Cognitive Science from Vassar College in 1999 and a PhD in English Literature from the University of Edinburgh in 2007. He was a postdoctoral fellow at the Institute for Advanced Studies in the Humanities from 2007-08, and joined the University of Aberdeen in 2009. His research and teaching centre on Scottish and contemporary literatures, but include smatterings of nineteenth- and twentieth-century literature, and dollops of texts earlier still. At the moment he is most excited about combining queer, posthuman, and feminist theories in order to talk about animals in contemporary Scottish, Irish, and other literatures.

COLETTE BALMAIN (Kingston University, UK)

Paper Title: Rebellious Angels: Gothic hybridity and gender performativity in KPOP Music Videos

Traditionally, the "cute" (aegyo) concept has dominated Kpop MV's and also expressions of performative identity that surround them (fanservice, appearances on variety shows, and various VLive broadcasts). However from around 2013 onwards in line with the maturation of first generation of Kpop idols, MVs took a dark turn utilising themes and tropes of the Gothic to express a new type of masculinity, not defined by cuteness, but by a more sexually provocative "manliness". This transition from "flower boys" (kkot mi nam) to "beast idols" (jim seung dols) might seem as a transformation from soft to hard masculinity, but rather is just one more performative expression of gender as a continuum rather than fixed binary. Kpop is marked by hybridity and the manner in which it fuses West and East in multiple ways and across a variety of visual, aural and linguistic registers is seen as key to its global popularity. At the centre of this fusion is the body of the performer whose physical body has the potential to "issue a dynamic challenge to static and repressive notion" (Rossen 2014: 63). Despite the prevalence of cross-dressing within the Kpop industry, LGBTQIA identities are not acceptable outside of the performative as demonstrated by the fact that an openly gay Kpop idol is a rarity. However through Gothic hybridity, Kpop MVs challenge both Eastern and Western notions of appropriate masculinity by continually shifting gender registers as well as subverting dominant heteronormativity. This paper examines gothic hybridity and gender performativity in three Kpop Music Videos (MVs): *Blood, Sweat and Tears* (BTS: 2016), *Hyde* (VIXX: 2013) and *Mine* (Kim Jaejoong: 2013), all of which use Western gothic tropes and Christian religious iconography, as mechanisms through which to reconfigure masculinity. Of particular interest, and which coheres the three MVs, is the figure of the angel as a representation of darkness rather than light. Such angels, I argue, are rebellious ones, who like those

envisaged by William Blake in the 18th and 19th centuries, rather than being harbingers of doom symbolize freedom from gender and sexual norms.

Biography: Dr Colette Balmain is a Senior Lecturer in Film, TV and Media at Kingston University. Her research is in Asian Cinemas and Cultures and she is particularly interested in identity formation and the nation state. She is currently completing her second monograph on East Asian Gothic Cinema as well as a second edition of her book on Japanese Horror Cinema.

HENRY BARTHOLOMEW (University of Exeter, UK)

Paper Title: Solidarity with the Supernatural: 'Dark Ecology' in Algernon Blackwood's *Pan's Garden: A Volume of Nature Stories*

As a corpus of critical enquiry, the EcoGothic has sought to trace and interpret the Gothic tale's various entanglements with the (proto)ecological. Anticipating the Anthropocene, "nature" becomes, in these texts, a contested zone; a site of belonging, sanctuary, and emancipatory action on the one hand, and one of estrangement, danger and even malignant Otherness on the other. But what happens to "nature" when ecocriticism becomes, itself, a species of Gothic thought - when the EcoGothic collapses into a GothEcology? Taking its cue from the points of contact between Ecocriticism, Gothic studies, and Object-Oriented Ontology, this paper examines Algernon Blackwood's nature stories and, in particular, *Pan's Garden: A Volume of Nature Stories* (1912), through the lens of Timothy Morton's "dark ecology". Ecology is dark, Morton claims, because solidarity with non-human entities requires a metaphysics of the spectral and the uncanny. This paper posits that Blackwood's translation of the natural world through the prism of the "ghost story", together with his emphasis on man's encounter and communion with the non-human, aligns his work with the logic of spectral co-existence Morton terms "solidarity", and prefigures the disanthropocentric framework of dark ecology. By working in reverse, Blackwood's stories are shown to shine a gloaming light on the aesthetic conditions of dark ecology and the EcoGothic, exposing some of the twisted branches that connect the Gothic to ecocriticism, as well as drawing attention to ecocriticism's own, perhaps more insidious, Gothicism.

Biography: Henry Bartholomew is an AHRC-funded PhD researcher at the University of Exeter (Penryn Campus) and the University of Bristol. His work explores the overlap between the worlds of Speculative Realism and Gothic studies. He is co-supervised by Professor Nick Groom of the University of Exeter and Professor David Punter of the University of Bristol.

GISÈLE M. BAXTER (University of British Columbia, Canada)

Paper Title: The Posthuman Prometheus: Artificial Beings, So Lifelike They're Scary, among Frankenstein's Inheritors in Recent Science-Fiction Films

My interests in Gothic and dystopian texts intersect in *Frankenstein*, and its evocation of dread in the practical and ethical implications of Victor's scientific generation of a humanoid Creature. This evocation echoes in the simulacra that haunt recent science-fiction films: clones, androids, artificial intelligences, cyborgs. Of the many examples, I am most interested in the *Blade Runner* films, *Ex Machina*, *Never Let Me Go*, and *AI* (plus a few *Star Trek* episodes). Such films conjure questions of gaze (why are these creatures so often attractive young women presented as the object of male desire?); of rights where self-determination is possible; of ethics in the creation, as a functional object, of something with such human verisimilitude and capacity; and of fear, as these films engage with both terror and horror in the realization that these creatures are, ultimately, not human but posthuman. Working with ideas raised in the edited collection *Posthuman Gothic*, I want to explore

this engagement through consideration of physical/mechanical dichotomies and intersections, and the perspectives both of the makers, who dread lost control over that which is made, not born, and of their offspring, as they realize the arbitrariness of their existence. Such films often invite identification with the creature more than the maker, even as they suggest that the viewer's time may well be ending.

Biography: Originally from Nova Scotia, I moved to Vancouver in 1997 to teach at UBC. My teaching and research interests include the Gothic inheritance, especially in Victorian/neo-Victorian literature and popular culture, dystopian and post-apocalyptic narratives, and the contemporary *bildungsroman*. I am co-editor, with Brett Grubisic and Tara Lee, of *Blast, Corrupt, Dismantle, Erase: Contemporary North American Dystopian Literature* (WLUP 2014). In my spare time I take photos with my phone, try to write fiction, and pursue beginner-level adult ballet.

ELEANOR BEAL (Manchester Metropolitan University)

Paper Title: '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

During the decade between the late 50s and 60s the 'death of God' thesis rose to prominence, reprised by theologians and sociologists to account for the increasing shift in Western society towards secularity and unbelief. Rather than mark the end of Christianity, however, it bred a radical Christian theological movement aimed at refining and revising the tenets of Christianity without a creator. For theologian Thomas J. Altizer, '[a] contemporary theology of the present time must begin with the acknowledgement of the death of God, as our age can only be characterised as one in which God is absent.'

While Flannery O'Connor's works precede that of radical theology by a few years, I will argue that her novels speak to many of its revisionist ideas. Rather than be thrown into existential turmoil, the proclamation of god's death is taken by O'Connor as the negative starting point for her examination of faith in the American South. Writing and publishing most of her short Gothic novels during this decade, Flannery O'Connor was acutely aware of the historical sense of the period, writing in her collected letters, *The Habit of Being* (1988), that, 'my audience are the people who think God is dead ... to the hard of hearing you shout, and for the almost blind you draw large startling figures'. One of these large and startling figures is Hazel Mote in *Wiseblood* (1952), who rebels against his fundamentalist upbringing by starting 'The Church of no Christ', preaching the message that there was 'no Fall', there is 'no redemption' and 'nothing matters but that Jesus was a liar'. Focussing on this novel along with *The Violent Bear It Away* (1960) and her short story collection, *A Good Man is Hard to Find* (1955), I will argue that O'Connor is not interested in a transcendent, historical Jesus in which salvation and the sacred are found in the negation or opposition of the profane. Rather her works represent a radical and dramatic movement of the sacred towards the profane, in which the two lose their opposition and displace each other in the consciousness of her characters. At the same time, I will argue, that by moving the sacred into the profanity of the world, they both become transformed in O'Connor's works. The profane into obscene revelation, the sacred into violent grace.

This paper argues that O'Connor's works can be understood as sitting on a Gothic cusp between the purported 'death' and 'rebirth' of god in the late twentieth century: marking the beginning of a transitional phase, when a certain image of god came to an end and a postmodern one began.

Biography: Eleanor Beal is an Associate Lecturer in literature and film at Manchester Metropolitan University. She specialises in intersections of the Gothic and the spiritual in modern and contemporary literature. She is currently completing her monograph, *Post-Secular Gothic: Theology, Spirituality and the Challenge to Disenchantment* (Palgrave).

LOUISE **BENSON JAMES** (University of Bristol, UK)

Paper Title: Gothic Metaphor and Nervous Disorder in Medical Texts and Charlotte Brontë's *Villette* (1853)

This paper examines representations of female nervous disorder in mid-nineteenth century medical texts and in Charlotte Brontë's *Villette*. I argue that a hybridised language of "Medical Gothic" is employed by both women's fiction and medical practitioners in narratives of hysteria.

Villette is a novel profoundly concerned with nervous disorder. Its Gothic themes – the ghostly nun, live burial, surveillance – are explained by the protagonist's nervous constitution. Brontë engages with multiple causes of hysteria postulated in medical texts, such as sexuality, blood flow, digestion, and weather, developing a medicalised Gothic language that permeates the novel beyond its obvious Gothic tropes. *Villette* is exemplary of a hybridised Medical Gothic, absorbing and exploring medical interpretations of hysteria in relation to internal biology, external symptoms, and the interior self.

Concurrently, medical texts about nervous disorder make use of Gothic metaphor for impact and narrative effect, even as they engage in an ostensibly rational taxonomic project of categorising and "fixing" disorders in language. This paper looks at Thomas Laycock's *Treatise on the Nervous Disorders of Women* (1840), and Robert Brudenell Carter's *On the Pathology and Treatment of Hysteria* (1853). These texts explain ghostly visions as a nervous symptom, live burial as a result of apparent death in states of hysterical catalepsy, and how to navigate the battle of wills between devious female patient and rational male doctor. Hysteria is described as a labyrinth, tangled web, cloven foot, unclean spirit, demonic element, or haunted house, for the medical professional to thread, unfold, reveal, or exorcise.

Biography: Louise Benson James is a third-year PhD student at the University of Bristol. Her doctoral research looks at the intersections between medical hysteria and the Gothic in fiction by women, 1850-1930. She is an International Gothic Association Postgraduate Representative, 2016-2018.

TUĞÇE **BIÇAKÇI SYED** (Lancaster University, UK)

Paper Title: Neoliberal Turkish Gothic: Urban Anxiety, Authoritarianism and National Trauma in Ceylan Özgün Özçelik's *Inflame* (2017)

The impact of neoliberalism on urban life has transformed cities since the 1980s into national centres of the global capital market, at the expense of undermining the life of urban dwellers. The situation is no different in Turkey whose geopolitical significance has been reinstated in the neoliberal age through Istanbul's image as a global city. However, the anxieties of the *Istanbulites* concerning the city's urban sprawl have increased tremendously over the last decade. Particularly since the Gezi Park Protests in 2013, the suffocating density of concrete buildings, the diminishing green spaces within the city and the destruction of historical neighbourhoods have become issues of social and political controversy.

The Gothic, preserving its longstanding title as the dark underside of modernity, continues to engage with the deep-rooted anxieties of societies in the neoliberal age. Linnie Blake considers neoliberal Gothic texts as reflective of 'the monstrous dislocations that free market economics have inflicted on selfhood and society' (2015). Concordantly, this paper explores neoliberal Gothic in Turkey as a form of dissident commentary on the repercussions of neoliberalism in Istanbul. I discuss Ceylan Özgün Özçelik's directorial debut *Inflame* (2017) which addresses socio-political issues in Turkey such as anti-government protests, overwhelming urban gentrification, neoliberal authoritarianism and state-run media using Gothic tropes of haunting, claustrophobia, and inherited

trauma. I argue that neoliberal Turkish Gothic registers Istanbul as a site of haunting, a claustrophobic and also an agoraphobic space, which holds a mirror up to national traumas inflicted on Turkish society by neoliberalism.

Biography: Tuğçe Bıçakçı Syed is a PhD candidate in the Department of English and Creative Writing at Lancaster University, UK. Her research aims to theorise the characteristics of Turkish Gothic in relation to Globalgothic studies focusing on the image of the Turkish and/or Oriental identity as barbaric and evil in Western Gothic narratives, and the representations of national identity, collective memory and cultural anxiety in Turkish Gothic narratives from 1923 to present. Other areas of interest include Gothic and ideology, Islamic Gothic, vampire fiction, Gothic Sci-Fi, contemporary Gothic in media and popular culture.

MIRIAM BORHAM-PUYAL (University of Salamanca, Spain)

Paper Title: Gothic Noir: Spiritualism and the Haunting Past in Dolores Redondo's *Baztan Trilogy*

Dolores Redondo's *Baztan Trilogy* (2013-2014) proved a great publishing success. Its main character, Amaia Salazar, is a tough detective who has trained with the FBI and represents the advancements in scientific research. While she is the quintessence of a modern detective, at the same time she embodies the role of ancestral Basque women as the voice of the past and preservers of a rich tradition of superstition and magic. During her investigation, in fact, the supernatural, in the shape of mythical creatures and black magic, takes over the narrative, and the past of the region –the witch trials, the Inquisition- returns to haunt contemporary Spain. Moreover, as she unveils the mystery that surrounds a series of ritual murders involving young women, her own spectral past and family secrets return, forcing her to act as a medium between this world and the next, between her repressed self and who she is now.

This paper will explore the generic hybridity that the trilogy displays, contending that it is less a detective novel than an instance of a contemporary feminocentric Gothic novel. It will state that the *Baztan* trilogy displays the influence of the Gothic in setting, atmosphere and plot, in which the female protagonist must fight to control supernatural forces beyond her control and face the evil lurking in her own attic.

Biography: Dr. Miriam Borham-Puyal, works at the University of Salamanca. She lectures on 18th and 19th-century literature and is currently working on contemporary rewritings of Victorian liminal women.

FRED BOTTING (Kingston University, UK)

Paper Title: Excess Fictionality: *The Castle of Otranto*, Generic Origination and Hybridity

“Did the critical discourse that addresses itself to repression come to act as roadblock to a power mechanism that had operated unchallenged up to that point, or is it not in fact part of the same historical network as the thing it denounces (and doubtless misrepresents) by calling it ‘repression’?”

As a genre or, at the very least, as the first modern subgenre, Gothic fiction emerges *ex nihilo*, fully dressed in the features, devices and tropes of a distinctly monstrous and hybrid form of writing. Eschewing Classical aesthetic laws, the modernity of originary gothic generic contamination signals how hybridity invents yet remains complicit with purity and unity as a retroactive effect (even

though its emergence also indicates the work of what Homi Bhabha identifies as a more disarming sense of inmixture, ambivalence and doubling which refutes any single order, origin or authority). Repeatedly identified as the gothic original – its author a very curious ‘father’ – *The Castle of Otranto*’s games of artifice, fabrication and fictionality leave little room for any paternal presence or historical unity other than those determined and divided by extensive fantasy effects: history, politics, law, aesthetics and nation are traversed and fractured by competing and explicit myths – of the bards, of Nature, of freedom, and of the Goths. But it is precisely the monstrous, mixed and excessive effects of fictionality that distinguish the novel’s specific historical, generic, and social intervention as a modern form of writing.

Biography: Fred Botting teaches English Literature and Theory at Kingston University. His books include *Limits of Horror* (Manchester University Press, 2008) and *Gothic Romanced* (Routledge, 2008). His research interests include cultural and critical theory (psycho- and schizo-analysis); Bataille and general economy; romanticism and postmodernism; techno-poiesis; uncanny media (gothic technologies; cybergothic; neuromanticism); smoking, sublimity, consumption and horror.

EMILY BOURKE (Trinity College Dublin, Ireland)

Paper Title: “A Horror of the Anthropocene”: Defining Ecohorror

Until recently, ecohorror has primarily been synonymous with a slew of ‘nature strikes back’ films of the 1960s and 1970s, beginning with Hitchcock’s *The Birds* (1963) and becoming more and more prominent as the environmental movement gained traction.

This paper, however, argues that ecohorror encompasses a much broader set of concerns, and that current definitions—including “inexplicable attacks from nature” (Tudor 1991), “fright flicks in which nature turns against mankind” (Foy 2010), and “man tampers with nature—or worse, ruins nature—and nature kicks man’s ass” (Merchant 2016)—overlook more nuanced treatments of ecological themes in horror fiction and film.

Instead, it proposes that a more suitable definition for the subgenre is “horror of the Anthropocene”, and illustrates the usefulness of this definition in reading ecological engagement in three key twentieth-century horror texts: *I Am Legend* (1954), *The Stepford Wives* (1972) and *Jaws* (1974).

Biography: Emily Bourke is a Government of Ireland Postgraduate Research Scholar at Trinity College Dublin. Her thesis focuses on American ecohorror since 1945, and is being completed under the supervision of Dr Bernice M. Murphy. She is Assistant Editor for the *Irish Journal of Gothic and Horror Studies* and co-founder of the upcoming journal *Gothic Nature*.

NICOLA BOWRING (Nottingham Trent University, UK)

Paper Title: Strange Worlds: Gothic Voyages and Travels and Marryat’s *The Phantom Ship* (1839)

The rise of the gothic novel during the late eighteenth and early nineteenth centuries coincided with a rise in popularity of the travel narrative, and this paper will argue for the mutually influential relationship between these genres. Location, setting and above all the journey are central to the gothic mode, and the influence of travel writing on these texts can be seen through writers such as Radcliffe and Mary Shelley. Whilst many seminal gothic novels take place in an exoticised version of Europe, others look further overseas for setting. Maritime exploration during the early nineteenth century was at a high, and tales of discovery of new lands across the sea held a fascination for the reading public. Romantic-era texts such as Coleridge’s *The Rime of the Ancient Mariner* and Shelley’s

Frankenstein engaged with this concept, and with both the national excitement and the anxieties inherent to this, in their development of the gothic mode. This paper will address the questions of what kinds of hauntings might be encountered in the liminal space of the sea, a space to be traversed, often unknown or uncharted, yet already somehow haunted and uncanny in nature. Marryat's *The Phantom Ship* (1839), a gothic novel focusing on the mysterious tales of *The Flying Dutchman*, and dealing with concepts of hubris, adventure, and supernatural curses, brings together themes from nautical adventure and shipwreck narratives and the gothic novel. It thus provides a productive focal point to explore the relationship between travel narratives and gothic narratives of the early nineteenth century.

Biography: Nicola Bowring is a Lecturer at Nottingham Trent University, where she teaches Gothic and Romantic Literature, and is a member of the Travel Writing Centre. Nicola has published work on Gothic Histories and Adaptation, and Space and Place, and is currently completing a monograph on Communication and the Gothic. Her upcoming project focuses the relationship between the Gothic and Travel Writing.

PERSEPHONE **BRAHAM** (University of Delaware, USA)

Paper Title: Why Do Zombies Want Your Brain? Pedro Cabiya's New Gothic Paradigm

Pedro Cabiya's gothic *oeuvre* runs the gamut from psychological horror to the visceral, risible grotesque, in which body and landscape are consumed in a cannibal orgy. In works like *La Cabeza* (2005), *Malas hierbas* (2010), *Trance* (2011), and *María V. El Clásico Romance Latinoamericano del Siglo XIX—Ahora Con Brutalidad Canibal* (2013), Cabiya foregrounds the corporeal ramifications of the gothic dynamic, recalling the eighteenth-century origins of a genre which, as Samuel Taylor Coleridge maintained, depicted with "libidinous minuteness" the effects of alienation, debauchery, and disordered fantasy. Cabiya's protagonists are monsters—zombies, golems, vampires, extraterrestrials—who inevitably prove to be the abject creation of an "anthropophagic logic of modernity" (May Joseph): Cabiya appropriates cultural touchstones from Mary Shelley's *Frankenstein*, George Romero's *Living Dead*, and Jorge Isaacs' *María* to foreground the economic, social, and gothic logic of their creation. Sometimes this abjection acquires a liberating power, and in others it leads to annihilation.

In *Malas hierbas*, a zombie seeks life and meaning through libidinous exploration in both the carnal and intellectual register. His search, and its violent conclusion, expose the gothic permutations of the mind-body problem. Through the figure of the zombie, Descartes, Hegel, Kant, and Haeckel confront Baudrillard, Lacan, and Kristeva. The zombie is both an epitome of subjugation and alienation and an avatar of resistance. Through the lens of the monstrous, Cabiya's narrative obliges the reader to consider human consciousness itself as a fundamentally gothic phenomenon, and the zombie as a manifestation of our collective ontological anxiety.

Biography: Persephone Braham (PhD University of Pennsylvania) teaches Spanish and Latin American studies at the University of Delaware. Her research interests are Caribbean cultural and literary studies, film studies, and gender and monstrosity. She is the author of *From Amazons to Zombies: Monsters in Latin America* (Bucknell, 2015), editor of *African Diaspora in the United States, Latin America and the Caribbean* (Delaware, 2014), and has published numerous articles on monstrosity, gender, and race in Latin America and the Caribbean.

THOMAS **BRASSINGTON** (Lancaster University)

Paper Title: Camp Gothic: Exploring camp politics in Gothic drag performance

The Gothic and camp have multiple intersections. Both tend towards excess, heightened theatricality, and a celebration of fakery. We see this in numerous Western cultural artefacts—in characters like Elvira, Mistress of the Dark, and in film and television series like *The Addams Family* and *Dark Shadows*. Whilst the above examples are Gothic in some capacity, and campy in others, they do not immediately express the queer politics that is a central component of camp. For this, I turn to drag, understanding it as an explicitly camp and queer political art form.

In this paper, I explore the hybrid intersection of camp and the Gothic in drag performance. Drag offers an optimal vehicle to consider intersections of camp and Gothic, given its inherent campness and significance to queer (sub)cultures. Drag enacts camp's political possibilities in its explicit mockery of heteronormativity and celebration of queerness. Drag's queer camp politics also destabilise binaristic gender codes by enabling a plurality of gender expression in a singular performer/performance, which in the context of more Gothic influenced performances works to directly politicise Gothic aesthetics. In this paper, I focus on drag performer Vander von Odd to explore camp and Gothic's intersections, using Jack Babuscio's methodology for understanding camp, as well as my own determination that camp is a political act. Babuscio's definition of camp comprises of four traits: theatricality, humour, irony, and aestheticism. These traits are present in the Gothic as well, allowing this paper to operate as an exploration of camp Gothic in drag.

Biography: Thomas Brassington is a prospective PhD candidate, hoping to explore a PhD on intersections between the Gothic and drag. He currently lives in Cardiff, working as an office goblin at Cardiff University. Tom was a guest on the BBC podcast *Unpopped* to talk about drag, which he must now mercilessly plug until the next Gothic/Drag thing he does.

KYLE BRETT (Lehigh University, USA)

Paper Title: War of the Words: The Hypertextual Adaptation of Lovecraft's 'The Call of Cthulhu'

H.P. Lovecraft's "The Call of Cthulhu," is undoubtedly one of the most well-known pieces of short fiction from the writer and currently holds a prominent place in our popular culture. From *South Park* and modern silent films, to cutesy plush-dolls, the image of Cthulhu, devoted only in the original text to a few paragraphs and a bas-relief, has become metonymic of all things Lovecraftian. This paper traces a specific multi-media adaptation of the short story and its titular monster, arguing that instead of deforming the source text completely through a new medium, the H.P. Lovecraft Historical Society not only inherits Lovecraft's particular narrative mode of layered plots, lost documents, and macabre unmentionable beings, but also works to expand upon the original fragmentation and narrative project of the text. Here, instead of becoming a mockery of a pre-existing mythos, HPLHS's *Dark Adventure Radio Theatre* translates Lovecraft's prose into a hypertextual and temporally nebulous archival document turning its reader/listener into a Lovecraftian character.

Building off of the speculative realist project of Graham Harman and Dylan Trigg's pre-personal being, this paper extends Lovecraft initial formula of testing the limits of human epistemology against an unknowable cadre of creatures into twenty-first-century adaptations of his work, and focuses on how such reformulations of a given mode build on that initial project, wrestling Lovecraft's now-knowable narrative and creature, from human cognition, and working to place the monster back into the void of strange and indescribable.

Biography: Kyle Brett is a Ph.D. candidate who studies nineteenth-century American literature and Transatlantic Romanticism. His dissertation project focuses on sentimental writers' engagement in the nineteenth-century literary market. His other critical interests are American horror and weird fiction in relationship to traditional Gothic conventions.

AMY BRIDE (University of Manchester, UK)

Paper Title: Gothic Value: Monstrous Capitalism and Financial Fear in American Gothic Fiction

The notion of gothic value is an increasingly contested concept; if taken in terms of the value of gothic literature, gothic film, or gothic study, this would encompass debates surrounding the academic legitimacy of genre studies and the supposed decline of classic gothic into ‘candygothic’. Yet for a number of New Economic Critics and interdisciplinary scholars such as Paul Crosthwaite, Taylor C. Nelms, and Gail Turley Houston, ‘gothic value’ is rapidly gaining a very real world application in terms of finance and economics. With the concept of finance capital as money that does not yet exist being categorized as ‘spectral’, major corporations named as vampires by popular journalists, and the 2008 crash creating a league of ‘zombie banks’, it is clear that the logic, terminology, and characters of the gothic have infected contemporary understandings of the market. However, my paper will argue that this infection is the result of a substantial history of financial fear in American gothic literature that, in being critically ignored for so long, has built to the point of rupture in the contemporary moment. I will argue that this financial fear in gothic literature is intimately intertwined with both actual financial phenomena affecting the everyday consumer and established readings of American gothic as haunted by slavery and race. In doing so, my paper will highlight how the study of American gothic literature continues to overlook a major creative influence, as well as how its monsters become more real as the market’s production of gothic value increases.

Biography: Amy Bride is a third year PhD student at the University of Manchester. Her AHRC funded project looks to read the interconnection between finance and slavery in American gothic fiction from 1886 to the present day. She has previously published on the work of Bret Easton Ellis as ‘late-capitalist hyper-gothic’ and is a Kluge Alumni Fellow of the Library of Congress, Washington D.C. Her other research interests include gothic monsters, technogothic, gothic cities, Native American literature, and 1980s cinema.

MEGAN BRUENING (Lehigh University, USA)

Paper Title: ‘Ways of Knowing the Unknowable in Lovecraft and Call of Cthulhu’

“How do we know what we know?” is a difficult question to answer in the world of H.P. Lovecraft, where incomprehensible horrors threaten to destroy investigators’ minds. This paper explores epistemological practices in Lovecraft’s stories and how these practices shift in the role-playing game adaptation Call of Cthulhu. Focusing on “The Dunwich Horror” and a CoC campaign the in which the author participated, the paper identifies two central epistemological practices in the Cthulhu mythos. The first is communal knowledge: investigators know and process their experience through the mediation of community lore or gossip. The second is textual knowledge accessed through academic institutions. The increased efficacy of community-based epistemology in the RPG format reveals not only how Lovecraftian knowledge practices change due to genre, but also shows an increasing fan/reader/player interest in the expression of marginalized voices that are discounted in Lovecraft’s original stories. While scholars such as Timothy Evans examine community-based knowledge in Lovecraft’s stories, scholars have yet to see this knowledge as indicative of epistemological practices, identifying it usually as “atmosphere” only. Gary Fine and W. Keith Winkler among others are building scholarship on the community aspects of RPGs, but there is still a lack of epistemological analyses of these communities. This paper demonstrates the shifts in the epistemological projects of Lovecraftian fiction, highlighting a neglected area of scholarship. It also

shows how adaptations of literary texts can perform important theoretical work (exploring ways of knowing and including marginalized voices) often unassigned to public “fandoms.”

Biography: Megan Bruening is a PhD candidate from the English Department of Lehigh University. Her primary field of research is 18th-century British novels, focusing on works written by women. Her dissertation explores the performative subjectivity in women’s novels across the century. As her secondary field of study, Megan studies Gothic literature, especially early Gothic works and the theory of space in Gothic/horror texts.

STEVEN BRUHM (Western University, Canada)

Paper Title: My Melancholy Babies

Freud’s now-famous positing of the doll as a site of uncanniness turns upon his theory of repression: what the doll symbolizes for us, he argues, is utter powerlessness as rooted in the idea of castration. Picking up on my colleagues’ interests in the ‘frissons’ of indeterminacy on the Island of the Dolls, I offer a reading of uncanniness rooted less in repression than in melancholy. In their writings about dolls, both Charles Baudelaire and Rainer Maria Rilke identify a certain ‘melancholy’ that comes with the child’s engagements with dolls, a melancholy stemming from the doll’s passive reception of the child’s imaginative engagement with it, an engagement that both animates the doll and telegraphs its inanimate status at the same time. As both an object of play and of the violence children habitually enact upon it, the doll is, for Rilke, the child’s initiation into its own hollowness, the absence of its being, ‘that heart-pause that could spell death.’ In the display of lovingly placed and violently rent dolls that constitutes the Isla de las Muñecas, we see an uncanniness defined not by the possibilities of some returned repression – for any ‘original’ child with its ‘original’ psychic investments is long gone – but rather by continue signifiers of absence, of that which can never be returned because its chief dynamic was not repression in the first place. At the Isla de las Muñecas, ‘uncanniness’ is in the expectation we have that the doll return something to us by way of ordinary meaning; its frisson is in the recognition that nothing will return because there is nothing to return. Its losses have no object.

Biography: Steven Bruhm is Robert and Ruth Lumsden Professor of English at the University of Western Ontario, and past president of the IGA. He continues to work on a book called ‘The Counterfeit Child,’ which will theorize the functions of childhood in the Gothic and horror.

AILISE BULFIN (University College Dublin, Ireland)

Paper Title: The power of the gothic: representing child sexual abuse in contemporary children’s and young adult literature

The gothic has long been theorised as an apt mode for representing difficult social issues, topics which may be considered taboo or unspeakable, because it can do this obliquely through metaphor – often using the figure of the monster. Though it is possible to represent child sexual abuse (CSA) directly in contemporary cultural production, it is not, due to its horrific nature, an experience that is easily broached – especially in its most prevalent intrafamilial form. This paper argues that as a result current popular culture often draws on the dark imagery of the gothic to engage with the issue of CSA indirectly. Children feature prominently in contemporary horror, both as victims and perpetrators of horrific acts, and within the set of depictions of children as victims, it is possible to read in the trope of the monster who preys on children a figuration of the abuser. This paper investigates the potential presence of this kind of representation in children’s and young adult (YA) gothic, focusing on the very popular *Series of Unfortunate Events* and *Miss Peregrine’s Peculiar*

Children series. The paper argues for the power of the gothic as a hybrid mode, which imbricates reality and dark fantasy, to create sufficient distance to allow aware YA audiences to engage with the difficult but prevalent experience of CSA and to gesture towards what would otherwise be unmentionable in children's literature; if handled sensitively this may have cathartic potential. On the other hand, given its ambivalent nature, the gothic's representational power may be distorting; and this 'gothicisation' of CSA in YA and children's culture may perpetuate unhelpful beliefs that it is an out-of-the ordinary, non-familial experience and that perpetrators are typically monstrous outsiders.

Biography: Dr Bulfin's work explores the dark side of the human imagination across nineteenth-century to contemporary literature, with a particular focus on representations of catastrophe, war and trauma. She took her PhD at Trinity College Dublin, funded by an Irish Research Council Postgraduate Scholarship, and subsequently held an Irish Research Council Postdoctoral Fellowship there. She has published a number of critical essays on such topics as gothic fiction, xenophobia, invasion scares, natural catastrophe and climate change, and her monograph, entitled *Gothic Invasions: Imperialism, War and Fin-de-Siècle Popular Fiction 1890-1914*, is due out in April 2018 in the acclaimed University of Wales Press Gothic Literary Studies series. Her current research focuses on representations of child sexual abuse in nineteenth-century and contemporary culture, and she has co-organised an IRC-funded interdisciplinary seminar series on child sexual abuse which brought together researchers, clinicians, survivors and authors. Her work has been funded by the Irish Research Council, Royal Irish Academy and the Wellcome Trust.

ELLEN BULFORD WELCH (University of Sheffield, UK)

Paper Title: 'The Gothic Author as Gothic Subject in Nineteenth-Century American Criticism'

The Gothic's hostile early reception in Britain has been well documented, with much critical attention paid to the genre's famous designation as the 'Terrorist School of Fiction' and episodes such as the 'Monk' Lewis controversy. Comparatively little research has been conducted, however, into the reception history of the Gothic in nineteenth-century America, especially in relation to the critical treatment of the figure of the Gothic author.

This paper will argue that nineteenth-century American criticism on the Gothic was frequently characterised by a tendency to imagine Gothic authors as Gothic subjects: to assume that Gothic works must be the product of authors who lived Gothic lives and possessed Gothic psychologies. I will situate this trend within a broader biographical approach to literary criticism that was popular during the period, but will argue that this critical tendency to interpret the content of an author's fiction as an index of their character was uniquely significant and more personally problematic when applied to practitioners of a genre associated with the themes of horror and terror. The main body of the paper will outline two of the most prevalent ways in which critical discourse Gothicised Gothic authors. I will demonstrate the consistency with which American critics aligned Gothic authors with stock Gothic character types, such as demons, ghosts and necromancers. I will also examine the widespread circulation of Gothic mythologies about Gothic authors: narratives about their lives and habits which carried a consciously Gothic inflection.

Biography: I am currently studying for a PhD in English Literature at the University of Sheffield. My thesis explores the figure of the Gothic author in nineteenth-century America. Some of my main research interests include the careers of Nathaniel Hawthorne and Louisa May Alcott and the intersections between the American Gothic and literary nationalism.

KATHERINE BURN (Manchester Metropolitan University, UK)

Paper Title: A Labyrinth of Shame: Being-outside-the-world in *Dark*

Phenomenological perspectives on shame concentrate on the 'global decrease of self-esteem or self-respect and the painful awareness of personal flaws and deficiencies.' (Dan Zahavi, 2014). Shame viewed through a phenomenological lens thus attempts to open up notions of the self-within-the-world, with a focus on cultural specificity. Netflix's first German-language science fiction thriller, *Dark* (dir. by Baran bo Odar and Jantje Friese), is a mainstream foray into contemporary horror routed in a specific and unfamiliar context. *Dark* highlights contemporary Gothic's fascination with 'spaces of absence: spaces where, even within apparently easy reach of civilization, one could disappear without a trace' (Catherine Spooner, 2006) by opening up quantum time within a bleak, neoliberal context. Yet since most phenomenological accounts of shame rarely review the relation between the emotion itself and Heideggerian temporality, shame is merely understood through the immediately reflected gaze of the Other - reinforcing the argument of a socially constructed self. To fully understand the temporal effect of shame and its place within globalised, neoliberal Gothic manifestations, we need to reinterpret Heidegger's fundamental ontology to incorporate the notion of shame and the effect of existential alienation. Reflecting on Robert Stolorow's work on Heideggerian readings of trauma, this paper suggests ways in which shame anchors the self within conceptions of lived time. As *Dark* throws temporality into disarray, I argue that shame is comparable to Heidegger's description of anxiety which can bring 'an enhancement of a second dimension of authenticity, otherwise termed "resoluteness"' (Robert Stolorow, 2011). How does shame disclose the world of *Dark's* contemporary landscape? Does the *instructive* anchoring of shame change how we view post-millennial, and post-postmodern Gothic texts and what are the repercussions to shame studies as a discourse which has previously focused on negative outcomes?

Biography: Katherine Burn is in the first year of her AHRC awarded PhD researching the phenomenology of shame in contemporary British fiction. Katherine is a member of the Nordic Society for Phenomenology and has presented at the 2018 annual conference in Gdansk where she gave a paper on Heideggerian trauma and metamodernism. Her research interests include phenomenology, trauma studies, the Gothic and critical theory.

DAISY BUTCHER (University of Hertfordshire, UK)

Paper Title: '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)'

In this paper I will interrogate the representation of the female mummy as a hybrid spider/snake/flower monster, a manifestation of Egyptomania, at the turn of the twentieth century. Alcott's tale revolves around a desecrated sorceress's body as it is burned for warmth and her treasure box is stolen. Inside the box are seeds to one of the most poisonous plants ever discovered which exact her revenge. Once bloomed they are described as 'shaped like the head of a hooded snake, with scarlet stamens like forked tongues, and on the petals flittered spots like dew.'

It is important to discuss the cultural significance of the snake-woman and ancient Egypt with the prominence of the snake in Egyptian mythology and also the infamous suicide of Cleopatra. Moreover, Taylor and Alcott's mummies exact killing techniques which desiccate their enemies, like that of a spider sucking the life and juices of her prey to revitalise herself. The female mummy in Taylor's story in particular plays the role of a black widow, as she seduces her victims to their doom, tempting them before wrestling/strangling them. Just as the vampire has its bite, the mummy has asphyxiation as its trademark killing technique which can evoke the same sadomasochistic fears. She is the python that binds man, not only suffocating him but restricting him also, which makes her the perfect inversion of the safe, passive maternal figure and therefore the stuff of Victorian and Edwardian archaeologist's nightmares.

Biography: Daisy Butcher is a doctoral student at the University of Hertfordshire, where she has just begun a thesis attached to the *Open Graves, Open Minds* project on *vagina dentata* in popular monsters with a chapter on vampires and menstruation. She has presented papers at multiple conferences across Europe and the UK, most recently at the Universities of Edinburgh, Glasgow, Belfast, Chester, and Kent, together with the Scottish Storytelling Centre. She was awarded best student paper at the 'Reimagining the Gothic', Gothic Networking Day in 2016. Her articles include 'Menopause: The Female Mummy's Curse', *Medical Health Humanities Journal*, 2017; "Grabbing them by the pussy: Sex, suffering and siring in Renaissance tragedy and 21st century 'rape culture'" *Renaissance Hub*, 2016.

ELEANOR **BYRNE** (Manchester Metropolitan University, UK)

Paper Title: EcoGothic and The Globalised Garden: Jamaica Kincaid's Tropical Gothic

This paper is interested in examining the hybridities that emerge in postcolonial contexts where the effects of ecological devastation, globalisation and extractive plantation cultures render the landscape haunted and uncanny. In particular it proposes to explore a tension between the pleasures of gardening and the colonial legacy of botany as Jamaica Kincaid demonstrates it in *My Garden (Book)*. It asks if reading Kincaid's text in conjunction with ecocritical/ecogothic discourses emerging in the Caribbean and elsewhere might illuminate Kincaid's own project as it relates to an 'uncanny worlding' that Kincaid performs in her plant writing. Through a discussion of the emerging field of tropical gothic and ecogothic this paper argues for an attention to the ways in which histories of violent contact, appropriation and resource extraction associated with plantation economies are gestured to in Kincaid's writing with uncanny and gothic effects. The paper considers the ways in which both Kincaid's garden in Vermont, and the Botanical Gardens in Antigua offer places for forms of 'plant thinking' that haunt the present and speak of wilfully forgotten violences and that demonstrate a common ground between vegetal, animal and human lives in the face of the Anthropocene.

Biography: Dr Ellie Byrne is Senior Lecturer in Contemporary Literature at Manchester Metropolitan University. Her research and teaching covers twentieth century British, American and Postcolonial literature and theory, feminism and queer theory. She was co-investigator on the British Academy funded network, 'Troubling Globalisation: Arts and Humanities Approaches' 2016-17. She is currently researching a monograph on the representation of Tropical Gothic in plantations in the Caribbean, Hawai'i and Pacific Rim. She has published on Hilary Mantel, Muriel Spark, Tove Jansson, Queer Hospitality, Cosmopolitanism, Orientalism. Recent work has included 'Hanya Yanagihara's Dark Archaeology of Anthropology', *Interventions: International Journal of Postcolonial Studies*, 2018 and 'The Globalised Garden: Jamaica Kincaid's Postcolonial Gothic', *WAGADU: A Journal of Transnational Women's and Gender Studies*, SUNY, 2018.

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STEPHANIE **CAIN** (Liverpool John Moores, UK)

Paper Title: It's Alive: Does the contemporary gothic film exist?

This paper will address the (im)possibility of a "pure" gothic film and whether the contemporary gothic film exists, utilising as case studies *Twilight* (Hardwicke, 2008) and *The Crow* (Proyas, 1994). The two films will be analysed in terms of genre theory, the extent to which they express values of the traditional gothic, and how certain components may be categorised as contemporary manifestations of these values.

Despite instabilities regarding its generic categorisation, the gothic is an affective category that has proliferated across disciplines for centuries. With the rise and popularity of the hybrid "young adult gothic romance" around the turn of the millennium, it has become more challenging than ever to attempt to establish what can be classed as (contemporary) gothic.

The Crow was largely accepted by audiences as a contemporary "urban gothic". *Twilight*, a pioneer in the young adult gothic romance phenomenon, caused some confusion and contention amongst audiences concerning genre. *The Crow* contains many semantic identifiers of the genre and updated - but recognisable - gothic values. Contrastingly, *Twilight* contains few semantic identifiers but many syntactic elements of the gothic, which explains audience confusion but also confirms its place in the gothic genre.

The paper will argue that young adult gothic romance is an emerging sub-cycle of the gothic, variant from other contemporary manifestations in terms of audience appeal and aesthetic approach. As such, it needs to be considered in the context of a fluid and expansive understanding of the gothic genre, with attention to theoretical categorisations circulated within critical discourse.

Biography: Stephanie Cain is a graduate of Creative Writing and Film Studies at Liverpool John Moores University. Her dissertation, "It's Alive: Does the contemporary gothic film exist?", addresses the complexities of defining the gothic as a genre in film studies, with emphasis on contemporary manifestations. She has written for Art in Liverpool, performed original work at Tate Liverpool, and is currently an English teaching assistant for GCSE and A-Level students.

LIZZIE **CARR** (Cambridge University, UK)

Paper Title: Seneca and the Gothic

My paper explores whether Roman tragedian Seneca can be considered a gothic author. I address the issue of classical authors being overlooked as contributors to the gothic genre. A unique gothic definition is derived by: reviewing the established gothic canon and its critical analyses; carefully selecting a set of representative, exemplar texts; cross-referencing a large number of general (gothic and non-gothic) attributes; determining patterns of commonality (and diversity); and lastly, data-blending the attributes of the initial extensive list into a final thirteen attributes (the 'template'), which are further tested for accuracy and granularity against 'contemporary' texts.

The template is used to demonstrate that the extant Senecan tragedies can be definitively identified as either gothic or non-gothic. The importance of this is two-fold: for Seneca to be genuinely gothic, there must be examples that meet the template's standard, and it should identify that which is non-gothic in Seneca to ensure that the definition has sufficient granularity for unambiguous categorisation either way. As in the previous section on deriving a gothic definition where, crucially,

the application of the template identifies and differentiates between the gothic and non-gothic, the Senecan analysis follows the same *modus operandi*. The outcome of my research is that I identify Senecan works, as far as possible within the derived model, as definitively gothic or non-gothic (and their *gothicness*). I also question any need for redefinition or widening of the gothic genre to encompass classical or other authors and suggest potential further potential refinements and applications of my methodology.

Biography: I am a final year classics undergraduate at Queens' College, Cambridge. I am affiliated to both Queens' College and the Faculty of Classics in Cambridge.

MÁIRÉAD CASEY (National University of Ireland, Galway)

Paper Title: "Where is Regan?": Reframing Demonic Possession in *The Exorcist* Television Serial

In 2016, FOX adapted *The Exorcist* as a television series, capitalising on the renewed interest in possession narratives in the post-millennial box office. When William Friedkin's film adaptation of Blatty's novel was released in 1973, it sparked a particularly cinephilic cultural phenomenon with queues famously lining up around corners from theatres and public fainting in screenings. The film and novel struck pressure points of anxiety regarding the growing secularisation of American society and the counter-cultural zeitgeist of experimentation and rebellion. This paper will explore the transposition of *The Exorcist* possession narrative to a televised serial format. Helen Wheatley describes televisual Gothic as having a particular focus on the threatened home and the traumatised family, drawing parallels between the homes onscreen and those in which the dramas are being viewed. If so, television may be a more suitable medium for the demonic possession subgenre, which is traditionally preoccupied with controlling the feminine body in a domestic space. The restrictions of network television broadcasting, prohibiting profanity, explicit nudity, and graphic violence would at first glance seem to inhibit any adaptation of *The Exorcist*. I argue these restrictions have the effect of somewhat defanging the demon but also allow the adaptation to abandon source material's notably pejorative representation of adolescent female sexuality. In my paper I describe how the television series ideologically re-appropriates the narrative for a more progressive representation of the feminine body and home space.

Biography: Máiréad Casey is a first-year PhD student with National University of Galway's Huston Film School. Her research interests include contemporary horror, gender and sexuality in film, representations of gendered violence, religion in horror, and the Gothic. Her thesis focuses on demonic possession narratives in contemporary American horror film and literature.

TÂNIA CERQUEIRA (Faculdade de Letras da Universidade do Porto, Portugal)

Paper Title: Plain Janes & Cadaver Queens: Retelling Classic Gothic Novels to Young Adults

Since the release of the popular trilogy *The Hunger Games* by Suzanne Collins in 2008, Young Adult fiction has become an increasingly popular genre among readers – not only is it read by those to whom it is targeted to, but also by older and mature audiences. Expanding to all the genres, the gothic was no exception. Novels such as *A Great Terrible Beauty* by Libba Bay and the *The Cure for Dreaming* by Cat Winters introduced younger readers to a world of eerie settings, secrets to be unveiled and supernatural events. In recent years, a new trend has begun, with Young Adult authors bringing back to "life" the old gothic classics. In this paper, I will focus on YA retellings of classic gothic novels, such as *Jane Eyre* by Charlotte Brontë and *Frankenstein* by Mary Shelley, and discuss how these recountings not only have given continuity to the gothic tradition by making use of its major elements, but also changed tropes (for example, the role of the female character) in order to captivate a young adult audience and adjust to current times. Gothic will be explored through the works of Fred Botting.

Regarding gothic Young Adult fiction, I will make use of names such as Glennis Byron and Sharon Deans.

Biography: Tânia Cerqueira holds a BA degree in English Languages, Literatures and Cultures and is currently finishing her MA degree in Anglo-American Studies at Faculdade de Letras da Universidade do Porto. She's currently working at CETAPS Porto as a Junior Researcher under a traineeship awarded by ALB (Associação Luso-Britânica). Her main fields of interest are Young Adult Fiction, Dystopian Studies, Monstrosity, the Victorian Era and 20th and 21st Century American Literature and Culture.

SUE CHAPLIN (Leeds Beckett University, UK)

Paper Title: Working through the Zombie: Trauma and/as the Undead in Rob Thomas' *iZombie*

The notion of 'working through trauma' is key to therapeutic practices that seek to initiate healing processes of remembering, narrating and re-framing trauma. The notion of 'somatic memory' is especially important to these processes of 'working through' the traumatic event. There is a sense in which trauma remains as a somatic trace that surfaces in memory only in and through the body; trauma is, essentially, a somatic phenomenon (see Van der Kolk, 2014).

From a perspective informed by recent trauma theory, this paper interrogates a tendency Gothic scholarship to posit trauma in Gothic narrative as a form of 'haunting' perceived broadly to be an event pertaining to the interior of the subject; traumatic 'hauntings' have somatic aspects, but they are often not, or at least not primarily positioned as ontologically somatic. I want to argue that *iZombie* presents an opportunity to understand trauma precisely as ontologically somatic.

The protagonist, evocatively named 'Liv', becomes a zombie in the conventional manner. In keeping with a growing trend in zombie narrative towards the subjectivisation and, one might say, the 'hybridisation' of the zombie, however, Liv embarks upon her undead 'life' with her subjectivity unaltered except for the typical zombie compulsion to consume brains. This bodily compulsion, and the memories and emotions it triggers, is a constant reminder for Liv of her conversion, of her traumatic 'death'. As a way of 'working through' her own trauma, however, Liv disciplines and re-frames this compulsion through her employment as a police pathologist. Eating only the brains of murder victims, ingesting and re-embodying their trauma, she comes to narrate and re-frame it. Liv thus 'works through' the trauma of herself and others in and through her traumatised, undead body. In this depiction of the postmillennial zombie, the drama opens up new ways to conceptualise negotiations of trauma in Gothic narrative through the deployment of contemporary trauma theory.

Biography: Sue Chaplin specialises in Romanticism and Gothic Literature at Leeds Beckett University. Her most recent publication is *The Postmillennial Vampire: Power, Sacrifice and Simulation* (Palgrave, 2017).

HAYLEY CHARLESWORTH (Manchester Metropolitan University, UK)

Paper Title: 'You Made Him Real': Interactive Gothic Texts for the YouTube Generation

Advancements in technology have irrevocably changed the way audiences interact with a text, and nowhere is this more prevalent than in the work of YouTube creators. Self-funded, self-scripted, and with an instant audience and criticism available in the comment section, YouTube content is inherently interactive, allowing for innovative ways of presenting the Gothic. This research will focus on the notion of audience-derived Gothic mythology, specifically surrounding the work of YouTube creators Mark Fischbach (Markiplier) and Sean McLoughlin (Jacksepticeye). It will explore the origins of their fan-created evil counterparts, Darkiplier and Antisepticeye, through fiction, fan-art and theorising, and

how this work has been adapted by the creators to produce interactive narratives on a Gothic theme. The research will explore a variety of content in which the characters of Darkiplier and Antisepticeye appear, primarily 'Who Killed Markiplier?', 'A Date With Markiplier', 'Darkiplier vs Antisepticeye' and 'Say Goodbye', focusing on the Gothic uses of storytelling techniques unique to interactive and YouTube content, such as 'choose-your-own-adventure', first person-viewpoint, comment section interactions and social media 'clues'. Finally, the presentation will consider how the advancement of technology has changed the physicality and origin story of the Gothic figure, generating terror through associations with the internet itself, for example Darkiplier's manipulating of RGB colour in the video feed and Antisepticeye's presentation as a virus infecting Jacksepticeye's channel.

Biography: Hayley Charlesworth graduated from Manchester Metropolitan University with a Masters with Distinction in English Studies. Her primary research interests include the contemporary Gothic and queer Gothic in film and television.

ANURADHA CHATTERJEE (Cracknell and Lonergan Architects, Sydney)

Paper Title: Digital Ruskin Paradigms

There have been a number of different paradigms in the encounter between Ruskin's writings and digital technology. One example is the CD-ROM of Cook and Wedderburn's Library Edition of Ruskin works (2003), succeeded by the PDF versions. The intertextuality made possible by keyword searches across its different volumes produced a very different sense of Ruskin's oeuvre, perhaps even creating a second 'original' body of works. The AHRC funded project (2001) titled *The Elements of Drawing: John Ruskin's Teaching Collection at Oxford* not only made drawings and photographs collected by Ruskin over a period of fifteen years available as an online database but also reassembles virtually the original collection. *John Ruskin and the Idea of a Museum* (2009) featured an "online, virtual reconstruction of the Walkley Museum using contemporary evidence (original photographs)." Through the website, the public was able to 'enter' the virtual museum, click on displays, and "access high-quality images of the original exhibits alongside contextualising information." A more recent shift has been registered by Lars Spuybroek's *Sympathy of Things: Ruskin and the Ecology of Design* (2012), which argues that Ruskin's reading of Gothic was invested in the computational, the generative, and fractals. The paper will attempt to map past and current projects and scholarship against the fifteen paradigms of Digital Humanities as articulated by Anne Burdick et al's *Digital Humanities* (2012), in an attempt to foreground a new digital project that suggests a radically democratic future of Ruskin scholarship.

Biography: Dr Anuradha Chatterjee is Senior Architectural Researcher and Heritage Advisor at Cracknell and Lonergan Architects in Sydney. She is the author of *John Ruskin and the Fabric of Architecture*.

LAUREN CHRISTIE (University of Dundee, UK)

Paper Title: Monsters Under the Bed: The Gothic Presence in Children's Literature

At some point, when you grow up, you are expected to stop believing in monsters. We tell children there is nothing to be afraid of, that the Boogeyman is not real and that the closet is empty. Witches that eat children, or giants that chase heroes are perfectly normal to a child. Imagination is the foundation of childhood.

This paper will explore the Gothic influence in children's literature. Using examples from the eighteenth century to the modern day, this presentation will ask: why do we expose young children to fictional monsters at an early age, only to confiscate the same material in late childhood? To what

extent do classic children's texts and Gothic novels share common tropes? Monsters play a significant role in the growth and development of a child's imagination. Literary adaptations result in the development and evolution of traditional monstrous figures in order to appeal to a new audience. Children's Gothic has for generations offered a platform for fear and excitement aimed at a young audience. How can we address the apprehension expressed by parents and education regarding teaching this genre in schools? As with the emotional development of the reader, the monstrous figure develops from children's literature to young-adult fiction. In YA, the monster often changes from unsightly to mysterious, representing the Gothic 'other'. What frightens a child in the 21st Century? How can children's Gothic evolve in order to retain the same level of excitement and fear, and continue to attract future generations of young readers?

Biography: Lauren Christie is a PhD student at the University of Dundee, studying the Gothic influence in children's and young adult literature. The supervisory team consists of Dr Daniel Cook (University of Dundee), and Dr Timothy Jones (University of Stirling). The primary purpose of her research is to examine ways in which the history of Gothic children's fiction can attract and inspire new and reluctant readers. Through establishing the development of Gothic literature from the eighteenth century to the modern day, her doctoral research investigates the importance of Gothic fantasy and imagination in children's fiction. Lauren's previous academic history includes Gothic literature from the eighteenth century, contemporary horror literature, and a professional background in children's literature. Lauren intends to create core advisory material for teaching Gothic literature. This will encompass Gothic and contemporary horror, Gothic adaptations in comics, and children's fiction.

GREGORY LUKE **CHWALA** (Duquesne University, USA)

Paper Title: Monstrous Affect: Reading Queer Ecologies in Mary Shelley's *Frankenstein*

Mary Shelley's *Frankenstein* is perhaps above all a Gothic text concerned with understanding the nature of being human. Though Victor Frankenstein calls his creation a monster and demon, insinuating that he is unnatural and inhuman, his creation is quite the contrary human because he is comprised of human flesh and parts, and, just as importantly, learns to be human by observing human behaviors, interacting with human artifacts, and experiencing human emotions. He is a being shaped by his environment. Harlan Weaver argues that Frankenstein's monster "is a being crafted through feeling, and his becoming monstrous happens through being shaped by monstrous feelings, by what Karen Barad would term the 'intra-actions' of monstrous affect." In other words, it is his unkind treatment and alienation that drives him to commit acts of rage. Frankenstein's creation is not born a monster but becomes monstrous as a result of the patriarchal, heteronormative, racist environment into which he is born. I propose that Frankenstein's creature can be read as a metaphor for a queered and raced being that only finds solace and the ability to adapt in naturalized environments. To develop this argument, I will use queer ecologies to examine his destabilization of the slave-master relationship, gender malleability, queer kinship, interaction with his environment, and queer/trans embodiment. I will furthermore illustrate how Shelley's text draws our attention to the human being as a construction of many sum parts that is in a constant state of becoming—an amalgamation of our different intra-actions with our environment.

Biography: Gregory Luke Chwala is a teacher and scholar of Gothic and speculative fiction. His work examines decolonial queer ecologies in transatlantic Gothic and speculative fiction. He is developing a second project that explores how transempodiment in Steampunk fiction can open up new spaces for conversations about gender and sexual identities.

MARION CLANET (Sorbonne Nouvelle - Paris 3, France)

Paper Title: Cannibals, Beasts, Martians and Tainted Humans: H.G. Wells's Scientific Romances and our Gothic Futures

Gothic has been branded as "negative aesthetics", that is to say as a literary backlash to excessive rationalism (Botting, 2014). By the end of the nineteenth century, it departs from its accustomed realm of dark graveyards and ruined castles and creeps into the future (Wasson & Alder, 2001).

H.G. Wells's scientific romances are tinted with threatening visions of humanity's prospect — cannibalistic descent, animalistic reversion or upcoming extinction. This displacement of gothic elements into speculative fiction is a direct response to its historical and scientific context: the expansion of the British Empire, the triumph of Victorian domesticity and Darwin's exposure of natural selection. Such a cultural background arouses mixed feelings of fascination and anxiety. Those fictionalized new hopes and fears cause the human subject to turn into an "abhuman" figure (Hurley, 1996).

Wells's narrators are fitting witnesses and instruments to this double hybridization. The reader is invited to identify with them since they are seemingly reliable. Narrative devices such as the first-person point of view makes it easier to empathize with them — the Time Traveler in *The Time Machine* remains anonymous throughout the novella. From this grounded perspective, the reader discovers monstrous deeds and creatures which progressively invade and upset his own sense of reality.

This paper aims at bringing to light this dual gothicizing process taking place in the nineteenth century and in Wells's fiction. The Gothic genre is redefined by a specific cultural context and incorporates it; conversely, human identity is gothicized by fiction and its boundaries become porous.

Biography: I currently work on a PhD under the supervision of Pr. Catherine Lanone at la Sorbonne Nouvelle - Paris 3 in Paris. My thesis is centred on the notion of the copy of man in Mary Shelley's *Frankenstein*, H.G. Wells's *the Island of Doctor Moreau* and Kazuo Ishiguro's *Never Let Me Go*. Throughout the course of my studies, I wrote dissertations about the exploration of time and space in Well's *The Time Machine* and Doyle's *The Lost World*, as well as about the literary dystopia in science-fiction.

EMILY JOY CLARK (California State University, Sonoma, USA)

Paper Title: "Women's Roles and the Gothic in Nineteenth-Century Latin America through the Romantic Fiction of Luisa Pérez de Zambrana and Juana Manuela Gorriti"

Nineteenth-century women writers dramatically increased in number and influence during Romanticism in Latin America. Seminal authors such as Cuban Luisa Pérez de Zambrana and Argentinian Juana Manuela Gorriti published prose and poetry informed by a Gothic style that has not been fully examined by critics. As authors such as Gabriel Eljaiek-Rodríguez have argued, the Gothic mode transferred to Latin American Romanticism while undergoing a "tropicalization" that set horrors not in Medieval contexts, but rather in colonial or politically-oppressive ones, as nations that sought independence from Spain grappled with their fledgling identities (2). Pérez de Zambrana's "La hija del Verdugo" ("The Executioner's Daughter") emerged in 1865, the same year as Gorriti's "La hija del Mazhorquero" ("The Secret Policeman's Daughter"), and the two texts set Gothic horrors in restrictive contexts while advocating women's roles as positive societal agents. In the case of Pérez de Zambrana's novel, the female protagonist escapes her destiny as the scorned offspring of a brutal executioner by fleeing persecution in England to France and then educating and reinventing herself. In Gorriti's short story, however, the father's violent assassinations as henchman

of Argentinian Juan Manuel de Rosas' dictatorship eventually destroy his daughter's life when she tries to intercede to save the condemned and later falls victim to his sword. While the two texts offer differing outcomes for their female protagonists, their subtext is clear: through the Gothic mode both authors promote women's active societal roles, either by education or political activism.

Biography: Dr. Emily Joy Clark is an Assistant Professor in the Department of Modern Languages and Literatures at Sonoma State University. She completed her Ph.D. in Hispanic Literature at the University of North Carolina at Chapel Hill. Her research interests include transatlantic women's writing of the nineteenth century, the Latin American essay, Romanticism, the Gothic, and economic themes in literature. She has a variety of conference presentations and publications in journals such as *Bulletin of Hispanic Studies*, *Letras Femeninas*, and *Decimonónica*.

SARAH CLEARY (Trinity College, Dublin, Ireland)

Paper Title: Mythos of Harm: Gothic Censorship and the Child

While the Gothic is enjoying something of a rebirth in terms of its mutability, hybridity and adaptability, it has become increasingly apparent that although there exists a wealth of work on both censorship in the horror genre and its alleged effects within social and media studies, there is little research on it from the perspective of Gothic studies. Moreover, this paucity extends to work which emphasises the role of the child within debates on controversial horror. To that end, through the construction of a cultural paradigm referred throughout as "The Mythos of Harm," I seek to rectify that.

Throughout the course of this paper, I will demonstrate how the issue of child-centric censorship in response to the alleged effects of horror is not only Gothic but informed and shaped by a number of Gothicised narratives of harm expressed by the news media, moral crusades and media effects researchers. The Mythos of Harm dictates that not only is the theme of children at risk from an unknown assailant "Gothic," but the mode in which this "Gothic story" is transferred via the media, pro-negative effects researchers and moral crusaders is also decidedly Gothic.

With a view to expanding upon the work accomplished by Gothic Studies, while simultaneously pushing past the typical textual parameters of Gothic criticism, the major impetus of this paper will be to explore how the horror genre has been and continues to be regulated, restricted and ultimately censored as a result of an ostensible necessity to protect children from its apparent ability to deprave.

Biography: Since her PhD Sarah has dedicated her studies to the pursuit of exploring the juxtaposition between children, the media and the alleged effects of popular culture on children. Currently working on her first monograph on Gothic censorship and the Child with Palgrave Macmillan, Sarah lectures in Popular Culture within her capacity as an academic consultant for TV and radio. In tandem with her studies she is Creative Director for the multi-discipline event Horror Expo Ireland and has recently launched Revenant Creative which provides educational support to secondary school students.

LUCY COGAN (University College, Dublin, Ireland)

Paper Title: Body Horror: Birth and Anatomy in William Blake's Book of Urizen

Lucy Cogan is a Lecturer in the Department of English, Drama and Film at University College Dublin. She has published on Blake and has edited Charlotte Dacre's *Confessions of the Nun of St. Omer* (Routledge).

CLARA CONTRERAS-AMEDURI (University of Salamanca, Spain)

Paper Title: Traces of the Gothic in the Occult Fiction of Florence Marryat and Pauline Hopkins

Although the Gothic tradition was no longer a dominant literary trend in the Victorian period, the nineteenth-century Occult revival provided copious material and inspiration for the development of the Late Victorian Gothic. Certain documented accounts of spiritualist séances, for instance, included as many sensationalist elements as a penny dreadful: an atmosphere of suspense, usurped identities, the discovery of a shameful past, and melodramatic reunions between long-parted loved ones were often witnessed by the participants. Such topics were a particularly popular choice for the female pen on both sides of the Atlantic. New Women novelists such as Florence Marryat and Pauline Hopkins constitute examples of how classic Gothic conventions were adapted and incorporated into Late Victorian supernatural fiction as a form of exploration of emerging anxieties in *fin-de-siècle* culture.

By means of a comparative plot and character analysis, this paper will state how Marryat's racial Gothic tale *The Blood of the Vampire* and Hopkins' race melodrama *Of One Blood* present strong evidence of the trace of the Gothic in Occult fiction. Both works are based on the trope of the "tragic mulatta" female victim, a recurrent character type in Southern Gothic and melodrama, who, in accordance with this literary convention, is characterized by her innocence and passivity while being manipulated by a cunning male villain. Moreover, these novels also borrow their common sensationalist plot devices from the Gothic tradition. Scenes involving persecution, captivity, murder, incest, miscegenation, mistaken identities, and the unveiling of family secrets contribute to the creation of an ominous climate around the main theme of the hereditary curse of "bad blood". In conclusion, Marryat and Hopkins' rich combinations of supernatural fiction with the culture of the Occult will present valuable evidence of the transnational and transhistorical reception of the Gothic genre, as well as of its employment to expose the complex racial politics of the late nineteenth century.

Biography: Clara Contreras is a second year doctoral student in British and American literature at the University of Salamanca. She is currently researching into the connections between Victorian Spiritualism and the reception of Otherness across time and space, with special emphasis on transatlantic and intercultural connections.

CATHLEEN ALLYN CONWAY (Goldsmiths, University of London, UK)

Paper Title: The Vampire Who Said He Was You: 'Siring' Poems from the Corpus of Sylvia Plath

Sylvia Plath once wrote that "the blood jet is poetry", and her archive is a literary corpus that 'sires' new poem-vampires. Through the medium of found poetry, the more vampiric elements of Sylvia Plath's life and work come to the fore: she takes her place alongside female vampires as an unposthumous voice robbed of its agency. Within my creative writing PhD research I use the 'female vampire' conceit to enable recovery of feminine voices from male interpretations and contexts, enabling these characters to claim ownership of their narratives and comment on the structures that oppress them. Relocation of these female vampires, including Plath, to a new page, in which the previous author no longer holds sway, becomes a political act of transgression and rebellion.

Here, Plath symbolically presents as 'vampire' biographically, and it is her literary corpus – neither dead nor undead – that allows me to transform into a 'vampire' by feeding off her remains, creating poems from the unpublished realia in her archive. This proposal offers a take on the unanswerable and the unexplained via the act of composing found poetry when considering the Gothic's function as a discourse.

Found poetry is on the cutting edge of 21st century avant-garde poetics. The form's use of juxtaposition and recontextualisation make it a transformative tool to impart new meanings and

readings. In this regard I demonstrate the use of experimental poetics as a means to interrogate the context of the gothic and how it functions as a tool and a language.

Biography: Cathleen Allyn Conway is a PhD creative writing research student at Goldsmiths, University of London, whose critical focus is on Sylvia Plath. A poet, journalist and English teacher, her work has appeared in print, online and anthologies, including *Bitch*, *The Mary Sue*, *The Sun* and *The Guardian*. Her pamphlet *Static Cling* was published by Dancing Girl Press in 2012. Originally from Chicago, she lives in south London with her partner and son.

JOSÉ MANUEL CORREOSO-RODENAS (Universidad de Castilla-La Mancha, Spain)

Paper Title: The Hybrid (Gothic) Categories of *Manifest Destiny*

When Lewis and Clark crossed the American border with the unknown in 1804, they were far from understanding what was before them. According to previous records, travel diaries, chronicles, etc., the territory beyond the limits of the young Republic was populated by natives, and by a rosary of brave pioneers. What writer Chris Dingess and artist Matthew Roberts conceived in 2001 was totally opposed to this idea. Their comic series *Manifest Destiny*, whose fifth volume was released on September 6th, 2017, shows a reality riddle with monsters belonging to very different categories: zombie-like, vampire-like, hybrid (grotesque) forms, monstrous and anthropophagous animals, magical native sorcerers etc.

This proposal aims to analyze these different categories, showing how the limits between different biological natures are constantly violated. From animal-human hybrids to mythical beings taken from Native religions (through monstrous amphibia, nightmare-inspired animals, etc.), the authors have created an immense *fresco* where Nature and created-Nature play a key role. Thanks to all the details Dingess and Roberts offer, a quasi-taxonomic task is kin to be developed.

Biography: José Manuel Correoso-Rodenas holds a PhD in English and American Studies (University of Castilla-La Mancha, Spain) and he is currently a post-doctoral researcher within that same institution. His areas of interest and research are mainly Gothic Literature and American Studies, in which he has presented several papers at national and international conferences. He is, as well, involved in innovation aspects in the teaching of languages. He has also published on all the above mentioned subjects. Among his recent publications, the most outstanding examples are: "Poe's Academic Editions in Spain within the First Fifteen Years of the Twenty-First Century" (*The Edgar Allan Poe Review*) and "Nuevas concepciones espaciales en The Turn of the Screw" (*Epos: Revista de filología*). Currently, he is also a Member of the Research Project "Edgar A. Poe on-line. Texto e imagen" [Edgar A. Poe On-line. Texts and Images], sponsored by the Spanish Ministry of Economy (Ref. HAR2015-64580-P) and of the Research Group "Estudios interdisciplinarios de Literatura y Arte" [Multidisciplinary Studies in Literature and Art], sponsored by the Vicerrectorado de Investigación y Política Científica de la Universidad de Castilla-La Mancha.

KEVIN COSTORPHINE (University of Hull, UK)

Paper Title: 'These Forces are Eternal, and They Exist Today': Narrative Hybridity in the 'Real-Life' Ghost Story

This paper will examine the ways in which aspects of narrative move between the fictional and the non-fictional in purportedly true accounts of hauntings. Gothic scholarship has often focused on elements of trickery and playfulness in the Gothic text, from Walpole's famous preface to the *Castle of Otranto* to 'found footage' horror films and online storytelling. There exists, however, a different kind of readership for narratives that do not relinquish their claims of authenticity and present

themselves as ‘real-life’. Prominent among these are the case files of Ed and Lorraine Warren, which have provided source material for *The Conjuring* and *Annabelle* film franchises. There are also innumerable books based on specific towns and cities that claim to uncover their haunted nature. This paper will discuss the case files of the Warrens, also touching on figures including Guy Playfair and Jay Anson, but with a particular focus on the structural qualities of these narratives. I argue that the introductions to such texts, in particular, are crucial in understanding their theological and ontological underpinnings, and that it is the way in which they are presented that structure audience reception to their claims of authenticity. Furthermore, in adapting these texts for the screen, there emerges a postmodern hybridity where the text exists on several different levels, each one with a separate but co-existing claim to truth value. These texts are at once a very direct and obvious version of older ghost stories such as Pliny’s account of a haunted house and the case of the Cock Lane ghost, but are also a kind of postmodern pastiche comprised of hybrid elements. Finally, I will argue that there are indications of a move beyond the postmodern into a ‘new sincerity’, exemplified by texts such as the recent television version of *The Enfield Haunting* and the film drama *A Ghost Story*.

Biography: Dr Kevin Corstorphine is Lecturer in American Studies at the University of Hull where he teaches on literature modules including American Gothic. His research interests are mainly centred around representations of space and place, including haunted houses, tainted and abject spaces, thresholds and forbidden rooms. He is currently editing a major handbook to horror literature throughout history, and has published on many authors of the weird and macabre such as Bram Stoker, Ambrose Bierce, H P Lovecraft, Robert Bloch, Richard Matheson, Shirley Jackson, Stephen King, and Clive Barker.

MARIACONCETTA **COSTANTINI** (G. d’Annunzio University of Chieti, Pescara, Italy)

Paper Title: Uses and Transformations of the Gothic in Catherine Crowe’s Fiction

Described as ‘extremely versatile’ by Adeline Sergeant (1897), Catherine Crowe was also viewed by many eminent Victorians as an elusive novelist. They were all perplexed by the generic impurity of her writing. Although classified as ‘domestic’, Crowe’s novels experimented with a variety of genres, betraying in so doing a quasi-Derridean tendency to stylistic contamination. Realistic and didactic in their characterization and daily-life descriptions, they display elements of horror, terror and illicit sexuality, themes that revived pre-Victorian Gothic and anticipated the sensation school of fiction of the 1860s. And it was exactly this generic amalgam that made Crowe ‘one of the most popular and of course best paid’ women writers of her time (*The Blackburn Standard*, 1845).

This paper explores some contradictions inherent in Crowe’s fiction. My intention is to examine the role that her 1840s novels came to play in the evolution of Victorian literature, to show how her texts – drawing on existing modes and sub-genres, such as the Gothic and the Newgate novel – laid the foundations for new narrative forms. In particular, I aim to offer textual examples of two main aspects of Crowe’s experimentation: her peculiar use of pre-Victorian Gothic elements of terror and horror which, grafted into realistic textures, paved the way to nineteenth-century ‘domesticated’ Gothic fiction; and to show how her fiction anticipated a phenomenon of cross-fertilization which, after the mid-century, would produce two successful narrative sub-genres: the sensation novel and the detective novel.

Biography: Mariaconcetta Costantini is professor of English Literature at G. d’Annunzio University of Chieti-Pescara (Italy). Her research mainly focuses on Victorian literature and culture, with a special interest in the Gothic and sensation fiction. Her more recent publications include the edited collection *Armada. Wikie Collins and the Dark Threads of Life* (2009) and the monographs *Sensation and*

Professionalism in the Victorian Novel (2015), and *Venturing into Unknown Waters. Wilkie Collins and the Challenge of Modernity* (2008). She has been IGA executive since 2007.

JOSEPH CRAWFORD (Exeter University, UK)

Paper Title: 'How are they different from ghosts?': Haunting, Surveillance, and Corruption in Digital Gothic Media

It is not hard to understand why gothic media has flourished in the digital world. The internet itself is a deeply Gothic environment, characterized by persistent anxieties of infection, deception, exploitation, and surveillance: after all, communicating online makes it notoriously difficult to know who you are really interacting with, or who might be watching, or what harmful consequences may arise from seemingly innocuous transfers of data. As the techno-utopian optimism of the early internet has given way to anxiety about its potentially harmful effects upon its users, the Net has increasingly come to be imagined as a kind of Gothic space, in which the everyday business of life is conducted on the surface while ever-more heinous forms of criminality and abuse are concealed in the "Dark Web" below.

This presentation explores some of the ways in which contemporary digital Gothic media engages with the Gothic potentials of digital technology itself. Opening with a discussion of the Japanese film *Kairo* (2001), an early and influential example of a narrative which uses the internet itself as a locus of Gothic horror, I shall proceed to consider examples of Gothic digital media including screamers, creepypasta, Slenderman vlogs, Gothic webcomics such as the works of Emily Carroll (2010-16), horror memes such as Zalgo, and social media-based fiction such as the work of *_9MOTHER9HORSE9EYES9* (2016), all of which draw upon anxieties regarding corruption and contagion in order to exploit the potential of online technologies to unnerve their users and unsettle their sense of reality.

Biography: Joseph Crawford is a senior lecturer in English Literature at the University of Exeter. He is the author of three academic monographs - *Raising Milton's Ghost*, *Gothic Fiction and the Invention of Terrorism*, and *The Twilight of the Gothic* - and one *Dungeons and Dragons* adventure module, *The Chapel on the Cliffs*. He is currently working on a fourth book, entitled *The Infirmities of Genius: Inspiration and Insanity in British Poetry, 1825-55*.

MATT CROFTS (University of Hull, UK)

Paper Title: Transhistorical Tyranny

The most terrible monsters within the Gothic mode are also the most longstanding: tyrannical men. The transgressive nature of Gothic literature requires a regime or similar authority to transgress against. Tyrants fulfil this role, making a vital contribution to the balance between empowerment and pain in Gothic fiction. Tyrants are often viewed with awe in positions of immense power but with a tendency to cause pain or the fearful apprehension of it. The tyrant occupies a shifting space in terms of its 'Otherness'; regarded as an external force yet most often the head of the national or political body. History, too, can be monstrous. It acts as a repository for dark practices, barbarity, and the fears of the present. The *pastness* of the Gothic mode is key. Historical analogues put the reader in mind of genuine horrors, though preferring the horrors of the past that are incapable of causing direct harm. The tyrant is thus a sublime figure, inhabiting not history as we know it, but their own unique version of history recreated in a literary framework. The figure of the Gothic tyrant and the appropriation of historical periods and fears have worked in tandem throughout the continuum of the Gothic mode contributing to its mutation into other genres and forms of media. This paper seeks to explain the critical importance of both tyrannical authorities and the utilisation

of historical influences to the Gothic as a whole, utilising key examples from both early and modern Gothic texts.

Biography: Matthew Crofts holds a BA in English and History and an MA in English Literature from the University of Hull. Matthew is now a doctoral student in Hull, and is also on the board for the University's Centre of Nineteenth-Century Studies. Matthew's thesis examines the reoccurring elements of tyranny and torture across a range of Gothic novels and historical backgrounds. These include classic Gothic subjects such as the Spanish Inquisition, through to Victorian imperialism and even modern Gothic forms and science fiction hybrids.

ANDREW CROMPTON (Liverpool School of Architecture, UK)

Paper Title: Ruskin and Digital Handwork

".. these Byzantine buildings, we only do not feel them because we do not watch them; otherwise we should as much enjoy the variety of proportion in their arches, as we do at present that of the natural architecture of flowers and leaves." *Stones of Venice*, 154.

Gothic irregularity, which Ruskin so admired, was undermined by architects who, since Alberti, made drawings and specifications to limit the creative intervention of the builder. To use Goodman's terms, architecture changed from an autographic to an allographic art giving us an early example of the modern idea of manufacture as the creation of interchangeable copies of objects. Will this arrangement be disrupted by digital technology? First, it offers the possibility of recording objects beyond the limit of resolution of our eyes thus serving Ruskin's preference for the mechanical reproduction of buildings (via daguerreotypes and drawings) over manual reproduction and destructive repair. Second, the position of the architect will be altered if they can instantiate an object directly from a file by robotic construction. In this new relationship the building is the result of fingers on keys, not hands on tools. This introduces the possibility new forms of autographic design based on creating multiple variations of generic forms with more than one author. As Ruskin and Panofsky tell us, differences within repetition is one of the principles of Gothic. How this will manifest itself in architecture and whether it will again make buildings worth watching, in the way the Ruskin watched Venice we have yet to learn.

Biography: Dr Andrew Crompton is Reader in Architecture at Liverpool School of Architecture interested in the design of interfaces.

CARYS CROSSEN (University of Manchester, UK)

'There can be no such union...to speak of it is heresy,': Vampire-Werewolf Hybrids in Post-Millennial Gothic Fiction and Film

The werewolf and the vampire have been closely linked in Gothic literature since the 19th century. Bram Stoker's short story 'Dracula's Guest' depicts the famous vampire turning into a wolf, while in more recent works werewolves and vampires form uneasy truces in Stephenie Meyer's *Twilight* series, are repulsed by one another in Glen Duncan's *The Last Werewolf* trilogy and co-exist in Charlaine Harris's Southern Gothic *True Blood*. Although some texts depict werewolves and vampires living alongside one another, they are frequently portrayed as mortal enemies, with the urbane, sophisticated nature of the vampire contrasted with the brutal, primitive lycanthropes.

Yet several post-millennial Gothic texts have explored the possibility of vampire-werewolf hybrids, usually the product of a liaison between species. The *Underworld* film franchise, Keri Arthur's *Riley Jensen* series and *The Vampire Diaries* all focus on characters who are hybrids of

werewolves and vampires. These beings are both feared and admired, often possessing the strengths of both species and fewer weaknesses. They are also subject to prejudice, being denigrated for their lack of racial purity and particularly scorned if they exhibit more lycanthropic characteristics than vampiric.

The Gothic possesses a long history of hybrid monsters, from Dracula himself to Frankenstein's creature to Cronenberg's *The Fly*. But what has prompted the union of two of its most prominent monsters in post-millennial literature and film? Is it a reflection of increasing diversity and tolerance in Western society, or do these hybrids serve a darker purpose – a monstrous warning against inter-species relationships in divisive times?

Biography: Carys Crossen was awarded her PhD English and American Studies from the University of Manchester in 2012. Since then she has spent her time researching and writing on monsters, gender, the Gothic and is currently working on her first monograph.

CHARLES L. **CROW** (Bowling Green State University, USA)

Paper Title: The Witchcraft Delusion after 200 Years: Salem in the *New England Magazine*

In 1891 and 1892, the *New England Magazine*, a lively poor cousin of the *Atlantic*, devoted several issues to fiction and non-fiction about the witchcraft scare of 1692. There was a solid history of the Salem trials that ran through three issues (and subsequently became a book), as well as an essay about the less well-known parallel trials in Connecticut. There were, moreover, two essays all or in part about King Phillip's War, the devastating conflict in 1670-71, that is essential background to the embattled psychology of Salem.

Three pieces of fiction, by Mabel Loomis Todd, Edith May Norris, and Alice Brown in these issues were directly linked to Salem witchcraft. A fourth story, by Charlotte Perkins Gilman (then Charlotte Perkins Stetson), "The Giant Wisteria," is set sometime in the dark old Puritan era. The celebrated story "The Yellow Wall-Paper" also appears in these Salem witchcraft issues, and is enriched by viewing it in this context.

Taken together, the witchcraft issues constitute a debate about the meaning of these events, whether as a historical aberration from the mainline of American history, or as exposing something enduringly flawed in its culture, or in human psychology. To put it another way, where do we find the Gothic in these events? Is it in supernatural evil, as many citizens of Salem believed (and evoked in the recent movie *The Witch*), or is it to be found in mass hysteria manipulated by cynical leaders, as shown in Arthur Miller's *The Crucible*?

This presentation will briefly recall Nathaniel Hawthorne—who is directly or implicitly referenced by three of the five pieces of fiction—and then will look closely at the dialogue among these essays and stories, which constitute an extended reflection on this disturbing episode in our history.

Biography: Charles L. Crow is Professor Emeritus of English at Bowling Green State University. In the Gothic field, his publications include *American Gothic* (2009), *American Gothic: An Anthology* (1999, second edition 2012), *A Companion to American Gothic* (2014), and *The Palgrave Companion to the Southern Gothic* (with Susan Castillo Street, 2016). He is a founding member of the International Gothic Association.

SARAH **CULLEN** (Trinity College Dublin, Ireland)

Paper Title: The Nocturnal Gothic in American Women's Short Stories

This paper examines what I term the “nocturnal gothic:” the mode which focuses on the night experience in gothic literature. While the night has been, for a long time, an unconscious focus of gothic studies, it is only recently that the nascent field of “night studies” has made it a conscious focus. By exploring uses of the nocturnal gothic, we can demonstrate why gothic literature is so preoccupied with night, darkness, and the gradations thereof.

Taking this claim as my starting point, this paper examines late nineteenth-century American women’s ghost stories as a case study. The night becomes the space in which these authors (Charlotte Perkins Gilman, Sarah Orne Jewett, Mary Wilkins Freeman) can consider the potentials and limits of women in American society, as well as the potential and limits of story-telling itself. Women in gothic stories often attempt to establish kin networks, but are unsurprisingly prevented from doing so during the day, due to their isolating role in the home. As a result, we see fascinating attempts by women to extend their female networks at night. These networks often extend to ghosts and other ethereal instances of human connection.

The nocturnal gothic, I posit, is a critical tool which can be used to argue for the rights and abilities of disenfranchised characters. The nightscape enables the Other to subvert rigid boundaries erected in the daylight. It allows the transmission of ideas, beliefs, and narratives regarding gender roles that are rejected by society, highlighting the failure of daytime America in addressing women’s concerns.

Biography: Sarah Cullen is an Irish Research Council-funded PhD candidate of American Literature in Trinity College Dublin, Ireland, under the supervision of Professor Stephen Matterson. She is also a 2017-2018 Postgraduate Fellow at the Eccles Centre for American Studies. Her research area is the nocturnal gothic in nineteenth-century American literature, with a particular interest in how night distorts racial and gender norms, and the influence of industrialization on literary depictions of night. She is a Postgraduate and Early Career Representative for the Irish Association for American Studies and Twitter Officer for *The Irish Journal of Gothic and Horror Studies*. She will have a chapter on Frederick Douglass published this year in Palgrave Macmillan’s collection *Surveillance, Race, Culture*.

STEPHEN CURTIS (Independent scholar)

Paper Title: ‘Laugh, I Nearly Died’: The Subject Hybridity of Body Horror in Clive Barker and Garth Marengi

There is a razor thin line between horror and comedy. Whether laughter is prompted by the catharsis of latent elements of sadism or the nervous confirmation of one’s own corporeal frailty, gore and body horror always exist on the brink of such a divide. In this paper I will examine the embodied response to two key examples of body horror, Clive Barker’s *Hellraiser* and its adaptations and sequels, and the parody series *Garth Marengi’s DarkPlace*.

While often read as a knowing take on Stephen King’s particular brand of Gothic Horror, the uncanny links between the invented Marengi and Barker provide an ideal background from which to examine how we can theorise the hybrid nature of extreme body horror. I will explore the ways in which Kristevan ideas of abjection create a space in which our own uncertainties about the physical body produce an extreme response. The excesses of bodily fluids and excreta in these texts demand a visceral engagement, whether this is one of disgust or laughter. Rather than simply presenting a bifurcation of the two responses, however, I argue that they are inextricably linked and the result is a hybridised affect.

Biography: Dr Stephen Curtis specialises in the darker aspects of Early Modern Literature, and is currently working on monographs concerning the representation of blood in Early Modern tragedy and culture and the establishment of a field of Early Modern Horror. This research interest comes

from a lifetime spent immersed in horror fiction, films, and games. He has presented on a wide range of contemporary Gothic and horror topics, ranging from death in videogames to the particular horrors to be found on British farms. He tweets at @EarlyModBlood and is always happy to chat about blood and all things horror.

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ASHLEY **DARROW** (Manchester Metropolitan University, UK)

Paper Title: The Mechanics of Madness: Intertextualities, Lovecraftian Madness, and Game Design

Gaming and play operate as something of a hidden ur-modality for the Lovecraftian. From H. P. Lovecraft's literary game of "Yogsothothery," to the Lovecraftian revival launched by the tabletop Role Play Game *Call of Cthulhu* (1981), to the ultra-successful Playstation 4 title *Bloodborne* (2015) the phantasm of the Lovecraftian Weird has been animated and Re-Animated through play. In this hidden sea of iteration and development, what has become of Lovecraft's standby literary trick—Madness? Lovecraft's use of Madness ran against strict realism and attempted to probe the cyclopean space of Weird ontologies (Woodard 2011). Lovecraftian gaming, on the other hand, often deploys "madness" as a secondary health statistic, rather than an interrogation of the real. Reading this through Krzywinksa's use of the Conspiracy Hermeneutic (2014) as a new approach to Weird Gaming, a discourse emerges on the ludonarrative dissonance and intertextual translation of Lovecraftian Madness.

This paper argues for an intertextual understanding of Ludic Lovecraftian Madness; viewing the Lovecraftian "Mad" beyond the overtly medicalized health statistic found in some games. This argument will be examined through the intertextualities of Lovecraftian fiction and gaming by reading *Arkham Horror* (1987), *Bloodborne* (2015), and *Lovecraft Letter* (2017) through the fiction which inspired it.

Biography: Ashley Darrow is a PhD Researcher in Games Studies and the Gothic at Manchester Metropolitan University. He has presented conference papers on the Ludology of the Gothic at IGA 2017, Post-Slayer Feminism at the Buffy at 20 Conference, and Cosmic Horror and Ludonarrative Dissonance at the Armitage Symposium. His other interests include games pedagogy and game design. You may find him wherever quality internets are sold at www.cinereusdarrow.com and @CinereusDarrow.

LAURA **DAVIDEL** (Université de Lorraine, France)

Paper Title: Amel – the Voice that Cries from the Crypt

The terrifying return of a ghost that has much to tell about the past is a recurrent trope in Gothic fiction. But what if the ghost does not return from an abyss of nothingness, but from the very depth of the self? What if we carry our ghosts with us, sealed in the subterranean realm of the unconscious from where they break free to voice horrific secrets? This paper aims to provide an analysis of Amel, the demonic spirit considered the source of vampirism in Rice's chronicles, as a ghost that escapes the crypt and returns to haunt and bewilder vampires connected to him by blood ties. My discussion of Amel's influence on vampires borrows from Nicholas Abraham and Maria Torok's psychoanalytic theories according to which the *phantom* represents the incorporation and sealing into a *crypt* of a lost loved object or the burden of ancestors' secrets. Therefore, Amel, the Sacred or rather the Secret Core of vampirism, can be read as the ghost that voices the limits of vampirism in that his etheric body stretches too far over the entire tribe. Amel was merely contained in Akash because her mind was attuned to the voices of the world; but incorporated into the mindless Mekare, the loved object of his ghostly self, he gains in awareness and perceives Mekare's body as a crypt, as a prison. If vampires

tune out voices to avoid madness, Amel's speaks of his despair at not hearing, at not sensing anything, at being enslaved and overstretched to sustain all the undead.

Biography: Laura Davidel is a PhD student, Teaching Assistant, and member of the research group, *Interdisciplinarity in English Studies* (IDEA), at the Université de Lorraine in France. Her dissertation focuses on bisexuality, vampiric procreation, and the construction of monstrosity between performativity and performance in Anne Rice's *Vampire Chronicles*.

ANN DAVIES (University of Stirling, UK)

Paper Title: The Nightmares of Presence in *Crimson Peak*

Guillermo del Toro's *Crimson Peak* (2015) is the director's version of the classic haunted house narrative. Prior to exploring this narrative, this essay touches first on the Derridean concept of 'dreams of presence', in order to propose the haunted house as a 'nightmare of presence' in which the relationship between the subject and the space in which the subject dwells or moves is Gothicised and rendered antagonistic but nonetheless remains to tie the subject to the space concerned. The essay considers the relationship of Allerdale Hall in *Crimson Peak* to the daughter of the house, Lucille Sharpe, in order to tease out the implications of the concept of *dwelling* (meaning both a place to live and obsessive lingering) and the damaged daughter figure as representative of the ghostly inadmissible that lies at the heart of the nightmare of presence. It then considers how the protagonist Edith Cushing is interpellated into this setting as a contemporary rendition of the Gothic heroine, in order to render admissible the inadmissible spectre at the heart of the house and represented by the daughter, such a function being integral to the Gothic heroine.

Biography: Ann Davies is Chair of Spanish Studies at the University of Stirling. She publishes on contemporary Spanish Gothic and horror as well as the work of Guillermo del Toro. Her most recent monograph was *Contemporary Spanish Gothic* (2016) and she also co-edited *The Transnational Fantasies of Guillermo del Toro* (2014). She is currently working on a new book, *The Spaces and Places of Fear*.

CAROL MARGARET DAVISON (University of Windsor, Canada)

Paper Title: Monstrous, Mortal Embodiment and Last Dances: *Frankenstein* and the Ballet

Over the past few decades, dance/balletic adaptations of *Frankenstein* – a corpse-centric and embodiment-aware novel – have been numerous and popular, furnishing fascinating material for cultural analysis. Commencing with a brief theoretical assessment of the noteworthy points of contact between the body of Frankenstein's Creature and that of the ballet dancer – both of which may be said to be sublime, artificial, unnatural, non-self-selecting, and 'mechanically' produced – this essay will consider how and to what ends dance-theatre/balletic adaptations of *Frankenstein* by Wayne Eagling, William Forsythe, Rick Darnell, Estefania Miranda, and Liam Scarlett take up such embodiment issues as sex/gender-identification, the nature and development of the aesthetic, hetero-normative balletic body, and the uncontrollably 'monstrous,' 'queer' and 'disabled' aspects of human corporeality as culturally perceived and constructed. The essay will delineate how *Frankenstein* lends itself to exploring what I call *corporeality* – the experience of our body as Other that is precipitated by our awareness, fear, and anxiety about being liable to disease and mortality despite major scientific, medical, and technological advancements and interventions. As such, it will offer a contextualised assessment of how recent choreographers have reconfigured both the medieval danse macabre that underscored the universality of death as a leveller, and the 18th/19th-century fixation on the 'good death' of the Other, in their dance-theatre adaptations of *Frankenstein*

to focus on this side of the grave, the pains and the pleasures of embodiment, and ‘good’ successful mourning in the face of devastating loss.

Biography: I am a Professor at the University of Windsor, Ontario, Canada and have published fairly extensively on Gothic literature. My monographs include *Anti-Semitism and British Gothic Literature* (Palgrave 2004), *History of the British Gothic Literature, 1789-1824* (Wales UP), and my recent edited books are *The Gothic and Death* (Manchester UP) and *The Scottish Gothic* (with Monica Germaná; Edinburgh UP). My co-edited collection, *Global Frankenstein*, with Marie Mulvey-Roberts is forthcoming this year from Palgrave.

MEGEN DE BRUIN-MOLÉ (University of Southampton, UK)

Paper Title: Frankenfictions: Historical Remix as a Gothic Mode

The remix, the mashup, and the reboot have come to dominate Western popular culture. These texts are the Gothic ‘monsters’ of our age—hybrid creations that lurk at the limits of responsible consumption and acceptable appropriation. Like monsters, mashups offer audiences the thrill of transgression in a safe and familiar format. And like other popular texts before them, they are often read by critics as a sign of the artistic and moral degeneration of contemporary culture.

With this context in mind, this paper explores the boundaries and connections between contemporary remix culture and its Others (adaptation, parody, Romanticism, postmodernism). It does so by examining remix culture’s most ‘monstrous’ and liminal texts: Frankenfictions, or commercial narratives that insert fantastical monsters (zombies, vampires, werewolves, etc.) into classic literature and popular historical contexts. In this analysis, Mary Shelley’s 1818 novel *Frankenstein* serves as a touchstone, offering an ideal metaphor for appropriative creativity in the twenty-first century. What does it mean to label something a ‘Frankenfiction’, and what makes such texts interesting from a Gothic studies perspective?

Frankenfiction includes direct appropriations of classic literature, like the bestselling Quirk Classics novels, but also literary-historical dramas like the Sky/Showtime TV series *Penny Dreadful* (2014–2016), and the depiction of monsters through an historical aesthetic in Travis Louie’s photorealistic paintings. It is monstrous not only because of the fantastical monsters it contains, but because of its position on the boundary between remix and more established modes of appropriation. Too engaged with tradition for some, and not traditional enough for others, Frankenfiction is a bestselling genre that, in true Gothic style, remains peripheral to critical discussions of remix and adaptation.

Biography: Megen de Bruin-Molé is a Teaching Fellow in Digital Media Practice with the University of Southampton. Her research interests include popular feminism, adaptation, and contemporary remix culture, and she has published several articles on these subjects. She is currently completing a monograph titled *Frankenfiction: Monstrous Adaptations and Gothic Histories in Twenty-First-Century Remix Culture*, which uses the theme of monsters and the monstrous to explore how and why contemporary remix appropriates historical fictions and figures. You can follow her (and her research) on her blog: angelsandapes.com.

NATALIE DEDERICHS (University of Bonn, Germany)

Paper Title: Zom-body to love: Young Adult Zombie Fiction and the (not so) Monstrous Other

Ever since the zombie monster invaded almost all areas of popular culture, it has become an important figure of identification for the Millennial Generation. While the zombie narrative is still

dominated by horrific representations of this creature, there is a trend towards deconstructing its monstrosity in the field of YA-fiction. During the recent 'Zombie Renaissance', an increasing number of authors recognised this liminal figure's potential to serve as a sympathetic teenage (anti-)hero. Being neither dead nor alive, neither human nor non-human, the living dead embody a tragic in-betweenness that resembles the adolescent condition. It is hardly surprising, therefore, that recent works of YA-zombie fiction more often introduce romantic and surprisingly human representations of the otherwise dangerous and abject creature.

While this transformation of the monster into what Fred Botting labeled as "sites of identification, sympathy, desire, and self-recognition" (2000: 286) has already been identified in the context of zombie cinema, there have only been few attempts to analyse how the zombie has been humanised for a younger target audience.¹

My reading of different young adult zombie romances will both offer a typology of the YA-zombie and point at an ongoing 'degothicisation' within contemporary monster narrative. Since the once monstrous creature more often appears as a civilised (un)sympathetic teenager in literary fiction, it is time to examine the causes and implications of the recent shift from Gothic horror into its romantic-sentimental counterpart.

Biography: Natalie Dederichs is a first year PhD student in English Studies at the University of Bonn and works as a research assistant in the graduate school of contemporary and comparative literature funded by the German Research Foundation. In her doctoral thesis with the working title "Atmosfears: Gothic Nature and the Aesthetics of Ecohorror in Contemporary Climate Fiction" she discusses verbalisations of the ecological uncanny in anglophone fiction and popular culture.

MATT DENNY (Warwick University, UK)

Paper Title: Gothic, Folk, and Post: Labels and Value in Horror Cinema

In recent years, the terms folk horror and post-horror have joined the ranks of more sub-divisions of horror film, such as the slasher and gothic. While folk horror has a steadily growing field of related scholarship, and has been used both overtly and obliquely in promotion, post-horror has yet to attract the same level of attention.

This paper is less concerned with identifying the formal, narrative, and thematic elements that would mark folk horror or post horror as distinct sub-genres than it is with exploring the uses of such labels; particularly as they relate to the process of establishing hierarchies of value within horror cinema. Taking up the aesthetic theory of philosopher R.J. Collingwood, this paper proposes we treat the labels as "courtesy terms" employed by critics to confer value to favoured texts.

I contend that the critical use of a label such as post-horror performs a function similar to older oppositions between Terror and Horror. Rather than celebrating the hybridity and multiplicity of horror and the gothic, the act of classifications creates divisions and boundaries in order to elevate certain texts at the expense of denigrating others. By first tracing the use of "gothic" as courtesy term in relation to Hammer Films and building on the work of Julian Petley and David Pirie, I hope to explore the similar process at play in the categorisation of recent films such as *The Witch* (2015), *A Ghost Story* (2017), and *Get Out* (2017).

Biography: I completed a PhD on the topic of postmodernism and film authorship at the University of Warwick in 2015. My current research explores intertextuality in horror cinema and the critical use of the term "gothic".

RACHEL DICKINSON (Manchester Metropolitan University, UK)

Paper Title: Ruskin and the ghostly memories of cloth: 'a ghost in a green silk gown'

Although Ruskinian Gothic is normally associated with John Ruskin's documentation and classification of Gothic architecture, helping to popularise this style along with the cultural ideals he believed it exhibited, Ruskin also appreciated the Gothic in the more literary sense: tales of hauntings and the supernatural. Writing in 1880 to Mr and Mrs W.W. Fenn, author(s) of popular semi-fictional short stories which often contained an element of the supernatural, Ruskin praised their latest book: 'I do like a little ghostification, [...] and all your husband's ghosts have such nice silk cloaks and pretty invisibility of faces [...] Only, it is very tantalising that all Mr. Fenn's bachelor friends always get married—except me! Can't he find a ghost in a green silk gown for *me!*'

This paper traces the un/dead in Ruskin's oeuvre and considers the way he positions himself in relation to such feminine ghostly figures. Often, this is done with a focus on cloth and clothing. The clothing captures the essence of the person it was linked to, and its evocation breathes life back into the memory. This applies not just to people Ruskin had known, or ghosts he and his circle claim to have seen, but it also extends to the essence of long-dead individuals he perceived in costumes portrayed in paintings and statuary. The paper concludes by placing this specific example – of Ruskin, clothing and the un/dead – in a wider pattern of Ruskinian memory and of the construction of the self through the Gothic.

Biography: Dr Rachel Dickinson is a Principal Lecturer at Manchester Metropolitan University and the Director for Education of Ruskin's Guild of St George. In 2013, she curated an exhibition on Ruskin and textiles at the Ruskin Library, Lancaster University.

NICOLE DITTMER (The College of New Jersey, USA)

Paper Title: The Infertile "Frankenstein": Eugenics & The Sterilization of Victor Frankenstein

The concept of the deformed other affects the identity structure in society through means of anxiety and fear brought to life as portrayed in Mary Shelley's *Frankenstein* with the creation of the creature by Victor Frankenstein. Frankenstein's creature is both a symbol of the pollutants and illnesses from the Industrial Revolution, as well as the cause of continued illness, sterility, and contamination into upper-class society. The creature was initially created to be an exhibit of Frankenstein's intellect and scientific identity however he gave birth to the quintessential abject other which instilled such horror into the creator that it left him infertile. Through the creation of the abject horror, Victor Frankenstein is restricted from natural procreation as well as raising any heirs in accordance to his corrupted scientifically-favored standards.

In this essay, I am first going to explain the theory of the Frances Galton's *eugenics* in accordance with Social Darwinism while addressing Helena Feder's concept of the creature as the "Other" with a primary focus on the Gothic fiction *Frankenstein*. Through this theory I am going to discuss how the creature was a plan of action against the overpopulation and the influence of the working class on the biological means of the upper class. While Victor had positive intentions for his social class he used the *eugenics* to solidify his bloodline and through this unnaturally scientific birth Victor instead created the deformed abject other that created anxiety and sterility amongst his class.

Biography: Nicole Dittmer is a Professor at The College of New Jersey who teaches *The Seduction of Horror and Human Behavior*, a course that focuses on identity construction, human behavior, and psychological reactions in contemporary Horror literature. She received her M.A. from The College of New Jersey in English Studies in 2016, graduated Summa cum Laude, and earned high honors as a member of Phi Kappa Phi. During her graduate years, she presented at the TCNJ "Changes" Symposium, in which she addressed the issue of digital profiles, media, and authentic constructions

in accordance with the presentations of identity. In the final year of her Graduate Studies, she participated in the archival research of the court documentation from the Salem Witch Trials. Due to her research, she was asked to present at the Society of Early Americanists Bicentennial Conference in 2017. She is currently writing an article which analyzes the influences of domestic violence, the fear of deformities, and shame in modern Salem.

KERRY DODD (Lancaster University, UK)

Paper Title: Rendering the Ghost: Towards a Digital-orientated Ontology

Since the conception of digital space, the human race has wondered what populates this sphere. The development of smart phone technology and augmented reality proposes a hybrid state in which, for many users, this boundary has become increasingly porous. Unsurprisingly therefore our perception of digital entities has taken on an anthropocentric dimension – whether the anxiety of computer viruses or transmission of ‘viral’ social media. Phrases such as render ghosts, stock images that ‘live’ in our projected construction advertisements, expose the terminology this non-human identity is continually framed within. Focusing on the meeting point of Science Fiction and Gothic, this paper will consider how we may conceive of a truly digital-orientated ontology and the applicability of such a term.

This identification will be applied to *Mr Robot* (2013-) which follows Elliot, a cybersecurity engineer and vigilante hacker, who is recruited by the titular Mr Robot to undermine the world’s largest corporate conglomerate. Mr Robot is, however, revealed to be a psychological projection of Elliot’s alter ego, echoing a Jekyll and Hyde hybrid personality. As the boundary between the two begins to blur, their mental destabilisation is portrayed through a range of digital effects, such as glitch aesthetics. In this paper I will question how the incorporation of such fundamentally virtual aspects both frame and haunt human engagement with the digital. Indeed, I will consider how a digital-orientated ontology offers an alternate perspective on the non-human and thus a reflection upon ourselves.

Biography: Kerry Dodd is a PhD researcher at Lancaster University and Reviews Editor for *Fantastika Journal*. His thesis, entitled ‘The Archaeological Weird: Exhuming the Non-human’, examines the intersection between archaeology and Weird fiction. Kerry also works more widely in the fields of: Science Fiction (particularly Cosmic Horror and Cyberpunk), the Gothic and digital culture.

PATRA DOUNOUKOS (Université de Montréal Vanier College, Canada)

Paper Title: A Posthuman Out of Time: Why Frankenstein’s Female (Feminist?) Monster Had to Die

Frankenstein (1818) illustrated the rising influence of science and the dread it caused – further intensified with Darwin’s *On the Origin of the Species* (1859). Shelley’s novel offers rich potential for what I call Posthuman female Gothic, not only through its preoccupations exposing scientific ventures that consider the body mutable, but also through terror inspired by technology. Technologies are currently evolving into a mediating lens -- further complicating the position of the female subject. Shelley’s creation, I assert, is a signal/precursor of Haraway’s cyborg: an embodied cypher. This ‘monster’- potentially stronger, smarter, better- subtly evokes a nightmare of the patriarchal powers; with mutability and hybridity comes revolution. “[A] monster is something or someone to be shown” (Foucault 10); *Demonstrate* is the English ‘monstrare,’ suggesting a monster is something that explains, or is “a warning to erring humanity” (68). Therefore, the monster is an idea/movement. Would a female creature, like some technological feminist monster-woman rise up and encourage a revolt against positions entrenched at birth? The threat of her reproductive power

causes even deeper anxiety than his original male creature, provoking Victor to abort her by literally ripping her into fragments to bury in the sea. Rather than a female monster, I assert, Victor feared a feminist monster. This essay explores the previous question, delineating how this Posthuman 'Eve' and her potential powers terrify Victor as well as exploring the process of transformation of the female Gothic Posthuman subject using Shelley's creature, and how this female monstrous subject is (re)mediated and reiterated.

Biography: I am an instructor at Vanier College in Montreal, Canada, where I teach Gothic Literature. As well, I am presently writing my dissertation, *Are You Human? The Female Gothic and Posthuman Discourses from the Eighteenth Century to the Present*, under the guidance of Dr. Heather Meek at the University of Montreal.

DARA DOWNEY (Trinity College Dublin, Ireland)

Paper Title: The Uses of Tituba in American Gothic

The landscape near the appropriately named Spooky Rock and Spooky Hollow in Greene County, New York, is, according to Judith Richardson, haunted by the ghost of a female figure being dragged behind an equally ghostly horse. The spectral pair seems to owe its origins to a tale about a rich man's appalling treatment of one of his servants. This female ghost is alternatively "white or black, Indian or Scottish, Spanish or German" (Richardson 2005) depending on the version of the story being told. What this suggests is that an uncanny female figure who has come loose from the moorings of historical fact, particularly one who is actively coded as both "foreign" and "lower class," can serve a variety of cultural purposes.

As I argue in this paper, the figure of Tituba (the slave from Barbados who played a central but contested role in the 1692 Salem witch trials) functions in much the same way. From Arthur Miller's *The Crucible* to *American Horror Story: Coven*, Tituba has been an unstable signifier, depicted as alternatively African-American or Native America, or both. The decision to figure her as either "black" or of Arawak descent is a significant one, allowing for a range of interpretations that crystallise ideas about white guilt, "Indian" innocence, and African diasporic religion and magic, as well as about the role of slaves and servants in American gothic texts.

Biography: Dara Downey is a visiting lecturer and associate researcher in the School of English, Trinity College, and a tutor on the Trinity Access Programme. She is the author of *American Women's Ghost Stories in the Gilded Age* (Palgrave 2014), co-author of *Antiquities of Rural Ireland* (Wordwell, 2017) with Liam Downey and Muiris O'Sullivan, and co-editor of *Landscapes of Liminality: Between Space and Place* (Rowman and Littlefield, 2016) with Ian Kinane and Elizabeth Parker. She is currently working on a monograph focusing on servants and slaves in American Gothic.

MALGORZATA (GOSIA) DREWNIOK (University of Warwick, UK)

Title: Red Vengeance: Marvel YA novels and the Gothic.

'The concept of "transmedia" describes the way that new technologies have been used to extend dramas onto multiple media outlets in addition to the television set' (Evans 2008: 197). This label lends itself particularly well to the Marvel franchises – 'integrating multiple texts to create a narrative so large that it cannot be contained within a single medium' (Evans 2011: 28). Currently, Marvel Cinematic Universe (MCU) includes feature films, TV series (ABC and Netflix), short films ('extras'), comics, and most recent addition – Young Adult (YA) novels. More recently, Marvel has also become trans-genre, extending its storytelling into Young Adult (YA) novels. Marvel's transmedia character also means mixing multiple genres within one text, often drawing on the Gothic.

In this paper, I'd like to focus on the two Black Widow YA novels written by Margaret Stohl (*Black Widow Forever Red* 2015, and *Black Widow Red Vengeance* 2016) and how these use gothic tropes to portray Natasha Romanoff (Black Widow) as well as her young protégée, Ava Orlova (Red Widow). I will analyse the language in which they are described and which they are made to use when they speak, and how it weaves gothic tropes into narrating a superhero / action story. The tropes in the two chosen texts include: secrets from the past, unknown parentage, hidden identity, dark and dangerous places, evil twins, doppelgängers, and naïve newcomers. I want to explore how the gothic elements contribute to the hybrid character of the extended MCU.

Biography: Malgorzata Drewniok was awarded a PhD in Linguistics from Lancaster University in 2014. Her thesis focused on how the language of *Buffy the Vampire Slayer* TV series (1997-2003) is manipulated to show the change in identity among the vampires. She has presented at numerous international conferences (including IGA), and has published on the language of *Buffy the Vampire Slayer* (2012; 2013) and on the narration in the *Otherworld* series by Yasmine Galenorn (2015). Her chapter on Black Widow's language in *Avengers* (2012) was published at the beginning of 2017. Her current research focuses on the language use in the Marvel Cinematic Universe, including a forthcoming journal article on Marvel's *Civil War* and a chapter on Captain America's language of leadership. She joined University of Warwick in Sept 2017, having previously worked at University of Southampton. Her research interests are in stylistics, pragmatics, gender and language, popular culture, television studies, and contemporary gothic.

REBECCA DUNCAN (University of Stirling, UK)

Paper Title: Rethinking Postcolonial Gothic: Towards an Anti-Imperial Aesthetics of the Millennial Present

Scholarly engagements with the postcolonial gothic have tended to prioritise postmodernist schools of postcolonial theory: that corpus most often associated with Homi K. Bhaba, which dismantles the logocentric binarisms of the colonial world, emphasising a hybrid 'third space' for which these cannot account (1994: 34). Viewed from this perspective, postcolonial gothic has emerged – overwhelmingly – as a literary vocabulary of spectral residues, which interrogates colonial discourses primarily at the level of representation. The hybrid gothic figure is shown to haunt the master narratives of colonial modernity so that these are able to cohere only – to borrow David Punter's formulation – as a 'ruin' (2003, 194).

Without dismissing these assessments, this paper notes a post-millennial reorientation of postcolonial gothic aesthetics away from questions of representation, and offers a recalibrated critical approach via materialist and world-systems interventions in both postcolonial and gothic studies (Lazarus 2011; Deckard et al 2015). I point to fictions by Nuzo Onoh, Rana Dasgupta, Nnedi Okorafor, Charlie Human and Lauren Beukes, in which – repeatedly – peculiarly visceral gothic threats are embedded in conditions of lived precarity, shown to be disproportionately distributed across the postcolonial Global South. Gothic figures emerge here amid extreme poverty, (sometimes gendered) exploitation, toxic or degraded environments, and foreclosed access to basic infrastructure. As it recodes the pervasive violence of such circumstances as immediate and palpable threats, I argue that gothic in these fictions emerges not so much as a writing of the ruin – of the hybrid 'third space' – as an aesthetics of what Anne Stoler calls 'ruination' (2013, 5): the vibrant and mutating violence of an imperialism that has not ended.

Biography: Rebecca Duncan teaches in the Division of Literature and Languages at the University of Stirling, where she is affiliated to the International Centre for Gothic Studies. Her PhD, supported by the Deutscher Akademischer Austausch Dienst, was awarded *summa cum laude* in 2015 by Giessen University (Germany). She is co-editor of *Fantastika Journal*, and the author of articles and book chapters in the fields of postcolonial, ecocritical and gothic studies. Her monograph *South African*

Gothic: Anxiety and Creative Dissent in the Post-Apartheid Imagination and Beyond (University of Wales/University of Chicago Press) will be released in June 2018.

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CHELSEA **EDDY** (Lancaster University, UK)

Paper Title: Bats in the Belfry: The Demonization of Mental Illness in 'The Croglin Vampire'

Augustus Hare's long-forgotten autobiography, *The Story of My Life* (1896-1900), records what is apparently the first indigenous vampire story in the British Isles. Hare records the oratory account of Captain Fisher in 1874, who recites the family legend of a vampire sighted in Croglin on the northernmost border of the Lake District. Later investigations have traced the origination of the legend to the late seventeenth century, prior to the relaying of Eastern European vampire folklore to Britain. The Croglin Vampire is a monstrous incarnation of various folkloric origins: a hybridised form of abhuman, animalistic incubus. The disparity between the date from which the creature emanates and the period of its written publication results in an intriguing temporal and ideological conflict whereby folkloric monstrosity violently invades Victorian modernity.

The resurrection of this rurally dispossessed creature signifies the limitations of Victorian understanding, but also exposes the ugliness produced by deviance from their progressive models. The vampire's victim repeatedly asserts that the creature is an escaped lunatic. The demonization of the vampiric lunatic is a materialisation of Victorian fears concerned with the incurability of madness, the abuses of asylums, and the failure to confine and control lunacy. Ironically, the period that profited the most from insanity, effectively silenced the mad, and physically removed them from society simultaneously ignited a cultural interest in the very thing they tried to suppress. This paper demonstrates how the Victorian's pathologization of mental illness has resulted in the gothicisation of madness as a deviant monstrosity.

Biography: I am a first year PhD student at Lancaster University specialising in regional Gothic, more specifically related to the Lake District. My current research involves the study of Cumbrian folklore in order to establish a Gothic history that has implicitly and explicitly pervaded Lakeland literary production, which produces an alternative literary tourist guide to the Lakes.

DIANA **EDELMAN** (North Georgia, Gainesville, USA)

Paper Title: From Chaos to Clone: Stefan Brijs's 21st Century Frankenstein

In her 1831 Introduction to *Frankenstein*, Mary Shelley writes, "invention does not consist in creating out of void, but out of chaos." Victor Frankenstein creates a "monster" out of a chaos of human and animal body parts, a hybrid not unlike the genre itself. Two hundred years later, we are still locating and describing this monstrosity, which is almost always figured as chaos or hybridity. Recently, Dutch author Stefan Brijs extends and challenges this negative narrative about hybridity with the publication of *The Angel Maker* (2005), which follows embryologist Victor Hoppe. Set primarily in 1980s Belgium, Brijs's novel draws on late 20th-century scientific advances, including in-vitro fertilization and cloning, in order to interrogate the social and cultural implications of reproductive "progress." Brijs employs key elements of the classic Gothic mode to generate a character who embodies both the hubris of Victor Frankenstein and the abjection of his creature. Like the creature, Hoppe is rejected at birth; because he is born with a harelip, a sign of the devil, Victor's parents send him to a Catholic mental institution where he is abused. Hoppe grows up to be a brilliant scientist who successfully clones human beings, but like his namesake, he creates life without regard for ethical or moral guidelines. Exploring Brijs's deployment of these classic Gothic elements, this essay argues that *The Angel Maker* investigates the tenacity of reproductive

superstitions and the ethical limits of scientific advances from a 21st-century perspective, demonstrating that true monstrosity is not hybridity, but uniformity.

Biography: Edelman is Associate Professor of English at the University of North Georgia, Gainesville. Edelman teaches courses in British Romanticism and the Gothic; her research interests include the Gothic novel and literature and medicine. Edelman is currently working on a book manuscript tentatively titled *Conceiving the Gothic: Embryology and the Rise of the Gothic Novel* in which she argues that the novel's unique development can be traced, in part, to eighteenth and nineteenth-century theories of fetal formation and development.

ALICIA EDWARDS (Manchester Metropolitan University, UK)

Paper Title: Gothic Staycations: Gaming Guide to Touring Gothic London in Your Pyjamas

Inscribed within the pages of nineteenth-century London Gothic literature is extravagant literal holidays. Perhaps one delights in a literal perambulation through ominous streets, inhaling the smell of rot and destitution, and appreciating dreary sights in Tom-All-Along. Or, instead, the reader might prefer a 'phantasic' good time at a series of haunted pubs and hotels, indulging in the midnight musings of the resident ghost. As Lynda Nead suggests, nineteenth-century literature formed a peculiar kind of spatialisation, and the literature formed a vicarious urban tour of the fictionalized formulation of cities. As such, readers of Gothic texts could discover gothicised regions of known urban places from the comfort of their arm-chair. The writers of these works function as Gothic 'map-makers', to put in the terms literary cartography, and employ their narrative voice as literal tour guides. In the twenty-first century, video-games enable its readers/gamers to perform these textual urban spaces through cyber-*flâneurie*. Moreover, these virtual stories participate in the same process of literary cartography as their literal counterparts, but its explicit visuality imprints on the imaginary to a greater degree. This paper suggests that Gothic literary tourism has adapted to new media that privileges its readers/gamers to innovative ways to 'tour' literary geographies of London. This paper will explore and interrogate three video-games: *Assassin's Creed Syndicate* (2015), *The Order: 1886* (2015) and *Vampyr* (2018), in order to answer the overarching question: how does this further entrench the idea of a 'Gothic London' in the imaginary of the global consumer?

Biography: Alicia Edwards is an English PhD candidate at Manchester Metropolitan University. Her thesis examines Gothic tourism in London from the nineteenth century to the present, focusing on various forms of ghost tourism. She has published on Jack the Ripper tourism in London in *The Dark Arts Journal*, and a case study haunted ruin in *Writing Britain's Ruins* (2017). Her wider research interests include the supernatural in popular culture, Gothic London, "The Serial Killer" in popular culture, and video-games.

ELIZABETH EFFINGER (University of New Brunswick, USA)

Paper Title: Making Monsters: Taxidermy and Body Horror in the Long Romantic Period

Biography: Elizabeth Effinger is Assistant Professor at the University of New Brunswick. She has published on Blake and Mary Shelley, and is completing a book on how Romanticism was critically engaged with various disciplines that were enmeshed with the nonhuman, putting pressure on the concept of the "human." She is the coeditor (with Chris Bundock) of *Blake's Gothic Imagination: Bodies of Horror* (Manchester UP, forthcoming).

JACQUELIN ELLIOTT (University of Florida, USA)

Paper Title: "It's Beautiful:" Wildean Gothic Aesthetics and The Poison of Influence in NBC's *Hannibal*

Described as "deliciously disturbing" by critics and a weekly "pretentious art film" by creator Bryan Fuller, NBC's recent television series *Hannibal* has been lauded for its attention to dark aestheticism, queer representation, and sharp, psychological insight. Often jokingly referred to as "David Lynch does Hannibal Lecter," the series recrafts Thomas Harris' novels into a wickedly clever study in Neo-Victorian Gothic aesthetics and psychological interiority that critics have agreed is not only on par with its source material, but far surpasses it. While some attention has already been paid to some of the show's aesthetic influences, one major figure remains largely un-discussed: Oscar Wilde. This seems a severe oversight, considering that not only is the show preoccupied with taste, art, and where beauty and the grotesque overlap, but many of the show's themes, including the poisonous nature of influence, criminality, and the questionable ethics of living a purely aesthetic life, are wildly Wildean.

This paper seeks to explore not only the Wildean philosophy in *Hannibal*, but also the ways in which the show manages to reconcile the fusion of art-like beauty with human desire in a study free from conventional morality. Further, in doing so, this paper will also examine the show's invocation of Wildean aestheticism, psychological dualism, and Gothic eroticism to craft a postmodern queer narrative that showcases how all of these remain relevant to contemporary constructions of queerness and monstrosity.

Biography: Jaquelin Elliott is a PhD student at the University of Florida. She is currently sub-concentrating in genre and popular culture studies and has given conference presentations at SAMLA, the SCMLA, the Children's Literature Association and the International Gothic Association. Her first article, "Becoming the Monster: Queer Monstrosity and the Reclamation of the Werewolf in Slash Fandom" was published in Fall of 2016 in *Revenant: Critical and Creative Studies of the Supernatural*. She also has a forthcoming article in the University of Toronto Quarterly: "'This is My Becoming': Transformation, Hybridity, and Embracing the Monstrous in NBC's *Hannibal*." Her academic interests include horror, the Gothic, cultural studies, fan studies, queer theory, and spending far too much time talking about monsters.

MARIBEL ISABEL **ESCALAS RUIZ** (University of the Balearic Islands, Spain)

Paper Title: Born Devil: Damien Thorn as a Gothic Child in the Contemporary Audio-visual New Horror

Are we born evil or do we become evil? This may be a relevant question that underlies in the narratives of perversity in our contemporary audio-visual Horror. We will focus on the representation of the devil's son in the earth, that is, the antichrist figure that may be explored as Antichrist plotlines framed into the narratives of perversity. We will adopt a character-oriented expansion (Georgieva, 2011) and a character-centred-approach (Bertetti, 2014) in order to analyse Damien Thorn as a transmedia gothic child's character whose narrative and media expansions are an illustrative example of the contemporary audio-visual horror.

May Damien Thorn's character be considered a gothic anti-hero (Georgieva, 2013) and a "nomadic subject" (Germaine Buckley, 2018) in our contemporary (transmedia) Horror? On the one hand, this paper will argue theoretically the construction of the identity of the character of *The Omen* (Richard Donner, 1976), taking into account the return of the Good and Evil Gothic Theme in the New Age Spirituality of the contemporary audio-visual New Horror. On the other hand, we will identify the character's (trans)media and narrative expansions specifically in *Damien* TV show (A&E TV, 2016) but also in *Lucius's* videogame (*Shiver Games*, 2010) and *Little Evil* (Original Netflix's film, 2017). Thus, Damien Thorn (*The Omen*, 1976) may be conceived as a cultural icon through we may identify a relation between antichrist narratives (Scahill, 2014) that emerge in a specific period of history of cinema centred in the figure of the Child – *The Bad Seed* (1956); *Rosemary's Baby* (1968)

and *The Exorcist* (1974) – and the postmodern sacred as the spirituality of the New Age (McAvan, 2012).

Biography: Maria Isabel Escalas Ruiz is a funded PhD student in Philology and Philosophy at the University of the Balearic Islands (Majorca, Spain). Since 2015 she is collaborating with the Research Unit “Representation, Ideology and Reception in Audio-visual Culture” (RIRCA) at the University of the Balearic Islands (UIB), led by Dr. Patricia Trapero. Her main lines of research are focused on transmedia storytelling and the contemporary audio-visual children’s representations in the New Horror and the Gothic. She is co-editor of the book *Productos transmediáticos e imaginario cultural: Arqueología transmedia* (Trapero Llobera, P. and Escalas Ruiz, M.I. (eds.), Edicions UIB, 2017) and she has recently published the book chapter “La infancia murphyana como generadora y receptora de espacios del mal y la creación del Horror Sensorium” of the book *La ley de (Ryan) Murphy. Autoría y construcción estética en la ficción televisiva contemporánea* (Trapero Llobera, P. (ed.), Editorial Síntesis, 2017). She is national vocal of the “Spanish Society for the Study of Popular Culture” (SELICUP) and member of the “Young Scholars Network of the European Communication Research and Education Association” (YECREA).

DANIEL ESCANDELL-MONTIEL (Manchester Metropolitan University, UK)

Paper Title: A (Very) Modern Prometheus: The Monster of Frankenstein and its Mash-ups in Videogames

The present paper addresses the presence of Mary Shelley’s masterpiece in videogames, both individually (from the 1987 *Frankenstein* for CPC to the 1992 *Dr. Franken* for Game Boy) and as part of a mash-up with other works and Gothic myths (*Hollywood Monsters*, 1997). It will analyse the complex cross-media relationship established among the literary work, the film adaptations and the videogames, paying particular attention to the intricate net of reinterpretations and revisions of Viktor Frankenstein but, above all, of his creature.

Frankenstein’s monster transcends the original pages to become, in his own right, an autonomous cultural item, but also a misunderstood one, often subject to the tensions of a confused and even chaotic reception throughout history. As a character, his transition to the cinema has conditioned his image and the characteristics he evokes for a wider audience, and it has established this complex relationship with other creative spaces. The effort to reinterpret Shelley’s text, then, has been productive not only in films, comics, or on television, but also in videogames.

Therefore, the analysis of the abovementioned videogames will establish the genealogy of cross-media relationships and intertextualities that has given birth to these games, as well as how the mash-up has added an additional layer of depth and complexity to the treatment of this iconic character.

Biography: Daniel Escandell Montiel, PhD. Lecturer in Spanish and Latin American Studies at Manchester Metropolitan University. He specializes in Digital Literature from Spain and Latin America. He has published the books *Escrituras para el siglo XXI. Literatura y blogosfera* (2014) and *Mi avatar no me comprende. Cartografías de la suplantación y el simulacro* (2016). He is the founder and director of the journal on Digital Humanities *Caracteres. Estudios culturales y críticos de la esfera digital* (<http://revistacaracteres.net>).

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JOEL **FAFLAK** (Western University, Canada)

Paper Title: 'Though Ruin now Love's shadow be': The Catastrophe of Gothic Affect

This paper takes up Romantic affect as gothic mode, an estranging, alienating cognition constitutive of thought and being. In Act One of Percy Shelley's *Prometheus Unbound* (1820) the Chorus of Spirits sing, "Though Ruin now Love's shadow be" (780), as if, like Benjamin's Angel, we proceed into the future by virtue of the past disaster of a feeling incommensurate with itself. Shelley's politics, especially its devastating progress in *The Triumph of Life*, imagines an idealism without absolutes. In this sense, *Prometheus Unbound* is earthbound, though not terrestrial, for here Shelley envisions an ecology sustained by its own emotional life, a cosmic expansiveness – to borrow Timothy Morton's term, a hyperobject -- that links human and nonhuman sensoria. We remain unable to grasp this broader feeling network because we exist in its midst as both its products and generators. Feeling sustains the poem's atmosphere as part of a global emotional ecology whose affective transference is literally the air we breathe. Subjects call the world into emotional existence and this existence materializes their emotional lives – the life of emotion – in turn. But joy, hope, happiness remain *ruinously* possible: we must "love" and "bear" and "hope, till Hope creates / From its own wreck the thing it contemplates" (573-74). Or, to paraphrase Leo Bersani on Freudian sexuality, affect ruins the subject, a catastrophe in which "affect [is set] free from psychic organization; unbound affect produces the excitement of *jouissance*," a "satisfied aggression [that] at once hyperbolizes the ego and risks shattering its boundaries" (67). Only this catastrophe of feeling reminds us we are alive. Shelley's lyrical drama labours against aggression, yet the *jouissance* or 'scattered' feeling of its final act refuses to let subjects settle – refuses subjects altogether except as they are conscripted into being by the event of feeling itself. This event's truth (in Badiou's sense) disrupts things as they are, but means always tarrying with Jupiterian desire to know this meaning's – this feeling's – truth. In this way, and to risk a broad generalization, the work of affect itself is, Shelley asks us to consider, essentially gothic. This paper will primarily focus on *Prometheus Unbound*, but may attend to a similar process in Blake's *Milton*, with reference to Blanchot's *Writing of the Disaster*.

Biography: Joel Faflak is Professor of English and Theory in the Department of English and Writing Studies at Western University, where he was inaugural Director of the School for Advanced Studies in the Arts and Humanities. He is author of *Romantic Psychoanalysis* (2008), co-author of *Revelation and Knowledge* (Toronto), editor of De Quincey's *Confessions* (2009), and editor or co-editor of ten volumes, including *The Handbook to Romanticism Studies* (2012), *The Public Intellectual and the Culture of Hope* (2013), *Romanticism and the Emotions* (2014), and *Marking Time* (2017). Former North American Editor (Romanticism) for *Literature Compass*, he is now co-editor of Palgrave Studies in Affect Theory and Literary Criticism, and is working on two books: "Romantic Psychiatry: The Psychopathology of Happiness" and "Get Happy! Utopianism and the American Film Musical."

TRACY **FAHEY** (Limerick School of Art and Design, Ireland)

Paper Title: 'Women Who Can't Seem To Get Out Of The House': A Case Study of Irish Contemporary Gothic Art

Over the last twenty-five years, Gothic as a trope in visual art practice has been reenergised within an international context with a proliferation of work dealing with innately Gothic themes of abjection, loss, trauma, alienation, traces and ruins. Contemporary Gothic art springs from its own aesthetic tradition of the Gothic, but also responds to, and complements, other, parallel disciplines

of literature and film. Fine art also challenges contemporary societal values and mores using visual, aural and textual modes. Like film, fine art practice, incorporating lens-based media and documentary modes of working, offers an extended aesthetic dimension, a different language and vocabulary of expression, and a new way to explore Gothic themes and tropes. Exciting and provocative work by artists such as Gregor Schneider, Louise Bourgeois and Tacita Dean have transformed the visual landscape and language of the Gothic and translated it into a contemporary setting.

This paper explores a case study that illustrates the powerful nature of Irish contemporary Gothic art, focusing on key works by Aideen Barry, Alice Maher, Dorothy Cross and Patrick Jolley that explore the theme of domestic female Gothic. In Ireland, there has been reluctance to quantify a body of fine art work or fine art practitioners as 'Gothic', despite the prevalence of Gothic motifs and themes in contemporary Irish art. However, this paper examines key Gothic works that sensitively explore the fraught and uncanny relationship between women and home in contemporary Ireland; a situation aggravated by an outmoded Constitution, gendered domestic expectations, and a state-dictated lack of bodily autonomy.

Biography: Dr. Tracy Fahey is Head of Department of Fine Art and Head of Centre of Postgraduate Studies in Limerick School of Art and Design (LSAD). In 2013 she established the LSAD research centre ACADEMY where she acts as principal investigator. Her primary research area is the Gothic, with special reference to the visual arts. She has chapters on this subject in collections published by Routledge, Palgrave, McParland, Cork University Press, Peter Lang Publishing and Rowman & Littlefield. She is currently working on a monograph, *Contemporary Irish Folk Gothic* for University of Wales Press. She has also published on Gothic bodies and medical Gothic, contemporary Gothic art, transgressive body-based art and a/r/tography.

TATIANA **FAJARDO** (Stirling University, Ireland)

Paper Title: Romanticism in *Penny Dreadful*: How Mary Shelley's *Frankenstein* resides in Victorian London

In this paper, my aim is to study the Romantic poetry presented in the series *Penny Dreadful* (2014-2016) via the characters of Dr. Frankenstein and his Creature. The TV fiction is a modern interpretation of famous characters from the Victorian Gothic narratives such as Dorian Gray, Count Dracula and Dr. Henry Jekyll, yet it includes one masterpiece from another literary period: Mary Shelley's *Frankenstein* (1818). Mary Shelley was enormously influenced by the Romantic poets of her time, and there are clear echoes of them in her novel. Nevertheless, her characters do not quote directly from Romantic sources as they do in the series. While in the novel Dr. Frankenstein is depicted with callousness in his focus on science and his devotion to alchemists, the TV series emphasises how Romantic poets define the researcher's personality. His Creature, Caliban, shares his enthusiasm with these poets and calls himself John Clare. Caliban, therefore, detaches himself from Shelley's Creature, whose existence is represented mainly in comparison to John Milton's *Paradise Lost* (1667).

Even though there are clear references to Shakespeare throughout the programme, the characters' uniqueness, and occasionally their lives as outcasts, is revindicated by the introduction of quotes by William Wordsworth, Percy Bysshe Shelley and the abovementioned John Clare. Whereas other characters in the series recite Romantic poetry by John Keats and William Blake among others, in the case of Frankenstein and Caliban/John Clare poetry serves to present their doppelgänger features.

Biography: Tatiana Fajardo completed her MLitt in the Gothic Imagination at the University of Stirling (Scotland) in 2017. She has now begun a blog in which she discusses her literary, cinematic and artistic

interests. Passionate about Gothic literature, her blog post on *Dracula's 'Bloofer Lady'* was published by Sheffield University. She has recently been published by Rickard Berghorn in *weirdwebzine.com* and *Studier I Svart: Livet och döden i universums spegling*. Tatiana combines her work as a researcher with her job as an English teacher in Spain.

KATHERINE FARRIMOND (University of Sussex, UK)

Paper Title: Reviewing Feminist Gothic: Film Critics, Gendered Audiences and the Opinion Economy

This paper interrogates the relationship between gender and genre in the critical reception of *Teeth* (2007), a film about vagina dentata that is often positioned as a “feminist horror film”. I argue that reviews offer an under-examined and valuable source for understanding the discourses circulating around feminist gothic and horror, and perceptions of its gendered audiences. However, reviews are rarely used to examine the relationship between contemporary media and feminism. This seems a particular oversight given the rise over the past decade of what David Buckingham has called “the opinion economy” (2017), with its intensified production of thinkpieces and hot takes. In the paper I explore a wide range of reviews from mainstream newspapers, widely-read general film review and popular culture sites, specialist horror sites, feminist pop culture reviews, and personal film review and fan blogs.

Several threads emerge from reviews written over the ten years following the film’s release: that male viewers are understood as unusually (and gothically) vulnerable to the film’s feminist horror, that the film has the capacity to act as an educational feminist tool, that female viewers might be empowered or misled by the film’s contentious feminism, and that vagina dentata functions as an appealing bodily fantasy for women. In this paper, I explore these threads in relation to debates about media effects, horror and its audiences, feminist media, and automation. Film reviews, I argue, offer a valuable resource for interrogating the way feminist horror in particular, and feminist media in general is seen as uniquely and precariously influential on its gendered audiences.

Biography: Katherine Farrimond is Lecturer in Media and Cultural Studies at the University of Sussex. Her research explores gender and genre in contemporary popular culture. Her monograph, *The Contemporary Femme Fatale* was published with Routledge in 2017, and she has published numerous articles and book chapters on representations of girlhood, virginity, sexuality and the politics of nostalgia in popular culture.

EMILY JAYNE FISHER (University of Surrey, UK)

Paper Title: Gothic Faultlines: (Re)Negotiating the Role of the Reader as Collaborative Participant in Doug Dorst and JJ Abrams’ *S*. (2013)

JJ Abrams and Doug Dorst’s collaborative enterprise *S*. (2013) offers the opportunity to renegotiate current understandings of the role of the reader. Beginning with a consideration of the Gothic tropes within the novel this paper will initiate a discussion concerning the role and participation of the reader. I will argue that Garrett Stewart’s (1996) notion ‘the Gothic of reading’ offers a foundational understanding for the way in which the Gothic is activated through a ‘collusion between text and reader.’ (Hustis, 1999, p7) Building on Stewart’s reading of the nineteenth century Gothic mode, I turn to *S*. as an example of the plethora of ways the Gothic is still relevant and actively developing through an engagement with experimental fiction, positing an evolved reading experience which is both physical and collaborative.

Considering both the narrative contained within the pages of *S*. and the digital canon externally accessible through social media platforms, I will locate what I term a ‘Gothic faultline.’

These 'Gothic faultlines' can be structurally embedded (encouraging a physical and active response) or embedded within the narrative (forging a connection between reader and narrator through a shared experience of the uncanny). I propose that the faultlines mark the point at which the barrier between storyworld and actual world is disrupted (Herman, 2013).

At stake in this paper is the novel's engagement with Gothic tropes facilitating an evolution of the reader's role from individual experience to collaborative endeavour by way of the faultlines, allowing the reader to actively participate within, and thus modify, the storyworld of *S*.

Biography: Emily is an AHRC (TECHNE DTP) funded PhD candidate at the University of Surrey in the School of Literature and Languages. Her thesis 'Gothic Faultlines' explores the structure and form of a range of contemporary experimental novels that engage with Gothic themes in order to encourage an active and physical reading experience. The project proposes that in the last decade, there has been a shift towards a collective and, most recently, collaborative reader engagement, encouraged through digital resources external to, but connected with, the print novel.

TERESA FITZPATRICK (Manchester Metropolitan University, UK)

Paper Title: EcoGothic Hybrids: Plant Monster Fiction

In a reflection of Deleuze and Guattari's rhizome theory (*A Thousand Plateaus*, 1987), plant monster fiction is firmly rooted across several genres. Blossoming in that liminal space of Weird-Gothic-Science Fiction, not only is the literary context of these narratives hybrid but the vegetable monsters they feature embody the human fascination with the grotesque and monstrosity. From tentacled blood-suckers, to carnivorous exotics with a desire for human flesh to human-plant hybrids, these plant monsters have received little attention within a Gothic context.

My research aims to establish plant monsters as ecoGothic tropes and in this paper, I consider how John Wyndham's triffids (*The Day of the Triffids*, 1951) and Stephen King's alien weeds ('Weeds', 1976) become ecoGothic hybrid monsters through their human consumption. Drawing on Stacy Alaimo's material transcorporeality (*Bodily Natures*, 2010) and Nancy Tuana's viscous porosity (2008) alongside Female Gothic theories of monstrosity and the grotesque (Kelly Hurley, 1996), this paper aims to demonstrate how the hybrid nature of the plant monster challenges androcentric socio-cultural interpretations. In doing so, it will also present a case for the man-eating plant as an ecoGothic monster.

Biography: Between completing a BA (Hons) in Humanities & Literature through The Open University and a Post-Graduate Certificate in Academic Practice, Teresa completed an MA in English Studies: The Gothic at Manchester Metropolitan University in 2014. Sparked by an interest in the emerging ecoGothic, her MA dissertation focused on poison gardens as a gendered trope in Gothic literature and Teresa's doctoral research builds on this to consider the role of plant monsters, gardeners and greenhouse spaces in twentieth and twenty-first century Gothic Science Fiction. Through a blend of material ecocriticism, eco-feminism and Female Gothic theories, Teresa's research investigates plant and greenhouse monsters (both vegetable and human) within the hybrid genres of Weird/Gothic/Science Fiction and aims to establish them as ecoGothic motifs that engage with continually changing gender debates.

IRENE FIZER (Hofstra University, USA)

Paper Title: Daughters into Wives: Gothic Economies of Exchange in *Ex Machina* and *Frankenstein*

In the film *Ex Machina* (2015), I argue, writer-director Alex Garland extends upon a premise that Mary Shelley evocatively put forward in *Frankenstein* (1818) but which she left, fittingly perhaps, undeveloped. That premise—that a patriarchal order in a state of crisis can be perpetuated by the abrupt reclassification of a daughter into a wife for her father, just as the point that she is to be exchanged out of the family—is a trope deeply entangled in the formative texts of eighteenth-century British Gothic fiction—from Horace Walpole’s *Castle of Otranto* (1765) to Ann Radcliffe’s *The Italian* (1797). This trope is equally and deeply implicated in Shelley’s *Frankenstein*, and the creature’s projected vision of his future existence with the female creature that he yearns to bring into being, to rear as a daughter, and then to claim as his “companion,” “mate,” and “wife.”

Suggestively quoting this embedded narrative of birthing, parenting, mate-selection, and coupling from *Frankenstein*, Garland trains his own futuristic vision in *Ex Machina* on three characters — Nathan (the creator), Caleb (an experimental subject), and Ava (a cyborg with a pre-assigned gender)—who can be correlated, respectively, to Victor Frankenstein, the creature, and the female creature that Victor promised to “deliver” into the creature’s “hands” (Shelley). As the film builds upon this premise, it gradually exposes Nathan’s acts of sexual exploitation, psychological abuse, and enslavement. I am interested most, however, in a more nuanced aspect of the film in relation to *Frankenstein*: namely, the bond that develops between Caleb and Ava – a bond that begins as one between a father figure and an infantile, “adopted” daughter, and then evolves into an eroticized relationship between a male viewer and the female that he idealizes and desires.

As this relationship develops, the question of what Ava wants, or what she learns that she wants, is always operating beneath the surface (or behind the glass walls of her locked enclosure, as it were). Along these lines, it can be argued that *Ex Machina* answers the question that Shelley speculatively poses in *Frankenstein*, namely, will a “daughter,” who has been created in a lab, in order to fulfill an experimental protocol outlined by her creator, consent to “wed” her “father,” the man who has raised her, once she discovers that she can articulate her own desires, and is not void of agency? With this in mind, I am interested, in particular, in the sections of *Frankenstein* in which the creature observes Safie (who can be classified as one of the three daughters “turned” into wives over the course of the novel), and the assumptions that the creature makes as he observes how Safie is integrated into the DeLacey family. In addition, my analysis of the twinned demand-proposal that the creature presents to Victor, about the kind of existence that he hopes to forge with his female counterpart, serves as a framework through which I situate the question of the female cyborg’s agency over the disposition of her mechanical body in *Ex Machina*.

Biography: I am an Associate Professor of English at Hofstra University, specializing in eighteenth-century British literature and culture, and I developed a Gothic fiction and cinema course for my department, "Powers of Darkness: British Gothic Fiction and Modern Horror," which I now teach every fall. I have published articles on Samuel Richardson, Frances Burney, Daniel Defoe, Mary Wollstonecraft, and others, in addition to recently published work on eighteenth-century material culture, natural history, and second-hand trade.

HARRIET FLETCHER (Lancaster University, UK)

Paper Title: “I’m Ready for My Close-Up”: Television, Ageing, and Abjection in Billy Wilder’s *Sunset Boulevard*

Since the early nineteenth century, the Gothic mode has engaged in a critical dialogue with celebrity culture. This paper argues that the narrative trope of the faded star is vital to acknowledging the Gothicisation of celebrity in context of 1950s Hollywood and emerging television. *Sunset Boulevard* (1950) is the first overtly Gothic representation of the faded star in film. My paper uses it to identify a trend of Gothic faded star films that reflect upon Hollywood’s treatment of ageing actresses and offer

subversive opportunities for women who play these roles. The faded star of *Sunset Boulevard* embodies a type of Gothic abjection that is bound up with the modernity of television and can be embraced as a disruptive force.

The faded star is an unsettling Gothic body that occupies a liminal position between age and youth, which is a reflection of television's conflicted temporality and ability to make the star's body anachronistic. I situate *Sunset Boulevard* in context of Hollywood's dominant female star discourse and explore its alienation of ageing female stars, along with the rise of television and the new opportunities it offers ageing actresses.

Sunset Boulevard is among many Gothic narratives that consciously positions celebrity at the forefront. My paper therefore investigates the wider question: why is celebrity increasingly Gothicised? *Sunset Boulevard* reveals that celebrity culture exhibits Gothic sensibilities; the faded star serves as one of the many ways in which this is materialised.

Biography: Harriet Fletcher is a second year PhD student and Associate Lecturer in the Department of English and Creative Writing at Lancaster University, UK. She is currently researching the topic of celebrity in Gothic literature, film, and popular culture.

MEGHANNE FLYNN (University of Cambridge, UK)

Paper Title: *Stitched and Knitted Together: Abjection and the Hero's Body*

The Gothic body appears in works across multiple genres. Frequently we can see the beautiful, perfect male form gaining supremacy over the scarred, broken, incomplete body of the monster. In diverse contemporary genres such as Action, Horror and Romance, there persists the idea of male outer strength being reflection of inner moral strength. But this is disrupted when we are able to read the surface symbols of monstrous horror—such as skin, eye colour, scars and tattoos—through the lens of sexual admiration.

Using a cultural literary-based approach to explore the focus on the male body in contemporary Young Adult Supernatural Romance I will specifically focus on the ways the image of the scarred monster body is overlaid on the perfect hero body in contemporary Gothic forms, and the ways it subverts popular cross-genre portrayals of masculinity. This will specifically focus on the militarization of the fantastic into the form of the contemporary monster-hero, and how this relates to the nationalist figures of historic and modern Action-heroes.

I investigate the ways in which the monster-hero is made Other, in the Young Adult Supernatural Romance. This will apply specifically to the bodies of Ravus in Black's *Valiant* (2005), Jace in Clare's *Mortal Instruments*, and Ronan in Stiefvater's *Raven Cycle*. Subverting continuing ideals of Muscular Christianity, I will explore how the 'beautiful' male body fetishized in contemporary American culture can be read as the 'monstrous' body, and question whether the monstrous body can also stand for the political body.

Biography: Meghanne Flynn is a Ph.D. student with the Children's Literature Research Centre at the University of Cambridge. She is currently researching Gothic monsters in Young Adult Supernatural Romance novels. Her background and research interests include theories of Popular Literature, fairy tale adaptations, Romance genre novels, and portrayals of dead bodies.

MATT FOLEY (Manchester Metropolitan University, UK)

Paper Title: *Psycho-analysis and Beyond: Ventriloquism, the Gothic Novel and Intermediality*

This paper highlights the importance of uncanny and monstrous voices to the American Gothic. As a way of exploring the intermediality of these troubling oralities, I argue that new connections between the Gothic novel and the ‘acousmatic’ voice in Gothic film come to light when reading Robert Bloch’s *Psycho* (1959) – and Hitchcock’s adaptation a year later – as the inheritor of a tradition of Gothicized representations of ventriloquism. This is a literary lineage that I trace back to Charles Brockden Brown’s *Wieland; or, The Transformation: An American Tale* (1798).

While Bloch’s novel has received some critical attention from Gothic scholars (e.g. Punter 1990), more broadly there has been a good deal of interdisciplinary attention paid to the soundscapes of Hitchcock’s *Psycho*. Musicologists have noted the sonic cues of Joseph Stefano’s screenplay (Wierzbicki 2009, p.18) and, in critical theory, the Slovenian School of Lacanian Psychoanalysis has read the ‘acousmatic’ orality of Hitchcock’s film as exemplary of the psychoanalytic ‘object voice’ (see, for instance, Dolar 2006, pp.66-68). Less has been said, though, about the foundational role that the influence of the literary Gothic plays in these stagings.

Indeed, reading Bloch’s *Psycho* alongside its first adaptation, I argue, opens-up a significant meeting point between literary text, its filmic adaptation, and its musical scoring. Most obviously, the horror of Norma’s voice as an indicator of murderous drive finds its correlate in Bernard Herrmann’s violin screech, which remains prominent – and has been much parodied – in texts concerned with the Gothic until today. In this sense, my paper will explore the possibility that the literary tradition of Gothic ventriloquism has been foundational to the sonic assaults of modern and contemporary horror beyond even *Psycho* itself.

Biography: Matt Foley is Lecturer in Modern and Contemporary Literature at Manchester Met. He has a broad range of research interests in the fields of modernist and Gothic studies. The author of *Haunting Modernisms* (Palgrave, 2017), he is currently writing on the acoustics of Gothic literature and on the fiction of Patrick McGrath. As well as being a member of the Manchester Centre for Gothic Studies, he is also the administrator of the IGA’s Allan Lloyd Smith Memorial Prizes.

MEGAN FOWLER (University of Florida, USA)

Paper Title: ‘Now I Walk Up and Down This Street, Me and the Boys in the Water’: Gothic Queerness in Russell T. Davies’s *Cucumber*

In 2015, Russell T. Davies’s series *Cucumber* premiered, a slice-of-life series set in Manchester, England following the day-to-day lives of a variety of queer men. The realism of the show is momentarily disrupted in the sixth episode in which Lance, the black ex-boyfriend of protagonist Henry, goes out on the town with Daniel, a clearly closeted co-worker he is attracted to.

Lance has a chance encounter with Hazel, a stranger who strikes up a conversation about the draw and history of Canal Street, as well as the deadly nature of the spot, where a boy is found “every year.” Lance and Hazel discuss Daniel, with Hazel questioning whether it is truly worth it, the chance to spend the night with a handsome man. When Lance confirms it is, Hazel turns to go, but not before revealing her true nature: she is a ghost, who “walk[s] up and down this street. Me and the boys in the water” and warns Lance to “go home” before vanishing. Lance leaves with Daniel, where Hazel’s warning comes to fruition when Daniel attacks and kills Lance after oral sex.

This intrusion of the supernatural in an otherwise slice-of-life queer series suggests this ghostly encounter is a mundane, everyday part of queer experience. While the term “queer gothic” has been coined by scholars to describe homoerotic tension in predominantly queer texts, I suggest that this scene in *Cucumber* depicts gothic queerness, representing the gothic as a natural part of the abject nature of queer existence.

Biography: Megan Fowler is a current English PhD student at the University of Florida. Her research interests include Fandom Studies, Children's Literature, Comics Studies, Queer Studies, and Critical Race Theory. Her primary research is in the representations and intersections of race and queer identity in fandom spaces. She has given several paper presentations at conferences including the MMLA, SAMLA, and ICFA. Megan has a number of published and forthcoming book chapters and articles, including "Superman, Disguised as Mild-Mannered Clark Kent: Queerness, Jewish Masculinity, and the Superhero Alter Ego as Marginalized Other" and "'Smile, Derek. Why Don't you Smile More?': The Feminization of Derek Hale."

KAJA FRANCK (University of Hertfordshire, UK)

Paper Title: The Cuckoo in the Nest: Changelings, Hybridity and the Impact of YA Gothic Literature

The figure of the changeling is an unsettling and Gothic element of folklore. An imposter hidden in the heart of the family, it is accepted at first before its true nature is revealed, through its monstrous appetite, violent behaviour or its disintegration. Desperate parents must trick the changeling, often through abuse, into revealing its true nature in the hope of their human child being returned. The changeling is liminal, an uncanny presence, remaining for only a short time.

However, in recent YA literature the role of the changeling has shifted. The Gothic has combined with YA forms creating the hybrid genre, YA Gothic. Building on the sympathetic vampire, exemplified in the work of Anne Rice, YA Gothic transports the monstrous 'Other' from a liminal space into the role of protagonist, celebrating the hybridity of the monster.

Concentrating on Frances Hardinge's *Cuckoo Song* (2014), Brenna Yovanoff's *The Replacement* (2010), and Holly Black's Modern Faerie Tales series, this paper will consider how the hybrid YA genre centralises the changeling. In YA texts, the changeling has come to symbolise the changing role of the Gothic 'Other' and the genre itself. A growing alienation and sudden awareness of the fairy world forces this fey protagonist to decide who they are and where they belong. Rather than depicting the changeling's expulsion from the human world, these novels celebrate hybridity over liminality, as the protagonist navigates the difficulties and pleasures in existing in two worlds.

Biography: Dr Kaja Franck is a postdoctoral researcher on the 'Open Graves, Open Minds' research project. Her thesis was attached to the project and supported by a bursary from the University of Hertfordshire. She has published widely on the depiction of wolves and werewolves, most recently in *Dracula* and in young adult fiction. She is the editor of *Revenant's* special journal issue on werewolves. She was awarded her PhD in 2017. Her thesis looks at the literary werewolf as an eco-Gothic monster, concentrating on the relationship between wilderness, wolves, and werewolves, and how language is used to demarcate animal alterity.

CELINE FROHN (University of Sheffield, UK)

Paper Title: Leaving No Taste Behind: Early Penny Bloods

Attention for popular literature has increased over the last few decades, yet one medium is relatively under-explored. Penny bloods, or sometimes called penny dreadfuls, were cheap fictional serials in the nineteenth century which enjoyed an almost exclusively working-class readership. They were immensely popular, individual stories garnering followings of over 100,000 readers, yet have been dismissed both by contemporary critics as well as scholars. Is it true that as historian Jonathan Rose has written about penny fiction, that "some books are like chewing gum, consumed in mass quantities but leaving no taste behind"? (Rose 2001, 370)

In this paper I argue that not only were penny bloods a fertile ground for later Gothic fictions such as Stoker's *Dracula*, they are a worthwhile literary artefact of a specific historical moment. Their analysis is complicated by their hybrid origins, incorporating elements from Newgate novels and penny theatre; by their obscure authorship and confusing publishing histories; and by the sheer volume of material. I will focus on early penny bloods from the 1830s and 1840s published by Edward Lloyd, who built his fortune on the genre. Examples include *Sweeney Todd, or the String of Pearls* (1846-7) and *Varney the Vampire* (1845-7). The aim is to place the penny blood within the broader framework of the Gothic, while simultaneously determining what defines the genre: engaging with working-class societal issues while also providing relief and escapism from these anxieties. The penny blood played a larger role in nineteenth-century culture than Rose gives credit for.

Biography: Celine Frohn is a PhD student in English Literature at the University of Sheffield. She is interested in popular literature in culture-historical context. Her current research focuses on horror and humour in nineteenth-century penny bloods.

MICHAEL FUCHS (University of Graz, Austria)

Paper Title: Dead Rising: De-Extinction as a Gothic Masternarrative for the Anthropocene

About 12,000 years ago, the current mass extinction cycle started. Unquestionably, the sixth mass extinction is a byproduct of the Anthropocene and as Bill McKibben suggested as early as 1989, the Anthropocene is defined by the increasing constructedness of nature, not only as a concept, but, more importantly, in its material form. In my paper, I suggest that mass extinction's shadow companion—de-extinction—takes this construction of nature to the extreme. The mission of the NPO Revive & Restore, for example, is “to enhance biodiversity through the genetic rescue of [...] extinct species.” Akin to a necromancer, these scientists try to return the dead to the living, re-introduce the past into the present, and transform fantasy into reality. In the same way that apocalyptic scenarios have become everyday experience, these fantastic, Gothic ideas are thus becoming lived reality. Yet whereas the Gothic is generally assumed to channel anxieties and fears, the process of making-unextinct has become a beacon of hope for re-taking control of the planet. By discussing some recent (de-)extinction narratives and art pieces, I will suggest that this control cannot be but an illusion. As a giant corporation will incorporate the idealism of an NPO such as Revive & Restore, “the exploitation of past extinctions” (McBrien 2016) will not only become part of the money-making machinery, but bring about ever-new extinctions that will be undone, as extinct species are continuously made unextinct. Welcome to what Justin McBrien has so appropriately dubbed “the Necrocene” (2016).

Biography: Michael Fuchs is a fixed-term assistant professor in American Studies at the University of Graz, Austria. He has co-edited four books and authored some forty published and forthcoming journal articles and book chapters on Gothic, horror and adult cinema, American television, science fiction, video games, comics, and contemporary American literature. Currently, he is co-editing essay collections on animals in American television, the roles of the American city in fantastic genres, and the intersections of video games and other media. In addition, he is developing book projects on American cities in horror movies, depictions of monstrous animals in American culture (from expedition journals to contemporary wildlife documentaries), and intermedia horror.

G

MARINE GALINÉ (University of Reims Champagne-Ardenne, France)

Paper Title: From Hybridisation to Generic Amorphousness: Nineteenth-century Irish Catholic Gothic

Recent scholarship on the Irish Gothic has pinpointed its generic instability. Richard Haslam convincingly suggested to consider the Irish Gothic as a mode: 'a gradually evolving yet often intermittent suite of themes, motifs, devices, forms, and styles', and goes against the grain by identifying, just like Seamus Deane before him, an Irish Catholic gothic trend. He thus queried the alleged Protestant specificity of the Irish gothic, as Terry Eagleton, W.J. McCormack or Jarlath Killeen would contend.

Just like its Protestant counterpart, the Irish Catholic gothic is endowed with the capacity to morph and contaminate its generic neighbours. Deane had already highlighted the importance of folkloric elements in the Irish Catholic, but this mode also encroaches on the historical tale, the social short story or horror and crime fiction (as can be observed in the works of the Banim brothers, William Carleton, James Clarence Mangan or Gerald Griffin).

This paper aims to situate the Catholic nature of gothic fiction in Ireland, in terms of generic identification: is it a way for Irish authors to degothicise the gothic, thus allowing for its encroachment on other kinds of fiction, or on the contrary, could we say of the Catholic gothic that it gothicises other literary trends? Should we observe it, as Killeen suggests, as an alternative dialectic of the Irish gothic, or is it one of its constitutive criteria?

Throughout different tropes, such as the representation of gender and space, or the display of narrative structures, this paper intends to question and reconsider the intrinsic generic instability of the Gothic as it is tackled by nineteenth-century Irish Catholic authors.

Biography: Marine Galiné is a French Ph.D. student with particular interests in gothic studies, Irish literature and gender studies. Prior to starting her PhD, she worked for two years as an English teacher in secondary education. She holds a master's degree and a B.A. in English literature and linguistics from the University of Reims. Her current research centers round the representation of women and femininity in nineteenth-century Irish gothic literature, but she is also interested in the transdisciplinary use of the gothic in films and series. She has published on William Carleton's "Wildgoose Lodge" (1833), hysteria and the female body in Irish Gothic literature, and co-edited a collection of post-graduate essays on the crisis/crises of the body in various disciplines.

KELLY GARDNER (University of Stirling, UK)

Paper Title: The Aborted Bride: Female Zombies and Denied Monstrosity

In Mary Shelley's seminal Gothic text, *Frankenstein* (1818), the creature's desire for a bride is crushed by Frankenstein's fear of his prospective creation's monstrous femininity. While the male creature agrees to separate himself from the world of man, the unrealised fetal female had not made such a pact. The potential risk of the female becoming a "thinking and reasoning animal" (Shelley 1981, 150) in conjunction with her potential to procreate, leads to Frankenstein aborting the procedure.

The aborted bride, a denial of monstrous female potentiality is a theme echoed throughout

Gothic literature, shifting, and transforming, to reflect changing attitudes towards femininity, contemporary to the time of writing. While female vampires and ghosts have been allowed to freely express their femininity, the female zombie has followed a different path.

In a year that marks the bicentenary of the publication of *Frankenstein* and the centenary of women receiving the right to vote, this paper considers the notion of feminine hybridity within the Zombie genre. *Frankenstein's* aborted bride is echoed in a number of Zombie narratives that either restrain and sexually abuse female zombies, or narratives that allow these female figures to develop sentience, only to reaffirm the heteronormative ideals of a pre---apocalyptic environment. In most cases, the female zombie is aborted before freely realising her monstrous femininity. At a time when sex and gender occupy the forefront of the 21st century imagination, and reality, this paper considers varying attitudes towards monstrous femininity and questions why society seems to have progressed, but female monsters continue to be aborted.

Biography: Kelly Gardner completed her PhD at Stirling University, where she is now a teaching fellow in the School of Literature and Languages. Her thesis considered the development of sentience in post---human zombie gothic, and her current research interests include female gothic and trans---humanism. She is currently writing her first monograph, which expands on the themes explored in her PhD thesis.

JESSICA GEORGE (Cardiff University, UK)

Paper Title: *It's (Not) a Love Story: Gothic Re-readings and Generic Hybridities in Ed Thomas's House of America*

Focusing on the lives of the Lewis siblings, Boyo, Sid, and Gwenny, and their mentally disintegrating mother, Ed Thomas's 1988 play *House of America* (filmed in 1997) marries Gothic motifs to a gritty vernacular realism. The siblings have been told that their father has moved to America, but we learn early in the play that their mother has murdered him and fears the new opencast mine near their house will uncover the body. While Boyo attempts to deal with this new reality, Sid and Gwenny retreat into a fantasy world, inhabiting the personae of the Beat authors Jack Kerouac and Joyce Johnson, and beginning a disastrous incestuous relationship.

The Gothic is clearly in evidence at the level of plot, but equally interesting is the play's concern with generic hybridities and re-readings. Sid and Gwenny inhabit the imaginary space of Kerouac's novel *On the Road*, but while the novel allows Sid to imagine himself in a traditionally masculine, American road trip story, for Gwenny it is "a love story", a genre usually viewed as the province of women. The book-as-object can be appropriated into multiple interpretations. This multiplicity becomes dangerous, however, particularly when Gwenny appropriates the masculine road narrative into the romance genre. While Sid insists that their sexual relationship was only ever meant to be a game and that they must stop the charade, Gwenny loses her ability to differentiate between fantasy and reality. The blurring of generic boundaries becomes in itself Gothic, and this manifests in troubling, gendered ways.

Biography: Jessica George completed her PhD at Cardiff University in 2014. Her doctoral research focused on evolutionary theory in the classic weird tale, and she has additional interests in Gothic notions of authorship and audience, contemporary Welsh writing in English, and transformative works.

SAM GEORGE (University of Hertfordshire, UK)

Paper Title: Darkness Visible: The Emergence of the Vampire/Angel in Contemporary Gothic Fiction - Illumination, Salvation, and Damnation

Vampires have long been associated with darkness and shade; angels are spirits of light. Lacking a reflection, the nineteenth-century vampire is a satanic demon, but in the twentieth century a new hybrid creature steps out of the darkness into the light. This vampire/angel is wonderfully ambiguous; damned by its very nature, it shimmers like a glorious angel, though its heart is of darkness.

In Anne Rice's *Interview with the Vampire*, Lestat appears 'starkly white'; at night he is 'almost luminous'. Louis perceives him with a halo. This new vampire is self-aware and appears to have a conscience but the radiance we see is 'not light but rather darkness visible'. In Meyer's *Twilight*, Edward not only sparkles, he literally exudes light. No longer is the predator, the vampire cast in the role of protector. In this he resembles a guardian or avenging angel. When Eli in Lindquist's *Let The Right One In* attacks the bullies, s/he appears as a speck of light visible in the dark window. In the confusion that follows, 'one word had turned up frequently: angel'. Oskar had previously seen Eli as 'a boy angel flying down from heaven, spreading his wings'. But Eli is not sweetness and light, s/he is a violent killer.

This paper will interrogate the moral ambiguity of the vampire/angel in contemporary fiction. In *Twilight*, it promotes chastity and suggests marriage beyond the grave. In Rice and Lindquist, it is almost existentialist: in a secular world, 'once you believe that life has no purpose you can pretty much believe anything'.

Biography: Dr Sam George is Senior Lecturer at the University of Hertfordshire. She is the convenor of *the Open Graves, Open Minds* research project. She is a frequent commentator on the contemporary vampire and werewolf in the national and international press. She is the co-editor of *Open Graves, Open Minds: Vampires and the Undead in Modern Culture from the Enlightenment to the Present Day* (Manchester University Press, 2013) and an edition of *Gothic Studies* on vampires 15.1 (2013) with Dr Bill Hughes. She has published widely on literature and science, following her monograph on botany and herbalism (Manchester University Press, 2007). The OGOM publication, *In Company of Wolves*, will appear in 2018, together with a special edition of *Gothic Studies* on wolves, werewolves and wilderness. Sam is the curator of 'Books of Blood' a touring exhibition for the Wellcome Institute. She is completing a monograph on the cultural history of the shadow and has essays forthcoming on Romania folklore, twenty-first century werewolves, 'Old Stinker', and shadowless demons in folk and fairy tales.

CHLOÉ GERMAINE BUCKLEY (Manchester Metropolitan University, UK)

Paper Title: *Encountering Weird Objects: Lovecraftian LARP and Speculative*

LARP ("live action role play") is a niche gaming activity in which players act out an improvised narrative, responding to dramatic events, puzzles and crises via embodied performance. LARP is distinct from other types of games (tabletop rpgs, board games and video games), due the requirement for players to interact with physical surroundings and objects. Horror LARP, often loosely based on the fiction of H.P. Lovecraft, is popular in U.K. LARP communities. Employing techniques derived from auto-ethnography, this paper will explore the experience elicited by such games, arguing that horror LARP produces unexpected insights into the realm of materiality and reality.

LARP speaks to philosophy's "speculative turn" of recent years, which now encompasses various schools of thought offering accounts of objects and matter outside their relations with the human (see, e.g. Meillassoux, 2008; Bryant et al, 2011; Harman, 2011). Such philosophy is often self-consciously "naïve" in its rejection of so-called "correlationism", which has placed human perception

at the centre of philosophical enquiry since the delineation of “phenomena” and “noumena” in Kant’s *Critique of Pure Reason* (1781). LARP is likewise a “naïve” activity, which attempts to make real outlandish stories and scenarios using home-made costumes and props. Actual monsters appear and may be fought with latex weapons or replica guns; players pick up mysterious and magical objects (made from foam and paper maché); and physical space is transformed with theatrical set-dressing. LARP has often been the object of mockery for this naivety, but its insistence on materiality produces Weird paradoxes, encouraging blurred responses to objects and spaces that unsettle both scientific materialism and metaphysical idealism. Through embodied interaction with Weird objects, horror LARP goes beyond the written speculations of philosophy, offering an experiential encounter with the weirdness of reality.

Biography: Chloé Germaine Buckley is Senior Lecturer in English and Film at Manchester Metropolitan University, where she teaches courses on the Gothic and Children's and Young Adult literature and film. She has diverse research interests within Gothic Studies. Her first monograph, *Twenty-First-Century Children's Gothic* (Edinburgh University Press) explores children's literature and film, but she has also written on Zombies, Weird Fiction, Postcolonial Gothic, and Witches. She is a member of the Manchester Centre for Gothic Studies and the Games Research Network.

MONICA GERMANÀ (University of Westminster, UK)

Paper Title: The Claustrophobia of Open Scenery: Scott Graham’s *Shell* (2013)

This paper focuses on the use of multiple Gothic aesthetic conventions to convey ambivalent notions of home, belonging, and identity in Scott Graham’s film *Shell* (2013). The sublime’s combination of amazement and terror (Burke), abjection’s erasure of boundaries, and the uncanny’s coalescence of the familiar with the unfamiliar (Freud) point to a landscape that is the site of (unspoken) conflict, both personal and political, and an unsettling notion of home.

Such aesthetics inform much of the Highland pictorial and literary tradition. Central to the construction of Scottish identity is the nineteenth-century revival of Highland culture to promote a kind of Scottish identity based on geographical and cultural difference from England. Highlandism was ambiguously influential on the narrative and pictorial tradition that constructed Highland scenery as a sublime ‘other’ world, at the time when this was undergoing drastic changes to its economy dictated, partly, to its redesign as a tourist destination.

Whilst still frequently using rural Scotland when looking at questions of land and identity, however, contemporary Scottish Gothic displays signs of resistance to the conservative perpetuation of the sublime otherness of Highland/rural Scotland. Graham’s *Shell* draws attention to the tension between the homely and the unhomely against the wilderness of a Scottish scenery haunted by absence, death, and unsettling desire.

Biography: Monica Germanà is Senior Lecturer in English Literature and Creative Writing at the University of Westminster. Her research concentrates on contemporary British literature, with a specific emphasis on the Gothic and gender. Her publications include *Scottish Women's Gothic and Fantastic Writing* (EUP, 2010), *Ali Smith: New Critical Perspectives* (Bloomsbury, 2013) co-edited with Emily Horton, and *Scottish Gothic: An Edinburgh Companion* (EUP, 2017), co-edited with Carol Davison. She is currently working on a new monograph called *Bond Girls: Body, Fashion, Gender* (Bloomsbury), and has recently started a new research project on haunted Scotland.

REBECCA GIBSON (Lancaster University, UK)

Paper Title: 'We Are All Freaks!': Simulation and Erasure of the Freak Body in *American Horror Story: Freak Show* (2014)

Gothic preoccupations with hybridity and embodied monstrosity defined the cultural history of the American freak show, encouraging viewers to perceive physical difference as abject and sub-human, a threatening branch of the carnivalesque. Contemporary depictions of the freak show such as *American Horror Story: Freak Show* (2014) and *The Greatest Showman* (2017) ostensibly seek to deconstruct these harmful stereotypes, but their erasure and simulation of physical difference often reinforces them instead. Both texts seek to capitalise on the transformative possibility of the freak show setting without critically engaging with its uncomfortable history of exploitation. Where freak show depictions such as *Carnivàle* decline to foreground the radically different bodies of its disabled cast members, making a strenuous effort not to sensationalise, *American Horror Story* propagates outdated stereotypes, characterising its freak show workers as alternately villains and victims.

Despite this exploitative element, this paper argues that analysis of *American Horror Story's* use of CGI and prosthetics to cast largely able-bodied actors as freaks demonstrates an acknowledgment of the fragility of the freak identity. This artificial construction of the freak body recalls Rachel Adams' statement that "[f]reak" is not an inherent quality but an identity realized through gesture, costume, and staging', and demonstrates a progression of the falsification of freak identity into the 'precession of simulacra'. This allows for a reading of the freak character as an unfaithful copy of an original that never existed, Gothic in its persistent inauthenticity. By confronting its audience with a new synthetically created brand of body horror, *American Horror Story* poses the question of where should the lines of freak identity be drawn now, when they too can be faked?

Biography: Rebecca Gibson is a PhD student at Lancaster University. Her thesis 'Plastic Gothic: Exposing the Gothicisation of Plastic Surgery in Text and Media' focuses on Gothic texts which employ surgical modification as a device to explore identity and the disruption of prevalent power structures. Her other interests include feminism and queer theory, sci-fi and the medical humanities.

MARY GOING (University of Sheffield, UK)

Paper Title: The Horror of Hybridity: Examining the depiction of Solomon as a Crypto-Jew in *Melmoth the Wanderer*

The Gothic has always possessed a fascination with religion, and its narratives are brimming with depictions of religious identities, spaces, and institutions such as the Inquisition. Like no other religious organization, the Inquisition facilitates the portrayal of state-sanctioned surveillance, persecution, and the threat or even realization of imprisonment and torture. However, though inseparable from Roman Catholicism, what is often omitted is the Inquisition's original purpose: to investigate, identify, and punish heretics among New Christians, including in particular recent Jewish converts. Jewish conversos and crypto-Jews (those secretly practising Judaism) occupy a hybrid, liminal space between Judaism and Catholicism, and investigating these individuals continued to be a fundamental function of the Inquisition from its creation in the fifteenth Century until its decline in the nineteenth Century.

The last prosecution of a crypto-Jew by the Inquisition occurred in 1818, and two years later Charles Maturin's *Melmoth the Wanderer*, which featured among its many narrative layers an account of a crypto-Jew, Solomon/Don Fernan di Nunez, is published. Framed as a scene of horror, the reader is first introduced to Solomon as he reveals their Jewish heritage, and therefore hybrid identity, to his son, Manasseh-ben-Solomon/Antonio, through the ritual of circumcision. Although this ritual act is cut short, Antonio is united to his father's hybrid identity, tainted ancestry, and the watchful scrutiny it engenders. This paper will explore the depiction of Solomon within *Melmoth the Wanderer*, focusing

on the hybrid space he occupies as a crypto-Jew and how this hybridity, together with the very real threat of the Inquisition, produces horror.

Biography: Mary Going is a PhD researcher at the University of Sheffield, exploring depictions of Jewish identities and communities within late-eighteenth and early-nineteenth century fiction, with a particular focus on Gothic texts. She is co-organizer of Sheffield Gothic, and lead organizer of the 'Reimagining the Gothic' and 'Gothic Bible' projects at the University of Sheffield. She is also the current IGA Web Officer.

ANNIKA GONNERMANN (University of Mannheim, Germany)

Paper Title: Generic Kinship?: Gothic, Dystopia and the Construction of Monstrosity

In his *Dystopia: A Natural History* (2016) author Gregory Claeys draws parallels between the dystopian and Gothic mode, claiming that "three great modern prototypes of monstrosity – and dystopia" can be found amongst others in Mary Shelley's *Frankenstein* (1816), Robert Louis Stevenson's *Dr Jekyll and Mr Hyde* (1886) as well as Bram Stoker's *Dracula* (1897). He goes on to argue that the existence of the monster was often used to "justify an immensely oppressive system of persecution which threatened all dissenters from the one truth faith." If his claims are true this would mean that both genres (or modes for that matter), Gothic and Dystopia, operate with the concept of monstrosity at their heart. This would add an additional kinship based not only on the function of the respective genres (their didactic quality and potential conservatism) but also one based on content aspects.

Although having made this interesting claim, Claeys (maybe being a historian) does not go on to explore his thesis in much detail. Therefore, I would like to examine his thesis by proposing a talk that investigates the presence of monstrosity in classical Dystopian fiction such as George Orwell's *Nineteen Eighty-Four* (1949) and Aldous Huxley's *Brave New World* (1932). Relevant in this context is the oppressive state system and its legitimization based on the monstrous other. The aim is to verify Claeys's claim and to bring the two modes closer together since examining the potential parallels can encourage intergeneric research and provide valuable insight into the relationship between fear and oppression.

Biography: After graduating from the University of Heidelberg in October 2015 with my Master's degree in English Studies (Literature and Linguistics) I was offered a post as research assistant at the University of Mannheim where my dissertation advisor, Prof. Dr. Caroline Lusin, holds the chair of "English Literature and Culture". Since January 2016 I have been working as a lecturer, giving seminars and supervising students. I have long been interested in literature as a vehicle for political, social and cultural changes, hopes and aspirations. This has to do with my "second career" as a journalist for various newspapers. Literature for me is never something that can be produced in ivory towers, it is always a product of its time. My research therefore focuses primarily on genres that interact with their socio-cultural context of origin, such as the Gothic and now the Dystopia. But also contemporary novels and their topics of memory, construction of identity capture my attention. My PhD-project therefore focuses on contemporary dystopia, criticism and the construction of power in social formations.

RENATA GOROSHKOVA (Saint Petersburg State University, Russia)

Paper Title: The Language of Fear in Dickens's Christmas Stories of the 1840s

All Gothic literature is constructed on the technology of horror or terror production. The process of explication and narrating the story makes the reader sense these emotions, giving the reader

aesthetic pleasure. The common impression of the gothic text is formed by the narrative, which simultaneously forces fear and sensation of a lack of threat at the same time, that is to say the artificiality, artistry and fictitiousness of this fear. In contrast, Dickensian fear is produced through methods which are entirely different from Gothic literature's devices. In Dickens's Christmas stories of the 1840s, as well as in the Bible, terror is connected with the declaration of the supreme truth, which effects absolutely everyone. If in Gothic literature the sense of terror appears in the hero-victim or reader due to dependence on the inexplicability of dark forces and rational explanation of evil's sources, Dickens in his Christmas stories of 1840s proposes an easy way to overcome evil and clearly shows where this evil is rooted: not in uncanny world, but in the soul of human beings.

Unlike the Gothic authors, who shocked the readers through plot, the unexpected turns of passages, the extension of weirdness, dictatorship and the effect of misguided expectancy, Dickens goes the other way and changes the meaning of the fear's source. The response in the soul of the readers evokes not the external attributes of frightening or scaring suddenness, not the villainy of malignant characters and not the fatal doom or victim's sufferings. The reader's empathy and compassion passes through the prism of the wrongheaded character's attitude. A climax of feelings is reached at the moment when personage is grasping his sinfulness and mistakes. In that moment, the sinner begins to suffer because he realises he has become the source of other people's pains.

Biography: My name is Renata Goroshkova and now I am finishing my PhD dissertation on Dickens's Christmas stories in Saint Petersburg State University. My paper includes different fields of literary theory, such as Gothic stylistic devices, musical aspects of prose, narrative issues, naming, etc. I have 8 academical articles, but all of them are in Russian.

KERRY GORRILL (Manchester Metropolitan University, UK)

Paper Title: Deadfall Hotel: The Bastard Child of The Overlook

The area of interest for my PhD is the interaction between the schizophrenic male subject and domestic setting in American Gothic literature and, in this paper, I want to explore how, in his 2012 novel *Deadfall Hotel*, Steve Rasnic Tem references all the features of the Overlook Hotel in Stephen King's *The Shining* (1977) while exaggerating its features *ad absurdum*, inverting and hybridising the Deadfall Hotel into a creepily positive and cathartic setting for its central characters.

Derrida's *Of Hospitality* (2000) will be of use in helping me to identify how the nature and function of the hotel as a place of hospitality and its paradoxical obligations affect the production of the twin 'hosts' at the centre of the novel.

Derrida describes the need for a 'rigorous delimitation of thresholds' (1997) between the familiar/non-familiar, foreign/non-foreign but *Deadfall Hotel* exceeds the Overlook in blurring the thresholds between natural/supernatural, living/dead, guest/host in a much more explicit sense: this hotel **specifically** caters for supernatural guests who seek refuge from the 'real' world.

As a setting, the *Deadfall* is more Gothic in every sense than the Overlook: 'Walking here, you become disoriented to time, place, even spatial relationships' (2012: 10). It is a vast, decaying, mutating space with only a bare minimum of staff to provide a welcome to guests who are by their very nature "wrong, illegitimate, clandestine", qualities Derrida alludes to specifically in his debate over who qualifies as a parasite rather than a guest (ironic in a hotel that swarms with insect and feline parasites).

The welcome must be provided by the new manager/host, widower Richard, who is recruited by the ex-manager/host of the hotel, Jacob. Richard arrives broken, not by drink and failure, but grief. He brings with him only the ghost of a wife; not a young son, but a pubescent

daughter. It becomes clear, though, that Richard is in reality also a guest himself as Jacob remains to 'host' him, commenting: 'I hesitate to call this position therapy, but I do know that for many of the managers that has been the result'. This statement resonates with Derrida's equating of hospitality with 'asylum'.

Derrida presents hospitality as a paradox: a Kantian imperative of unconditional hospitality without reciprocity which is reflected in Richard's repeated expressions of his fears for his daughter's safety thanks to the impossibility of protecting her against 'parasitic' guests like the vampire Arthur Lovelace and the guilt that 'he's taken the kid to live in the original horror hotel'.

The mystery of the novel lies in how a setting so utterly bleak, strange and unreliable should provide a place that reverses the pattern of texts like *The Shining* to provide a cathartic space that transforms a schizophrenic and fragile subject into one that is stable and coherent.

Biography: My first degree was in English Language from Sheffield University and I then went on to complete a PGCE at Manchester Victoria University and later a Masters in Critical Theory at MMU. More recently, I have completed an MA in Gothic Studies (also at MMU). I have been teaching in a Bolton Secondary school for the last 27 years, teaching pupils from 11 – 18 years with a focus on teaching A levels in English Language, Film Studies, English Language and Literature and English Literature. I have just begun my PhD where my area of interest is the relationship between the masculine subject and domestic space in American Gothic literature. My core texts include better known works such as Mark Z Danielewski's *The House of Leaves* (2000), Stephen King's *The Shining* (1980) and Chuck Palaniuk's *Fight Club* (2006) as well as more recent and 'cult' titles such as *Deadfall Hotel* (2012) by Steve Rasnic Tem, *The Town Manager* (2008) by Thomas Ligotti, *Horrorstör* (2014) by Grady Hendrix and *The Grip of It* (2017) by Jac Jemc.

CHARLOTTE GOUGH (University of Manchester, UK)

Paper Title: 'Another Man's Memories': Guilt, Subjectivity and Satanic-Panic in the American Gothic Noir Film

This paper argues that the audio-visual hybridisation of Gothic and Film Noir tropes - both critically considered mutable film 'modes' as opposed to definitive 'genres' - is able to *extend* the psychoanalytical and 'existentialist' position of 'postmodern noir' cinema (Breu, 1997) by exhuming, fusing and adapting concepts of destabilised national, patriarchal selfhood. Through comparative close-analysis of the films: *Angel Heart* (1987) and *Regression* (2015) I identify the historical transposition of the Noir protagonist's individualist, masculine-crisis narrative: 'tormented by [the past] and emasculating landscapes [of corruption]' (Breu), into a *collective* moral-crisis and construction of the (occult) 'other'; in context of the U.S. 1980s and 1990s Satanic Ritual Abuse (S.R.A) panic. I observe a notable intertextual dialogue between the former film's S.R.A panic production context and the latter's direct commentary on the period's mass hysteria and dubious testimonies; fuelled by 'severely criticised' psychotherapy and religious paranoia (Frankfurter, 2003). These texts present an 'investigation' and satanic threat through the central detective's subjectively and supernaturally fragmented dreams and memories - indicative of the repressed Jungian 'shadow' - as his own involvement in the crimes is ultimately revealed. The male subjects' destructive search for self-knowledge and moral 'truth', I argue, becomes a tableau of *confession*, which - drawing upon Foucault (1978) - potentially articulates the Church's ideological subordination of the individual subject and the broader cultural projection of conceptualised 'evil'. Here, Noir's hardboiled, post-WWII alienation can be Gothically *re-experienced* atop the traumatic national past of American Gothic literary tradition (Goddu, 1997) and the wider collective guilt of post-Vietnam America.

Biography: Charlotte Gough is a prospective PhD candidate with BA Hons English Literature and MA Film Studies from the University of Manchester. In 2017, she was awarded the 'Outstanding Academic Performance' prize at MA level and since then she has presented papers at Edinburgh University's 'Don't Look: Representations of Horror in the 21st Century' symposium, as well as the 'Intersections and Academia' conference at the University of Sheffield. Her research interests include gendered subjectivity and the haptic-object body with an emphasis on psychoanalytic theory and temporality in Gothic horror and fantasy film.

KAMALINI GOVENDER (University of KwaZulu-Natal, South Africa)

Paper Title: Transformation and Children's Gothic Fiction in a South African Context

The rise in popularity of dystopian or speculative literature with Gothic elements within South African fiction parallels the nation's alienation and search for meaning in what continues to remain a tumultuous social and political climate. Stricken by apathy and a growing sense of unease, South African writers and readers are turning to old forms of mythic and Gothic narratives as they search for a means to speak for and against pain, suffering and cultural anxiety. The current appeal of novels labelled as 'young adult dark fairy tale/ fantasy' or 'children's gothic fiction', whether national or international, offer reparative forms that allow young readers, through protagonists, to come to terms with violence and monstrosity in themselves and those considered as 'other'. The Freudian concept of the uncanny, now more than ever, is able to highlight the dissolution of constricting borders, the suspension of rigid dualistic thinking and the importance that the Gothic Other plays in the formation of one's sense of self. I argue that it is the Jungian notion of 'the shadow' as the dark side of the individual or community, in conjunction with uncanny characters, that allow spaces for Gothic hybrid texts to shatter prejudices and reconcile current despair and psychic damage. In a country that still clings to superstition and witchcraft in guiding them through injustice, texts like British author Neil Gaiman's *The Graveyard Book* (2008) and, its darker South African counterpart, Charlie Human's *Apocalypse Now Now* (2013) may offer powerful answers regarding the impact and relevance of hybrid Gothic sub-genres in culturally sensitive times.

Biography: Kamalini Govender is currently an MA student in English Studies at the University of KwaZulu-Natal, South Africa. She has a BA degree in Psychology and Drama Studies, and a BA Honors in English Studies. She is also a qualified TEFL teacher with 3 years' experience in creatively applying her research on the uses of Gothic literature within a classroom setting. Her current dissertation explores uncanny characters in Neil Gaiman's 'children's gothic fiction' through a bridging of psychoanalytic and analytical psychology. She aims to reveal the possibilities Children's Gothic Fiction has in understanding and breaking stereotypes and aiding development in culturally sensitive times. She has also recently, in conjunction with the Association of Professional Italianists in South Africa, presented and will be publishing her research paper on the uncanny in Italian Children's Literature as subaltern spaces of anxiety and transformation post-unification of Italy. Kamalini wishes to pursue her research further with a PhD, incorporating literature with the disciplines of Psychology, and Education and Learning.

KAREN GRAHAM (University of Strathclyde, UK)

Paper Title: Corsets, Airships and...Vampires? Hybrid Monstrosity in Steampunk/Gothic Texts

Monsters and monstrosity are inseparable from our construction of traditional gothic. From Shelley's *Frankenstein*, Stoker's *Dracula*, to Stevenson's *Strange Case of Dr Jekyll and Mr Hyde*, a variety of different depictions and interpretations of monstrosity work within the gothic, growing and evolving to eventually escape their origin texts in adaptations and appropriations.

As these monsters escape the constraints of their origin texts and begin not only to evolve but also interact, we see the emergence of the hybrid monster. The figure of the hybrid offers a monstrous liminality that is configured as incredibly dangerous to the social order in their respective settings by drawing attention to the constructed nature of community boundaries, like those between the human and the monster, or between different monstrous communities such as the werewolf and the vampire. Given the hybrid monster's ability to undermine the strict social order of the narrative worlds they inhabit, it is interesting that more recent depictions have appeared in an equally hybrid genre—Steampunk Gothic.

Victoriana Steampunk combines the corseting forces of Victorian etiquette and the subsequent strict policing of bodies and social connections, with the rise of technology. Liminality and the Gothic are inherently intertwined: the hybrid nature of the genre embraces the gothicisation of the city and the subversion of the otherwise socially stringent morals of the Victorian period. This paper will examine how these hybrid identities and hybrid genres work together to redefine the boundaries of gothic monstrosity, drawing on three prominent and commercially successful authors—Gail Carriger, Kate Locke*, and Lilith Saintcrow.

*also writing as Kady Cross

Biography: Karen Graham has a PhD in myth and contemporary fantasy from the University of Aberdeen. Her research interests include the adaptation of myth and fairy tale, intertextuality, the literary vampire, supernatural hybridity, and the fantastic. She currently works in an academic adjacent position in Post-Graduate Development at the University of Strathclyde. She is also an experienced editor of creative short fiction and academic research anthologies, as well as being a Trustee for ShortbreadStories, which is an educational charity for new writers.

RUNE GRAULUND (University of Southern Denmark, Denmark)

Paper Title: GothCologies of the Anthropocene: Dark Ecology and the New Weird

Amitav Ghosh suggests in *The Great Derangement: Climate Change and the Unthinkable* (2016) that it is in the 'outhouses' of literature that was 'once known by names such as "the Gothic," "the romance," or "the melodrama," and have now come to be called "fantasy," "horror," and "science fiction" that we currently find the most effective representations of the changes brought on by the Anthropocene. In my presentation, I will be examining this claim through a range of examples from the New Weird in the light of Ghosh's tendency to see 'an identification of climate change with the alien or uncanny' (McKenzie Wark, *General Intellects*, 2017). In what way has the Anthropocene ushered in a nature that is considered to be unnatural, uncanny, alien and weird? What sort of 'dark ecologies' (Timothy Morton, *Dark Ecology*, 2016) are conjured forth in texts like Jeff Vandermeer's *Southern Reach* trilogy, or in China Mieville's short stories and novels? And in what manner (if indeed in any) are such ecologies different from earlier nineteenth and twentieth century examples of odd weather, strange nature(s) and uncanny lifeforms?

Rune Graulund is Associate Professor in American Literature and Culture at the Center for American Studies, University of Southern Denmark. He is the editor of *Desperately Seeking Authenticity: An Interdisciplinary Approach*, co-editor of *Postcolonial Travel Writing: Critical Explorations*, co-author of *Mobility at Large: Globalization, Textuality and Innovative Travel Writing* and *Grotesque* (New Critical Idiom). His main research interests are in 20th and 21st century literature, culture and philosophy, especially in the fields of science fiction, gothic, travel writing, nature writing, aesthetics and popular culture.

JONATHAN GREENAWAY (Manchester Metropolitan University, UK)

Paper Title: *I believe, help my unbelief*: Contemporary Gothic Fictions and imaginative theological engagement with suffering.

This paper analyses the ways in which two writers, both trained at Manchester Metropolitan University's writing school, engage with both the Gothic and theology. Using the work of Adrian Barnes (*Nod*, 2015) and Andrew Michael Hurley (*The Loney*, 2016) the paper will explore the ways in which both writers combine a post-secular sensibility with a distinctive interest in the Gothic. The two writers are, on the surface at least, wildly different – one writing in Canada and the other deeply concerned with a specific corner of England. However, despite the stylistic and geographic gulf between the two, both exhibit profound theological concerns around belief and theodicy.

Barnes' work, a piece of apocalyptic fiction influenced by the Biblical book of Job, constructs a Gothic theodicy, analysing the role of faith in the wake of societal collapse and great individual suffering. Combined with Barnes own cancer diagnosis and his writing on this issue, this paper argues that he utilises Gothic and horror writing to explore not only cultural and political problems (specifically around the environment) but existential and spiritual concerns.

Andrew Michael Hurley's work, more explicitly Gothic rather than the Horror of Barnes, also shows a profound theological engagement. Whilst Barnes examines a Gothic-Protestant theodicy through his horrors at the end of civilization, Hurley's work is both far more Catholic in tone and concerned with the question and significance of faith more broadly, examining the persistence of faith in a world that seems both emptied of benign or positive spiritual content. Thus, in the wake of the death of the death of God (or, at least the premature declaration of God's demise) the contemporary Gothic finds new articulations and expressions to old theological ideas. The challenge then is to question the ways in which theological issues have become drawn into Gothic discourse and what consequences this may have for theology more widely.

Biography: Jonathan Greenaway recently completed his PhD at the Manchester Centre for Gothic Studies on the links between nineteenth century Gothic writing and theology. He researches gothic and horror, theology and political economy and is currently working on two books, one on the nineteenth century Gothic novel and imaginative theology and another on the links between Gothic literature and film and Marxism.

LUISA GRIJALVA (Universidad de las Américas Puebla, Mexico)

Paper Title: Is Gothic "OntoPower"-ful? The Case of the Penny Dreadful Series and the Intervention in the Emergence of Life

Traditionally, the Gothic has dealt openly with human anxieties and fears. It then, necessarily, deals with the subjective and its intrinsic relation to the political. To explore political and philosophical potentialities therefore, the Gothic is a fertile terrain. Following this interdisciplinary relation, I focus on the political/ontological potentialities that can be drawn from a vitalist analysis of the Gothic, particularly of the Penny Dreadful series, and the lessons we can learn from what can be construed as a materialization of virtual potentials. I look at Vanessa Ives and her movement as a singularity –an attractor that moves the tendency of ecological elements. Although we apparently see a woman that is struggling with her darker nature, I argue that her struggle is actually one of emancipation from the Oedipal ecologies forcing her to settle between a normative good/bad in order to define her subjectivity. The struggle is the singularity that attracts and moves the elements (albeit without them knowing) towards an ecological recomposition potentially orienting the emergence of life –what Massumi calls "ontopower". We can see this in how Victor is *affected* by Vanessa, thereby creating a woman that is unapologetically empowered and that leads others to that experience of power.

Although Vanessa seems to succumb to the Oedipal forces, what is fundamental here is how her actions as a singularity orient the emergence of life towards a different form of existence. Politically, this is deeply relevant because it speculates that ontological change can begin with the actions of one.

Biography: Luisa Grijalva has a PhD in Creation and Theories of Culture. Her research seeks to identify the potential political transformation of repetitive movement. In particular, she looks at the ways in which repetition can transform the categorical divisions between human and non-human animals.

H

ARDEL HAEFELE-THOMAS (City College of San Francisco, USA)

Paper Title: Man Monsters and Bearded Ladies: Gothic Rhetoric and Transgender Bodies

Gothic tropes – historically as well as in contemporary contexts – have been utilized to make transgender and gender “non-conforming” bodies monstrous. Within 19th Century contexts, I examine the ways that the popular press used Gothic language to describe two famous sideshow figures: Madame Clofullia from Switzerland and Julia Pastrana from México, both of whom were paraded around the United States and Europe as “bearded ladies.” I will also present the cases of two African American figures, both “male bodied,” who were arrested on masquerading charges. In 1836 in New York, Mary Jones, a Northern African American woman, was arrested on charges for prostitution; once the authorities realized she was “male bodied,” the court and press denounced her as a “man monster;” the artists’ rendition of her face appeared in all of the major newspapers. Likewise, in 1876 in Memphis, Tennessee, Frances Thompson, a freed slave who had appeared with other freed women in front of a congressional hearing a decade before, was arrested on masquerading charges. Again, newspaper accounts made this African American trans figure out to be a monstrosity.

There is nothing new about transgender and gender “non-conforming” people being rendered monstrous. Perhaps there is nothing new about the Gothic rhetoric that goes alongside these transphobic stereotypes. However, what if Gothic, as the fluid and boundary transgressing genre that it is, can be utilized to re-claim and re-examine these histories? Susan Stryker certainly utilizes Gothic in this way in her groundbreaking essay, “My Words to Victor Frankenstein Above the Village of Chamounix: Performing Transgender Rage.” Building on Stryker’s work, my paper examines Gothic’s flexibility to enable us to explore the intersecting identities of race, gender, social standing, and the “othering” continually carried out against trans figures. Gothic frameworks can help us more fully understand the lives of Clofullia, Pastrana, Jones, and Thompson. Understanding Gothic rhetoric, historically, can shed light on the ways we must move forward, culturally and politically, to see real monstrosity lies within those who created these stereotypes.

Biography: I am the author of *Queer Others in Victorian Gothic: Transgressing Monstrosity* (University of Wales Press, 2012). I have published numerous articles on queer and trans Gothic including a piece on trans werewolves in Routledge’s *TransGothic* edited by Jolene Zigarovich. My textbook, *Introduction to Transgender Studies*, is forthcoming from Columbia University Press. I am currently guest editing a special edition of *Victorian Review* entitled *Trans Victorians*. I am the Chair of LGBTQ Studies at City College of San Francisco.

COLIN HAINES (Oslo Metropolitan University, Norway)

Paper Title: The Tattooed Text: Image, Memory, and Orientalism in Barbara Hodgson’s *The Tattooed Map*

This paper examines the way in which image and text interact in Barbara Hodgson’s 1995 multimodal novel *The Tattooed Map*. Written in first-person with two different narrators recounting a journey to Morocco, *The Tattooed Map* combines genres and media. First, there is the travel diary of Lydia, who disappears on the journey, followed by that of Christopher, who takes over the narration once she vanishes. In this sense, *The Tattooed Map* combines travel diary and mystery

novel. Second, the novel reproduces illustrations and photographs that Lydia has either collected or made during the journey and which Christopher reassembles in his attempt to trace her. As will be argued here, it is this second mode of representation (illustrations and photographic images) that contribute most saliently to the Gothic quality of the novel. On the one hand, the presence of photographs, postcards, maps, and ticket stubs support a realist form of representation; these are the artifacts that any traveler would accumulate on a journey. On the other, the stylized nature of images aimed at, or taken by, tourists simultaneously “de-realizes” the location through which they travel. *The Tattooed Map* may be seen as part of a narrative tradition in which foreign travelers to the Maghreb go missing – a tradition ranging from Paul Bowles’ *The Sheltering Sky* (1949) to Joydeep Roy-Bhattacharya’s *The Storyteller of Marrakesh* (2011). Under investigation is whether this novel recapitulates or subverts, through its two modes of storytelling, Orientalist assumptions about the Maghreb. Central to this study is theoretical work by Edward Said, who, in an interrogation of Western discourses on the Middle East, demonstrates how such discourses construct an exotic “Other,” against which the West locates and defines itself. As will be argued, *The Tattooed Map* demonstrates the converse: how, once constructed, Orientalist discourse attracts and destabilizes the mindset of those it is supposed to secure.

Biography: Colin Haines is the author of “*Frightened by a Word*”: *Shirley Jackson and Lesbian Gothic*, published by Uppsala University in 2007. He currently works as an associate professor of English at OsloMet: Oslo Metropolitan University (formerly Oslo and Akershus University College).

ADELE HANNON (Mary Immaculate College, University of Limerick, Ireland)

Paper Title: A Monster’s Many Faces: Frankenstein’s Creature from Birth to Afterlife

Even with the changing face of the monster archetype, Frankenstein’s Creature to this day is dominated by an embellished reshaping of its original literary form. The distorted reimagining of Mary Shelly’s text has conditioned society to envisage the monster as always muttering with hands outstretched, so far removed from both humanity and its authentic version. It is ironic that the Creature’s narrative, so vital to the moral underpinning of the whole work, has been ignored in the numerous theatrical and filmic reworkings of the story. It has simply been left out, unwanted by an audience which prefers the more frightening and ‘simpler’ grunts of a threatening monster. These varying interpretations of Frankenstein’s scientific experiment demonstrate an exaggeration of cultural myths that places Shelley’s gothic villain firmly in the role of Other. In adaptations of the 19th Century text, the once articulate being who defines himself through Milton, has been moulded into the bolt-headed half-man, half-machine monster that we all recognise today. However, this essay will look at the TV-series, ‘Penny Dreadful’, which presents an accurate illustration of Shelley’s conception, embodying humanistic traits such as emotion and intellect. He is not the bumbling ignoramus as depicted in older adaptations, and is no longer presented as the lumbering, shuffling, grunting monster mired in the primitive. He is the accidental monster, representing more ‘a fallen angel’ than the mumbling simple-minded villain that dominates gothic discourse.

Biography: Adele Hannon is a PhD student at Mary Immaculate College in Limerick, Ireland. Her current field placement is in Mary Immaculate College as a departmental assistant in the Department of English Language and Literature. Her PhD thesis is entitled ‘The Untold Story of the Monster: A Psychoanalytic Look at the Monster through the Anamorphic Lens’. She co-organised, with PhD student Jade Dillon, the international conference ‘Mum’s the Word: Voicing the Female Experience in Popular Culture’ in 2017. Adele’s most recent publication is with ‘Fantastika Journal’ entitled: *Rehabilitating One’s Morality, Mentality and Movie: Review of A Cure for Wellness*. She is interested in the Gothic, the gendered body, monster theory, adaptation, popular culture, anamorphic perspective, psychoanalysis, and deconstruction.

STEFFEN HANTKE (Sogang University, Rep. of Korea)

Gothic Masculinity on the Margins of 1950s Suburban Melodrama: *Bigger Than Life*

While 1950s U.S. cinema habitually assigned representations of gothic masculinity to the science fiction and horror genres, *Bigger than Life* (Nicholas Ray, 1956) would transfer them to male melodrama. Telling the story of a beleaguered high school teacher driven to the verge of violence against his wife and son by an experimental medication, screenwriter Cyril Hume imagines post-war suburban masculinity amplified to monstrous proportions by expectations of upward social mobility and nascent pharmaceutical regimes of performance and normality. *Bigger than Life* does away with the genre markers of Hume's other film released the same year, *Forbidden Planet*, which tells a similar story in the allegorical vernacular of science fiction. Trading in markers of the fantastic for the ostensible realism of male melodrama, Hume's screenplay for *Bigger than Life* preserves the gothic core of *Forbidden Planet*—a nightmarish version of the Freudian family romance, driven by monstrous hypermasculinity, and played out in a claustrophobic domestic space. The shift away from science fiction, a genre often dismissed during the 1950s as mere children's entertainment, makes the theme palatable to an adult audience—an audience already well-versed in postwar melodrama addressing and trying to resolve the bodily, psychological and social trauma of World War II and its immediate aftermath. Concealing the gothic by infusing it into male melodrama, *Bigger than Life* critiques middle-class masculinity and challenging the suburban home as its privileged domain. Thanks to Cyril Hume, it does so at a time when post-war American cinema is dedicated to the restoration of the former and the idealization of the latter.

Biography: Steffen Hantke has edited *Horror*, a special topic issue of *Paradoxa* (2002), *Horror: Creating and Marketing Fear* (2004), *Caligari's Heirs: The German Cinema of Fear after 1945* (2007), *American Horror Film: The Genre at the Turn of the Millennium* (2010), and, with Agnieszka Soltysik-Monnet, *War Gothic in Literature and Culture* (2016). He is also author of *Conspiracy and Paranoia in Contemporary American Literature* (1994) and *Monsters in the Machine: Science Fiction Film and the Militarization of America after World War II* (2016).

CARINA HART (University of Nottingham Malaysia Campus, Malaysia)

Paper Title: Gothicising the Fairy Tale: Monstrous Cinderellas in Angela Carter and Ali Shaw

Helene Cixous' 1975 essay "The Laugh of the Medusa" heralded the Gothicisation of the fairy tale in the late twentieth century, with its fusion of Gothic imagery – the dark threatening realm and monstrous physicality of the feminine – used to refashion the traditional quest narrative of fairy tale, as the search for a feminine language and embodied existence. Such retelling of fairy tale narratives in a politically disruptive Gothic mode is central to the short fiction of Angela Carter, whose reclamation of older versions of well-known fairy tales reintroduced the potent physicality of a monstrous feminine that had been lost in popular fairy tale tradition – but had endured in the female Gothic.

This paper will study one of Carter's less-researched Gothic fairy tales, "Ashputtle, or The Mother's Ghost" (1987), and the female Gothic elements it draws out of the Cinderella tale's obscure older versions. Here the Gothic becomes a critical tool with which the text can interrogate the sociopolitical forces that have influenced the endurance or disappearance of different elements in a single tale. Carter's re-Gothicisation of the Cinderella tale creates a feminist text interconnected with its political contexts; millennial Gothic fairy tales, however, show a clear move away from political agency into individualism, as seen in Ali Shaw's Gothic retelling of Cinderella, *The Girl with Glass Feet* (2009). The monstrous feminine here is re-sublimated into silence, stillness and sexualised beauty,

turning the female Gothic against the heroine in an example of a wider retreat from late-twentieth-century feminism.

Biography: Dr Carina Hart is an Assistant Professor in English Literature at the University of Nottingham Malaysia Campus. She has published on A. S. Byatt's fairy tale fiction and Romantic poetry, and is working on a monograph on *The Contemporary Gothic Fairy Tale*.

KATE HARVEY (University of Stirling, UK)

Paper Title: Scorched Earth: Culture and Identity through the monsters of Helene Wecker's *The Golem and the Djinni*

In Wecker's 2013 novel there are two central 'monsters'. The Golem, Chava, is a newly constructed woman made of clay, but bestowed qualities of curiosity and intelligence. Ahmad is a 7th century Djinni, a being of fire born in the Syrian desert and trapped within a copper flask by a wicked magician for over 1000 years. Their paths cross in 1899 New York City and they realise there are other creatures in the world beside themselves.

This novel is a fascinating homage of 'What If?' to Mary Shelley's *Frankenstein*, particularly with the 'creation' of the Golem. Chava is given guidance and tutelage that was not afforded to Frankenstein's creation, and is shown affection from those around her, some of whom know what she is. Ahmad is a 'natural' monster of the world, but his human form is imposed on him and he struggles to redefine notions of choice and free will. The Golem and the Djinni are both assimilated into their adoptive communities of Jewish Brooklyn and Arabic Little Syria. They acquire homes, jobs and friends. Yet there is still a struggle for identity; is it better to pretend to be human? Can their own 'true' natures be denied? Is there a place for them in 'The New World'? They are also teachers to each other, exchanging what they have learned of politics, religion and cultural history through their respective communities. It is an intricate tale of what it means have a sense of self in an ever-changing world.

Biography: I have studied Gothic literature at Stirling University, having completed my Undergraduate and Masters under the guidance of Dale Townshend and Glennis Byron. I am about to embark on my PhD thesis, looking at Global Therianthropy and monster culture, thus completing my Trifecta at Stirling. Last year I was selected to present a paper on "Subverting the Gothic Tradition in the Music of Halestorm" at MMU's Gothic Styles conference in October, as well as a paper on "Grotesque Vegetation" at Trinity College, Dublin at their Gothic Nature conference in November.

YVETTE HARVEY (RMIT University, Australia)

Paper Title: Twitch Gothic: How Theory, Form and Genre Collide in the Australian Gothic. A creative presentation by film.

The relationships and intersections between Gothic critical studies and Gothic creative content have long been recognised as having a mutually generative impact, creating a hybrid space where theory and content contribute to and are then explored in new creative and critical responses to the Gothic. In its generative capabilities the Gothic mirrors the creative practice journey and the liminal space that this interdisciplinary branch of enquiry operates within where, as Batty (2013) states, "the practice *is* the research".

In postcolonial Australia, from its arrival and in subsequent subversions, adaptations and reversals, the Gothic acts as multiplier agent. Turcotte (1998, 1-2) suggests that: “If the Gothic is itself a hybrid form — a mode delineated by borrowings and confluences, by fragmentation and incompleteness, by a rejection of set values and yet a dependence on establishment — then it is ideal to speak the colonial condition.” Australian postcolonial works reflect a ‘speaking back to power’.

Twitch Gothic (2018) is a mockumentary film drawing on short stories, films, fiction and theory to explore the “lapped and overlapping” spaces where Gothic multiplicity engages the Australian Gothic. Spooner (2006, 68) suggests that the Gothic “is a hybrid form and embraces laughter as well as horror”. In a series of four ‘twitches’ – fake interviews with a professor, an academic, a design creator and a connoisseur – this short film presentation offers a light-hearted and provocative exploration of the Australian Gothic and an allegory of the creative practice research experience in an increasingly globalised and technocentric world.

Biography: Yvette Harvey has written, produced and directed several legal education films in multiple languages and a short documentary on Julalikari Night Patrol (Northern Territory) and has project produced a music video (with Desert Pea Media and the Bushmob Crew) (CAALAS, 2015) and films and other multimedia works for exhibition in Melbourne & Sydney (Feb, 2012) included as part of the 2012 Sydney Fringe Festival “Best of the Fest” wrap up. Yvette was the recipient of a NSW Metro Screen Storyworld Studio Grant (2013) and RMIT Writing Mentorship from Writer-in-Residence Lisa Gorton (2013) and she held a place in Dr Antoni Jach’s Novel Writing Masterclass Workshop. She is currently completing a PhD in Creative Writing (RMIT) that examines aspects of the Australian Gothic and she holds a LLB (UTS, 2007) and a Masters in Creative Media - Transmedia (RMIT, 2013). She writes and publishes across different disciplines, genres and platforms.

JASON **HASLAM** (Dalhousie University, Canada)

Paper Title: Punishment and Samuel R. Delany’s Gothic Utopias

In over half a century of published works—ranging generically from science fiction, to memoirs, to realism, to pornography, to academic criticism—Samuel R. Delany’s impressively hybrid oeuvre continually returns to explicitly gothic sites of punishment, whether in dungeons (both medieval and contemporary BDSM simulacra thereof), slave pits, or homes. And yet, Delany’s corpus almost universally eschews a site of punishment central to other gothic works: the prison. At first, this gap seems an odd one. A black, queer and politically engaged writer who focusses on individuals and populations pushed to dominant society’s margins, Delany’s career spans the period from the civil rights activism of the 1960s (both pre- and post-Stonewall, and before and after the uprisings of 1968), to the threats of forcible segregation of queer men during the rise of the AIDS pandemic and the simultaneous rise of the so-called War on Drugs and the mass incarceration of African Americans. Prison—with its ties to other forms of institutional punishment and its history of gothic representation in the US from Brockden Brown, to Hawthorne, to Jackson and King—would seem an almost necessary focal point for Delany, and yet it appears only irregularly.

In this paper, I will explore how Delany’s seeming silence on prisons is mandated by his representation of the US as a gothic carceral state writ large, a hegemonic prison within which *all* social interactions take place. The prison is rendered indescribable in its specificities by the simple fact that it is omnipresent. Offering a brief overview of Delany’s architectural representation of the larger social structure as a gothic prison (with a particular focus on *Dhalgren*), my paper will then focus on Delany’s only extended representation of prison, in the 1968 gothic story, “Cage of Brass.” An explicit rewriting of Poe’s “The Pit and the Pendulum” and “The Cask of Amontillado,” this story

represents prison as merely the recursive reflection of the institutional architecture of the state. Recognizing the US as a nation is founded on the systematic isolation and punishment of the large swaths of its population, Delany's focus shifts to examine how individuals can twist such punishments into a generative—most often erotic—social potential that undermines the larger vengeful or utilitarian social project of prison. Delany's prison thus becomes a form of hybrid: a gothic utopia.

Biography: Jason Haslam is Professor of English at Dalhousie University and co-president of the IGA. He is the author or editor of several books, including, most recently, the monograph *Gender, Race, and American Science Fiction*, the textbook *Thinking Popular Culture*, and the essay collection *American Gothic Cultures*.

RICHARD HASLAM (Saint Joseph's University, Philadelphia, USA)

Paper Title: Thomas Leland's *Longsword* (1762)—Historical Romance or Gothic Romance?

In keeping with the 2018 IGA Conference's focus on topics such as "the difficulties of defining the Gothic," "the (im)possibility of a 'pure' or 'original' Gothic," "the Gothic as genre, as mode," and "evolution and historical changes to the Gothic as a word and artistic category," this paper will explore recent debates concerning whether to categorize Thomas Leland's self-described "historical romance" *Longsword* (1762) as Gothic, proto-Gothic, or non-Gothic. Some critics (for example, Groom) have argued strongly for *Longsword* to be viewed as Gothic; others (for example, Hamnett and Price) have argued that the work fits more plausibly into the category of early historical fiction. And, within the newer field of Irish Gothic studies, a number of claims for *Longsword* to be categorized as an Irish Gothic work have emerged recently (for example, Killeen, Loeber & Stouthamer-Loeber, Morin, and Power).

Through the perspectives of poetics, rhetoric, and hermeneutics, I examine an array of arguments for treating *Longsword* as a Gothic romance or novel and show that they are flawed because they ignore (or downplay) specific and telling formal and thematic ways in which Walpole's *The Castle of Otranto* (1764; 1765) romanced the novel and brought novelty to the romance. (For an exploration of these issues with respect to *Sophia Berkley* [1760], see Haslam.) I conclude by suggesting possible reasons for the recent re-emergence of the Is-*Longsword*-Gothic? debate, a debate that arose at several points in the twentieth-century too.

Biography: Richard Haslam is an Associate Professor of English at Saint Joseph's University, Philadelphia, U.S.A. His previous essays on Irish Gothic include those published in *The Irish Journal of Gothic and Horror Studies* (March 2007), *The Routledge Companion to Gothic* (2007), *Irish Gothics* (Palgrave Macmillan, 2014), and *Gothic Studies* (May 2017).

EVAN HAYLES GLEDHILL (University of Reading, UK)

Paper Title: Some Kind of Monster: The Gothic and (Un)popular Music

Heavy Metal and Hip-Hop are often characterised as monstrous by outsiders to the subculture for seeming to embody hyper-masculine ideals of aggression and anger; the former through loud volumes and heavy beat-per-minute count described as an aural assault, the latter through lyrics focussing on violence and the misogynistic objectification of women. However, metal and hip-hop lyrics also vocalise experiences of mental health problems and feelings of isolation with sympathy and depth. These forms have thus enabled the development of a postmodern Gothic space where

unexpected masculinities can flourish and be acknowledged, in a format that is accessible and appealing to alienated youth.

This paper explores the use of the Gothic as a cultural space by the musicians Gravediggaz, Rob Zombie, and Metallica for the expression of difference from, and resistance to, mainstream ideals and ideologies. This paper focuses on the bands' use of lyrics and promotional imagery to interrogate expectations of American masculinity, in terms of racial and class identity. I suggest that Gravediggaz are self-consciously situated within a cultural continuum, which includes Richard Wright and Ralph Ellison, as creators from the margins who view themselves as 'haunting' the mainstream cultural imaginary, a position not so much of choice as of necessity. Whereas, Metallica and Rob Zombie, I argue, engage with the Gothic as though it were merely representational; a 'safe' metaphorical space that can be entered and exited at will. Exploring such differences in adoption and adaptation of generic codes enables us to view Gothic forms in their historic and cultural specificity.

Biography: Evan Hayles Gledhill is final year PhD candidate at the University of Reading, who is very much hoping to have submitted their thesis before the IGA conference. Their thesis explores the construction and exploration of 'deviant subjectivities' in the Gothic, particularly through the perspectives of queer theory and disability-based critique. Their recent publications include 'The Posthuman Monstrous can only be Gothic, or Screening Alien Sex Fiends', in *Posthuman Gothic*, ed. Anya Heise-von der Lippe, (University of Wales Press, 2017) and "'Twenty Percent of His Body": scar tissue, masculinity, and identity in *Arrow*', in *Arrow and Superhero Television*, eds. Jim Iaccino, Cory Barker, and Myc Wiatrowski, (MacFarland Publishing, 2017).

RUTH HEHOLT (Falmouth University, UK)

Paper Title: Gothic Masculinities in the Newgate Genre: The case of William Harrison Ainsworth's *Jack Sheppard*

This paper examines the cross-over between the Gothic and the Newgate genre in the 1839 novel *Jack Sheppard*. Cited alongside Dickens's *Oliver Twist* as representing the epitome of the genre, *Jack Sheppard* was even more popular. Arising out of 'real' life crime publications such as the *Newgate Calendar*, the Newgate novels existed for only about a decade, up to the mid-1840s. The term 'Newgate Novel' was a pejorative one coined by contemporary reviewers and referring to the notorious Newgate gaol where many of the novels' characters were incarcerated. The Newgate novels were almost universally excoriated in the press with *Fraser's Magazine*, calling them 'the gallows school of literature' (1840, 227) whilst *The Athenaeum* dubbed them 'a class of bad books, got up for a bad public' (1839, 803). The pages of the novels were populated with highwaymen and house-breakers, fallen women, thieves, murderers and vagabonds of all kinds and the Newgate novel's popularity was proportional to its criticism. This paper examines the representation of the dark side of masculinity in *Jack Sheppard*. While the contemporary press declaimed against the glamorization of the house-breaker Jack, the real villain of the piece, the cruel and murderous Jonathan Wilde garnered less attention. Concentrating on this character and arguing that the hybridisation of the crime and Gothic modes produced a new kind of villain, this paper looks at the dark expressions of masculinity in *Jack Sheppard*: a text so popular that 'it reached the levels of a full-scale cultural phenomenon' (Rosenthal 2017, 42).

Biography: Ruth Heholt is senior lecturer in English at Falmouth University. She has published on ghosts and the Gothic and works on Victorian literature and culture as well as contemporary texts. She has edited a collection entitled *Haunted Landscapes: Supernature and the Environment* with

Niamh Downing (Rowman Littlefield, 2016); a collection: *Gothic Britain: Dark Places in the Provinces and Margins of the British Isles* with William Hughes (University of Wales Press, forthcoming May 2018), and a collection entitled: *The Victorian Male Body* with Joanne Ella Parsons, (University of Edinburgh Press, forthcoming May 2018). She is founding editor of *Revenant: Critical and Creative Studies of the Supernatural* a peer reviewed online journal (www.revenantjournal.com).

ANYA HEISE-VON DER LIPPE (Universität Tübingen / Freie Universität Berlin, Germany)

Paper Title: *Stranger Things'* Remixing of Eighties Horror as Posthuman Gothic

Reviews of the Duffer Brother's *Stranger Things* (2016-) have praised the series for its authentic recreation of a 1980s aesthetic. As Lucy Mangan points out the show: "channels the spirits of the celluloid storytellers who dominated the era." (*The Guardian* 15 July 2016). References to 80s pop-culture are, indeed, plentiful - from music and fashion to toys and communication technologies. While reviews of *Stranger Things* have highlighted how the series seems to borrow and remix these elements in a somewhat eclectic manner, I would like to suggest a reading of its adaptation of 1980s films like *Poltergeist* (1982) and *Firestarter* (1984) in the light of adaptation theory (Hutcheon) and contemporary Gothic criticism. *Stranger Things* draws on a 1980s horror aesthetics and reproduces the decade's cutting edge communication technologies to offer a meta-narrative comment on the newly emerging patterns of medial connectedness in the last decades of the 20th century. By remixing these elements for a contemporary audience, *Stranger Things* presents a shift from the postmodern to the posthuman Gothic, which according to Micheal Sean Bolton "finds instances of terror and horror arising from the interfaces and integrations of humans and technologies" (*Aeternum* 1:1 2014, 2). Moreover, the series also meta-critically comments on practices of media consumption. *Poltergeist's* little girl touching the flickering television screen, which *Stranger Things* recreates, serves as the poster child of this moment in cultural history. The series explores posthuman Gothic dread, which, according to Bolton, has its source "not in the fear of our demise but in the uncertainty of what will be left of us after the change." (Bolton 2014, 3) By reading *Stranger Things* as a somewhat ironic mixtape of 1980s horror, my paper will attempt to offer a new reading of the series' aesthetics of 1980s nostalgia in the light of the posthuman Gothic.

Biography: Anya Heise-von der Lippe is assistant lecturer with the Chair of Anglophone Literatures at the University of Tübingen, Germany. Her research focuses on Gothic bodies in postmodern and contemporary texts, particularly on the parallels between monstrous corporeality and monstrous textuality. She is the editor of the collection *Posthuman Gothic* published by the University of Wales Press in November 2017 and co-editor (with Russell West-Pavlov) of *Literaturwissenschaften in der Krise*, the first volume in the forthcoming series "Challenges for the Humanities" published in February 2018 by Narr in Tübingen.

KAYLEE HENDERSON (Texas Christian University, Fort Worth, USA)

Paper Title: The "Modern Myth" and Humanization: Adaptations of Mary Shelley's *Frankenstein; or the Modern Prometheus*

As one of the most frequently adapted works in literary history, one can find allusions to the story of Mary Shelley's *Frankenstein; or the Modern Prometheus* rampant in popular culture. Richard Brinsley Peake adapted Shelley's 1818 novel into the play *Presumption; or the Fate of Frankenstein* in 1822, and the original work has inspired adaptations ever since, from the comedic Mel Brook's film *Young Frankenstein* (1974) to television shows like *The X-Files* and *Buffy the Vampire Slayer*. This paper seeks to examine what James Wierzbicki terms "the modern myth" of *Frankenstein* to better understand the ways this myth affects the humanization of the creature. I argue that popular culture

in the 1990s, specifically *The X-Files* episode entitled “Post-Modern Prometheus” and the fifth season of *Buffy the Vampire Slayer*, build on this modern myth to show creatures quite unlike the one originally depicted in Shelley’s novel but still display elements of humanity that make audiences sympathetic to the monster.

Examining multiple modes of adaptation including theatre, film, and television across numerous time periods, I build on Jude Wright’s theory of ghosting and Emma Raub’s claims concerning the use of the mute figure in nineteenth-century melodramas as a means of creating the villain-victim hybrid. I demonstrate the ways Shelley’s creature is adapted over time to reflect the societal fears du jour while simultaneously maintaining a human element that allows audiences to continually sympathize with the creature character.

Biography: Kaylee Henderson is a doctoral student at Texas Christian University in Fort Worth. She specializes in nineteenth-century transatlantic literature by women, and her current research focuses on the political rhetoric of women writers across multiple genres.

HOLLY HIRST (Manchester Metropolitan University, UK)

Paper Title: The Theo-aesthetics of the Early British Gothic

This paper will look at the intersecting discourses of sublimity and theology and how these discourses are manifested in the early British Gothic. Moving away from an exclusive focus on Burkean sublimity, this paper rereads an exclusive emphasis on the ‘terror sublime’ as a form of theological perversity. Engaging with the critical work of 18th century thinkers John Dennis and Joseph Addison, this paper will engage with a more multiplicitous conception of the sublime as divine self-revelation. It will offer an alternative reading of Ann Radcliffe’s *The Mysteries of Udolpho* (1794) as a theo-aesthetic journey in which the heroine’s personal theological journey is reflected in the aesthetic strategies of the novel. It will go beyond a simplistic reading of Emily’s journey as one simply from La Valleé (pastoral) to Udolpho (sublime) to La Valleé (pastoral) and instead point to Radcliffe’s simultaneous engagement with a multitude of aesthetic discourses. Problematizing the conservative reading of Radcliffe’s aesthetics in the novel as a journey from ‘Here to Here’ (Maggie Kilgour), it will argue that Emily’s ‘journey’ is a circuitous one. It is an indirect journey of theological realisation in which she must learn to negotiate the difference between ‘authentic’ and ‘perverse’ sublimity and, thus, between ‘authentic’ and ‘perverse’ conceptions of the divine and the theological.

Biography: Holly Hirst is a PhD researcher at MMU working on the project, ‘The Theology of the Early British Gothic: 1760-1830.’ She has previously presented papers on Radcliffe and the supernatural, ‘perverse demonic sublimity,’ the theo-aesthetics of Radcliffe’s travel writing, 20th century gothic romance and the Gothic North.

MADOLON HOEDT (University of South Wales, UK)

Paper Title: ‘I Signed My Life away Going to This Place’: Extreme Scare Attractions and Gothic Trauma

The Gothic mode has announced its presence in many different media. Starting with its hold on literature, the form can be seen in film, TV, art, and video games. Finally, it is performance, starting in the 18th century, which became a natural home for the Gothic mode. Traditional staged performances brought the ghosts and terrors from the page to the stage, and within the 21st century, have become more and more immersive, incorporating audiences into the show.

The most notable form of such immersive horror performance is the scare attractions. Surrounded by actors, audiences are asked to move between rooms and scenes, the centre of attention. Starting with attractions such as the London Dungeons or other seasonal work, these events have grown in popularity and, like other horror media, have evolved, the content becoming more graphic and the interactions with audiences more direct. Involving scenes of extreme violence (sometimes involving visitors), extreme scare attractions push the boundary of what horror can, and should be.

The aim of this paper is to start the conversation about the connection between the Gothic mode and extreme scare attractions by examining the form and presenting a research methodology which incorporates the role of creators, performers and audiences within such an environment. Avoiding the obvious response, this paper will instead discuss questions of design, ethos, and survival.

Biography: Madelon Hoedt lectures at the Faculty for Creative Industries of the University of South Wales. Her PhD "Acting Out: The Pleasures of Performance Horror" focuses on genre, performance, stagecraft and audience affect. In her other research, she is concerned with issues of narrative and embodied experience in live performance and video games (specifically in relation to horror and the Gothic). She is currently working on two monographs, one on immersive horror performance experiences, and one on the Gothic videogame *Bloodborne* (FromSoftware, 2015).

JERROLD E. **HOGLE** (University of Arizona, USA)

Paper Title: The Gothic-Romantic Hybridity of Mary Robinson's *Lyrical Tales*

Mary Darby Robinson -- still (in)famous in the 1790s as the former actress and mistress of the Prince of Wales while also being respected and counseled with as a poet and critic by Wordsworth and Coleridge -- is well known for writing her final volume of poems, the *Lyrical Tales* (1800), as a direct answer, sometimes poem by poem, to the 1798 *Lyrical Ballads*. What has been less studied is how deliberately hybrid in style and allusions her response-poems are in the *Tales*, especially how prominently they foreground Gothic imagery, theatricality, and hyperbole in poems that also ape the emerging "romantic" mode of the *Ballads* themselves. Part of that "cheekiness", I argue, stems from the condemnation of the Gothic that both Wordsworth and especially Coleridge had articulated in print, while also echoing it, albeit in highly modified ways, in their poetry. Most of what Robinson attempts with her hybrid *Tales*, though, since she was quite experienced by this time as an author of Gothic romance, develops the penchant in Gothic for symbolizing deep and unresolved ideological conflicts in Western culture. Her answers to Wordsworth and Coleridge, which I exemplify with selected Robinson *Tales*, therefore, bring out those very conflicts underlying, haunting, and even tormenting the speakers and the subject-matter in the original *Lyrical Ballads*.

Biography: Jerrold E. Hogle is Professor of English and University Distinguished Professor at the University of Arizona (and will hold those ranks in Emeritus status by next July). A former President of the IGA, a Guggenheim and Mellon Fellow for research, a member of the Advisory Board (and frequent Guest Editor) for *Gothic Studies*, as well the Chair of the General Editors for the International Gothic series of books from the University of Manchester Press, he has published widely on English Romantic literature, literary and cultural theory, and the Gothic in many forms, most prominently in *The Undergrounds of The Phantom of the Opera* and as the editor of both *The Cambridge Companion to Gothic Fiction* and *The Cambridge Companion to the Modern Gothic*.

JOHAN **HÖGLUND** (Linnaeus University, Sweden)

Paper Title: Microbial Gothic in the Anthropocene

In a recent article, postcolonial critic Dipesh Chakrabarty interrogates Kantian anthropocentrism by noting that human existence – the ecosystem as well as the human species as such – originates from microbial life. Microbes are in fact still the planet’s dominant life form, outnumbering and even outweighing, in the words of Martin J Blaser, “all the mice, whales, humans, birds, insects, worms, and trees combined—indeed all the visible life-forms we are familiar with on Earth” (13). As such, microbes are absolutely essential to the survival of the planet, but also the most vulnerable to human ecological intervention in the form of pollution, global warming, or the introduction of antibiotics into the ecosystem. Yet, viruses, bacteria and microscopic fungi are, to the extent that they are discussed and represented at all, almost invariably perceived as a threat to human existence. Chakrabarty thus asks “Could we ever be in a position to value the existence of viruses and bacteria hostile to us, except insofar as they influence—negatively or positively—our lives?” (390). This paper seeks to answer this crucial question in relation to Gothic and Horror representations of the encounter between humanity and microbial life. The paper first notes that Gothic and Horror typically tell stories where microbes transform humans into raging, undead carnivores. The paper then investigates a series of narratives that make use of this trope but that employ it to enable a different understanding of microbial existence and agency. With particular focus on J M Carey’s *The Girl with all the Gifts* (2014) and its sequel *The Boy on the Bridge* (2017), the paper argues that Gothic is in fact capable of critiquing the anthropocentric perspective to value even the existence of microbial life seemingly hostile to humanity.

Biography: Johan Höglund is Associate Professor in the Department of Languages, Linnaeus University, and Director of the Linnaeus University Centre for Concurrences in Colonial and Postcolonial Studies. He has published extensively on the connection between popular culture and empire, including the monograph *The American Imperial Gothic: Popular Culture, Empire, Violence* (2014) and the edited collections *Animal Horror Cinema: Genre, History and Criticism* (2015), with Katarina Gregersdotter and Nicklas Hållén, and *Transnational and Postcolonial Vampires: Dark Blood* (2012), with Tabish Khair.

AMBER HUCKLE (Bath Spa University, UK)

Paper Title: Ticking the Box: The Impact of Labels on the Narrative of *Let the Right One In*

Labelling Theory – that branch of cultural and social theory which explores categorisation and taxonomy in the modern world – has not been applied to Gothic literature in any meaningful or extensive way. The proposed paper will address this theoretical absence and will thereby add a further interdisciplinary edge to the study of the contemporary genre. Investigating literature through the lens of interdisciplinary study presents many challenges, in this instance Howard Becker’s concept of Labelling Theory enables us to explore the ways in which the process of labelling influences the way in which fiction is both written and perceived. Overall, the application of Labelling Theory within fictional works presents a uniquely positioned perspective that enables us to investigate the challenges of contemporary society alongside the society in which a narrative is set. Labelling Theory proposes the notion of the self-fulfilling prophecy, which when considered in relation to literature challenges the notion that texts exist in isolation.

Concentrating upon John Avide Lindqvist’s *Let the Right One In*, the proposed paper will explore how the text embodies and interrogates pervasive themes of inflicted labels, self-imposed labels and actions that transgress against normative labelling. Drawing on the theoretical implications of labelling in the disciplines of psychology and sociology as well as in the traditions of the Gothic, this paper thus explores how the often-binary views that humans subject themselves to are called into question over the course of the narrative, indicating that life may not be just as simple as ticking boxes.

Biography: I am at present a postgraduate student reading for an MA in Crime and Gothic Studies at Bath Spa University, having graduated with a BA in English Literature with Publishing in 2017. My approach to criticism is deliberately and consistently interdisciplinary, and my intention is to register for doctoral study following the submission of my Master's dissertation.

KATHLEEN HUDSON (Anne Arundel Community College, USA)

Paper Title: To Form another Being: "Syncing" Class, Gender, and Identity in Frankenstein's 'Hybrid' Women

Mary Shelley's *Frankenstein* (1818) depicted the aborted creation of the 'bride', the half-built female counterpart of the original Creature whose life ends before she articulates her individuality. Fundamentally unknowable, the 'bride' in Shelley's work is nevertheless echoed in the liminal narratives of other female characters, suggesting the more covert overlap of separate female 'parts' which complicates social distinctions of class and gender. This is primarily articulated through the de-construction of Justine Mortiz, a female servant and victim of the Creature sexual jealousy and broader patriarchal abuses. Though this character is missing from many of the adaptations that came after, Justine (and similarly socially or sexually marginalized figures) reemerged in recent TV and film adaptations. This paper will examine the incorporation of a female 'servant' or lower-class character as a 'bride' in three contemporary adaptations of *Frankenstein* – Kenneth Branagh's film *Mary Shelley's Frankenstein* (1994), Showtime's TV series "Penny Dreadful" (2014-2016), and Denis Villeneuve's *Blade Runner 2049* (2017). Though she is built to satisfy the male gaze, the 'bride' and the desires which inform her (de)construction usually violate social signifiers and inspire a profound breakdown of identity more generally, suggesting contemporary feminist anxieties regarding the structure of female identity within economically-moderated socio-patriarchal spaces, as well as broader negotiations of post-human instability. This study will trace how characters in these adaptations echo *Frankenstein's* doubling of the original Justine and Elizabeth characters and the construction of the 'bride', and how they complicate attempts to 'perform' an autonomous yet fundamentally disjointed 'self' within the Gothic.

Biography: Dr. Kathleen Hudson earned her undergraduate degree from the University of Scranton and her Master's degree and PhD in English Literature from the University of Sheffield. She has published with the Gothic Studies journal and her new book *Servants and the Gothic*, published by University of Wales Press, is due out this year. She is part of the Sheffield Gothic Group and a founding member of the 'Reimagining the Gothic' Project, and is currently an adjunct faculty member at Anne Arundel Community College in Maryland.

BILL HUGHES (Independent scholar)

Paper Title: 'Two Kinds of Romance': Generic Hybridity and Mongrel Monsters from Gothic Novel to Paranormal Romance

The genealogy of the demonic lover has roots in the monstrous couplings from ancient myth, old ballads, Milton's Satan, Richardson's Lovelace, and 'Beauty and the Beast'. It is familiar now in the recently emerged genre of Paranormal Romance, where themes from Gothic horror are modulated by romantic fiction, and vampires, werewolves, and others become humanised as love objects. Thus a hybrid genre features creatures whose monstrous nature is compromised and made mongrel by traces of humanity.

This genre has emerged as a new avatar of Horace Walpole's attempt to fuse 'two kinds of romance'—the mythic strain of Romance proper, with its 'imagination, visions and passions', and

what becomes the novel, committed to formal realism and subjectivity. To this may be added a third kind of romance, the everyday sense of 'romantic fiction'.

The archetype of the demon lover persists through the Brontës' novels and their descendents in the Gothic Romance of Daphne du Maurier, Mary Stewart, and others, culminating in Paranormal Romance. There, the uneasy mating of horror and romance humanises horror in quite special ways, focusing on agency (which the inexorable doom of horror often denies) and on the human intersubjectivity found in the realist novel. At the same time, it desentimentalises romantic fiction, revealing the darker aspects of eroticism or even human existence itself.

Genres are closely bound up with ways of knowing or questioning; I trace those hybrid encounters at key moments and I show how the coupling of romance and novel, and of monster and human, dramatises discordant perspectives, reflecting the clash of values in our contradictory modern world.

Biography: Dr Bill Hughes is co-organiser, with Dr Sam George, of the Open Graves, Open Minds Project at the University of Hertfordshire, and co-editor (with Dr George) of *Open Graves, Open Minds': Vampires and the Undead from the Enlightenment to the Present* (2013) and *In the Company of Wolves: Werewolves, Wolves, and Wild Children* (2018). His research and publications explore the interrelations between the dialogue genre, communicative reason, and English novels in the long eighteenth century. Bill has also published on Richard Hoggart, intertextuality and the Semantic Web, and contemporary paranormal romance.

WILLIAM HUGHES (Bath Spa University, UK)

Paper Title: '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*.

Zombie fiction, though a significant component of contemporary Gothic, has to date not been subjected to sustained ecocritical analysis. Though Sarah Juliet Lauro tantalisingly proclaims the advent of the eco-zombie in the Afterword to *Better off Dead* (2011), her parable-vision of the walking-corpse as ecological avenger fails to engage with the enduring physicality of a destructive Anthropocene associated, as Linnie Blake rightly argues, with a cultural neoliberalism whose tenets appear capable of surviving civil apocalypse.

The proposed paper will therefore consider how twenty-first century zombie fiction – most notably Max Brooks's *World War Z* (2006) – projects specific climatic and ecological consequences onto both the combative phase of zombie conflict and postbellum settlement. Charting the fictional transition from Anthropocene to Zombicene, the paper will contemplate the ecologically destructive implications of both resistance and flight, noting in particular how such conventional human activities as farming, logging, trading and travelling contribute not to the integration and stabilising of post-war cultural identity but rather to its atomisation – and to the collapse of its relationship with corporate, historical and nationalistic antecedents. In *World War Z*, the prospect of an earth whose skies have been darkened both by the smoke of global catastrophe *and* by the fires kindled by residual human civilisation recalls not merely the 'Year without a Summer' and Byron's prescient 'Darkness' (1816), but references also the preoccupations of an environmentalism rendered redundant by a different global catastrophe. The Zombicene, the paper will conclude, demands a revisionist environmentalism, necessarily balancing subsistence economics with residual globalism.

Biography: William Hughes is Professor of Medical Humanities and Gothic Literature at Bath Spa University. He was the Conference Secretary at the inaugural Gothic Conference at UEA Norwich in 1991 and the first Secretary-Treasurer of the International Gothic Association. He has since served as

Joint President of the IGA (with Andrew Smith), and as editor of *Gothic Studies* from its founding in 1999 to the present. He is the author, editor or co-editor of seventeen books, including *'That Devil's Trick': Hypnotism and the Victorian Popular Imagination* (2015), *The Historical Dictionary of Gothic Literature* (2013), *Beyond Dracula: Bram Stoker's Fiction and its Cultural Context* (2000) and, with Andrew Smith, *Queering the Gothic* (2009), *The Victorian Gothic* (2012) and *EcoGothic* (2013). His next book, *Key Concepts in the Gothic*, will appear in March 2018.

VICTORIA HURTADO (Universidad Autónoma Madrid, USA)

Paper Title: An Anthropological Approach to Hybridism in Plato's Atlantis Collection by Alexander McQueen

This paper proposes that the fashion system is an artistic field, where the fantastic, grotesque and macabre features infringe upon what are considered appropriate codes of dressing by the mainstream. 'High-Goth' is an Emic umbrella term used to name some couture trademarks that foster gothic fiction's visuals, such as those of British designer Lee Alexander McQueen (1969 - 2010) who kept a connection to dark Victorian aesthetics throughout his career. Taking an anthropological approach, I will examine the notion of hybridity in between the human and the animal, as socially constructed categories that enable us to separate the realm of the civilized order from the wilderness. Science and technology, especially since the industrial revolution, have enhanced an anthropocentric Western mindset that has boosted the exploitation of nature and fauna without restraint. This is the controversial subject around which McQueen designed his last show *Plato's Atlantis*. He drew inspiration from the legendary civilization that perished due to the degeneration of its inhabitants. As warning sign of what is happening to our world, McQueen depicted a dystopian future in which ice caps would melt, seas would rise, and humans would need to devolve in order to survive, from earth back to the sea, as Darwinian theories sustained. Theatrically staged with music and video art, the catwalk was marked by metamorphoses that revealed themselves in the garments, ending with female hybrid species with an alien look. Though tragically drowned in his inner turmoil, McQueen's legacy as fashion visionary remains.

Biography: I graduated with a BA on *Social and Cultural Anthropology* from the Universidad Autónoma de Madrid (UAM) in 2012, and then completed an MA in *Public Anthropology* in 2014. Having previously trained as a couturier apprentice, and being a long-term member of Madrid's subcultural scene, my areas of expertise are the fields of dark aesthetics, dress style and Goth subculture, with a transdisciplinary approach. I regularly participate in *Madrid's Gothic Week* (SGM) – an annual cultural multidisciplinary festival – and have presented at numerous conferences and symposia in Spain, including, most recently, the VI *Congress on art, literature and urban gothic culture* hosted by the Universidad Complutense de Madrid (UCM). I have published on Goth/ic fashion for Spanish journal *Mentenebre* and *Ultratumba* magazine.

HELENA IFILL (University of Sheffield, UK)

Paper Title: Taking the Gothic out of the Vampire, or the Vampire out of the Gothic?

This paper will engage with notions of generic hybridity by comparing two “vampire” stories: Mary Elizabeth Braddon’s ‘Good Lady Ducayne’ (1896), and Florence Marryat’s *The Blood of the Vampire* (1897). In the earlier work, Braddon’s vampire is in fact an old lady and her physician who steal the blood of healthy young women by transfusion, but the story is accompanied by illustrations which clearly lead the reader to think of a more supernatural form of bloodsucker. In Marryat’s novella, the vampire is a beautiful, energy sucking, young woman whose grandmother was bitten by a vampire bat during pregnancy. Both stories take place partly in London (which in Marryat’s case is very much an urban Gothic environment), and partly in fashionable seaside resorts which are distinctly *ungothic*. The paper will discuss how the vampiric figure functions within each text, and how these authors are both degothicising the vampire and relying on the Gothic “residue” that clings to it. The result is generic uncertainty and an uncanny reading experience in which the familiar is in fact ironically located in the (by this point in literary history) common features of vampirism and the Gothic, and the unfamiliar is rooted in the inability to comfortably categorise those elements of the stories that do not conform to the trappings of the well-established genre.

Biography: Helena Ifill teaches at the University of Sheffield, her research interests centre on Victorian popular fiction and its interactions with science and medicine. She is a co-organizer for the Victorian Popular Fiction Association. Her book, *Creating Character: Theories of Nature and Nurture in Victorian Sensation Fiction* is due out in early 2018.

SARAH ILOTT (Manchester Metropolitan University, UK)

Paper Title: Rethinking Postcolonial Gothic

Contemporary postcolonial gothic engages with the new racisms, global flows, and economic inequalities that manifest the lingering effects of colonisation in the twenty-first century. Recent iterations of the postcolonial gothic novel share with its twentieth-century counterparts a focus on the haunting presence of the colonial past and the excavation of historical silences, yet shifts in contemporary culture offer new contexts and new monsters, whilst shifts in postcolonial criticism and a new emphasis on the literary-cultural implications of ‘combined and uneven development’ offer new modes of reading and interpreting gothic literature. As such, this paper explores contemporary gothic’s engagement with new cultural contexts, such as the post-9/11 rise in Islamophobia, as well as literature enacting the contemporary global flows that lead to multiple displacements and refuse a straightforward writing/writing back or colonial/postcolonial dynamic, referenced through monsters like the soucouyant who migrate and become unmoored from their original cultural contexts. Building on recent developments in postcolonial theory that have foregrounded the capitalist roots of colonialism and begun to reject a pomo-postcolonialism that has the celebration of hybridity and liminality at its heart, this paper reads contemporary gothic’s concern with crumbling edifices, alienating spaces and unequal access to power and material wealth as indexes of the lingering effects of colonisation. Contemporary postcolonial gothic addresses the ‘discrepant encounters, alienation effects, surreal cross-linkages, unidentified freakish objects [and] unlikely likenesses across barriers of language, period, territory’ in ways that manifest the inherently gothic nature of ‘untimely space’ held to define world-literature (WReC).

Biography: Sarah Ilott is a Lecturer in English Literature and Film at Manchester Metropolitan University. Sarah is a postcolonial scholar specialising in genre fiction and film, particularly comedy and the gothic. She is the author of *New Postcolonial British Genres: Shifting the Boundaries* (Palgrave, 2015) and co-editor of *Telling it Slant: Critical Approaches to Helen Oyeyemi* (Sussex Academic Press, 2017). She is currently writing book chapters on postcolonial gothic, gothic multiculturalism, and gothic short stories. Her work has been published by *The Journal of Commonwealth Literature*, *The Journal of Postcolonial Writing*, and *Postcolonial Text*, as well as in numerous edited collections in the fields of postcolonial, gothic, and comedy studies. She has acted as external reviewer for Palgrave and Bloomsbury USA, as well as academic journals including *The Journal of Commonwealth Literature*, *The Journal of Postcolonial Writing*, *Studies in Gothic Fiction*, and *Luminary*.

J

AMY JACKSON (University of Sheffield, UK)

Paper Title: Solamen miseris socios habuisse doloris: Marlovian Demons in Gothic Literature

Christopher Marlowe's tragedy *Doctor Faustus* (c.1588) transformed the way that demons and the Devil were presented in English texts as, unlike his predecessors, Marlowe dared to venture deep into the demonic world and highlight the dangers of demonic pacts on stage. Marlowe's text influenced how people described and understood demonic possession and the demonic world in the Renaissance period but the impact of the text stretched far beyond Marlowe's own era. Gothic writers, influenced by both Marlowe and John Milton's *Paradise Lost*, welcomed demons and the devil into their narratives resulting in hybrid texts of Renaissance and Gothic ideas. The main subject of this paper is an examination of how Matthew Lewis' *The Monk* (1796) and other Gothic texts were influenced by the Marlovian representation of demons and devils.

Focusing on ideas of temptation, predestination, possession, and just general bad luck this paper confirms that misery does, indeed, love company as the characters of Gothic novels are drawn into the dark world of demons with no chance at redemption. The concept of redemption is clearly present in *Doctor Faustus* and other Renaissance Devil plays but notably absent from Gothic literature and this paper considers why Gothic writers seemingly abandoned God and the notion of salvation in their work.

Biography: I'm a first year PhD student at the University of Sheffield researching the proto-Gothic and the possibility of a pre-history of Gothic themes and ideas in Renaissance literature.

JESSICA JACQUEL (Université Montpellier 3, France)

Paper Title: Racial Identity and the Gothic in *The Life of William Grimes, the Runaway Slave, Written by Himself*.

The Life of William Grimes is usually regarded as the first genuinely American slave narrative, all the more so as it was published by Grimes himself, without any assistance from white abolitionist editors, publishers or sponsors. Grimes's narrative of slavery and freedom was extensively authenticated in the 2008 reedition by William L. Andrews and Regina E. Mason, a lineal descendant of Grimes. Notwithstanding its autobiographical accuracy, the narrative deploys a full range of Gothic devices that directly foreground Grimes's ambiguous racial identity. Although he passes as white, being three parts white and the son of a wealthy white plantation owner, Grimes is condemned to a life of slavery. Black skeletons, ghosts and witches haunt him relentlessly while he tries to get a better grasp of his own mixed-race identity regardless of the "one drop rule". According to Teresa Goddu in *Gothic America* (1997), Gothic elements in slave narratives serve the specific purpose of "haunting back" by speaking the unspeakable about slavery and by "othering" the white master or mistress and everything relating to them. I argue that there is yet another way of interpreting the Gothic aspects of Grimes's slave narrative. The purpose of this paper is thus to examine how Grimes deals with the fact of his own ambiguous racial identity through a Gothic lens. Even though the narrative focuses on the conflict between black slaves and white masters, it also explores the racial liminality of the mixed-race slave as a "Gothicised" form of autobiography.

Biography: I'm a qualified English teacher and a PhD candidate in American Studies under the supervision of Claudine Raynaud (Université Montpellier 3, France).

ZSOFIA JAKAB (Independent scholar)

Paper Title: *Will you walk into my parlour?" said the Spider to the Fly: Architectural Gothic & Spiders in Surreal Artworks*

Haunted houses, vampires' castles, mansions and cemetery ruins - architectural forms are almost quintessential elements of a proper Gothic story, from early gothic novels like Horace Walpole's *The Castle of Otranto* to Charlotte Bronte's *Jane Eyre* with its attic-haunting mistress; buildings have a close relation to establishing a 'gothic feel'. Spiders, and most importantly their architectural creations, the webs are themselves well connected to ideas about Gothic literature and the uncanny. These houses and webs are most often are antagonists of tales; almost anthropomorphic entities and traps, instead of the place of safety and comfort we await from homes. In this hybrid paper, building on the tradition of Gothic literature I will bring together Louise Bourgeois' installations, *Cells* and *Spider* (1997), as well as her series of prints, drawings and sculptures created for the analogous title, *Femme - Maison*, and Surrealists' representation of architecture and bodies.

Biography: Zsofia Jakab is an interdisciplinary visual artist and aspiring researcher. She has a BA in English Literature when she was primarily focusing on Gothic literature, and a MFA in Art and Humanities. Her interests include folklore, mythology, philosophy, and surrealist art.

TAMAR JEFFERS MCDONALD (University of Kent, UK)

Paper Title: *Gothic and the Past: The painted past: gothic portraits in the woman-in-jeopardy film*

The dramatically lit and shot portrait of a woman is one of the key iconographic elements of the female Gothic, with both films from the wartime Hollywood cycle, including *Rebecca* (1940), *Gaslight* (1944) and *Dragonwyck* (1946), and more recent returns, such as *Crimson Peak* (2015), employing the motif. Significantly, not only the painting, but also the mode in which it is revealed to both the heroine and the viewer remains consistent: a slow swoop in or up to the portrait reproduces the gaze of the heroine, while the reverse shot of her reaction seems to insist the portrait looks back at her. In this way, the moment of viewing the portrait is foregrounded by camera movement to underline its significance, and to establish a connection between looker and looked-at.

This paper discusses the importance of the portrait and the obsessive repetition of the significant viewing scene across a variety of films from the woman-in-jeopardy strand of the Gothic. In doing so, it asserts the painting's uncanniness: through the portrait, the past establishes a hold over the present, as the gothic heroine is doubled with a female antecedent. She must unravel the mystery that lurks in her house, or face the same fate as her painted predecessor. The portrait, as a still image within a motion picture, evokes the stasis of death, and thus acts as a warning: the violent acts of the past may be repeated unless the heroine can interpret the meaning of the returned gaze correctly.

Biography: Dr Tamar Jeffers McDonald is Reader in Film at the University of Kent. She has published on issues of genre, film costume, stardom, performance, and movie magazines. Forthcoming publications include two co-edited collections, one on fan magazines and other on the Gothic in film, her current major research area. She is the co-founder of the Gothic Feminism research group <https://gothicfeminism.com/>.

LAURA JOHNSON (University of Manchester, UK)

Paper Title: "It is, after all, a jungle out there, isn't it?": Atom Egoyan's *Exotica* and the Canadian Gothic

Atom Egoyan's *Exotica* (1994) is a film about space: the spaces between people; the wide emotional chasms that define postmodern Toronto; and, most notably, a series of artificial replications of the outside world, spaces constructed with the intention of emulating wild spaces. The eponymous nightclub *Exotica* serves as a wilderness domesticated, and it is this recreation of wilderness that gothicises the space.

Pseudo-wildernesses have been identified in the Canadian Gothic works of Margaret Atwood and others, but they transcend their literary bounds, as do most Gothic tropes.

In *Exotica*, recreations of wilderness double as appeals to national-historical authenticity and as threats to civilised mores and rational sanity. These pseudo-wildernesses serve as nostalgic yearnings for something that once was, historicising and authenticating the nation by visually referring back to its earliest moments. An attempt to revive a landscape-oriented historiography is conveyed through the recreation of wilderness that is, in turn, exoticised and rendered unfamiliar. At the same time, Egoyan's pseudo-wildernesses, rather than manifesting as the traditional physical threat posed by the Canadian bush, launch intra-psychic invasions, making visible the unseemly parallels between Nature and the primal nature of man.

It has been suggested that the Gothic is utilised in Canadian texts as a way of legitimising the nation and writing a history that is otherwise absent. Egoyan uses the Gothic to redirect our attention towards spaces endowed with national significance, while at the same time alerting us to the artificial *construction* of such spaces and, therefore, to their inherent instability.

Biography: Laura Johnson is a PhD candidate in the department of Drama at The University of Manchester interested in Canadian cinema and the relationship between cinematic landscape and nation. She is currently researching notions of rural authenticity in the Canadian road movie and has recently completed her Master's dissertation on Gothic space and sublime landscape in the films of Atom Egoyan.

DEREK JOHNSTON (Queen's University, Belfast, UK)

Paper Title: Hybrid Time in *The Living and the Dead*

The ghost story typically presents an interaction of the past with the present, often in the form of 'stone tape' type repeats of an event from the past. The 2016 BBC series *The Living and the Dead* went beyond this to show the merging of multiple time streams, so people made choices in the 'present' because of influences from past and future, and past, present and future interacted, affecting each other. This breaking down of linear time breaks down concepts of rational cause and effect. Simultaneously it emphasises interconnectedness across time, the way that decisions made in the past influence the present, and the way that choices made in the present will influence the future. The series emphasises this temporal hybridity within its narrative, showing traditional life encountering modernisation and the modern finding the value of the traditional, but also making use of familiar imagery and narrative tropes from period dramas to remind the viewer of other texts. By collapsing time in this way, at a time of choices over the future of Britain in Europe, and over the future of the environment, this haunted pastorel interrogated the ways that decisions made now are tied up with our (mis)understanding of causes and consequences, and our fears of what went wrong in the past, and what may happen in the future.

Biography: Derek Johnston is Lecturer in Broadcasting at Queen's University, Belfast. His research primarily explores British television science fiction and horror in its cultural contexts. His first monograph was *Haunted Seasons: Television Ghost Stories for Christmas and Horror for Halloween* was published by Palgrave in 2015. This research into seasonal television led to a special issue of the

Journal of Popular Television in 2017 and a dossier on Christmas television in the same journal, published in 2018.

KELLY JONES (University of Lincoln, UK)

Paper Title: Adaptations of Monstrous 'Liveness' in Contemporary Theatrical Representations of Mary Shelley's *Frankenstein*

Two prominent theatrical adaptations of Mary Shelley's *Frankenstein* emerged in the UK in early 2011. The first was based upon Nick Dear's stage adaptation of the novel at The National Theatre in London, directed by celebrated film-maker, Danny Boyle. As part of its theatrical run, the production was commissioned to be transmitted as live into various cinemas across the country as part of the National Theatre Live initiative. The other production was televised on BBC3. This was a live, site-specific performance at Kirkstall Abbey in Yorkshire, entitled *Frankenstein's Wedding: Live in Leeds* (written by Chloe Moss and directed by Colin Teague and Trevor Hampton). It was intended as an interactive performance experience in which audience members at the event were asked to dress as wedding guests and the characters recorded their reactions to the events in the narrative via social media sites. Both productions emphasized their use of a range of media to engineer a sense of the 'live' theatrical event that could reach a wider audience, making the adaptations accessible for spectators beyond those who shared the performance venue with the actors.

This paper explores how these two theatrical re-imaginings of Shelley's tale each adapted the sense of 'liveness' of the event in transmission and responds to the question as to how an engagement with the Gothic can offer an appropriate lens through which to foster an understanding of these contemporary constructions of liveness.

Biography: Kelly Jones is senior lecturer in Drama at the University of Lincoln. Her research concerns theatrical realisations of the supernatural, and she has published on the history of the ghost story on the English stage, on representations of authorship in contemporary plays about haunting, and on depictions of children and the Gothic in modern dramatic performance. With Benjamin Poore and Robert Dean, she is currently co-editing a collection of essays on *Contemporary Gothic Drama*, to be published with Palgrave in 2018.

RHIANON JONES (Lancaster University, UK)

Paper Title: If Man Is Five, the Devil Six and God Seven, Then What are the Pixies?

Surprisingly little attention has been paid to the rock band the Pixies, particularly when you consider their impact on the musical landscape. Arriving on the music scene in 1987 with the mini-LP *Come On Pilgrim*, they had an arguably seismic influence, exemplified most notoriously by Grunge, which reproduced their loud-quiet-loud dynamics. Most music fans are aware of Kurt Cobain's claim that they were 'basically trying to rip off the Pixies' (1994) with *Smells Like Teen Spirit*. Nevertheless, there are only two biographies of the band on Amazon, and little academic writing on their work.

This paper seeks to situate the band within the American Gothic milieu. Utilising Timothy Jones' argument in *The Gothic and the Carnavalesque in American Culture*, it argues that music of the Pixies offers a form of 'carnival Gothic' that prioritises an irresponsible playfulness and wicked pleasurability ahead of reflective cultural engagement. As Jones states, not all American Gothics 'refer to the real, and are ... entirely in earnest' (2015), yet this does not preclude engagement with culture or history. Carnival Gothic texts do not exist outside American culture; rather they do not reflect it in a straightforward way. This paper aims to begin a conversation on the Pixies and their

legacy. It seeks to establish them within a Gothic mode and cultural moment, and trace their impact upon the music and culture that followed.

Biography: Rhianon Jones is an Associate Lecturer of Literature at Lancaster University, UK. Rhianon is currently finishing her PhD thesis on the fin-de-siècle grotesque in popular music. Her research interests include the gothic and the grotesque in film and literature.

TIMOTHY JONES (University of Stirling, UK)

Paper Title: Not Really Now Not Any More: Alan Garner, Folk Horror and the Present

The idea of 'folk horror' has gone beyond describing a particular aesthetic or subcategory of the Gothic corpus, and is now a phenomenon that includes musical, literary and cinematic artists, alongside popular, independent scholarship. It is a cultural turn that seeks and evokes the power of the past and the weird. Alan Garner's work is regularly cited as a key contribution to folk horror, and, like many folk horror texts, it returns, haunted, to a series of lost pasts – prehistory, mythic ages, Roman Britain or even, for his twenty-first century readers, the 1960s and 70s, the eras in which his work was originally received.

This potentially misses the extent of Garner's response to the present. Following Jameson, Mark Fisher describes the twenty first century as defined by 'capitalist realism', that brings with it an incessant desacralization of culture. Repelled by this present, Garner – and I will argue, much but by no means all folk horror – attempt to find a way around it.

This paper considers the ways in which Garner describes and resists the present era, as an opening to thinking about folk horror's wider interests. Why is folk horror, seemingly fixated with the past, so necessary now, at a point where the future is, as is sometimes argued, increasingly difficult to imagine? And does folk horror merely aestheticize vanished folk and vanished lore, or does it genuinely address the problems of the present?

Biography: Timothy Jones is a lecturer in Gothic studies at the University of Stirling, where he teaches on the MLitt in the Gothic Imagination and is co-director of the International Centre for Gothic Studies. He is editor of the blog, *The Gothic Imagination*. His monograph, *The Gothic and the Carnavalesque in American Culture* (University of Wales Press, 2015) co-won the Allan Lloyd-Smith memorial prize in 2017. Recent publications include "'This Hill is Still Dangerous": Alan Garner's Weirdestone Trilogy – A Hauntology' in Anna Jackson's (ed) *New Directions in Children's Gothic* (Routledge, 2017); and chapters and articles on various aspects of the Gothic and the weird in the *Journal of New Zealand Literature*, *Gothic Localities: Dark Places in the Provinces and Margins of the British Isles*, *The Routledge Handbook to the Ghost Story*, and *The Edinburgh International Companion to the Short Story in English*.

CHARLIE JORGE (University of The Basque Country, Spain)

Paper Title: The Catholic Church as a Hybrid in Maturin's *Melmoth the Wanderer*

For many Gothic authors the Catholic Church came to represent all the fears this society felt towards European continental "invasion", an enemy at the gates; an evil, superstitious, plotting, and full-of-secrecy institution. It was, in a few words, medieval and alien to reason. But some Gothic novels, full of evil priests and nuns who represent the dark side of a faith totally unknown to the Eighteenth-

century English reader, include also the other side of the coin. Among their pages we can find religious characters who exert themselves in a Catholic life to find opportunities for exercising benevolence and extending charity to those in need of spiritual or material aid.

The aim of this paper is to examine the way in which both good and evil religious characters are portrayed in Maturin's *Melmoth the Wanderer*, and how he presents the Catholic Church as a hybrid, where good and evil have their place, and to what purpose. All along it, we will have a deep insight into the actions and manoeuvres of inquisitors, faith directors and monastery Superiors, all of them belonging to the high ranks of church hierarchy; and compare them to the acts of goodwill carried out by common parish priests and missionaries, themselves outcasts in a highly politicised religion. Maturin's Gothic masterpiece will be seen more as an attack on power wielded through a faith than on the Catholic Church *per se*.

Biography: Charlie Jorge is currently a PhD student at the University of The Basque Country (UPV-EHU), in the process of finalizing his thesis on *Melmoth the Wanderer*, by Charles Robert Maturin. He specializes in Gothic literature, Archetypal Studies and Irish Studies, and has attended and chaired conferences and seminars at institutions such as University of The Basque Country, University of Alberta, University of Heidelberg, University of Provence, or University of Deusto, where he is currently part of the organizing committee of a conference on Irish Literature.

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FRANCES A. **KAMM** (University of Kent, UK)

Paper Title: Gothic for the Future: Science-fiction, Synthespians and Special Effects

Ex Machina (2015) follows the tradition of Gothic/science-fiction fusions. In paralleling the conventions of the latter, the film presents us with an uncanny proposal for the not-too-distant future: that artificial intelligence may look and think like a person, and thus be imperceptible from living, human bodies. *Ex Machina* is equally inspired by the Gothic, as this story about the terrors of technology draws upon key tropes of the genre – such as the remote location, a sinister house and a tyrannical male – to frame its narrative. In fact, the film is clearly indebted to two archetypal Gothic texts: Mary Shelley’s *Frankenstein* and the Bluebeard fairy-tale.

Fred Botting comments upon the “coupling” of the Gothic and science-fiction, noting how each genre (itself a hybrid) explores “strange ideas, locations and events and [imagines] unnatural or more than natural creatures and creations from beyond the limits of the known world”, respectively (Botting, 2008, 131). In this paper I will argue that in presenting these ideas within a film, *Ex Machina* heightens and complicates the significance of this genre blending. The technology *within* the film offers a dark commentary on the role of images and information within the digital world of which cinema, itself, is a part; the technology *of* the film reinforces the uncanniness of this virtual existence with its own use of visual effects in the creation of Ava. *Ex Machina*’s Gothic/science-fiction/film hybridity troubles the distinction of what is the “known world” of the present, to reflect upon possible horrors for the future.

Biography: Dr Frances A. Kamm is an early career researcher and assistant lecturer at the University of Kent. She is co-founder and organiser of the Gothic Feminism research project, including the forthcoming conference on *Technology, Women, and Gothic-Horror On-Screen*. Frances is the co-editor of the forthcoming collection *Gothic Heroines On Screen* and her research interests include the Gothic, visual effects and film history. She is also the book reviews editor for *Film Studies* (MUP).

ADAM **KEALLEY** (Curtin University, Western Australia, and The University of Aberdeen, UK)

Paper Title: Outcasts in Oz: Representations of Adolescence in the Australian Gothic

This paper seeks to explore Gothic hybridities across two axes: its antipodean translation in the Australian Gothic tradition and its employment within contemporary young adult literature to represent the liminality of adolescence. The Australian Gothic developed as a response to the colonial origins of modern Australia; as both a settler society and penal colony. It became a vehicle to articulate the colonial experiences of an uncanny and dangerous landscape, fear of retribution from displaced indigenous peoples and the anxieties of isolation on the periphery of the British Empire. In addition, the significant convict population ensured that the burgeoning national identity was heavily informed by “the vision of the outcast” (Turcotte, 2009, p. 61), brutal authority and fear of depravity. Turcotte further argues that the quest to transcend old world identities in this new landscape, the fear of consequences of its failure at both an individual and collective level, and haunting by what Gelder refers to as “the ruins of colonialism” (2007, p. 122), generate the terror which drives much of Australian Gothic literature (Turcotte, 2009, p.63). It is here within the concepts of uncanniness, liminal identity and anxiety over the unknown that the Australian Gothic

intersects with the genre of young adult literature. Like colonial Australia, the adolescent is thrust into an uncanny existence, cast out from childhood and occupying an uncertain position in a world no longer circumscribed by childish innocence. Through their shared emphasis on a *Bildung* quest marked by anxiety, both the colonial Australian Gothic and the experience of adolescence demonstrate conditions for which the Gothic could be – and has been – transported and transformed to represent experiences outside its European origins.

Biography: Adam Kealley is a graduate student studying under a collaborative arrangement between Curtin University, Western Australia and The University of Aberdeen, Scotland. The author would like to acknowledge the contribution of an Australian Government Research Training Program Scholarship in supporting this research.

BECCY KENNEDY (Manchester Metropolitan University, UK)

Paper Title: Devouring Bodies in (Sub)Liminal Spaces: the Visuality of the Cannibal in Late Capitalist, Gothic Cultures

In this paper I will examine several representations of cannibalism in visual cultures of film and television (often based on their literary counterparts) to suggest that its usage within contemporary, interdisciplinary forms of Gothic provides a conduit to the critical interpretation of Late Capitalism. The inclusion of cannibalism within 20th and 21st century Gothic narratives works in two key ways to signal the oppressive nature of the capitalist, post-industrial workplace. Firstly, the industrial or post-industrial/post-Fordist environments of the meat factory, abattoir or butcher's shop signals the repetitive, corporal labour and 'brain drain' of the worker, whose almost moribund body can be compared to an animal ready for eating. Secondly, in relation to this space, the Late-neoliberal capitalist focus on brand identity, in relation to production and private consumption, is akin to the cannibal's desire to consume and absorb the identity of their victims. In this sense, although the cannibal is themselves a product of the economic system, unlike the worker, working class or even the bourgeoisie, they subvert it to fulfil their own desires, transgressing conventional power relations.

Messant argues (2008) in relation to the series of Hannibal novels, that the protagonist's cannibalism is indicative of a liminal approach to genre-telling, resulting in the crossing of the boundaries of Horror, Detective, Psychological-thriller and European/American Gothic. This liminality is conveyed through characterisation – where Hannibal's identity comprises hybrid, binary characteristics of the 'monstrous-civilised', European Imperialist/Russian-colonised and the psychologist with a taste for the physical. The hybrid nature of cannibalism fiction as seen within late capitalist settings - and the related role of the cannibal who operates liminally as oppressor/oppressed and monstrous-civilised - provides a new, gothic space for the viewer to reflect upon the effects of our material and social conditions and their relationship to the psyche.

Biography: Beccy Kennedy is a Senior Lecturer at Manchester School of Art and Programme Leader for the MA in Visual Culture. Her research projects, curated exhibitions and publications and spoken papers have examined issues including: diaspora, borders, nationhood, Dark Tourism, biennialisation and body politics in the Hannibal TV series.

CHARLOTTE KENNEDY (University of St Andrews, UK)

Paper Title: 'In the tyme of Arthore': Heritage, Haunting and Horror in the Middle English *Awntyrs off Arthure*

Since its inception with Horace Walpole's *Castle of Otranto* (1764), Gothic fiction has been inspired by medieval literature and culture; few scholars, however, have considered the implications of this for the study of medieval literature. As the indirect ancestor of modern horror fiction, medieval literature shares many attributes with Gothic and later horror narratives, suggesting that it may benefit from the application of modern horror theory. This paper will therefore take a transhistorical approach, using works such as Roger B. Salomon's discussion of atavism in Gothic and horror narratives (*Mazes of the Serpent*, 2002) to consider the example of the late fourteenth century Middle English poem *Awntyrs off Arthure*, in which Gawain and Guinevere, lost on a hunt, are confronted by the hideously disfigured ghost of Guinevere's mother. This revenant from the Arthurian past exhorts them to try to avert the future destruction of Arthur's kingdom – a destruction which the medieval readers of the poem already know is inevitable. The past seems endlessly to return to haunt the present in *Awntyrs* with little sense that this cycle will be broken, and the destruction of Arthur's court hanging ominously over the poem imbues it with a sense of inescapable doom. This paper will explore the ways in which the past is manipulated in *Awntyrs* to consider the possibility that the exploitation of an imagined past in modern Gothic is itself a technique borrowed from medieval literature.

Biography: Charlotte Kennedy is a PhD student at the University of St Andrews having previously completed her Masters at University College London. Her research concerns Middle English literature, especially the romances, and focusses on the question of horror in these texts.

EUGENE KIM (Kingston University, UK)

Paper Title: Gothic Empathy: An Ethical Hybrid

In this paper, I argue that empathy is not a mere sign of altruism but rather a paradoxical condition of human as an ethical being. Empathy as a critical term was first introduced in aesthetics, but the idea had been adopted in gothic novels before its etymological origin. I introduce Edith Stein's theory of empathy and read Ann Radcliffe's *The Mysteries of Udolpho* in Stein's neither entirely phenomenological nor ontological frame. Although Stein's later interest tends to be too immersed in religion to extend towards psychoanalysis, her refutation of the contemporary's general understanding of empathy, including her supervisor Edmund Husserl, chimes with not only the Freudian notion of uncanny but also the eighteenth-century female Gothic writer's unique idea of ethereal sympathy. Emily St Aubert experiences the utmost yearning and fear for the unknown other in *Udolpho*. This gothic hybridisation of an enchanted reality and secularised sublime we read through Emily's eyes allows us to rethink what it means to understand the others. I conclude as offering my working on the definition of 'gothic empathy', which premises that empathy as a "*sui generis*" mode in a subjective experience is bound to manifest in the form of impasse, accompanying terror. Key here to contextualise the way in which Stein tackles the myth of sympathy, just as Radcliffe does horror.

Biography: My thesis examines the way in which the gothic problematizes each age's stock emotion. I read empathy in gothic modes as a possibility of literary ethics and politics. My bibliography includes the critics from the eighteenth and the early twentieth-century, as well as the writings of Ann Radcliffe, Virginia Woolf and provisionally Kazuo Ishiguro.

JONGKEYONG KIM (Texas Christian University, USA)

Paper Title: The Evolution of Apparitions: The Ghost, Spectre, and 'Cybernetic Ghost'

Responding to one of the conference topics, "evolution and historical changes to the Gothic as a word and artistic category," I pose one question: How have ghost-seers/seekers' perspectives on the

world of the living and the dead in ghost stories incited variations of the term of apparition? This presentation, thus, diachronically examines the cultural context in which the term apparition has been rendered to signify the terms the ghost, spectre, and “cybernetic ghost” in tandem with the development of literary genres — Gothic fiction in British Romanticism, detective fiction in the Victorian era, and cyberpunk fiction since William Gibson’s *Neuromancer* (1984). While participating in ongoing scholarship in the cultural history of ghosts, such as in *Appearances of the Dead: A Cultural History of Ghosts* (1984) by R.C. Finucane, *The Ghost Story, 1840-1920: A Cultural History* (2010) by Andrew Smith, and *The Ghost: A Cultural History* (2017) by Susan Owens, I re-examine where the terms of ghost, spectre, and “cybernetic ghost” have diverged from the term apparition. But, I argue for the imbrication of those concepts rather than ruptures in relation between them. In doing so, this work presupposes that the development of media including literature, photography, film, and digital data has fused with the human impulse of conceptualizing the (in)visibility of the ghostly. In order to trace the cultural change to the term apparition, I will draw on Stephen Greenblatt’s *Hamlet in Purgatory* (2002), Srdjan Smajić’s *Ghost-Seers, Detectives, and Spiritualists: Theories of Vision in Victorian Literature and Science* (2010), and N. Katherine Hayles’s *How We Became Posthuman* (1999). I hope this paper will invite discussion of the ways we appreciate/appropriate the relationship between spectrality and digitality – the condition of living in a digital culture – in the age of A. I.

Biography: Jongkeyong Kim, a second-year English Department doctoral student at Texas Christian University, is currently working on topics associated with space, objects, and technology in the Gothic narrative in long nineteenth-century British literature. His concerns also span contemporary British poetry, Global modernism(s), Trans-Atlantic/Pacific Urbanism, Geocriticism, Speculative Realism, New Materialism, Posthumanism, and Digital Humanities. He has published “A Study of Narrative Structure of *The Strange Case of Dr Jekyll and Mr Hyde*: Doors, Hide-and-Seek, and ‘Liquid Fear,’” (2015) and co-authored “The Spatial Form of Ghost Stories: ‘The Jolly Corner’ and ‘The Demon Lover’” (2015) and “Ancient ‘Ruins’ in Two Romantic Sonnets” (2011).

CAROLYN KING (University of Kent, UK)

Paper Title: The Darkest Mirror: The Uncanny Gothic Double in Hollywood’s Neo-Victorian Gothic Film Cycle 1939-4.

In his essay on the uncanny, Freud argued that the double is intrinsic to the destabilisation of identity, by ‘doubling, dividing and interchanging the self’ with ‘shadows, guardian spirits, ‘belief in the soul’ and ‘fear of death’ ‘reflections in mirrors’ (1997). The double has always been a central trope of Gothic fiction. Matt Foley has noted that, often, in Gothic film, ‘rather than create anxieties around the subject’s experience of the mirror, [...it] enhances and foregrounds existing ones’ (2010).

Between 1939-1945, Hollywood revisited the British and Irish Victorian literary Gothic with a short but memorable cycle of films that reinterpreted classic texts for the war generation. Mark Glancy has argued that this second wave of Hollywood Gothic adaptations allowed American cinema to deal with transgression and excessive sexualities within its post-code restrictions (2013). As the ‘Special Relationship’ between the US and UK was being established, immigrant writers and directors in Hollywood adopted British and Irish Gothic as a mirror, tackling taboo themes, including sadistic domestic violence, the dead body, serial murder, gender identity, the repressed past and the doubled and split self. These films were a dark mirror, revealing an alternative to the wholesome views of American and British life that censors were keen to promote, as they used the ‘film weapon’ (2015).

This paper will be concentrated on mirrors and doubles; the film text and its source, the literary text, the British and the American nations, the nineteenth and twentieth century. I will argue

that the influence of this critically neglected, yet visceral, cycle of films can be traced, as their aesthetic splintered into new types of horror films, women's films and *films noirs* of the second half of the forties.

Biography: Carolyn King completed her MA (online) in Gothic Studies at Manchester Metropolitan University in 2016. She is now in the first year of her CHASE funded PhD at the University of Kent, Canterbury, on the split self in transatlantic Gothic films of the 1940s. Other Gothic research interests include Victorian and neo-Victorian sensation fiction and twentieth century monsters.

NEAL **KIRK** (Lancaster University, UK)

Paper Title: Anonymous Gothic

The notorious activist and hacker collective, Anonymous, employs a digital gothic aesthetic to help frame and achieve their social and political ends. Anonymous has intentionally modelled its rhetoric and visual aesthetic around the complexities of anonymity, multiplicity, horizontal and exponential efficiency and the cultivation of a digital mystique. Although Anonymous' motives are complex by design, it consciously works to shroud the extent of its membership and the power it wields as a means to generate and instil fear in the general public and its enemies. Key parts of Anonymous' aesthetic are drawn from *V for Vendetta*, the *Matrix*, and Batman but mixed with a playful and crass brand of digital disruption and social activism. The prevailing aesthetic in Anonymous' ongoing propaganda video series, *Message to the Citizens of the World*, is relentless glitches and digital distortion which can be read as the intentional cultivation and specific implementation of a digital gothic aesthetic. Marc Olivier identifies a 'glitch gothic' aesthetic as one where '[g]hostly apparitions coincide with, and are increasingly incidental to, the presentation of violent disruptions to digital media' (p. 253). Anonymous incorporates the characteristics of the glitch and its association with the spectral as a deliberate digital gothic aesthetic, creating a socio-political bridge between similar themes and aesthetics expressed in film and television. In the feedback loop between lived social reality and media representation, the figure of the hacker and hacker collectives are emerging as a contemporary site of gothic themes and aesthetics.

Biography: Dr. Neal Kirk received his B.A. in English Literature and Mass Communications (*cum laude*) from University of Denver, his M.Sc. from University of Edinburgh and his Ph.D from Lancaster University. His work is included in the collections *Digital Horror: Haunted Technologies, Network Panic and the Found Footage Phenomenon* (Aldana-Reyes and Blake, 2016) and *Gothic and Death* (Carol Margaret Davison, 2016). In addition to contemporary gothic scholarship Neal is interested in the cultural practices of digital communities.

JEANEEN K. **KISH** (Indiana University of Pennsylvania, USA)

Paper Title: Victor's First Monster: The Misconstruction of Elizabeth in Mary Shelley's *Frankenstein*

When reading Mary Shelley's *Frankenstein*, many of my students often wonder how it is possible for Victor to have misunderstood the creature's intent to kill Elizabeth on their wedding night. I argue that he did not misunderstand the monster's message, but instead saw it as a convenient way to get rid of Elizabeth without having to kill her himself. The reason for wanting to do so is simple. As a scientist whose focus is to improve humanity, Victor started his experiments earlier than we at first realize. I conjecture that Elizabeth is actually his first "creation," a responsibility he took on when his mother gave her to him as a "pretty present." By closely analyzing the novel, I will show how Victor attempted to mold Elizabeth into his ideal woman, but as a "real" human, she has a will of her own and did not behave as he desired her to. As such, he was then forced to create the monster, and in doing so, remove the need for the female in the continuation of the species. Once he was able to

dispose of the female in the reproduction process, then he was able to dispose of Elizabeth as well. While the second experiment did not work any better than the first, he was able to use the creature to destroy the first experiment, Elizabeth, so that he would not be tied to her when she was not the unquestioning shell that he desired her to be.

Biography: Jeaneen K. Kish is a doctoral candidate in the Literature and Criticism department at Indiana University of Pennsylvania. Her dissertation focuses on the use of madness in nineteenth-century Gothic drama. She is also an adjunct English instructor at Community College of Allegheny County, Westmoreland County Community College, and Point Park University in Pennsylvania.

PER KLINGBERG (Örebro University, Sweden)

Paper Title: Uncanny Universalism: Gothic Imagery in George MacDonald's *Lilith* (1895)

As scholars studying George MacDonald (1824–1905) have paid an increasing amount of attention to genre questions, a discussion of the author's relation to Gothic literature has emerged. MacDonald is often held to be an author who does not properly belong to the Gothic tradition: although prone to employ its motifs and themes in his work, this is frequently understood as a means to further a benign worldview, ultimately at odds with the bleakness and despair often understood to be characteristic of the genre (cf. Scott McLaren, 2006, Susan Ang, 2008). This paper seeks to problematize this notion in a discussion of MacDonald's late text *Lilith* (1895). MacDonald's son Greville has suggested that *Lilith* was partly written as a reproach to "increasingly easy tendencies in universalists", who, believing in universal Salvation, had ceased to seriously consider the need for repentance. The protagonist mister Vane stumbles into an alternative reality, possibly a purgatory of sorts, and learns just how dearly redemption is bought. This is a remarkably uncanny universalism, expressed in imagery familiar from the *fin de siècle* Gothic. Bearing in mind Nicholas Royle's definition of the uncanny as that which "is destined to elude mastery, [...] what cannot be pinned down or controlled", however, this paper examines the possibility that the uncanny motifs do not merely serve to convey or to contain a benign message, but also undermines any assurances given to us by the text, thus creating an ambiguous and deeply unsettling text. A universal uncanniness, as it were.

Biography: My dissertation, *The Poetics of Faerie*, focuses on George MacDonald's use of fairy tales as a vehicle for serious discussion on moral topics, examining the context in which they were written and how they interact with and subverts genre conventions and reader expectations. Other resource interests include early fantasy literature, genre questions and Scandinavian modernism. I am also a culture journalist and a regular contributor to *Svenska Dagbladet*, Sweden's second biggest daily newspaper, writing primarily about fairy tales, early fantasy and gothic literature.

TOMÁŠ KOLICH (Charles University, Prague)

Paper Title: Haunting or Hallucination? Ch. P. Gilman's *The Yellow Wallpaper* in the Context of the Contemporary Theory of Decorative Art and Psychiatry

The paper will focus on the topic of the intricate pattern in the gothic horror genre. The core will be CH. P. Gilman's story *The Yellow Wallpaper* (1892). Even though Gilman's book has received a considerable amount of scholarly attention, there have been only a few attempts at the visual analysis of the infamous wallpaper. Yet, the visual approach could lead to new findings regarding the Gilman's book and the connection of the intricate pattern with the gothic genre in general.

The motif of the intricate pattern can be found not only in the traditional gothic texts (e. g. Poe's short stories) but also in works outside this genre. However, the peculiar persistence of this

motif in the gothic genre manifests itself best in certain film adaptations of gothic novels which employ the intricate pattern even though it is missing in their literary sources (e. g. Wise's *The Haunting*).

I intent to analyze the gothic intricate pattern in the context of the nineteenth-century theory of decorative art with a focus on Gilman's novel. Since the intricate pattern is mostly used in the kind of narrative where the haunting merges with hallucinations, I will also draw parallels between Gilman's description of madness (induced by complicated ornament) and contemporary diagnostic practices in psychiatry. The aim is to create a broader perspective that could explain the presence of the intricate pattern in other gothic works across various media and illuminate its role.

Biography: I am a PhD student at the Institute of Art History, Faculty of Arts, Charles University in Prague. The areas of my research include the art of 19th century, visual studies, film architecture and images in natural sciences. I am generally interested in the relationship of text and image. I have written about topics such as depiction of Sherlock Holmes in the Czech visual culture or architecture in the Gothic horror genre (with an emphasis on haunted castles in movies). Currently, I am working on my dissertation about graphic screens in film.

MEYRAV KOREN-KUIK (Tel Aviv University, Israel)

Paper Title: Women's Suffrage and Gothic Hybridisation: Charles Dickens, M.E. Braddon and BBC's *Sherlock*

BBC's television series *Sherlock* (2010-present) reimagines Conan Doyle's late-Victorian detective within the settings of contemporary London. A much anticipated special episode titled "The Abominable Bride" in which Sherlock finds himself back in the Victorian era, aired in January 2016. The episode recreates the milieu of *Fin-de-Siècle* London, both visually and socio-politically, by making the advent of the suffrage movement its main thematic concern. The episode relies on a complex model of hybridization which combines the detective and sensation storytelling modes to comment upon such gothic epistemologies as patriarchal abuse of power and the perilous ontology of the domestic. The paper will demonstrate how this hybridization of modes/genres succeeds in highlighting a socio-political agenda by appropriating two singular Victorian gothic texts: Charles Dickens' novel *Great Expectations* (1861) and Mary Elizabeth Braddon's story "The Face in the Glass" (1886).

From Shakespeare's Lady Macbeth's illusory irremovable blood stain to Matthew Lewis' bleeding nun, from Sheridan Le Fanu's ghost of a white-clad bride roaming the corridors of Knowl to Edgar Allan Poe's depiction of the resurrected Madeline Usher; blood stains, white dresses, and the supernatural are emblematic in literature for the struggle of women against patriarchal constraints and domestic bonds. "The Abominable Bride" makes use of these distinctive elements, by borrowing from both Dickens' novel and Braddon's story; specifically the image of the disgruntled bride Miss Havisham eternally imprisoned within her wedding dress while planning her revenge on men, and the image of the new bride Ruth Monroe whose forlorn enchanted image in a mirror marks both her death and her release from domesticity's restraints. Moreover, as the imagery produced in the episode continuously oscillates between visual and textual, past and present, it produces a mutable gothic chronotope (space/time construction) which facilitates the trans-historical connection between women's struggle for equality today and its roots in 19th century gender politics, thereby conflating the socio-political, the visual and the literary.

Biography: Meyrav Koren-Kuik is a doctoral candidate at the Porter School of Cultural Studies, Tel Aviv University where she also teaches at the Department of English and American Studies. Her main research areas are Victorian literature, and Science Fiction. Her published works include (among

others) essays in the edited collections *Film and Literary Modernism*, *Fan CULTure: An Examination of Participatory Fandom in the 21st Century*, and *Baptism of Fire: The Birth of Modern British Fantastic in World War I*, as well as an article in the scholarly annual *Symbolism: An International Annual of Critical Aesthetics*. Her most recent publication is the academic volume *Cityscapes of the Future: Urban Spaces in Science Fiction* (Brill|Rodopi) which she co-edited with a colleague. Meyrav presented papers in several academic conferences including IGA, ISSN-Narrative, Literary London, and London Film and Media.

AGNIESZKA KOTWASIŃSKA (University of Warsaw, Poland)

Paper Title: The Gothic, the Weird, and the Gory: Generic Exhaustion in American Cinema

While the ongoing revival of horror cinema is most readily associated with well-known franchises (*Insidious*, *The Conjuring*) and big-name productions (*IT*, *The Shape of Water*), a number of critically acclaimed independent and small-budget movies are also reinforcing the “it” moment for horror. Interestingly, in contrast to the more mainstream titles, many of these indie productions elude critical attempts at precise classification. Arguably, the very definition of horror contains within itself a kernel of generic instability; however, recent titles such as *Southbound* (2015), *The Void* (2016), and *It Follows* (2015) strain this definition even further, as they intentionally reference aesthetic sensibilities and narrative choices associated with other genres and modes of storytelling. While it is perfectly valid to trace such interventions to any number of cultural sources (e.g. 1980s nostalgia, popularity of intermedia storytelling), I would like to examine how these particular movies function through the intersection of the Gothic, the weird, and the gory. The Gothic, understood not only as an aesthetic sensibility but a narrative mode, points to a generic repetition and reinvention (Catherine Spooner, 2006), a move signaled strongly by all three movies. On the other hand, the weird, which is undergoing a philosophical and artistic renaissance of its own, involves the defamiliarization of the everyday and the mundane, and a curious reversal of directionality (Mark Fisher, 2016), in which it is the outside peering into the inside rather than the other way round (as in regular horror). Lastly, these movies do not shy away from gruesome and somewhat exaggerated spectacles of death, which ultimately heightens the effect of genre incongruity. However, in my presentation I would like to read these three elements not as evidence of generic exhaustion, but rather as signs of potential genre renewal.

Biography: Agnieszka Kotwasińska, PhD in literary studies, is a cultural studies and American Studies scholar. She graduated from the Institute of English Studies and American Studies Center, University of Warsaw. Her doctoral dissertation concerned the transformations of American families and kinship structures in contemporary horror fiction by women. In 2017 she started working as an assistant professor at American Studies Center, where she offers courses in American literature, genre literature, horror cinema, and new media. Her research interests center on literary and film canon formation processes, embodiment in the so-called low genres, and reproduction of death in horror.

GYÖRGYI KOVÁCS (Eötvös Loránd University, Hungary)

Paper Title: The Female Gothic in George R. R. Martin's *The Songs of Ice and Fire*

The world of *The Song of Ice and Fire* by George R. R. Martin has become exceptionally popular through the TV show *Game of Thrones* in the last few years. George R. R. Martin created an extremely complex fantasy world, building on various literary traditions and historical examples. In my paper, I would like to show that one of these traditions is the Female Gothic, best represented in the books by Sansa Stark's plotline. The Female Gothic is a much-contested term, originally used by

Ellen Moers, meaning “the work that women have done in the literary mode that, since the eighteenth century, we have called the Gothic.” It is often exemplified by Ann Radcliffe’s novels, the most famous of which is *The Mysteries of Udolpho*. Some feminist critics connected the term to the expression of dissatisfaction with women’s role in society and identity, while others differentiated between Female and Male Gothic by recurring narrative structures. Female Gothic novels are centred around the imprisoned heroine threatened by a tyrannical male figure, they explain the supernatural, and usually end in the closure of marriage. In my paper, I will use different interpretations of the term Female Gothic (e.g. by Holland and Sherman, and Robert Miles) and show that Sansa Stark’s story in *The Song of Ice and Fire* novels is a descendant of the Radcliffean school of Gothic and thus the criticism Sansa’s character receives from fans – of being stupid, inactive, incompetent and that she should learn to ‘play the game of thrones’ – can be explained with her similarity to Radcliffe’s heroines and the framework of the Female Gothic tradition.

Biography: I am a PhD student of English literature at Eötvös Loránd University in Budapest, Hungary. My field of research is Gothic literature and contemporary popular culture.

LAURA KREMMEL (South Dakota School of Mines & Technology, USA)

Paper Title: Gothic Eco-Burial: Rot and Recycle

Frankenstein does not create his monster from scratch; he reuses body parts from corpses he scavenges, giving them new life and a new purpose and, thereby, diverting them from traditional—and potentially hazardous—burial. The interest in environmentally-friendly burial practices has gained recent attention, but it’s not new. From the Romantic period, there has been a fear of the corpse, not just as a ghost, but also as a source for toxins and disease. The creative alternative to traditional burial that Frankenstein chooses for these body parts creates a taboo hybridity between life and death that allows the corpse to live a second, Gothic life.

In this presentation, I argue that, while the Gothic is known for recycling narrative tropes, it also experiments with recycling the human body, presenting its own picture of eco-burial through methods of repurposing the dead and revaluing decay. Combining elements of the medical humanities/history, ecocriticism, and literary theory, this presentation will consider several representative texts from authors who combine medicine, the body, and nature: the Romantic Gothic Poets and Mary Shelley, Edgar Allan Poe, Algernon Blackwood, and—in contemporary Gothic—NBC’s *Hannibal*, a text that goes beyond the cannibalism of its main character to imagine entire ecosystems of human anatomy. Each of these examples emphasizes a disturbing hybridity of life, death, decay, and regrowth built on the principles that motivate modern environmental concerns.

Biography: Laura Kremmel is an assistant professor in the Humanities Department at South Dakota School of Mines & Technology. She received her PhD from Lehigh University in 2016. Her current research is in the intersection between Gothic Studies and the History of Medicine. Her work on disability and the Gothic has been published in *European Romantic Review* and is forthcoming in *Studies in Gothic Fiction*. She is co-editing Palgrave’s *Handbook to Horror Literature*, forthcoming in 2018. She occasionally blogs for Horrorhomeroom.com.

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FANNY **LACOTE** (University of Stirling, UK, and Université de Lorraine, France)

Paper Title: 'La fureur de traduire et le démon révolutionnaire': The Gothic Novel in French Translation as a Hybrid Vehicle for French National Identity (1789-1804)

During the French revolutionary events, on the political side, French authorities are in charge of the creation and the diffusion of a new national identity, while on the literary side, the dominant school of translation is that of naturalisation. Editors and translators recognise the commercial appeal of the English Gothic novel, but this cultural product, coming from a nation then at war against France, only reached the French literary market through a hybrid form.

Contemporary critics suggest an incompatibility of language and aesthetics between the two nations which require the adaptation of the English text to the taste of the French readership. This process of naturalisation consists in limiting British cultural borrowings by stripping the source text from its foreign national character, and by modifying the elements that are "too English" and/or "not French enough". The cultural dimension of the act of translation is then coupled with a political dimension. French translators seem invested in a patriotic mission consisting in the promotion of the national identity of the host country, which sometimes contradicts their own political views.

By focusing on paratext and particularly on prefaces, epigraphs and titles, but also on the modification of contents in French translations of British Gothic novels published between 1789 and 1804, this paper will argue that the English Gothic novel in French translation at the time of the revolutionary events is a hybrid genre. Located not only at the intersection of two almost antithetical national aesthetics, but also at the crossroad of fiction, politics and historical events, the genre contributes to the diffusion of new French political and aesthetics ideals.

Biography: Fanny is a final year PhD student based between the Université de Lorraine in France and the University of Stirling in Scotland, where she works as a teaching assistant across the French and English departments. Her thesis focuses on the translation of the Gothic novel at the time of the French Revolution.

MERIEM RAYEN **LAMARA** (University of Northampton, UK)

Paper Title: "Make me your villain": The Supernatural Other in Young Adult Gothic Fairytales

As one of the best-selling literary genres, Young Adult (YA) Gothic literature continues to grow in popularity. Dealing with themes and issues that are of high significance to young adults in our ever-changing world- such as gender, otherness, identity, and sexuality- contemporary Young Adult Gothic literature reflects the complexity of the society in which it is produced. Recently, the genre has witnessed an emerging trend of reimagining and rewriting traditional fairytales, folktales, legends, and myths from around the world. The Gothic's concern with Otherness and the representation of monsters as the ultimate 'others' and the personification of the uncanny, and most importantly, the challenging and destabilization of the traditional definitions the monstrous, the boundaries of self and Other, good and evil are central to the YA narratives that this paper analyzes. Examining a range of texts including Leigh Bardugo's *The Language of Thorns* and Catherynne M. Valente *Deathless*, this paper offers to explore twenty-first century Young Adult Gothic fairytales, focusing particularly on the portrayal and representations of the 'supernatural Other'.

Biography: Meriem Rayen Lamara is a third year PhD candidate at the University of Northampton currently writing her thesis on the supernatural Gothic in young adult literature. She holds a Master's in British and American Studies from the University of Constantine, Algeria. Her adjacent research interests lie in children's literature, fantasy, supernatural folklore and fairy tales.

SAMANTHA LANDAU (Showa Women's University, Tokyo, Japan)

Paper Title: Monstrous Mothers and Uncanny Houses in Neil Gaiman's *Coraline*

Recent novellas and films that target young audiences often utilize a basis in fairy tale combined with familiar Gothic themes such as entrapment in marriage, the undead, and the loss of, or dislocation from, home. Chloé Buckley has asserted this mixture of whimsy and terror is a hybrid genre, Children's Gothic, in which the Gothic motif becomes a transformative, creative force for its young protagonists. With its dual versions of book and film, Neil Gaiman's *Coraline* unites the Gothic haunted house story with children's fiction. *Coraline* traces the titular character's frightening adventure to save her parents from a suburban housewife-like witch-creature that lives behind the walls, ensnaring souls. Within space of home, doors and walls signify the separation of the real and unreal, the familiar and the uncanny. Because the house in *Coraline* functions against the protagonist in a fantastic manner, it is seen as disturbed, haunted. Changes to walls and doors that present obstacles for Coraline thus symbolize negative changes to the family structure and her economic situation.

This presentation will compare the book and film incarnations of *Coraline's* witch-creature, the Other Mother, and her uncanny dwelling, the Other House, to make clear their duality: not only are they uncanny doubles, they are also hybrids of fairy tale and Gothic tropes. The presentation will also examine how and why *Coraline's* setting also a hybrid location, drawing on both British and American Gothic at the same time.

Biography: Dr. Samantha Landau received her BA from Cornell University (Ithaca, NY), and her MA and PhD from International Christian University (Tokyo, JP). She is currently an associate professor at Showa Women's University (Tokyo) and concurrently an adjunct at Tokyo Women's Christian University and Rikkyo University. She teaches courses on American and comparative literature. Her current research interests include Gothic literature, and musical imagery in poetry and fiction. She is working completing her first monograph, which concerns domestic spaces in Gothic fiction.

REBECCA LANGWORTHY (University of The Highlands and Islands, UK)

Paper Title: The Ghosts of Writers Past: Gothic Spatiality and Scottish Literary Predecessors

There is a strong historical tradition of literary tourism within Scotland, from the popularity of Sir Walter Scott onward. This phenomenon is still present within Scotland, and pervades smaller rural communities in unique ways. While large cities have literary associations which draw visitors, smaller communities have been rediscovering their literary forebears. The rediscovery of the traces of these authors which have been present within these communities will be explored with reference to the town of Huntly, the birthplace of George MacDonald, as a case study. The link between MacDonald and the current town and community of Huntly has developed into a literary haunting of the town, with many members of the community being vaguely aware of MacDonald. Those who begin to explore the connection between town and MacDonald's literary works have discovered direct topographical parallels which function as a hybrid - overlaying of the modern town with the literary representations of Huntly. This will be demonstrated through a discussion of MacDonald's *Robert*

Falconer, set in a town that bears strong similarities to Huntly. In some of *Falconer's* more Gothic and uncanny scenes the topography of Huntly matches that of the novel. This has resulted in secret doors and abandoned spaces being recovered by the modern-day inhabitants of the town. This case study leads to a wider reflection upon the interrelation of literature and place within small Scottish communities.

Biography: Rebecca Langworthy has recently submitted her PhD Thesis on George MacDonald's Adult Fantasy writings at the University of Aberdeen. She is currently an English lecturer at The University of Highlands and Islands.

NIHAD LAOUAR (Canterbury Christ Church University, UK)

Paper Title: Voicing the Anxieties of 'the Haunted Decade' in Women's War Fiction

It has been acknowledged by some critics that Gothic witnessed a decline in literary Modernism. The Modernist period, however, proved to be a ripe site for new horrors originating mainly from the First World War. This paper aims to examine women's experience at the Home Front through Gothic lenses. Although women did not focus on mud and trenches in their writings, their war fictions bear similar horrors to those of returned veterans. Indeed, I argue that women's liminality in the inter-war period becomes synonymous of the soldiers' liminality of the trenches. Added to this, literary Modernism is characterised by transience which shares some aspects of Julia Kristeva's concept of "Abjection". This paper will examine the way in which women are caught within the Modernist spaces of abjection. To clarify this, I will draw upon examples from three war texts, May Sinclair's *The Romantic* (1920), Rebecca West's *The Return of the Soldier* (1918) and Virginia Woolf's *Mrs Dalloway* (1925). These writers capture the terrors that women experience during the "haunted decade" to borrow Judith Wilt's phrase. Such terrors are evoked by the spectral return of the "Angel in the House" which Modernist women writers sought to repel. The images of the "Angel" figure in the war context lie in the way in which women become carers of the infantilised soldier. The "Angel" here acts as an abject that refuses to be repelled, thus throws the subject to live in liminality.

Biography: Nihad Laouar is a final year PhD student at Canterbury Christ Church University. She has an MA in English Literature. Her research focuses on women writers' adaptation of the Gothic from *fin de siècle* to the inter-war period.

EMMA LIGGINS (Manchester Metropolitan University, UK)

Paper Title: The Rapture of Old Houses: Decadence and the Gothic in Vernon Lee's Italian Ghost Stories

Renowned in the 1890s as a writer of both ghost stories and decadent fiction, Vernon Lee's work can be re-examined in the light of the intersection between decadent writing and the Gothic. Critics such as Patricia Pulham and Catherine Maxwell (2006) have examined the ghostliness of aestheticism in her supernatural writing, and noted her evocations of the uncanniness of Italy, though they have not fully investigated notions of haunted space. In Vernon Lee's essay 'In Praise of Old Houses' (1897), she outlines her arguments about the 'rapture' of the past and the endlessly charming concept of the old house with its evocative history; in her view, the loss of history in the modern age is at odds with the lure of the past. This paper examines Lee's use of Italian haunted space, drawing on arguments about Gothic Italy, as both tourist destination and site of terror. Arguments about Gothic tourism are also relevant to the reconceptualization of the haunted house in Ella D'Arcy's 'The Villa Lucienne' (1896), a *Yellow Book* ghost story in which a group of tourists glimpse the ghostly past inhabitants of an uncanny decaying villa on the Riviera.

I will focus on the parallels between Lee's representations of Gothic Italy in her supernatural tale 'A Wicked Voice' (1890), set in Venice and Padua, and her descriptions of the dilapidated house of Sora Lena in the backstreets of Florence in her decadent short story 'The Legend of Madame Krasinska' (1890). Both the decadent story and the ghost story become overly invested in haunted space, locating the moment of haunting in the rapture/terror of artificiality. The old house which Lee finds so fascinating acts as a refuge from the dangers of modernity, a way out of the performance of decadent behavior, signaling the connections between decadence and the Gothic in 1890s short fiction.

Biography: Dr Emma Liggins is Senior Lecturer in English Literature in the Department of English at Manchester Metropolitan University. Her publications include *George Gissing, the Working Woman and Urban Culture* (Ashgate, 2006), *The British Short Story* (with Andrew Maunder & Ruth Robbins) (Palgrave, 2011) and *Odd Women? Spinsters, Lesbians and Widows in British Women's Fiction, 1850-1939* (Manchester University Press, 2014). She has also published an article on Vernon Lee and the supernatural in *Gothic Studies* (2013), and articles on *fin-de-siecle* women's magazines in *Victorian Periodicals Review* (2007 and 2015). She has a chapter on modernist women's ghost stories in *British Women's Short Story Writers: The New Woman to Now* eds. Emma Young and James Bailey (Edinburgh University Press, 2015).

STUART LINDSAY (University of Stirling, UK)

Paper Title: 'In All the Misery I Imagined and Dreaded': The Phantoms of Judgement – *Frankenstein*, Judge Dredd's America, and Science Fiction Dystopia

The power of judgement runs deeply through, and presses heavily upon, Mary Shelley's science-fiction novel, *Frankenstein* (1818; 1831). Both the author and her protagonist, Victor, are subject to two levels of prejudice: from personal imagination and outside agents. The quote referred to in the title of this abstract continues thusly: 'I [Frankenstein] did not conceive the hundredth part of the anguish I was destined to endure' (1818); however Victor's anxieties may trouble him, his creation's acts of revenge against him are always harsher and more horrifying than what his imagination can invent. The "softer" judgement of Shelley operates on this same layering. The readable influences of the Romantic titans of Byron and Percy Bysshe Shelley within the novel are well-documented, as is its creation in a ghost-story competition offered up as an indication of its author's literary talents to be scrutinised by these two men. Mary Shelley remarks in her preface to the 1831 edition, that before beginning the creation of her tale: 'he [P.B. Shelley] desired that I should write, not so much with the idea that I could produce any thing worthy of notice, but that he might himself judge how far I possessed the promise of better things hereafter' (1831).

This paper will explore the hybridity of this concept of patriarchal judgement, which reveals a lack of social justice and mobility for those impoverished of opportunity, through another work of science-fiction political allegory: the comic strips and graphic novels featuring publisher 2000 AD's Twenty-Second century policeman, Judge Dredd. Mega City One, the futuristic, physically and socially-decayed conurbation of the United States' Eastern Seaboard cities in which Dredd lives and conducts an excessive type of law, is an extension of that 'strange system of human society' (*Frankenstein*, p.972) that the Creature overhears Felix De Lacey educating the Arabian Safie of in *Frankenstein*: the brutal colonisation of the American hemisphere and 'the division of property, of immense wealth and squalid poverty' (*Frankenstein*, p.972). With reference to Shelley's originatory science-fiction Gothic novel, this paper will analyse the existence of Judge Dredd and the other Mega City One Judges as a failure of social justice. In *Frankenstein*, Justine is framed by the Creature and wrongly accused and condemned for William's murder by an overzealous legal system in which 'all judges had rather that ten innocent should suffer, than that one guilty should escape' (*Frankenstein*, p.952). In the Judge Dredd graphic novel *America* (1991-91; collected in 2008), Bennet Beeny and

America Jara, protagonists and members of the Total War radical protest group which is intent on overthrowing the existing Mega City One judicial system through any means necessary, are hunted and haunted by the vengeful figure of Judge Dredd. Possessing a similar power to that of Frankenstein's Creature over its creator, Dredd is positioned in this graphic novel as both the spectral embodiment of judgement in the Mega City One citizens' imagination, which scares them into obedience, and as a terrorist manipulator of 'the sanguinary laws of man' (*Frankenstein*, p.986) to condemn to death those who would oppose the Judges' rule. Through close reading of *America's* comics format and narrative, this paper will articulate the myriad ways in which this graphic novel's depiction of the world of Judge Dredd engages in the hybridisation of *Frankenstein* as science-fiction social critique.

Biography: Stuart Lindsay is a teaching assistant at the University of Stirling, U.K. In 2016, along with Dr. Dale Townshend and Dr. Peter Lindfield, he ran the *Massive Open Online Course: The Gothic Revival, 1700-1850: Interdisciplinary Perspectives*, and was the Web Officer of the International Gothic Association from September 2010 to February 2017. His Ph.D. thesis, completed in 2014, concerns psychological trauma in Chernobyl survivors, and the intersection of horror fiction with this trauma. His research focus also includes Gothic and new media: Gothic in comics, videogames, and Internet sub-culture. He has authored a chapter on Gothic in the graphic novel format in the upcoming edited collection *Gothic and Art*, to be published by Edinburgh University Press, and an article on Suburban and Neoliberal Gothic in the Netflix-distributed television show *Stranger Things*, to be published in the *Fantastika Journal's* next general issue.

ANASTASIA A. **LIPINSKAYA** (Saint-Petersburg State University, Russia)

Voice of Reason, Voice of Faith: Conflicting Discourses in R. S. Hichens's *How Love Came to Professor Guildea*

R. S. Hichens's much-anthologized *How Love Came to Professor Guildea* (1900) is a vivid example of how a ghost story can incorporate elements of various discourses (scientific, religious, legal, epistemological) and reflect intellectual discussions of the period.

The story shows two friends – a priest insisting on the importance of human sympathy and a scientist rejecting any attachments for the sake of intellectual pursuit. Their worldviews are tested when a mysterious invisible creature falls in love with the professor.

Hichens makes it clear that the seemingly opposite worldviews have actually much in common: the priest is humane, non-dogmatic and interested in natural phenomena and the professor shows genuine concern with his friend and experiences strong emotions. Moreover, the storylines associated with the two main characters are mirroring each other to underline this idea.

The novella is actually a hybrid of a classic ghost story and a philosophical dialogue, so ideas are both discussed and tested and the suspense concerns both the factual outcome and the theoretical "victory" of one of the participants. The first is tragic and mysterious, while the second never comes leaving the priest and the reader to contemplate the ambiguity of what has happened and its epistemological implications.

The story is firmly imbedded into the period's intellectual context and its peculiar dialogue-like form corresponds to the complex late Victorian views of science, religion and the supernatural.

Biography: Anastasia A. Lipinskaya received her B. A. (1998) and M. A. (2000) from Russian State Pedagogical University and a D. A. in foreign literature (2003) from Saint-Petersburg State University. Assistant Professor in SPbSU (English language, lectures in foreign literature) and in I. Repin St.Petersburg State Academy (lectures in foreign literature). Her main interests include British ghost

stories, theory of genre, narratology and literary translation. She has prepared reference materials for several anthologies of ghost stories and has authored or coauthored over 60 publications.

NICKY LLOYD (Bath Spa University, UK)

Paper Title: Feeding 'the appetite of the monster': Mary Julia Young, Trade Gothic and Generic Hybridity

In an 1820 article 'On Reading and Readers' in the *New Monthly Magazine*, the author contemplated the multifarious tastes in public reading and the 'various powers of literary digestion' (535). This paper aims to consider Mary Julia Young's literary output within this context of readerly consumption and the narrative frameworks of Gothic fiction. As a lesser-known author who published across a range of literary genres and with various publishers including J. F. Hughes and William Lane's Minerva Press, Young offers a valuable insight into a rapidly-fluctuating literary marketplace in which authors and publishers sought to sustain the Gothic genre by satisfying the appetites of a diverse and shifting readership.

In its discussion of Young's fiction – and with particular reference to her Shakespearean Gothic novel *Donalda; or, The Witches of Glenshiel. A Caledonian Legend* (1805) – this paper seeks to reject claims that the mode of trade gothic sought merely to recycle or imitate its more aesthetically-credible counterparts. As an author who produced a remarkably versatile fictional output, Young demonstrates a sensitivity to the fluctuating demands of the readers of Gothic fiction in her manipulation of Gothic narrative frameworks. Indeed, in its attempts to satisfy both readerly appetites for the Radcliffean Gothic and the emerging taste for national and historical fiction, *Donalda* not only traverses generic categories but emerges as a seminal text within a tradition of the supernatural Celtic Gothic, which itself spawned a number of contemporary imitations. Through its discussion of Young's fiction, this paper will examine the relationship between the commercially-induced fluidity demonstrated in her writing and the hybridity of the Gothic novel, suggesting that trade Gothic exerts a powerful influence on the heteroglossic tendency of the genre.

Biography: Nicky Lloyd is a Senior Lecturer in English Literature at Bath Spa University. She specialises in fiction of the Romantic period and is currently preparing a monograph on the influence of Enlightenment moral philosophy on the formal evolution of the Romantic-period novel. She has published articles and chapters on the popular novel in the Romantic period, the digital image archive and illustration studies and the Irish novelist Lady Morgan. She is one of the authors of *The Palgrave Guide to Gothic Publishing: The Business of Gothic Fiction, 1764–1835* and is currently preparing a scholarly edition of Mary Julia Young's gothic–national tale *Donalda; or, the Witches of Glenshiel* (1805).

REBECCA LLOYD (Falmouth University, UK)

Paper Title: Tales of Tails: Rats, Cats and Mr Bunnsy in Terry Pratchett's *The Amazing Maurice and His Educated Rodents*.

Pratchett's 2001 novel *The Amazing Maurice and His Educated Rodents*, intended for a young readership, raises questions about the ways in which humans demonise rats through folklore and fairy tales while anthropomorphising 'cute' animals in texts for children. Maurice, a cat, and his band of rats have acquired speech, intelligence and the capacity for thought by eating magic-ridden rubbish thrown out of the Discworld's Unseen University. They use these abilities to scam small towns expecting the full Pied Piper experience but struggle with newly discovered questions of identity in a world hostile to those animals figured as out of place. The rats consult *Mr Bunnsy Has An Adventure*, as a combination of self-help book and bible. But they find that its aberrant

understanding of real animals, with rabbits and snakes in clothes, is a fiction for humans that denies the animal, while simultaneously revealing a need for animals to *be* in some way human.

This paper argues that Pratchett highlights in his humorous Gothic novel the problems in human configurations of good/bad animals, and that the ambiguities in the fictions that humans construct about animals as they infantilize animals and humans alike. In this novel the true Gothic monster is the human, not the animal, but Pratchett also offers as a celebration the argument that the boundaries between the two are not as stable or self-evident as they might appear.

Biography: I am a Senior Lecturer at Falmouth University, teaching on the BA Hons degrees in English and Creative Writing, Film Studies and Television. Prior employment includes arts management and exhibition, performance, production and script reading for independent companies in London and the regions, finally working as a Contracts Executive for the BBC. I have an MA in the History of Modern Art and Design at Falmouth and an MA in Professional Writing at Falmouth University, having a BA (Hons) in Medieval and Modern History from Liverpool University. My interests are in forms of comedy and humour, nineteenth century history, culture and performance, the Gothic and the supernatural.

ROBERT LLOYD (Cardiff University, UK)

Paper Title: Shirley Jackson In (and Out of) American Gothic

Two of Shirley Jackson's most famous texts, *The Haunting of Hill House* and *We Have Always Lived in the Castle*, are frequently cited as acclaimed examples of twentieth-century Gothic writing. However, whilst her individual stories can be said to have achieved a certain degree of Gothic visibility, Jackson as a writer has been assigned a less secure position within critical accounts of American Gothic. Where she is foundational to some, such as the book-length study *Shirley Jackson's American Gothic*, she is completely absent from others.

This paper investigates the dynamic of inclusion-exclusion which has come to define critical considerations of Jackson as a Gothic writer, and provides some suggestions as to why this discrepancy might exist. For, as Ruth Franklin points out, Jackson has long been seen as embodying a 'Janus-like dual identity' between serious writer of unsettling literary suspense on the one hand, and discontented housewife penning domestic comedy on the other. This notion of the multiple self, a paradigmatically Gothic trope, ironically works to unsettle Jackson's position within the American Gothic tradition.

This division is even apparent in those accounts which claim Jackson as a Gothic practitioner, such as Darryl Hattenhauer's, which is more interested in configuring Jackson as an inchoate postmodernist than in defining the particular scope of her Gothic writing. The final part of the paper will address why Jackson's spectral oscillation between and within these critical accounts may actually be the best means of understanding and 'locating' her position within American Gothic, rather than representing her marginalisation within its extant definitions.

Biography: I am third-year postgraduate research student in English Literature at Cardiff University. My thesis, supervised by Dr Becky Munford, examines how the conceptualisation of female identity is articulated through the conventions and practices of spectrality/the spectral in the writing(s) of the twentieth-century American author Shirley Jackson. I have been at Cardiff since 2010, having completed both my BA and MA (with a specialist focus in modern and contemporary literature) within the English department.

LORENA LÓPEZ-LÓPEZ (Bangor University, UK)

Paper Title: *Object Pleasures: Feminism and the Figure of the Lesbian Vampire in Cris Pavón's novel Sangue 12*

Galician fiction writer Cris Pavón's first two novels fall into the category of gothic literature and science fiction, a fact which has placed her work in the periphery of the Galician literary canon. The publication history of *Limiar de conciencia* (2011) and *Sangue 12* (2014), which examine questions related to identity, sexuality and technology from different subversive perspectives, constitute two recent examples of what literary projects have remained in the margins of the so-called *boom* of Galician women's writing in recent decades. This paper will analyse Pavón's *Sangue 12* from the perspective of feminist queer studies and the Gothic, as productive perspectives from which to explore transgressive representations of Otherness in the novel. By drawing on the theories by Barbara Creed (1993), Paulina Palmer (1999) and Gina Wisker (2009) regarding the lesbian and the monstrous-feminine in the Gothic, the paper will discuss how Cristina Pavón uses the figure of the adolescent lesbian vampire to challenge the idea of abjection regarding the female body, menstruation and lesbianism. My analysis will also take into account Donna Haraway's theory of the subversive potential of the *hybrid-being* in relation to the novel's protagonist, understood as a border subject who destabilises essentialist identity categories and hegemonic discourses about it.

Through this approach I will argue that Pavón develops a feminist and joyful approach to dissident identities and sexualities by using the figure of the female vampire. In doing so, my analysis will establish a relationship between Pavón's literary poetics and the dynamics of literary canonization in the Galician context, arguing that the monstrous hybrid creature in *Sangue 12* also signifies the tactical margin from which the author herself can intervene in the Galician literary system from a peripheral position.

Biography: I am a doctoral student in Galician Studies and a Graduate Teaching Assistant in Spanish at the School of Modern Languages and Cultures at Bangor University. My PhD thesis explores critical approaches to the canon in Galician literature through the study of the literary projects and trajectories of four contemporary feminist writers, including the feminist sci-fi fiction writer Cristina Pavón. My research engages with gothic literature, science-fiction, monstrosity in literature and feminist literary studies.

AGNIESZKA ŁOWCZANIN (University of Łódź, Poland)

Paper Title: *Hybridities in Manuscript Found in Saragossa by Jan Potocki*

Few novels are more hybrid, more "in progress," with a more intricate publishing history, and a more colourful, adventurous and tragic author than *Manuscript Found in Saragossa* by Jan Potocki. It is a first-person frame narrative which is completely eclipsed by a multitude of intertwining stories within stories, written in a variety of genres, adopting many modes, toying with recognisable tropes, and covering an impressive range of topics, all of which held a fascination for the versatile and erudite, truly enlightened mind of its author. Potocki worked on this novel for over twenty years and in view of recent archival finds, he not only changed the order of successive stories, suggested their alternative graphic arrangement and resigned from characters crucial in the earlier versions, but also conveyed worldviews which are often at odds with each other. These authorial interventions radically change the meaning of the whole, so that the readers nowadays have at their disposal at least two markedly different versions of this giant of a novel. On top of this, the version considered final for over a hundred and fifty years has turned out to be a patchwork of at least two different manuscripts, sections of back-translation, and arbitrary editorial decisions of the translator from French – in which Potocki originally penned it – into Polish. This presentation will focus on the novel's truly Gothic nature: its generic, thematic, cultural, and religious hybridities.

Biography: Agnieszka Łowczanin is Assistant Professor in the Department of British Literature and Culture at the University of Łódź, Poland, where she teaches courses on British literature, culture and history. She specialises in eighteenth- and nineteenth-century fiction and has published articles on authors of this period, focusing on the politics, poetics and paradoxes of the Gothic. She co-edited the volume *All that Gothic* (2014), and her monograph, *A Dark Transfusion: The Polish Literary Response to Early English Gothic. Anna Mostowska Reads Ann Radcliffe* will be published in 2018.

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RACHID **M'RABTY** (Manchester Metropolitan University, UK)

Paper Title: 'Wholly Evil, Desolate and Doomed': Thomas Ligotti's Transgressive, Sideshow Worlds

The carnivalesque amounts to a 'symbolic inversion' that 'contradicts, abrogates, or [...] presents an alternative to commonly held cultural codes, values, and norms'. Transgression as an act of the carnivalesque thus becomes a movement into an absolutely negative space: The facilitation of an affirmationist transformation, and an act that makes apparent the previously unseen, grotesque and horrific. Normatively speaking, carnivalesque presents the world-turned-upside down, where all values are somehow subverted (the fool becomes king, etc) but, importantly, only for a limited time and within a pre-defined framework of behaviour (or delinquency).

In supernatural horror, specifically that of Thomas Ligotti – subject of this paper –, these parameters are skewed as his work forgoes the typical vertical movement we are accustomed to in transgressive fiction, in favour of an altogether more disturbing, lateral shift towards the *sideshow*. Here, as I shall demonstrate, values and the laws of reality are not subverted, but negated. They are not subject to playful spectacle, but instead, ontological paradigms and dichotomies are irredeemably skewed.

Throughout this paper, I will show how Ligotti's *sideshow* worlds relinquish the excesses of exaltation that are conventionally assured through carnivalesque transgression, affirming instead only the contention that enduring subject would be better off relieved of existence entirely. Ultimately, where carnivalesque transgression aims to re-establish (a subverted) value or order, the *sideshow* worlds of Ligotti's work obfuscate these entirely. Moreover, whereas the carnivalesque generally corresponds to a spectacle of some sort that, after some time, will be returned to normal, there is no escape or return from Ligotti's *sideshow*, which envelops the entire gamut of existence in an eerie shroud of despair.

Biography: Rachid M'Rabty is a PhD candidate at Manchester Metropolitan University. To date, he has published articles on violence in *American Psycho*, Thomas Ligotti's corporate horror, and the philosophy of Sade (all in *Dark Arts Journal*). Rachid's research explores contemporary 'transgressive' fiction, pessimism and particularly, the extent that acts/fantasies of self-destruction become a means to articulate a subversive response to, or escape from, existential discontent.

KAREN E. **MACFARLANE** (Mount Saint Vincent University, Canada)

Paper Title: Creepy Cute

In her discussion of uncanny dolls, Eva-Maria Simms speculates that 'maybe the *kind* of uncanniness that the doll evokes has to do with the refusal to entertain her seriously' (669). Indeed, in the comedy horror series, *Ash vs Evil Dead*, Ash is attacked by a tiny group of animated, violent girl dolls in a box store warehouse. In spite of their nightmarish persistence and ability to do damage, the attacking dolls are simultaneously comic and horrific, their violence and uncanniness overlaid by their overblown cuteness and unquestionable femininity. All dolls may be said to be uncanny, but the girl doll embodies a specific kind of uncanniness, it invokes a particular kind of unease. This paper argues that it is the tension between creepy and cute in these dolls, particularly when they are out of place, standing in for the girl child or appearing autonomously without a child to define them,

that makes them so unsettling. In its 'natural context, the girl doll embodies and idealized version of the little girl: feminine vulnerability, childhood innocence and overwhelming sweetness. Out of context (as at the Isla de las Muñecas) it is that very embodiment, those very associations that create the *frisson* between expectation and reality that makes the doll creepy. Her history as childhood confidante makes her both inanimate and (through memory and association) animated. Out of context, the doll insists on being taken seriously. In numbers, it is impossible not to.

Biography: Karen Macfarlane is Associate Professor of English at Mount St. Vincent University in Halifax, Canada. Her research focuses on monstrous bodies in late nineteenth-century cultural production, with a special interest in creepy little girls.

VICKI MADDEN (University of Edinburgh, UK)

Paper Title: The Beast Within: Exploring the Gothicisation of Dissociative Identity Disorder in American Fiction and Psychiatry

This paper will read Shirley Jackson's *The Bird's Nest* (1954) alongside Corbett Thigpen and Hervey Cleckley's *The Three Faces of Eve* (1957) in order to demystify the complex, symbiotic relationship between fictional gothic texts and contemporary psychiatric texts centring on dissociative identity disorder (DID), previously known as multiple personality disorder (MPD). By highlighting the gothic language employed in both *The Bird's Nest* as well as Thigpen and Cleckley's study, which was rushed into publication and immediately adapted for the screen in order to capitalise on the growing public interest in multiple personalities following the release of Jackson's novel, this paper seeks to shed light upon the ways in which literary fiction might inform medical understandings of mental illness — and vice versa — rather than functioning as mere reflexive models.

Indeed, by examining the ways in which Thigpen and Cleckley outline the characteristics of DID through an analysis of Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* (1886), as well as the ways in which Jackson utilises psychiatric terminology borrowed from Morton Prince's *The Dissociation of a Personality* (1905), this paper argues that the interactions between such fictional and psychiatric texts contribute to a long-standing tradition of gothicising mental illness, which in turn undermines attempts at deeper understandings of rare psychological disorders. Finally, this paper will conclude by exploring the enduring legacy of the gothicisation of DID through a discussion of M. Night Shyamalan's 2017 film *Split*, which highlights how little popular depictions of this disorder have evolved since the 1950s.

Biography: Vicki Madden is a PhD candidate in the department of English Literature at the University of Edinburgh, where she earned both her MA (2013) and an MScR with distinction (2014). Her current project traces the development of the American psychological thriller from 1952 to 1991 and explores the ways in which mental illness, specifically psychopathy and disorders of personality, have been gothicised in Cold War era texts with an emphasis on the influence of psychoanalysis and the implications of gender. Vicki's doctoral thesis centres on the themes of deviance, monstrosity, and mythology while engaging a number of prolific American writers such as Robert Bloch, Shirley Jackson, Stephen King, and Thomas Harris. Her wider research interests include suburban, Victorian, and fin-de-siècle gothic as well as feminist psychoanalytic theory.

ROYCE MAHAWATTE (University of the Arts, London, UK)

Paper Title: Genre Hybrids: Dr Culverwell and the Gothicized Foreskin

This paper explores non-fiction medical prose as Gothicized writing.

RJ Culverwell's *Porneiopathology; or The Green Book* (1844) and his *On Single and Married Life, or, the Institutes of Marriage: its Intent, Obligations and Physical and Constitutional* (1848) are examples of popular medical ('sexual-health') writing that present the male body as an unstable interface where degeneration could seep through at any moment. Culverwell's work marks an early stage in the process that partly explains why secular circumcision became a medicalised 'fad', to quote Robert Darby, a 'bodily fashion', and an aspirational practice in Great Britain from the late nineteenth century to the advent of the NHS, when the practice became unsustainable.

In this paper, I consider the Gothic adumbrations of Culverwell's writing on, sexual health, and male genital cutting in particular, as an illustration of Foucauldian ideas of discipline and biopolitical discourse. The foreskin could be discussed, at the level of the medical institution, only in terms of imagined pathogenic implications. As a protective and erogenous organ its functions were completely ignored. To carry out circumcision, very often on the body of a boy or adolescent, repeats key Gothic tropes. Practitioners, and parents, had to believe that the surface of the body carried, or represented, undetectable threats, an uncanniness better excised.

This perspective was very much evidenced in the Gothicized language Culverwell uses in his medical writing, not least in a mis-reference to Maturin's *Melmoth the Wanderer* (1820) in one of his publications. To this end, I will give a reading of Culverwell against the Gothic tropes that he invokes as he constructs the pure and white-raced bourgeois body in the mid-nineteenth century medical writing.

Biography: Royce Mahawatte is Senior Lecturer in Cultural Studies at Central Saint Martins, University of the Arts, London. Publications include: *George Eliot and the Gothic Novel* (2013) and 'Horror in the Nineteenth Century 1820-1900' in *A Literary History of Horror* (British Library 2016), 'Fashion and Adornment' in *A Cultural History of Hair* (Bloomsbury 2017) and 'The Sad Fortunes of 'Stylish Things': George Eliot and the Languages of Fashion' in *Communicating Transcultural Fashion Narratives* (Intellect 2018) and 'The dandy novel as fashion text: Edward Bulwer Lytton's *Pelham* (1828) and fashion editorial' in *Fashion and Material Culture in Victorian Fiction and Periodicals*: (London: Edward Everett Root Publishers, 2018). His research interests are Victorian fiction, the Gothic and cultures of fashion and the body. He is currently working on a monograph about the fashioned male body and Victorian writing of which this paper will form part.

CECILIA MARCHETTO SANTORUN (University of Santiago de Compostela, UK)

Paper Title: Evil, Transgression and Excess in William Blake and Alan Moore

Many critics have argued that an intimate link exists between the Gothic tradition and graphic novels (Punter & Byron 71; Smith 251). Moore's specific connection and contributions to the Gothic have already been analysed in a recent volume, *Alan Moore and the Gothic Tradition* (Green: 2016), whereas Blake's Gothic characteristics have been described by David Punter (89-91; 100-101). This paper will study the relationship between both authors' adoptions of Gothic tropes and modes through a brief comparative analysis of some of their works: Blake's *The Marriage of Heaven and Hell* and *The Book of Urizen*, and Moore's *The Swamp Thing* and *From Hell*.

William Blake's works and his visionary radicalism have influenced Alan Moore's graphic novels. They are distant heirs of the Blakean illuminated book, and share with Blake's plates the hybridity of their combinations of written texts and visual images. The play with Blakean tradition allows Moore to reinterpret the meanings of the core components of the Gothic: transgression,

excess and ideas of good and evil that differ from the conventional ones. Moore's explorations of duality, evil, and Gothic ambivalence reinforce the emancipatory inclination of Blake's imagination.

This paper concentrates on two aims. The first aim is to find out whether Blake's Gothic elements and contributions to the genre shaped Moore's usage of the Gothic tradition, focusing on the theme of evil; the second, to compare both authors' ideas of terror and evil as either internal or external, taking into account their psychoanalytic significance.

Biography: Cecilia Marchetto is a predoctoral student and junior researcher at the Department of English and German Philology of the University of Santiago de Compostela; member of the research group Discourse & Identity (GRC 2015/002) and of the teaching innovation group IDENXEN (GID-75). She graduated in English Philology and got an MA in Advanced English Studies (Literature specialization) both from the University of Santiago de Compostela. She is currently working on her doctoral thesis, a comparative study of William Blake's illuminated books and contemporary British writer Alan Moore's graphic novels. Among her research interests are: Blake Studies, Enlightenment and Romanticism, Literature and the Visual Arts, Feminist and Gender Studies, Ecofeminism, Comparative Literature, Psychoanalysis, the Gothic, Alan Moore, Comics and Graphic Novels and Postmodernism.

MARIA TERESA **MARNIERI** (Independent scholar)

Paper Title: Gothic Terror and Virgilian Idyllic in Ann Radcliffe's *The Romance of the Forest*

During the long eighteenth century, in a period when enlightened philosophers and writers had intended to spread knowledge universally and illuminate people's minds, a thin red line united poets and artists who were attracted by darkness, and showed that the uncanny played an important role in literature and art. Graveyard poets, Giovanbattista Piranesi's and Henry Fuseli's nightmares, the attraction for the horrid and the sublime, Cesare Beccaria's social analysis of the horrors of torture, and Horace Walpole's supernatural romance were only some of the influences at the roots of the Gothic mania that exploded during the last decades of the century when Ann Radcliffe started her literary career. While it is undeniable that Radcliffe was the creator of unparalleled gloomy atmospheres and frightening stories, she showed aspects in her prose that did not belong to the Gothic. My intention is to show that Radcliffe was imbued with classical knowledge despite a lack of systematic education, often mentioned as a problematic flaw by her contemporary and later critics. Idolised by Gotthold E. Lessing and Johan J. Winkelmann in their essays, classical authors were commonly appreciated through a variety of literary translations by multiple layers of society who did not know Latin or Greek, as Stuart Gillespie (2006, 2011) and David Hopkins (2006) have suggested. My claim is to demonstrate that Radcliffe's romances, especially *The Romance of the Forest* (1791), were imbued with classical imagery, the Latin Virgil appearing to be the author that mostly moulded her ideas and sensibility.

Biography: Dr. Maria Marnieri has a PhD in English Literature ("Critical and Iconographic Reinterpretations of three early Gothic Novels. Classical, Medieval, and Renaissance Influences in William Beckford's *Vathek*, Ann Radcliffe's *Romance of the Forest* and Matthew G. Lewis's *The Monk*" at UAB, Barcelona, 2016); a MA in Advanced English Studies ("The Four Elements in *The Tempest* by William Shakespeare" at UAB, Barcelona); a BA in Languages and Literatures ("Analysis of Narrative Techniques in James Joyce's *Dubliners*" University of Bologna, Italy, major in English and French, minor in German and Italian). She has been teaching English and Italian both in Italy and abroad. Specialized in Italian L2 (University ForCom, Rome), has taught at UBC (Canada), UCR (Costa Rica) and UAB (Barcelona). She has been part of the cultural committee for *Lenguas Modernas Journal* since 2007 (Universidad de Costa Rica). She has a Master in "EU Law and Business" (University ForCom, Rome) and has been an independent cultural expert for EU cultural agencies in

Brussels since 2002. She published a concise anthology of Italian 20th Literature and has written several articles for *Lenguas Modernas* and *European Academic Research* journals.

SIMON MARSDEN (University of Liverpool, UK)

Paper Title: 'Say Something Religious!': Contemporary Gothic and the Problem of Theological Language

Religious themes and tropes – sin, salvation, redemption, apocalypse, the angelic and demonic – have proliferated in post-millennial Gothic narratives. Yet Gothic frequently displays a tension between its persistent interest in theological themes and the availability of a shared language in which to articulate those themes. Gothic has become a theologically sophisticated genre that finds it difficult to talk about theology.

This paper takes as its starting point a scene in the BBC television series *Being Human* (2008-2013) in which one of the central characters, confronted by a gang of vampires, turns to a hospital chaplain and urges him to 'say something religious!' I will argue that the series, and contemporary Gothic more generally, represents religious and/or theological language as a privileged discourse identified with the 'professionally' religious. At the same time, however, Gothic narratives continue to engage in detailed and nuanced theological exploration. Justin Cronin's *Passage* trilogy (2010-16), for example, is set in a post-apocalyptic America in which little cultural memory of Christianity has survived, yet its narrative draws extensively on Christology and on theological accounts of evil, redemption and eschatology.

This paper argues that narratives such as *Being Human* and *The Passage* can be understood as 're-enchanted' Gothic. They demonstrate something of the contemporary 'return' of religion described by Zygmunt Bauman, Graham Ward and others. Yet they also reveal the lack of a shared theological language within which these religious tropes might be understood and interpreted.

Biography: Simon Marsden is Senior Lecturer in English Literature at the University of Liverpool. He specialises in the intersections between literature and theology from the long nineteenth century to the present. He is the author of *Emily Brontë and the Religious Imagination* (Bloomsbury, 2014), and is currently completing a second monograph, *The Theological Turn in Contemporary Gothic Fiction* (Palgrave).

BRIDGET M. MARSHALL (University of Massachusetts, Lowell, USA)

Paper Title: Fright Factories: Nineteenth-Century Industrial Gothic

The term "Industrial Gothic" is commonly understood to refer to a twentieth-century experimental electronic music style; however, I propose a hybrid literary genre of "Industrial Gothic" as a way to group and understand texts that employ the tropes, themes, and rhetoric of the Gothic to portray the real-life horrors of the Industrial Revolution. Industrial Gothic texts deploy both the Gothic figure of the monster and plots that involve imprisonment and victimization (especially sexual victimization) of workers; these texts entertain readers, but also engage them in a political and social movement to improve labor conditions. British novels such as Charlotte Elizabeth Tonna's *Helen Fleetwood* (1841) and Elizabeth Gaskell's *Mary Barton* (1848), portray actual mill buildings, mill owners, and at times even mill workers as monsters. Among the many horrifying conditions of daily life for mill workers was the reality of sexual predation. In her 1867 autobiography, Scottish mill worker and poet Ellen Johnston compares her experiences to that of the heroine in Elizabeth Helme's Gothic novel, *The Farmer of Inglewood Forest*. In the U.S., the anonymous novel *Ellen Merton, the Belle of Lowell* (1844), asserted that factory girls in New England "have gone forth from

those haunts of Industry to the haunts of Infamy" (4), and presents a picture of mill owners as perverse sexual predators who have their choice of victims among the ranks of their workers. Industrial Gothic demonstrates the ongoing durability and hybridity of the Gothic, and suggests an underexplored source of horror facing the modern world.

Biography: Bridget M. Marshall is an Associate Professor of English at the University of Massachusetts, Lowell. She teaches courses on Gothic novels, disability in literature, and American literature more generally. She is the author of *The Transatlantic Gothic Novel and the Law, 1790 – 1860* (Ashgate 2011), and co-editor of *Transnational Gothic: Literary and Social Exchanges in the Long Nineteenth Century* (Ashgate 2013). She is currently working on a project focused on the interconnections between Gothic literature and the Industrial Revolution.

DANIEL MARTIN (MacEwan University, Canada)

Paper Title: Theorizing Gothic Dysfluencies: Acousmatic, Uncanny, Abject, Surplus

While it is a general truism of the Gothic that voices can become acousmatic and uncanny when they seem to emancipate themselves from the bodies that are supposed to produce them, this paper asks the question, what is the relationship between the Gothic and dysfluent voices (stuttering and stammering, especially)? Gothic fiction, film, and television contain endless references to the uncanny and creepy effects of voices. In fact, we might extrapolate that there is no gothic cinema or television without uncanny vocal effects. But there is a significant difference between what Mladen Dolar calls an "object voice" and a dysfluent voice. The former introduces a kind of "surplus" voice (a voice that seems to emancipate itself from any notion of physiological causality) while the latter results in what Michel de Certeau calls the "noise of otherness." This paper introduces a way of theorizing *Gothic dysfluencies* both within and against the dominant Freudian discourse of the uncanny. While Freud's essay on "The Uncanny" charts a seemingly endless range of ways in which subjects might experience uncanny effects, stuttering and stammering are particularly evocative because they introduce repetitions, pauses, and hesitations that interfere with the communicative potential of the uncanny. In this paper, I will examine the University College London's Archive of Stuttered Speech as a provocative instance of the uncanny vocal registers of dysfluent voices. Funded as an archive dedicated to aiding speech-language pathologists and researchers through accessible audio clips of hundreds of children who stutter, the Archive of Stuttered Speech is also a haunting collection of Gothic dysfluencies. Although intended as teaching and research aids, these recordings they contain a surplus sense of the implicitly gothic nature of speech-language pathology itself. Literary critics and theorists who rely on the uncanny as a concept for interrogating the many strangely foreign yet familiar ways in which the unconscious "speaks" follow Freud in the assumption that it does so as if "structured like a language," to use Lacan's well-known statement. But dysfluent voices introduce a problem in such theorizing because speech blocks and repetitions are not discursive like a language; stutters and stammers exist, as Steven Connor argues, "beyond words." They thus confuse distinctions between uncanny and abject experiences and phenomena. I intend to suggest in this paper that an analysis of the Archive of Stuttered Speech introduces the potential to conceive of a broader Gothic theorization of dysfluencies, both within and against the practices of speech-language pathology.

Biography: Daniel Martin is an assistant professor of English literature at MacEwan University in Edmonton AB, Canada. He has a chapter forthcoming on nineteenth-century speech disorders and dysfluent temporalities in Bloomsbury's *A Cultural History of Disability in the Long Nineteenth Century*, edited by Joyce Huff and Martha Stoddard Holmes. His essays on speech dysfluencies and

Victorian conceptions of risk and transportation have appeared in the *Journal of Victorian Culture*, *The Canadian Journal of Disability Studies*, *Victorian Review*, *Victorian Literature and Culture*, and Blackwell's *A Companion to Sensation Fiction*, edited by Pamela K. Gilbert. He is currently completing a book project on Victorian medical, literary, and cultural narratives of dysfluent speech.

DANIEL MARTIN (Korea Institute of Science and Technology, South Korea)

Paper Title: Gothic Traditions in South Korean Cinema: The Righteous Vengeance of the Lingering Ghost

As gothic traditions continue to evolve and adapt, an increasing trend of gothic studies involves incorporation of works from non-Western (especially East Asian) cultures. This paper offers an overview of gothic traditions in the folklore, literature and cinema of South Korea. The Korean horror fable, as reimagined in a variety of globally-distributed films, expresses a distinct manifestation of gothic sensibilities. In particular, the figure of the *wonhon* – the female ghost, engaged in a violent quest for revenge – is a fascinating figure, challenging notions of morality and femininity and offering an alternative paradigm of fear. The undead avenger of South Korean horror kills not for pleasure or cruelty, but is instead driven by a strict sense of justice, hounding only those who wronged her in life. She evokes sadness, drawing on traditions from theatrical melodrama, rather than simply fear. She is defined, to a large degree, by her familial connections, and the often destructive nature of her relationships with her husband, in-laws, parents, or children.

This paper considers a long history of the *wonhon* in Korean popular culture, and focuses on several recent films as primary case studies, from the claustrophobic family terror of *A Tale of Two Sisters* (2003) to the techno-gothic of *Phone* (2002). These films combine longstanding gothic traditions and particular regional sensibilities with irreverent, pointedly modernized storytelling. The contemporary Korean gothic is emphatically hybrid, combining old and new, local and global, weaving stories of the living and the dead that comment on society and history in fascinating ways.

Biography: Daniel Martin is Associate Professor of Film Studies in the School of Humanities and Social Sciences at the Korea Advanced Institute of Science and Technology (KAIST). His recent research concerns the international circulation of films from South Korea, Japan, and Hong Kong. He is the author of *Extreme Asia: The Rise of Cult Cinema from the Far East* (2015), co-editor of *Korean Horror Cinema* (2013) and *Hong Kong Horror Cinema* (2018), and has published articles in *Cinema Journal*, *The Journal of Film and Video*, *Continuum*, *Film International*, *Acta Koreana*, *Asian Cinema*, and *The Journal of Korean Studies*. He is a contributor to the forthcoming *The Cambridge History of the Gothic* (ed. Catherine Spooner, Cambridge University Press).

PIERPAOLO MARTINO (University of Bari, Italy)

Paper Title: Oscar Wilde's aesthetic gothic in contemporary popular music: David Bowie, Morrissey and *The Picture of Dorian Gray*

Oscar Wilde's *The Picture of Dorian Gray* synthesizes Gothic conventions like duality, magic pictures and physical mutability. According to Riquelme (2000) here "Wilde simultaneously aestheticizes the Gothic and gothicizes the aesthetic". This merger is possible because of the tendency of Gothic writing to present a fantastic world of indulgence and boundary-crossing and the tendency of the aesthetic (Pater) to press beyond conventional boundaries and to recognize terror within beauty. This very merger was highly influential on Twentieth century popular music, in particular on the works of Bowie

and Morrissey. In his practice of identity as performance, Bowie became a postmodern Wilde, who acknowledged the "truth of masks" not only in art but also in everyday life. Bowie's video for his song 'Look Back in Anger' is a comment on *Dorian Gray*, in which Bowie seems to play the parts of both Basil and Dorian, reinterpreting "the novel's theme of duality in such a way to combine the artist with his subject" (Waldrep 2004). Even though (Steven) Morrissey's songs are characterized by images which are clearly Wildean and songs such as 'Cemetery Gates' feature the Anglo-Irish writer as character, Wilde's strongest influence must be detected in the "living sign" named Morrissey. Not only was the singer interested in gothic themes but renaming himself 'Morrissey', rather like the portrait in *Dorian Gray*'s attic, "his eponymous creation began acquiring a quasi-life of its own - a dramatically constituted life, to which every lyric and public act would contribute - which effectively subsumed its creator" (Hopps 2009).

Biography: Pierpaolo Martino is Senior Lecturer of English Literature at the University of Bari, Italy. His fields of enquiry include Postcolonial and Cultural Studies, Renaissance Studies and Wilde Studies. He has published on Shakespeare, Oscar Wilde, Virginia Woolf, Colin MacInnes, Kamau Brathwaite, Paul Auster, Hari Kunzru, Hanif Kureishi, Linton Kwesi Johnson, Salman Rushdie, Nick Cave, Morrissey and Radiohead. He is the author of three monographs: *Virginia Woolf: la musica del faro* (2003), *Down in Albion: studi sulla cultura pop inglese* (2007), *Mark the Music. The Language of Music in English Literature from Shakespeare to Salman Rushdie* (2012), *La Filosofia di David Bowie. Wilde, Kemp e la musica come teatro* (2016) and editor of *Exodus: studi sulla letteratura anglo-caraibica* (2009) and *Words and Music. Studi sui rapporti tra letteratura e musica in ambito anglofono* (2015).

MOMINA MASOOD (University of the Punjab, Pakistan)

Paper Title: The Jinns of Pakistan: Imagining the Gothic in the Pakistani Screens

With its release in 1967, Khawaja Sarfraz's *Zinda Laash* (Dracula in Pakistan) became the first gothic film to be released in Pakistan after the Great Partition of the Indian subcontinent and became a blueprint for the way the gothic would continue to be understood and imagined within the Pakistani cultural and cinematic imaginary. It went on to inspire arguably the most successful children's television show in the country, Abdul Hameed's *Ainak Wala Jin* (1993-1996), a weekly serial which lay at the intersections of horror, fantasy, and science fiction, and thus introduced a unique vision of the gothic that was at once specifically local and yet also borrowed widely from Western gothic tropes. Previous discussions on the Pakistani gothic have inevitably looked at the production of the genre and its relation to Pakistan's colonial history which still haunts the nation-state. However, this paper will approach these gothic texts in terms of their production contexts, reception, afterlife and their cultural impact. Ultimately, this paper is an exploration of the ways the gothic continues to be reimagined on the Pakistani screens from *Zinda Laash* to the Pashto horror films of the 1990s to finally the gothic in Pakistani television and its popularisation as a hybrid genre which catered to multiple demographics at the same time. Lastly this paper will discuss where Pakistani gothic is now through an analysis of contemporary possession films and thrillers.

Biography: Momina Masood is an M.Phil. Candidate in the Department of English Language & Literature, University of the Punjab, Lahore, Pakistan where she currently researches queer Pakistani cinemas. She edits poetry for *Papercuts* magazine and is on the editorial board of *Mad in Asia*. Her creative work has appeared widely online.

PAUL MAZEY (University of Bristol, UK)

Paper Title: Gothic Melodrama/Gothic Horror: Exploring Generic Hybridity in *The Black Torment* (Robert Hartford-Davis, 1964)

This paper examines the British Gothic film *The Black Torment* (Robert Hartford-Davis, 1964), a tale of murder and mysterious ghostly happenings at a manor house in Georgian England. While clearly positioned and promoted to appeal to the horror market, the film is an atmospheric blend of elements of Gothic melodrama and Gothic horror. In a story with echoes of both Patrick Hamilton's *Gas Light* and Daphne Du Maurier's *Rebecca*, Sir Richard (John Turner) returns to Fordyke Hall with his new bride, only to find himself suspected of a series of unsolved murders. Through a close analysis of the film's narrative elements, its *mise-en-scène* and Robert Richards' musical score, this paper investigates how the film combines elements of Gothic melodrama and Gothic horror to create its effects.

The presentation considers how the narrative of *The Black Torment* connects it to the Gainsborough costume films of the 1940s, and how it shifts the female focus of these films onto the male lead in a way that also links it, with its period setting, colour cinematography and visual references, to the Hammer horror films of the late 1950s. In addition, this paper analyses the sound design and the musical score of *The Black Torment* in order to explore how it heightens both its melodramatic and its horror aspects, how it contributes to the sense of generic hybridity in the film, and how a film's score may be seen as an indicator of its generic intent.

Biography: Paul Maze is a sessional tutor in the Department of Film and Television at the University of Bristol. He was awarded his PhD in 2017. His doctoral research explored the way British film music of the 1930s to the 1950s draws upon the heritage of British music by employing styles of music which are historically and culturally significant in a national context. After returning to study as a part-time mature student, he graduated with a BA in Drama in 2008, and successfully completed an MPhil exploring music in British film melodrama in 2012, both with the University of Bristol.

CATHERINE MCCRARY (Boston University, USA)

Michael Myers and the Erotics of Loss: Gothic Familial Dysfunction in the 20th Century Imagination

In George Haggerty's *Queer Gothic*, he explores one of the Gothic tropes first laid in stone in Horace Walpole's *The Castle of Otranto*: that of sexual terror. Specifically, Haggerty traces one form of Gothic desire, the erotics of loss, through the work of Walpole, Radcliffe, and even Dacre. The erotics of loss, a desire which is both guided and defined by a primal, often Freudian, attraction to someone now lost, drives the frequently incestuous familial dramas in *The Castle of Otranto*, *The Italian*, and other Gothic stories, including one 20th century gothic tale: John Carpenter's *Halloween* (1978). *Halloween* is the tragic tale of the Myers family whose dysfunction destroys not only their own family, but the very fabric of their small Illinois town. The very same erotics of loss that drove Walpole's anti-hero, Manfred, to chase after Isabella in *The Castle of Otranto* drives Carpenter's monster's insatiable lust for blood and his obsession with his sister, Laurie Stroud (Jamie Lee Curtis). In my paper, I will examine the ways in which the erotics of loss motivate Michael Myers, yea, the ways in which the erotics of loss form the very foundation of this iconic slasher's character. In so doing, I hope to better demonstrate how powerful Gothic tropes remain in the psyches of modern audiences. The titillating sexual anxieties of the 18th and 19th centuries still hold remarkable sway over 20th and 21st century imaginations, and this influence is perhaps nowhere better illustrated than in the dark Haddonfield nights of *Halloween*.

Biography: My name is Catherine McCrary and I am a postgraduate student pursuing my Masters of Theological Studies at Boston University. From childhood I have been fascinated by horror, and more

recently, I have become fixated with the image of the monstrous divine--a subject treated often in Gothic literature! While neither of my abstracts address the monstrous divine, I hope they will be worthy of consideration in their own right, despite the lateness of the submission.

LESLIE MCMURTRY (University of Salford, UK)

Paper Title: (In the) Dark: The Gothic Themes of BBC Radio Drama

In 1942, John Dickson Carr created *Suspense* for CBS radio, an extremely popular and influential anthology thriller series. The flavors of episodes ranged from mystery to sporadic forays into the Gothic supernatural. *Appointment with Fear*, written by Carr, brought the thriller genre to BBC Radio in 1943, inaugurating a tradition of spooky radio dramas introduced by the mysterious, spectral, sepulchral-toned Man in Black. *Appointment with Fear* was so influential, it spawned not only three more series (*The Man in Black*, 1949; *Fear on Four*, 1988-92 and 2009-2011) but inspired a variety of horror series and standalone radio Gothic.

Beyond mere spooky entertainment, Gothic has always illuminated the fears of the present with its revenants. Gothic radio drama is no different, with Allison McCracken noting that *Suspense's* gender-transgressive characters were part of the series' phenomenal success (2002, p.184). Focusing on offerings from *Fear on Four* and series such as *Haunted* (1979-84), *Spine Chillers* (1984), and *Voices from the Grave* (2009), as well as standalone dramas on BBC Radio, this paper will examine the way gender is presented in contemporary British settings, arguing for an archetype of the preyed-upon British housewife who is menaced much in the manner of Ann Radcliffe's Gothic heroines. Ultimately, it will argue for more doom-laden fates for these British women than the Radcliffean "female Gothic" and examine what this has to say about gender in the British society of the last 60 years.

Biography: Leslie McMurtry is a Lecturer in Radio Studies at the University of Salford. Her research interests include Gothic and horror on audio drama, empirical experiments on imagery generation through aural drama, and podcasting. The scariest radio drama she has ever heard is "The Porch Light" from the Canadian Broadcasting Corporation's *Nightfall* series.

DAVID MCWILLIAM (Keele University, UK)

Paper Title: Some Want to Watch the World Burn, Others Cannot Bear to Look: Revolution as Psychological Horror in *Mr. Robot*

Elliot Alderson, the focalising character for Sam Esmail's television show *Mr. Robot* (2015-) is a hacker who wants to bring down the global financial system by eliminating world debt in order to enact revenge against Evil Corp, the malevolent business that caused his father's early death. As the head of the hacker organization fsociety, Elliot appears to achieve some degree of success in leading the world to revolution yet turns away from the consequences. The act that precipitates the turmoil to come is one Elliot dissociates from. Elliot's revolutionary efforts are displaced instead onto an audio-visual hallucination of his dead father, who berates him for lacking the courage to see his revolution through and refuses to tell him exactly how it happened. This paper will explore the use of the divided self in *Mr Robot* in relation to the current crisis in neoliberalism, with revolutionary change a desire for those who feel crushed by late capitalism but also a source of terror for those immersed in what Mark Fisher terms capitalist realism, the logic of which is summed up in a quotation attributed to Slavoj Žižek that 'it is easier to imagine an end to the world than an end to capitalism'. As Elliot withdraws from the new world he has brought into being, his father becomes a vengeful ghost, the embodiment of the rage and determination needed to see his revolution through, making *Mr Robot* an example of neoliberal Gothic.

Biography: Dr David McWilliam is a Lecturer in Film Studies and English Literature at Keele University. His primary research interests are cultural challenges to neoconservatism and neoliberalism. David runs the Dissent Studies Research Group at Keele.

INÉS MÉNDEZ FERNÁNDEZ (University of Oviedo, Spain)

Paper Title: Contemporary Gothic: Female Agency in *Crimson Peak* and *Lady Macbeth*

In recent years, there have been two films that may be considered contemporary revisions of classic Gothic fiction: *Crimson Peak* (Guillermo del Toro, 2015) and *Lady Macbeth* (William Oldroyd, 2017). Both works, set in the 19th century, portray young women (respectively played by Mia Wasikowska and Florence Pugh) who, once married, are forced to live in a hostile environment. Each one of them, in their own way, must deal with the domestic violence that comes from an unhappy or deceitful marriage, where the role of male characters is also determined by the patriarchal society that oppresses both genders.

This proposal aims as well to explore the role of privilege as far as gender and class is concerned, since that will help us understand the way female agency drives each film forward: Katherine (*Lady Macbeth*), whose name reminds us of Emily Brontë's *Wuthering Heights*, tries to recover her freedom through adultery, whereas Edith (*Crimson Peak*), who deeply resembles Charlotte Brontë's Jane Eyre, will have to fight the demons that inhabit her new home and those who live in it. Since both films are directed by men –«bearers of the look», according to Laura Mulvey–, we will try to establish how this affects the depiction of our heroines: is Lucille Sharpe (one of Edith's antagonists in *Crimson Peak*) a new Bertha Mason? To which extent is Katherine's behaviour justifiable? The proposal will try to solve these questions within a framework of feminist theory that enables us to properly analyze these two pieces of contemporary cinema.

Biography: Inés holds a degree in Spanish Language and Literature (University of Oviedo, 2010-2014) and a master's degree in Teaching Spanish as a Foreign Language (University of Oviedo, 2014-2015). She is currently a third-year PhD candidate in the Humanities Research programme, and her thesis focuses on the representation of the author as a fictional character in cinema.

GILLES MENEGALDO (University of Poitiers, France)

Paper Title: Turn of the Century Monsters on Screen: Vampires Versus Zombies

The zombie appeared on screen as early as 1932 (*White Zombie*, Victor Halperin) and has thrived since then, evolving from its voodoo origin to more horrifying flesh eating (and politically loaded) variations. In the 1990s and in the first decade of the 21st century, contemporary traumas (wars, epidemics), phobias, but also new technologies, have given the zombie motif a strong impetus. Remakes of earlier zombie movies have been produced and George Romero the inventor of the modern cinematic zombie has extended his trilogy with *Land of the Dead* (2005) and also *Diary of the Dead* (2007), that proposes a meta-filmic reflexion on horror films while it still deals with societal issues. In *28 Days Later*, Danny Boyle depicts a virus that infects people with uncontrollable fury, causing them to want to beat other people to death. The recent zombie series, *The Walking Dead* adapted from a comic book, has brought new social, political and gender issues. Vampires have thrived on screen since *Nosferatu* (1922) but, over the last few years, they have also experienced a revival, particularly on television with series like *True Blood* or *Vampire Diaries*. The vampire is more explicitly linked with gothic culture for historical reasons but the zombie also evokes gothic horror and is usually associated with enclosure. We may wonder what specifically differentiates the two creatures which both occupy a liminal space between life and death, transgressing the boundaries

and breaking taboos. Why do blood sucking and cannibalism have still such an impact on popular media culture? What is specific of these new avatars that accounts for the fascination they exert?

Biography: Gilles Menegaldo is an emeritus professor of American literature and film studies at the University of Poitiers. Founder of the Film Studies Department. He has published many articles on gothic literature and film genre. Book: *Dracula, la noirceur et la grâce* (with AM Paquet-Deyris, 2006). As editor or co-editor, 30 collections of essays among which: *Frankenstein* (1999), *HP Lovecraft, mythes et modernité* (2002), *R. L. Stevenson et A. Conan Doyle* (2003, with JP Naugrette), *Dracula* (Sept. 2005), *Jacques Tourneur* (2006), *Film and History*, (2008), *Manières de Noir* (On Crime Fiction), 2010, *Gothic NEWS*, 2011, *Persistances gothiques dans la littérature et les arts de l'image*, (2012), *European and Hollywood Cinema: Cultural Exchanges*, 2012. Latest books as editor: *Le western et les mythes de l'ouest* (with L. Guillaud), UP Rennes, 2015, *Sherlock Holmes, un limier pour le XXIème siècle* (with H. Machinal et J-P Naugrette, UP Rennes, 2016), *Lovecraft au prisme de l'image* (with C. Gelly) 2017 (le Visage vert), *Tim Burton, a Cinema of Transformations* (UP Montpellier, Feb. 2018).

PAULA RYGGVIK **MIKALSEN** (UIT The Arctic University of Norway, Norway)

Paper Title: The Victorian Rebellion of the Gothic Grey Mice: Rewriting and Revisiting the Narrative

This paper explores the feminist potential in Dauphne du Maurier's *Rebecca* (1938) and Charlotte Brontë's *Jane Eyre* (1847) with particular emphasis on the function of the Gothic elements employed by the authors to connect these two novels over the space of nearly a decade. I argue that, beyond drawing on a genre traditionally employed by female authors writing for a female audience, Brontë and Maurier's novels use the Gothic to provide a subversive criticism. In other words, these novels emphasize the advantage of using the genre for subversive criticism of patriarchal dominance and the historical position of women. *Jane Eyre* and *Rebecca* are similar in many ways in terms of plot, style and tone, but I will primarily focus on the overlap of Gothic traits to demonstrate the relevance of using the genre to illustrate the protagonists desire to control their own narratives and their own fates.

Through relevant genre theory and feminist close-reading, this paper will compare and contrast the novels in relation to common Gothic phenomena: a shy, almost obscure heroine coming into her own, a haunting, malevolent presence (be it madness or a ghost) and the value of intertextual dialogue with other genres (genre-hybridity), especially the fairy tale. The main reason why this analysis is relevant, is that by connecting Gothic traits to different themes in literature across time, the genre will then assist in emphasizing and actualize these themes in contemporary culture.

Biography: Paula Ryggvik Mikalsen is a PhD Candidate at the Department of Language and Culture, UIT The Arctic University of Norway. She is affiliated with the research group Health, Art and Society (UiT) and the Nordic Network for Narratives in Medicine (University of Southern Denmark).

ALISON **MILBANK** (University of Nottingham, UK)

Paper Title: The Creative Grotesque: Dantesque Allusion in *Frankenstein*

This paper is concerned with the generic hybridity of the text of Mary Shelley's celebrated novel, made up as it is of many allusions to the current reading of Percy and Mary Shelley, just as the Creature is made up physically of discrete body parts and hermeneutically from his reading. It attends on the theoretical level to contemporary German aesthetics of the fragment and the grotesque, particularly in the writings of the Schlegel brothers, and on the textual key – and often

critically unacknowledged - references to Dante's *Commedia* in *Frankenstein*. Shelley's later interest in Dante is made evident in her novella, *Mathilda*, which was unpublished in her lifetime, which shockingly explores the theme of father/daughter incest through the lens of Dante, and by her Gothicised historical novel, *Valperga*, of 1821, in which the heroine casts herself in the role of Matilda, Dante's guide through the Earthly Paradise, in contradistinction to the spiritualising Beatrice. *Frankenstein* similarly engages Dante's aesthetics for the portrayal of a false spiritualising sublime in the project of Victor, who becomes a mystifying rhetorician like Ulysses in *Inferno* 26, and a more positive and hybrid grotesque in the Creature and in Mary Shelley's material conception of authorship. Dante's theological poetics offers a way to use monstrosity and duality positively as heuristic modes of understanding reality and critiquing the Romantic sublime.

Biography: Alison Milbank is Associate Professor of Literature and Theology at the University of Nottingham. She is the author of *Daughters of the House: Modes of the Gothic in Victorian Fiction* (Macmillan, 1992) and edited Radcliffe's early novels for Oxford World's Classics. *God and the Gothic: Romance and Realism in the English Literary Tradition* is forthcoming from Oxford University Press in October.

HILDY MILLER (Portland State University, US)

Paper Title: "Birds are not aggressive creatures": Refiguring Hitchcock's film *The Birds* as 'Women's gothic'

Alfred Hitchcock's film *The Birds*, which was released in 1963, has long had a reputation as being one of his lesser films, outstanding mainly for its technological achievement of convincingly depicting the uncanny attack of large numbers of birds. The visual impact of the menacing birds was no doubt enhanced by the wide shots of flat Bodega Bay, California on the big screen in technicolor. But, otherwise, its story line, a love triangle concocted by Hitchcock and his writer Evan Hunter—not part of Daphne du Maurier's original story—has generally been judged to have severely compromised the quality of the film. However, in recent years, in its afterlife on the small screens of televisions and computers, the now central-seeming love triangle has received some significant critical re-evaluation. Most notably, both Žižek and Paglia have advanced psychoanalytic critiques, seeing the angry attacking birds as symbolically paralleling the anger of several women characters at Melanie's encroachment on Mitch, the central male character. In my presentation, however, I will offer an alternative reading of the "flock" of women characters as a kind of modern "women's Gothic" (contested as that term may be). I show Melanie, Annie, Lydia, and even Cathy playing transgressive roles that subvert the stereotypical women-competing-for-a-man formula. Much as the women characters of *Jane Eyre* and *Rebecca* are intertwined, so too the women of *The Birds* form a web of female subject positions, entangled mostly with one another, with Mitch, somewhat tangential to the narrative.

Biography: Hildy Miller, Professor of English at Portland State University, (Portland, Oregon USA), writes and teaches courses in the areas of American Gothic literature and film and gender/queer theory.

HOLLY-GALE MILLETTE (University of Southampton, UK)

Paper Title: Dystopic Diachronicity: Gothic in the Age of the Anthropocene

Since the turn of the last century, World's End narratives and/or Human's End narratives have proliferated. These have found their narrative and aesthetic politic in fictive rhetoric of decadence, difference and degeneration. We know that the resurgence of such representations occurs in periods of ontological and epistemological crisis (Seed, 1999). The political discourse of these 'apoco-tainments' are most often found in the oppositions between the Self and the Other and/or between the human Self and the non-human Other – discourses in which that Other is menacing, evil or the Darwinian survivor in a 'ruined' world. In exploring the dystopic and grotesque imaginings that arise from and express the darker side of our post-millennial life our evolution towards cataclysmic extinction, one finds Gothic trope taking a new and critically darker turn.

This paper sets the argument that there is a new direction in Gothic Studies, one that is centred by the critical acceptance of the degeneration and ruin that the human has wrought in its epoch – the age of the Anthropocene. Gothic preoccupations with social inequalities, racialized outsiders and dystopic politics are now extending to interstellar narratives (Netflix's *The Expanse*, e.g.). Tropes of decay and post-apocalyptic subterranea are being played out on multiplayer gaming platforms such as *Metro* (4A Studios, 2010 and 2013) and *The Secret World* (Funcom, 2015-present). Mash-ups of neo-urban horror are being re-design into graphic novels such as Moore's *From Hell* (1989 – 1996) and then re-aestheticized for filmic release (2001). In all of these, the shadow of the Anthropocene is observed. This paper connects the Gothic trope found in the New Urban story-worlds to our period of the Anthropocene and argues that the next, critical and aesthetic reinterpretation of the Gothic trope is emerging in the aesthetic narration of the Anthropocene and how it is speeding towards a self-inflicted Armageddon.

Biography: Dr. Holly-Gale Millette is a Senior Teaching Fellow and Cultural Historian at the University of Southampton. She is a transatlantic cultural and performance historian with a firm interest in identity theory. Primarily a Victorianist and Gothicism, her interest and ability is in deep mapping texts, aesthetic politics, histories and geographies of the liminal, ruptured, palimpsestic, chronotopic and the transitional. She is widely published in international journals and critical collections and is committed to considering the aesthetic and political new directions of the Gothic in the millennium.

SANDRA MILLS (University of Hull, UK)

Paper Title: 'Barely human in form, like a monster or mistake, a fetus or a corpse': Contemporary Puppetry and the Gothic

Kenneth Gross affirms that the puppet figure is 'barely human in form, like a monster or mistake, a fetus or a corpse' (*Puppet: An Essay on Uncanny Life*, p2), for they occupy that liminal space between life and death. As incomplete doubles of human life, objects of external manufacture and operation, they possess a grotesquely dead-alive charm. As such they are a perfect fit for a genre that so fully embraces the macabre in all its manifestations and guises. From the overtly sinister Punch and Judy tradition, to the macabre displays produced by some contemporary theatre companies, puppetry and the Gothic have long been, and continue to be entwined. This paper positions the puppet as an inherently gothic, hybrid figure, an amalgamation of the animate and inanimate, the natural and artificial, the organic and inorganic. It will examine in detail two contemporary performances - Blackeyed Theatre's full-length production of *Frankenstein* and Mirth and Misery's show 'The Death Puppet Klezma Jam' – and as such will take an interdisciplinary approach in its utilisation of concepts of monstrosity and hybridity. BlackEyed Theatre's highly successfully adaptation of Mary Shelley's iconic tale of creator and his creation fuses ensemble storytelling, live music, puppetry and stunning theatricality. Mirth and Misery combine string and table top puppetry with live Eastern European music, skilfully manipulating the damned to create an intriguing world of putrefied puppets.

Biography: Sandra Mills is a PhD candidate based in the School of Arts at the University of Hull. Her thesis examines representations of the 'living' doll in contemporary horror literature and film. She co-organised the interdisciplinary '(Dis)Connected Forms: Narratives on the Fractured Self' conference which took place at the University of Hull in September 2016. She has published on the work of Angela Carter, Carlo Collodi, and Ramsey Campbell. Her wider research interests include: children's literature, Gothic studies, death studies, adaptation, intertextuality, contemporary science fiction and film.

PNINA MOLDOVANO (Tel-Aviv University, Israel)

Paper Title: '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

Carmilla, the web series, is a queer, feminist adaptation of J. S. Le Fanu's classic novella "Carmilla". Following Punter's (1980) and Carroll's (1990) interpretations of Gothic horror, *Carmilla* occupies a liminal space, where it falls in the scope of the Gothic while simultaneously reinventing its conventions; thus, it gives rise to Gothic hybridity.

Thematically, the web series blends traditional Gothic with different literary genres, while subverting the image of the omnipotent vampire. Unlike Le Fanu's Laura, the web series' Laura is surrounded by female, queer friends who together solve a mystery. Carmilla is not a clear villainess: she penetrates Laura's circle of friends, regains her autonomy from her mother and materializes her love for Laura, which in the novella exists only in the realm of dreams. In terms of narrative structure, the web series is constructed as a vlog (video blog) created by Laura, conforming to at least two recognizable narrators: Laura and the omniscient web camera.

Concerned with gender and sexual anxieties, the Gothic tradition portrayed female desire as monstrous (Halberstam 1995). However, Warwick (2007) claims that in contemporary culture the Gothic is no longer about the marginal because the once-repressed is now centralized. *Carmilla* indeed normalizes the previously hidden and feared. Thus, a new mode of the Gothic is created, one that transforms an old Gothic story into a postmodern, queer, hybrid tale.

In our presentation we wish to introduce *Carmilla*, the web series, as hybrid Gothic by comparing it to its literary source, yet arguing for its innovative, queer force.

Biography: Pnina Moldovano is a PhD student at Tel-Aviv University's School of Cultural Studies, working on her dissertation concerning the abject, the sublime and the divine in contemporary horror. She is a member of the organizing committee for Tel-Aviv University's annual Science Fiction Symposium and she is the co-founder of Joss Whedon's research group at the same university. She has published and has given talks on topics ranging from vampires and female agency to necropolitics and queer grief. She also holds an MA degree in linguistics from Hebrew University.

MARÍA MORÁN-SÁNCHEZ (University of Salamanca, Spain)

Paper Title: Parodying the Parody: Gothic Traces in Vera Nazarian's Supernatural Austen

Jane Austen's *Northanger Abbey* (1817) could be considered the most *literary* of her works, since the novel in itself is a celebration of literature. Young and naive Catherine Morland is the unlikely heroine of a story in which fiction, writing and the pleasure of reading are the real protagonists. Set in an ambience filled with Gothic elements and conventions, Jane Austen parodied the genre by never truly fulfilling the expectations of both audience and heroine. The purpose of this paper is to analyze the

art of parodying a parody, by studying the Gothic traces latent in Vera Nazarian's supernatural adaptation of Jane Austen's classic, *Northanger Abbey and Angels and Dragons* (2010).

Vera Nazarian's adaptation is set within the hybrid genre of the monster mash-up, which had a great success between the years 2009 and 2011, just after the publication of the New York Times best-seller *Pride and Prejudice and Zombies* (2009) by Jane Austen and Seth Grahame-Smith. This curious adaptation, which turned Austen's quiet Regency world into a chaotic zombie mayhem, encouraged the publication of all sorts of bizarre retellings of classic novels in which monsters became the real protagonists. The present paper will focus on how the mash-up genre, which has parody and irony as its cornerstones, is able to reproduce Jane Austen's work without making it lose its original themes and essence. Ultimately, is it possible to parody a parody of the Gothic literary genre?

Biography: María Morán is a PhD student at the University of Salamanca (Spain). Her research interests involve the monster mash-up phenomenon, fandom studies and Jane Austen's literary adaptations.

SAMANTHA MORSE (University of California, USA)

Reconsidering the "Dreadful" in *Sweeney Todd* and the Victorian Penny Press

The purpose of my paper is to reconcile the penny dreadful—a genre that was historically dismissed as silly, inept, juvenile, escapist, and pernicious—with the lofty and serious status of nineteenth century philosophy, which harnessed dread to powerful epistemological and ethical effect. I examine the original Sweeney Todd story, serialized from 1846-47 as *The String of Pearls: A Romance* in Edward Lloyd's *The People's Periodical and Family Library*, demonstrating how the star-crossed lovers Johanna Bailey and Mark Ingestrie intentionally confront dread in a manner consistent with Søren Kierkegaard's philosophy in *The Concept of Dread* (1844). Dread, according to Kierkegaard, is the mood that arises when we are capable of making a choice, but are unsure about the ramifications of that decision. Exerting free will in a state of ignorance is, however, essential to ethical living by Kierkegaard's standards. Johanna and Mark's encounters with the dreadful, I will demonstrate, elucidate a profoundly reflective and moral commitment to truth for which they are rewarded, whereas Mrs. Lovett's evasion of dread indicates her iniquity and precipitates her demise. I argue that *The String of Pearls* represents not a corruption but an evolution in the long philosophical and religious history of dread by refining a unique aesthetics of the mood that was uniquely appealing to Lloyd's working class readers. Ultimately, what I am proposing is a hybrid understanding of the dreadful as an affect, aesthetic, epistemology, genre, and radical political orientation.

Biography: Samantha Morse is a PhD candidate in the English department at the University of California: Los Angeles. Her dissertation is tentatively titled "Gothic Futures: Affecting Dread in the Long Nineteenth Century" and she is eager to get feedback from the IGA community by sharing a conference paper on her favorite penny dreadful, *Sweeney Todd* (unpromisingly titled *The String of Pearls* in its first run).

HANNAH MOSS (University of Sheffield, UK)

Paper Title: *Memento Mori*: The Art of Life and Death in Mary Shelley's *Frankenstein*

This paper will address the conference theme of hybridity through a reading of *Frankenstein* as an aesthetic treatise, with a particular focus on the significance of the *memento mori* portrait of Caroline Beaufort. Commissioned by Victor's father as a 'history subject', the portrait illustrates the hybridisation of artistic genres, as promoted by Joshua Reynolds in his *Discourses on Art* (1778). However, in its depiction of the agony of bereavement, this portrait stands in marked contrast to the controlled acceptance of the inevitability of death found in popular, neoclassical *memento mori*

images. It will be argued that, for Victor, the portrait of his mother functions not as a *memento mori*, but as a challenge to break artistic boundaries and conquer death.

Mieke Bal contends that portraiture is a genre used for 'overcoming death' (1994), but Alexandra Neel suggests that for Mary Shelley 'all painting, portraiture in particular, is inextricably linked to death' (2015). Meanwhile, Critics including Christopher Rovee (2004) and Marie Hélène Huet (1993) have identified the figure crouched over a corpse in 'an agony of despair' repeated as a tableau vivant on occasions throughout the text, mirroring the portrait of Caroline grieving at her father's graveside. Although Victor attempts to break the bounds the *memento mori* through experimentation in the unhallowed arts, death proves inescapable. With a corpse-like appearance, the hybrid Creature becomes a walking *memento mori*, bringing death and destruction wherever he goes.

Biography: Hannah Moss is a second year PhD candidate at the University of Sheffield, supervised by Professors Joe Bray and Angela Wright. Hannah's thesis focuses on the representation of the female artist in novels of the long eighteenth century, with a particular focus on the works of Charlotte Smith, Ann Radcliffe and Mary Shelley. Hannah is also an active member of the Sheffield Gothic postgraduate community and her wider research interests include aesthetics, ekphrasis and the Gothic novel.

STEPH MULHOLLAND (Manchester Metropolitan University, UK)

Paper Title: 'I hacked what's left of her': Costuming the Limits of Neoliberal Selfhood and Spectrality in *Westworld*

"your humanity is cost effective, so is your suffering" – William (1:5)

This paper draws attention to 'this whole beautiful Victoriana thing happening in fashion' (Fishman 2016) and its relationship to contemporary Gothic, focussing on HBO's televisual remake, *Westworld*. The return to the past is framed within a Gothicized narrative of memories and nostalgia; but it is enacted through *choices* of dress. Guests entering *Westworld* curate their 'park' costumes, but hosts are "god damn doll[s]". Linnie Blake (2017) identifies a difference between adoption and employment of the Gothic in texts of the neoliberal age. This paper intersects Fashion and Gothic studies to reveal how neo-Victorian dress challenges, through *employment* of Gothic, the relationship between control and the neoliberal body.

Taking lead from the above quotation; how does neo-Victoriana fashion cost effective suffering? Theories of 'skin-as-dress' (Farber 2006, Hurst 2013) provide a counter-narrative through which neoliberal selfhood can be challenged by identifying alternatives to self-fashioning, through an affective aesthetic of spectrality. Clementine's costumes evolve through the absence of her choice; she is brutalized yet returns re-fashioned in a technician's white lab-coat; a spectre outside her loop. In hacking Gothic garments, like the white dress, *Westworld's* hybrid costumes explore the failings of contemporary neoliberal capitalism by self-consciously confronting us with styles of apathy, disengaging from the 'cornucopia of goods' (Blake, 2016) and loops of consuming surfaces. For the hosts, 'when [they're] suffering, that's when [they're] most real', for neoliberal audiences, when we're suffering, that's when we're most cost effective. With/ without the bustles.

Biography: Steph Mulholland is an English PhD researcher at Manchester Metropolitan University. Initially drawn to fashion theory, Steph's research examines how the relationship between clothing and skin within Post-Millennial Gothic television articulates and critiques the impact of neoliberal capitalism upon contemporary selfhood. Currently, Steph is exploring the intersection of affect theory to inform her reading of how pain is fashioned through contemporary television's hybrid aesthetics of the neo-Victorian. Steph is also a co-organiser of Feminisms in Public, a student-led network which organizes public events surrounding feminism(s), gender, and sexuality across the North West.

LAWRENCE LORRAINE **MULLEN** (Arcadia University, UK)

Paper Title: The Myth of Heterosexuality in Gothic American Fiction

Edgar Allan Poe's narrators and feminine presenting characters push to thrive outside of the boundaries and categories defined by the gender binary, rather than traverse between them—or act as an amalgamation of dueling characteristics. Instead of embodying a kind of gender polarity and negotiating interactions with traditional masculine and feminine qualities Eleonora, Berenice, and all of the assumed male narrators embrace their worlds as though they exist outside of its socially designated Symbolic Order. The language utilized to signify this difference is indeed limited, as the language in and of itself to describe gender that does not ascribe to the gender binary is either non-existent or still operates utilizing terminology rooted in the binary.

The Symbolic Order initially imposes the way they form their identification upon them until they travel outside—in these texts this is literal. I aim to expose and dismantle the heteronormative assumption that is placed on Poe's narratives; it argues that even heterosexuality perceived as the unification of opposing genders can be viewed as a love-union imitating androgyny, therefore yielding a true heterosexuality to be unattainable. Within the narratives, there are moments where it appears that a heterosexual union is achieved and therefore the heteronormative structure is once again reaffirm and set in place; however that is not entirely the case. In "Berenice", "Eleonora," and *The Hermaphrodite* a heterosexual love-union occurs, but the unification does not uphold heteronormative standards.

Biography: Lawrence Lorraine Mullen is a Master of Fine Arts in Poetry candidate at Arcadia University. They have incorporated numerous self-designed courses into their route of study to improve upon their understanding of 19th century American Gothic literature.

AURORA **MURGA AROCA** (Complutense University of Madrid, Spain)

Paper Title: The Human Hybrid: An Ecocritical Approach to the Animal within in *Fin de Siècle* Gothic Fiction

This proposal focuses on hybridity as a human feature represented in the gothic tradition of the *fin de siècle*. Moreover, the approach is also a hybrid one, as I combine gothic studies with ecocritical concerns in an attempt to deepen into the relations between humans and animals, specifically between humans and their own animality.

This new critical approach has been named 'ecogothic' by Andrew Smith and William Hughes. However, ecogothic readings have tended to deal more with place than with animals. It is therefore my intention to apply this critical framework to the study of the binary human-animal. This way, the traditional anthropocentric approach with which to analyse identity fragmentation can be substituted for a biocentric perspective that allows a more objective deconstruction of the negative connotations around animality.

Particularly, I study the phenomenon of ecophobia; understanding ecophobia as directed not only to the abject other, but also to the self. The gothic fictions selected for analysis are Bram Stoker's works, Machen's *The Beetle*, Oscar Wilde's *Dorian Gray* and Vernon Lee's and M.R. James's ghosts' stories among others. In these narratives, the contact with the supernatural hybrid forces the normative heroes to reshape their identity in order to distance themselves from the 'other'. In the process, however, they come across the contradictory nature of their own definitions of humanity. By analysing the reactions against the human hybrid, I aim at revealing the alienation caused by our

anthropocentric, reason-centred construction of reality; an alienation that highlights the need to reconstruct the concept of human identity from an embodied perspective.

Biography: Aurora Murga holds a Grade in English Studies from the Complutense University of Madrid (Spain). During her studies, she was awarded with an Erasmus scholarship thanks to which she did the third year of her degree in the London Metropolitan University of London. The results obtained during her stay in London helped her win the Academic Excellence scholarship given by the autonomous community of Madrid. Aurora was also awarded with the Language Assistant scholarship granted by the Spanish Ministry of Education thanks to which she taught Spanish in the Sir John Colfox School, Bridport, for a year. After that, Aurora studied a master's degree course in English Literary Studies (Victorian Pathway) in the University of Exeter, from which she graduated with Merit. Finally, Aurora is currently developing her thesis on *fin de siècle* gothic fiction as a PhD student in the Complutense University of Madrid.

BARRY MURNANE (University of Oxford, UK)

Paper Title: *Frankenstein in Baghdad*: Critical Posthumanism and the Gothic Arabesque

Published in Arabic in 2013, Ahmed Saadawi's critically acclaimed novel *Frankenstein in Baghdad* features a creature pieced together from the bodies of victims of a brutal wave of terrorist attacks across the city in the years 2005-6. Narrated through the perspectives of an aspiring journalist, Mahmoud, and his informant, a rag and bone man called Hadi who claims to have created him, and variously labelled horror, fantasy, and Gothic Arabesque the novel's relationship to Shelley's 1818 novel initially appears vague, at best. Typically read as an allegory of Iraq's repeated descents into political chaos and violence since the 1980s, intertextual and thematic links to Shelley's novel are superficial, a symptom of the hybridization of *Frankenstein* as a form and its creature as an allegory in the 200 years since its publication. In this paper I will suggest, however, that a reading of the novel informed by the Medical Humanities and theories of Critical Posthumanism can indeed determine a closer relationship between both novels. I will firstly trace out the shared importance of narration in both novels as a means of engaging with a suspension of animation. In a second step, I will contextualize this narrative and thematic focus in Saadawi's novel within theories of the posthuman, identifying issues such as trauma, commemoration, and funereal practices as central features of the narrative that provide the rationale for his transfer of the Gothic into an Arabic literary context. As such, this paper will address *Frankenstein in Baghdad's* position within the emerging idiom of the *globalgothic* (G. Byron), drawing on discourses of the posthuman to address Saadawi's representation of the effects of globalisation and terrorism.

Biography: Barry Murnane is Associate Professor in German at the University of Oxford. He has written widely on the gothic from the eighteenth century to the present day, including a monograph on Kafka, several edited volumes on German gothic, and on topics ranging from translation to neoliberalism. His most recent work has focused on the gothic and medical humanities.

IAN MURPHY (Manchester Metropolitan University, UK)

Paper Title: Death and the Model: Rachilde's *Monsieur Vénus*, Villiers de L'Isle Adam's *L'Ève Future*, and the Artificial Body

In *Desiring the Dead* (2003), Lisa Downing states 'A necrophiliac is not only a man who violates a corpse sexually [...] but a man for whom death is the ultimate beauty' (3-4). As such, the idealized image of a sexualized dead body in Rachilde's *Monsieur Vénus: A Materialist Novel* (1884), and Villiers de L'Isle Adam's *L'Ève Future* (1886) suggests that necrophilia is as much a sexual perversion as it is aestheticized mode of representation.

Influenced by the Anatomical Venus waxworks produced in Florentine workshops in the late eighteenth century, Rachilde subverts the Decadent male topoi of woman as *objets d'art* for the spectative male's pleasure through the appropriation of a male corpse into a human/wax sculpture by a female creative force. De L'Isle Adam, conversely, finds influence in automata, eroticism stemming from the death-like artificial flesh of his 'Android phantom' (79) Hadaly, whose 'realness' exists in an uncanny limbo between life and death, and who eventually supplants her human model – model superseded by simulacrum.

Drawing on theories conflating death and *objets d'art* proposed by Elisabeth Bronfen (1992), Adam Geczy (2017) and Patricia Pulham (2008), this paper will articulate how *Monsieur Vénus* and *L'Ève Future* utilize Gothic and Decadent literary motifs of violent sexuality, and the privileging of 'perverse' art over life, as a means of engendering an eroticized liberation. Simultaneously, this paper will highlight how Rachilde and de L'Isle Adam's masochistic representations of necrophilia articulate the structural limits of Decadent modes of art through the stasis of the sculptural body.

Biography: Ian Murphy is a PhD candidate at Manchester Metropolitan University whose research focuses on the fatal woman within Aestheticism, Decadence and the visual arts of the *fin de siècle*. He is currently an Associate Lecturer at MMU.

HELEN VICTORIA MURRAY (University of Glasgow, UK)

The Gothic Afterlives of Elizabeth Siddal

In 1869, the Pre-Raphaelite poet and painter Dante Gabriel Rossetti arranged for the exhumation of Elizabeth Siddal, retrieving the poems he had interred with her corpse. Since then, the spirit of Siddal has refused to rest easy; she has become an unlikely Gothic legend, resurrected in Neo-Victorian media as the tragic, aesthetic undead. In this mode, she is variously zombified, turned vampire and made the object of necrophilic desire. Even in those Neo-Victorian texts which depict her as a living subject, Siddalite narratives are perpetually haunted by an intertextual awareness of her death and afterlife.

Why do we continue to disinter Siddal's iconic image? And why have we as readers of the Gothic and the Neo-Victorian, chosen to transform her biography into a fetishised supernatural undead?

This paper will examine how the Gothic intersects with Pre-Raphaelitism and Neo-Victorianism in contemporary, interdisciplinary depictions of Elizabeth Siddal. I wish to build upon feminist art-historical readings of Siddal's life, work, and textual afterlives (Pollock, 1988), examining how the Gothic specifically rewrites her narrative. I will read examples from Ken Russell's *Dante's Inferno* (1967), Audrey Niffenegger's *Her Fearful Symmetry* (2009) and Marina Fiorato's *Crimson and Bone* (2017). Referring to Jacques Derrida (*Specters of Marx*, 1993) and Mark Fisher (*Ghosts of My Life*, 2010), I offer a hauntological reading of these texts, arguing that contemporary re-visions of Pre-Raphaelitism must always be in dialogue with Siddal's death, as her iconic figure haunts cultural narratives and offers ghostly commentary on her own fictional afterlife.

Biography: Helen Victoria Murray is an M.Res candidate at the University of Glasgow. She specialises in Neo-Victorian literature and culture. Her current research focuses on the influence of Pre-Raphaelite aesthetics and biography on Neo-Victorian (re)visions of the nineteenth century.

JOHNNY MURRAY (Independent scholar)

Paper Title: Science Fiction Gothicised, Fantasy Enhorrored: The Hyperhybridity of the Weird

The recent critical and popular acclaim accorded to such works as Jeff VanderMeer's *Southern Reach Trilogy* and the Duffer Brothers' ongoing Netflix series *Stranger Things* testifies to the surging vitality of the Weird, a radically hybrid fusion of the already-hybrid Gothic and the 'unstable literary isotopes' (Wolfe 2002) of science fiction, fantasy and horror. In spite of its increasing prominence, the Weird remains an elusive, inchoate category, still frequently conflated with its constituent modes. This paper aims to add clarity to this emerging field by presenting a careful analysis of the Weird in terms of its hybrid composition. Such analysis faces a tricky challenge in the Weird's disruptive tendency to breach boundaries, a tendency inherited (and intensified) from its 'parent' modes, all of which possess their own transgressive propensities—albeit in varying ways and degrees—that together have contributed to a troublesome legacy of 'boundary disputes and definition wars' (Attebery 1992). This paper confronts this problem by employing the notion of *fuzzy sets*—that is, sets defined not by boundaries but by central prototypes. Treating the Gothic, science fiction, fantasy and horror as fuzzy sets, I discern key prototypical elements for each and then demonstrate how together those elements fuse into something irreducibly and unmistakably Weird. By such means I hope to offer a practicable method of distinguishing the Weird from its component modes (as well as the latter from one another) while acknowledging the transgressive tendencies inherent to each.

Biography: I am an independent scholar and author whose research interests currently focus upon the poetics of popular modes of literature and film (particularly the Gothic, horror and the Weird). In June 2017, I received my master's degree in English Studies: The Gothic from Manchester Metropolitan University, graduating with distinction and receiving the Head of Department's Prize for Outstanding Achievement. In my master's thesis '*Where There's a Monster, There's a Miracle: Numinous Encounters in Weird Fiction*, I analyzed the formal, thematic and affective characteristics of the Weird. In March 2018, I will present my paper "'Gelatinous Green Immensity": The Sublime-Grotesque in Weird Fiction' at the Ann Radcliffe Academic Conference in Providence, Rhode Island. In April 2018, I will present my paper 'The Oozy Set: Toward a Taxonomy of the Weird' at the academic conference *The American Weird: Ecologies and Geographies* in Göttingen, Germany. In addition to studying in the U.K., I have lived in Central Europe, Southeast Asia, Australia and North America, and have supported my scholarly and literary endeavors with a variety of jobs such as teaching, editing and letterpress printing.

JAMIL MUSTAFA (Lewis University, USA)

Paper Title: The American Gothic and the Carnavalesque in *Something Wicked This Way Comes*

The American Gothic powerfully influenced Ray Bradbury's writing, and a Midwestern carnival inspired him to become a writer. Bradbury's favorite work of fiction, and the one that best exemplifies both the Gothic and the carnivalesque qualities of his imagination, is *Something Wicked This Way Comes* (1962), which tells the story of how the boys Will Halloway and Jim Nightshade, together with Will's father Charles, confront and defeat Cooger and Dark's evil carnival. Hazel Pierce, Jonathan Eller and William Touponce, and Timothy Jones have all considered how the American Gothic and the carnivalesque function in the novel. Jones bridges the gap between Pierce's emphasis on the Gothic and Eller and Touponce's on the carnivalesque, arguing that the novel exemplifies the "carnival Gothic," a visceral, whimsical mode that, unlike the conventional Gothic, is dissociated from history. In characterizing *Something Wicked This Way Comes* as "carnival Gothic," Jones joins other scholars who draw a firm line between Bradbury's science fiction and his Gothic fiction: the former engages with the Cold War, while the latter escapes from it. This false generic distinction undervalues not only the artistry of *Something Wicked This Way Comes*, but also its notable contribution to Cold War discourse. Bradbury's novel is not an escapist fantasy, but a distinctively

constructed allegory that represents and critiques American Cold War paranoia in a quintessentially Gothic and carnivalesque fashion—by illustrating how laughter conquers fear.

Biography: Jamil Mustafa is Professor of English Studies at Lewis University. His prior and forthcoming publications include book chapters and journal articles on the Gothic works of Thomas Hardy, Angela Carter, Walter Scott, Oscar Wilde, and Ray Bradbury, together with studies of neo-Victorian film and television, adaptations of *Jekyll and Hyde*, and the CW television series *Supernatural*. His short story, "Vicious Circle," was published in *The Horror Zine*, where he was the featured author. He is currently writing a monograph on psychology, cartography, and the Gothic novel in the late-Victorian period.

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CLAIRE **NALLY** (Northumbria University, UK)

Paper Title: A Weekend in Whitby: Steampunk Gothic and Neo-Victorianism for a New Millennium

In issue 4 of *Steampunk Magazine*, Libby Bulloff comments that “many people who self-identify as or are actively involved in the goth/industrial/punk scenes are currently taking an intense interest in steampunk.” Whilst this is undoubtedly true, this presentation offers a definition of steampunk, and its relationship to the goth subculture in terms of revisiting and adapting Victorian aesthetics, whilst paying close attention to the inherent differences between these two practices. The central argument will employ the post-subculture model (Muggleton et al), which sees subcultures as elective and postmodern in terms of identity politics.

This presentation uses *Whitby Gothic Weekend* in the UK as a departure point, given its standing as an established steampunk fringe event which has hosted the US steampunk band *Abney Park* on several occasions. The 2017 programme featured *The Men that will not be Blamed for Nothing*. This is noteworthy, as it suggests considerable overlap between the cultures, but this has also provoked contentions and debates surrounding authenticity and boundary-marking in the goth subculture. In using *Whitby Gothic Weekend* as a starting point for this analysis, the presentation will undertake a survey of themes in steampunk music (*Unwoman, The Men, Abney Park*), fashion (designers such as Kato), and literature (K. W. Jeter, G. W. Dalquist, James P. Blaylock), including its increased popularisation and visibility, whilst also theorising the subculture in terms of a range of issues, including activism, the politics of Neo-Victorianism, and relatedly, postcolonialism.

Biography: Claire Nally is a Senior Lecturer in Twentieth-Century English Literature at Northumbria University, UK, and researches Irish Studies, Neo-Victorianism, Gender and Subcultures. She published her first monograph, *Envisioning Ireland: W. B. Yeats's Occult Nationalism*, in 2009, followed by her second book, *Selling Ireland: Advertising, Literature and Irish Print Culture 1891–1922* (written with John Strachan). She has co-edited a volume on Yeats, and two volumes on gender, as well as the library series ‘Gender and Popular Culture’ for I. B. Tauris (with Angela Smith). She has written widely on subcultures, including goth and steampunk, and her most recent work looks at the development of steampunk in literature, film, music, and fashion. Her monograph on this subject, *Steampunk: Gender, Subculture and the Neo-Victorian*, will be published by I. B. Tauris in 2018. Her next research project will address the phenomenon of the death positive movement in literature and wilder culture.

ELIZABETH **NEIMAN** (University of Maine, USA)

Paper Title: Mourning Minerva's Gothics in the Regency Period: A Recollection of Recycled Material

Franz Potter explains that by the 1810s, critics commonly represented the market as so oversaturated that Gothic novels were no longer in demand and concludes that “recycled” conventions are evidence of the Gothic's continued popularity as well as their relation to evolving discourses (*The History of Gothic Publishing, 1800-1835*, pp. 7-8). My title phrase, “Minerva's Gothics,” acknowledges Minerva's reputation (in its day and ours) for the Gothic, and the way that this critical signposting helps to write emergent distinctions between high and low literature. Attesting to the power of this signposting, I treat the Gothic as a heuristic for Minerva's network as it operates in use—as value-laden conventions that novelists both adapt to and alter over time. Building on my research for a monograph on the Minerva Press's popular novels (forthcoming with

the University of Wales Press), I show that by the Regency period, Minerva authors deploy the Gothic as it is represented in critical discourse—as an economy of female readers-turned-writers. Specifically, I look to the way in which obscure, and in many cases, still-unidentified writers develop a poetics of mourning that defines the Gothic subject as a writing subject.

This poetics illuminates the heroine’s sensibility and imagination. But rather than maintaining Romantic portrayals of mourning as a creative act that launches the writing subject into transcendence, novels such as *The Woman of Colour* (1808) represent the author-figure as connected to a larger narrative about grief, co-authored by marginalized female authors. Suffering and grief appear as intense human emotions that draw the suffering subject to other mourners, even while the author-figure’s power of expression is shown to be the product of popular conventions. Such novels provide a different vantage on Romantic subjectivity than either the “big six” male poets or the handful of exemplary female authors who now figure in our anthologies and shape our curricula.

Biography: Elizabeth Neiman is an assistant professor in both English and Women's, Gender, and Sexuality Studies. Her research interests include the British Romantic era, with particular attention to the Minerva Press, women's writing, nineteenth century novels, the digital humanities, and book history. She has a book forthcoming with the University of Wales Press, titled *Minerva's "Gothics": the politics and poetics of Romantic Exchange, 1780-1820*. She is also a guest editor (along with Tina Morin) for a special issue in *Romantic Textualities*, titled “The Minerva Press and the Romantic-Era Literary Marketplace” (forthcoming spring 2019).

JONATHAN NEWELL (Langara College and the University of British Columbia, USA)

Paper Title: Videoludic Cosmicism: The Aesthetics of Madness in Lovecraftian Survival Horror

In his study *Supernatural Horror in Literature* (1927), H.P. Lovecraft echoes the aestheticism of his revered literary predecessor Edgar Allan Poe in claiming that emotion is central to the horror genre – that the true weird tale must evoke “a certain atmosphere of breathless and unexplainable dread” (19). Unsurprisingly given such pronouncements, the Lovecraftian affect has been of considerable interest to scholars. China Miéville considers it in relation to what he calls the “abcanny,” an aesthetic experience linked with the “unrepresentable and unknowable, the evasive of meaning” (381), while Mark Fischer considers Lovecraft’s weird affect at length in his recent study *The Weird and the Eerie* (2016), associating it with a feeling of “wrongness” in the fact of that which “should not exist,” a wrongness which destabilizes our epistemological and ontological assumptions (15). This paper extends the analysis of Lovecraftian affect to videogames inspired by Lovecraft’s writings.

As Carl Sederholm and Jeffrey Weinstock observe, and as several essays in their recent anthology, *Age of Lovecraft* (2016), attest, H.P. Lovecraft has become “a twenty-first century star” (1) whose presence has permeated popular culture, including film, visual art, music, graphic novels, and comics. Relatively little scholarship has been devoted to Lovecraftian videogames, however. My paper considers two survival horror videogames, including a direct adaptation of Lovecraft’s works, *Call of Cthulhu: The Dark Corners of the Earth* (2005), and another game which, though not specifically tied to the “Cthulhu Mythos,” nonetheless exhibits unmistakable elements of the Lovecraftian oeuvre: *Amnesia: The Dark Descent* (2010), a game which evokes such stories as “Herbert West – Reanimator” (1922) and “The Rats in the Walls” (1924). I consider the way these games elicit a Lovecraftian affect of otherworldly dread of the unknown and unknowable, focusing on their utilization of “sanity” mechanics to represent the gradual mental breakdown of their protagonists in the face of metaphysical monstrosity, what Lovecraft might call “the daemons of unplumbed space” (19). To theorize the affective and epistemic landscape of Lovecraftian videogames I draw on Bernard Perron’s understanding of survival horror as an extended body genre

which attempts to attune gamers and their player characters (125). By attuning gamers with characters and then creating symptoms of madness or “sanity loss,” these games circumvent the problem of representing the unrepresentable, creating the feeling of weird “wrongness” and abcanly unknowability integral to Lovecraftian aesthetics.

Biography: received his PhD in English Literature from the University of British Columbia (2017). His research interests include weird fiction, horror, and the Gothic, with a focus on the intersections between affect theory, aesthetics, and metaphysics. He also writes about horror videogames. His research has appeared in *Horror Studies*, *Science Fiction Studies*, and *Studies in Gothic Fiction*. He teaches at the University of British Columbia and Langara College.

LAUREN NIXON (University of Sheffield, UK)

Paper Title: ‘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

In the Gothic novels of the late eighteenth century, the soldier rarely goes to war: his military career exists primarily off stage, prior to the novels’ events or in the final words of their conclusions. For the soldiers of these early Gothic texts, such as Radcliffe’s Ferdinand de Mazzini and Theodore Peyrou, the army is a space in which masculine identity may be refined through the disciplines of military life and the values of chivalry. Military campaigns are not a source of trauma, but an opportunity to the soldier to distinguish himself in the name of his nation.

However for the soldier of contemporary texts, such as HBO’s *True Blood* (2008), Bioware’s *Dragon Age* series (2009), and the Russo brothers *Captain America: The Winter Soldier* (2014), the traumas of military service are inescapable. In these texts the moral implications of the soldier’s violence (both male and female), and the implications of their wartime actions are analysed and explored via Gothic conventions. These physical manifestations of the soldiers past become hybrid horrors which threaten to disrupt and destroy their futures. This paper will analyse the ways in which these texts engage with the Gothic mode to refigure the soldier’s trauma as physical ‘hauntings’.

Biography: Lauren Nixon is a PhD researcher at the Centre for the History of the Gothic, at the University of Sheffield. Her thesis is entitled ‘Conflicting Masculinities: The figure of the soldier in Gothic novel, 1764 to 1826’ and her research explores ideas of heroism and masculinity in the Gothic. She has previously published works on Jane Austen, and is currently the co-organiser of Sheffield Gothic, the Reimagining the Gothic project and Gaming the Gothic.

BENJAMIN NOAD (University of Stirling, UK)

Paper Title: Gothicising the Voices of Madness: Hybridising Auditory and Textual Delusions

In the unsettling transcript that records Walter Freeman and James Watts performing a transorbital lobotomy in 1936, their patient responds to the question of what is currently passing through their mind with the single utterance: ‘a knife’. In reading such accounts, we are struck by the haunting duality constituting the words of people deemed mentally-ill. But what, as this paper asks, is involved in listening to such voices? In encountering delusions in textual form, readers are often placed in close proximity to the transcribed auditory hallucination; they become implicated within the patterns of unreliable narration. This paper asks: how can Gothic prose fictions, help (or hinder) the efforts of those organisations whose role is the support of people who hear voices? This paper examines clinical transcripts of persons experiencing delusions alongside relevant medical literature

and extra-literary archival sources. Two Gothic novels are then close read for the extent to which they portray the experience of hearing voices: Michael Moorcock's *Mother London* (1988), and Patrick McGrath's *Spider* (1990). In the reading that follows, the focus is not so much upon how these texts reciprocate the real-life medical situation; rather, these texts have been isolated to demonstrate how Gothic writing engages with issues of social exclusion and otherness. In examining this hybridity between textual delusionality and auditory hallucination, this paper explores how the Gothic mode articulates a resistance towards institutional oppression and notions of social stigma.

Biography: Benjamin Noad is a final-year PhD. candidate at the University of Stirling, Scotland. His soon to be submitted thesis is entitled: 'The Literature of Madness: A Critical Study of the Madhouse in Gothic Literature'.

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LIZ OAKLEY-BROWN (Lancaster University ,UK)

Paper Title: Proposing Premodern Gothic: Teaching and Research

‘[T]he Gothic’, as Nick Groom argues, ‘was not simply a reaction to the Enlightenment, and the rise of the Gothic novel is part of a longer history’ (Groom, 2012, p.xiv). In coining the term Premodern Gothic, my paper considers some of the ways in which a range of generically diverse writings produced in England between c.1450 and 1600 engage with Gothic tropes and sensibilities – e.g. ghosts, vampires, castles, darkness, magic, terror and wonder – before the ‘rise of the Gothic novel’. After extant research on *Gothic Shakespeares* (John Drakakis and Dale Townshend, 2008) and the *Gothic Renaissance* (Elisabeth Bronfen and Beate Neumeier, 2014) and alongside my own undergraduate module on Premodern Gothic, my short talk makes a case for establishing a canon of medieval and early modern texts (for example *Medieval Ghost Stories*, *Sir Gawain and the Green Knight* and *Beware the Cat*) which clearly speak to *Gothic Hybridities via Interdisciplinary, Multimodal and Transhistorical Approaches*.

Biography: I am Senior Lecturer of Premodern Writing and Culture in the Department of English Literature and Creative Writing, Lancaster University. I mainly research and publish on the cultural politics of translation, embodiment and surface studies.

ROBYN OLLETT (Teesside University, UK)

Paper Title: Miles away from Screwing? The Queer Gothic Child in John Harding’s *Florence and Giles* (2010)

The New Queer Gothic is a hybrid mode of contemporary fiction which synthesises the theoretical and cultural capitals of Gothic studies and Queer theory; within the New Queer Gothic an important hybrid figure exists: The Queer Gothic Child.

Children are queer. So, it does not strike most critics as odd that Gothic fiction has had such a rich and curious fascination with children. Children featured in Gothic texts often, if not always, prove readily open to queer readings. George E. Haggerty (*Queer Gothic*, 2006) lists the classic Gothic works which first hinted at this strange little character, mentioning Conrad of Horace Walpole’s *The Castle of Otranto* (1764), the demise of childhood innocence in William Beckford’s *Vathek* (1782), Sophia Lee’s *The Recess* (1783), and Mary Shelley’s *Frankenstein* (1818). However, none of these texts or authors explore the queer Gothic child quite as provocatively as Henry James does in his seminal novella, *The Turn of the Screw*. John Harding’s 2010 novel, *Florence and Giles*, is a transformative reworking of the 1898 novella. Crucially, the key Gothic child in this narrative is a girl. Paying specific attention to the new Queer gothic child as a female figure, this paper will debate the subversive use of familiar tropes attached to the figure of the queer Gothic child while acknowledging that these tropes bely some reliance on negative stereotypes of the female Gothic. This paper’s close reading of the novel will investigate how queerness in *Florence and Giles* is deployed as Gothic through the ways in which Harding relates queer subjectivity to supernatural, spectral existence and to pathological violence. By analysing the author’s playful use of subverted intertexts and narrative devices, this paper will provide a critical discussion of how queerness, Gothicity and feminism intersect in contemporary Gothic fiction.

Biography: Robyn has a BA (hons) in English Studies from Teesside University and an MA in Modern and Contemporary Studies from Newcastle University. She has returned to Teesside University to

undertake PhD study funded by NECAH under the primary supervision of Dr Rachel Carroll and co-supervision of Prof. Ruth Robbins of Leeds Beckett University and Dr Sarah Ilott of Manchester Metropolitan University. Robyn's research centres on how Queer concerns and subjectivities are figured in contemporary Gothic film and fiction. Robyn will be investigating what insights Queer Gothic texts offer to contemporary understandings of sexuality and selfhood. She will be analysing the significance of such figures as the Queer Gothic child, and unpicking conversations around human rights discourse and biopolitics. Employing critical theory from Gothic studies and Queer theory, Robyn's work aims to develop and clarify the importance of this nascent field of study in both its niche and wider ontological contexts.

KERSTIN OLOFF (University of Durham, UK)

Paper Title: Alimentary Gothic: Food-Horror in the 'American Century'

Much gothic horror evolves around food and eating: from vampiric bloodsucking to flesh-eating zombies to cannibalism to visions of meat suffused with oil, anxieties around consumption and food-getting are never far from the surface. I propose that we need to understand the 'alimentary gothic' as a sub-category of the EcoGothic, which has gained more prominence in recent years (Smith and Hughes 2013). I argue that the 'alimentary gothic' needs to be read within the context of the nineteenth-century emergence and twentieth-century consolidation of global food regimes and the increasing delocalization of food production. These historic processes were particularly visible in the imperial relations between the United States and the Caribbean and Latin America, as U.S. economic might and U.S. food power always went hand in hand. My examples will therefore be drawn from across the region and focusing specifically on moments of crisis (1930s; post-2008) during which the food-horror produced by food alienation and inequality becomes more visible. This longer history helps to contextualize the contemporary obsession with food-horror, from netflix's *iZombie* to Puerto Rican zombie fiction.

Biography: Kerstin Oloff is an Assistant Professor (Latin American Studies) at the University of Durham, UK. Her book, *Ecology of the Zombie*, is forthcoming with Liverpool University Press in 2018. She has published articles on Caribbean and Mexican literatures and is co-editor of *Perspectives on the 'Other America': Comparative Approaches to Caribbean and Latin American Culture* (2009).

NORA OLSEN (Independent scholar)

Paper Title: Gothic Revivals – Victorian Music Halls, Mystery and Murder in Juan Carlos Medina's *The Limehouse Golem*

Dan Leno, famous as a child for his clog dancing, was five feet tall and had "the saddest eyes in the world" in the words of Marie Lloyd. He was to become one of the most famous Christmas season performers of the Drury Lane Theatre, starting as pantomime Dame for 15 years. In 1904 he had a nervous breakdown dying at the age of 42. For 36 years he had performed almost daily. His ghost is said to haunt the Theatre Royal Drury Lane to this day.

In 1994 Peter Ackroyd completed his mystery novel *The Limehouse Golem* mixing history with fiction, connecting Dan Leno's character and performances in music halls with the trial of Elizabeth Cree. Dan Leno is drawn into the murder investigation led by Inspector Kildare.

The film (2017) is set in the 1880s shortly before the infamous Jack the Ripper murders, the police are on the hunt for the Golem, a murderer on a killing spree in Limehouse, one of London's poorest and darkest districts of the time. With similarities to films like *From Hell* and *The Woman in Black*,

Medina successfully creates a new Victorian Gothic Murder Mystery. The cast includes Bill Nighy as the Inspector Kildare, Douglas Booth starring as Dan Leno, known for his recent performances in *Loving Vincent* and *Riot Club* and Olivia Cooke as Lizzie Cree best known for her performance as Emma Decody, love interest of Norman Bates and his brother in *Bates Motel*.

Biography: I completed my PHD at University of Vienna having focused on Gothic Drama. In recent years I have researched Gothic Drama and plays in the 18th and 19th century in London, Vienna and Berlin, specialising in theatre technique including scenery, lighting, actors, their life, how the plays were produced on the stage in the UK, Germany and Austria when they were first performed. I have presented papers at the IGA conference in Guildford, at the University of Oxford, in Cardiff at BAVS 2016, in Auckland 2017, upcoming in Orlando FL April 2018, and have published a book review that can be found here: <https://thedarkartsjournal.wordpress.com/2017/03/31/review-the-gothic-novel-and-the-stage/>, as well as a number of short stories. I am an Editorial Assistant for *Aeternum*. I review articles for academic journals and work as a translator.

INÉS ORDIZ (University of Stirling, UK)

Paper Title: *The Lady of the House of Ghosts: Gender and Haunted Spaces in Mariana Enríquez's Things We Lost in the Fire*

In an attempt to connect the dark aspects of her fictions to her national identity, Mariana Enríquez declares, "Argentinean reality is Gothic" (2011). In the collection of short stories *Las cosas que perdimos en el fuego* (2016) (recently published in translation as *Things We Lost in the Fire*, 2017), Enríquez uses Gothic devices to explore social injustice, everyday sexism, and the presence of a brutal history that refuses to disappear in the midst of civilization. The domestic spaces imagined by Enríquez become threatening and feminized sites of haunting but, unlike in the first Gothic, they are also connected to a feeling of bliss, escapism, and self-exploration. The haunted house in Enríquez's "La casa de Adela" becomes a refuge for the woman protagonist of the story, as she hides (and disappears) in it to escape from a society in which she is *othered*. In "La hostería", on the other hand, the haunted space of the guesthouse visited by two teenage girls becomes a site of revelation where both the ghosts of the Argentinean dictatorship and one girl's homosexual desires become apparent.

My presentation will analyse the author's provocative treatment of haunted spaces in these two stories in connection to recent developments in the writing of Gothic by Latin American women. I will devote particular attention to the active undoing of dichotomies informing social constructions of space and its institutions –such as present/past, domestic/social, and feminine/masculine. To do so, I will read these spaces vis-à-vis the Foucaultian concept of "heterotopias," as uncertain spaces that encapsulate present and past, presence and absence, and reality and illusion.

Biography: Inés Ordiz is Lecturer in Spanish and Latin American Studies at the University of Stirling. She holds a doctorate degree in Modern Languages from the University of León (Spain), with a specialization in Comparative Pan-American Gothic literature. She is coeditor of the volumes *La (ir)realidad imaginada: Aproximaciones a lo insólito en la ficción hispanoamericana* (Universidad de León, 2014) and *Latin American Gothic in Literature and Culture* (Routledge, 2018).

JOAN ORMROD (Manchester Metropolitan University, UK)

Paper Title: *Out of the Nursery into the Woods: Fairies in Twenty-first Century British Media*

This paper argues that 19th century fairy horror reimagined in the late twentieth and early twenty-first centuries raises questions of national identity, the spatial, the mystical and the magical. The paper analyses the fairy through national and spatial discourses in which the creature can be found,

concentrating on media texts located in British settings such as *Jonathan Strange and Mr Norrell*, Neil Gaiman's *Sandman* graphic novels, *Hogfather*, *Lords and Ladies* and *Stardust* in which the fairy is contextualised within the traditions of British folklore and fantasy literature such as Arthur Machen's "The White People" and Grant Allen's "Pallinghurst Barrow". In these traditions the fairy is romanticised as a race apart from humanity that inhabits ancient or liminal worlds apart from humanity.

Fairies in contemporary culture are often aligned with children's fairy tales and Disney films in which they are domesticated and commodified. However, this type of representation appropriates the fairy from its original conception in the demonic of Middle Eastern and Medieval folklore. Fairies emerge at transitional points in culture, millennium endings and beginnings. They also act as gatekeepers for major transitional points of our lives. The darker, more demonic imaginings of the fairy can be identified in several contemporary texts in which fairies have their own agendas and operate in liminal and other, 'fairy' realms. Imaginings of the fairy in British originated narratives evoke the romanticisation of the British landscape, history, the mystic and the comfort of an earlier time in an age of cultural unrest.

Biography: Joan Ormrod is a senior lecturer at Manchester Metropolitan University. Her research is in popular culture particularly comics, gender, fantasy and science fiction. She is editor of *The Journal of Graphic Novels and Comics* (2010-) and organises The International Conference of Graphic Novels and Comics with David Huxley. Her recent publications include *Superheroes and Identities* (2015), *Time Travel in Popular Media* (2015), essays on Wonder Woman, Roger Corman's adaptations of Edgar Allan Poe and vampire fandom.

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VALENTINO PACCOSI (Lancaster University, UK)

Paper Title: Fact *and* Fiction about H. P. Lovecraft: The Hybrid Reality of the Lovecraftian

Lovecraftian texts, the works inspired to the fictions of American writer H. P. Lovecraft, can be considered hybrid texts that combine reality and fiction. This mode is a very peculiar form of hybrid metafiction, whose nature depends on the engagement of its readership. Lovecraftian texts become metafiction thanks to the reading practice of specific interpretive communities, which can recognise their recurring elements. Using Patricia Waugh and Linda Hutcheon's theories on historical metafiction, in this paper I will analyse the processes involved in this specific reading practice.

I will use the concept of 'festive hoax', which takes the element of 'festive laughter' from Mikhail Bakhtin and elaborates it through the concept of interpretive communities introduced by Stanley Fish, to analyse as case studies the graphic novels *Lovecraft* (2004) by Hans Rodionoff, Keith Giffen, Enrique Breccia and *Providence* (2017) by Alan Moore and Jacen Burrows, which strongly highlight the hybrid nature of the Lovecraftian. In these graphic novels the biography of author H. P. Lovecraft is mixed with elements of his fiction, creating unique works that generate a self-reflection on the author, his works and the Lovecraftian itself. In this paper I will demonstrate how these texts, thanks to their hybrid nature, allow the Lovecraftian mode and its interpretive community to produce original texts that metafictionally reflect on the hybrid nature of the Lovecraftian.

Biography: Valentino Paccosi is a PhD student in English at Lancaster University, UK and he teaches on the Film Studies program there. He has published an article titled 'From Lovecraft to *Hellboy*: The Carnavalesque Face of the Lovecraftian' (*Fantastika* journal, 2017) and is currently researching on the fictions of H. P. Lovecraft, their different readings and their influence on different genres in contemporary media such as film, TV and graphic novels.

JIMMY PACKHAM (University of Birmingham, UK)

Paper Title: The Gothic Coast: Ecotonal Borderlands in Contemporary Gothic

Boundaries, and the possibility of their transgression, sit at the heart of the gothic. The coast, too, is a site whose place in the cultural imaginary depends upon its association with the liminal and the boundary. This paper identifies a distinct 'coastal turn' in recent British gothic fiction and argues that its presentation of the coast speaks to contemporary preoccupations with the porousness and instability of supposedly firm and fixed national borders.

Recent work in the field of coastal studies has adopted the ecological term 'ecotone' to describe shorelines – a hybrid space where two ecological zones overlap, producing an 'intensification of activity over a border zone.' The coast is a zone of intense activity in another way, too: an imaginative focal point in political discourses on migration, evident during the Brexit debates. In recent gothic fiction such as Andrew Michael Hurley's *The Loney*, Wyl Menmuir's *The Many*, Daisy Johnson's *Fen*, and Jenn Ashworth's *Fell*, the littoral ecotone is foregrounded as a space to explore the dissolution or transformation of selfhood, national affiliations, anxieties about migration, and the unsteady relationship between historical past and present. Via close readings of key moments from these books, this paper argues that these works present an uncanny coast – part

land, part sea; part 'home', part other; tinged by the supernatural – to interrogate the relationship between individuals, their homeland, and its traditions.

Biography: Jimmy Packham is Lecturer in North American Literature at the University of Birmingham, where he specialises in the literature of the sea and gothic writing from the 19th century to present. Most recently, he has published an article on oceanic studies and the gothic deep with David Punter, in *Gothic Studies*. He is currently preparing a monograph on American gothic and an article on the place of the coast in contemporary British gothic.

PAULINA PALMER (Warwick University, UK)

Paper Title: Contemporary Feminist and Queer Fictional Adaptations of Mary Shelley's *Frankenstein*

A feature contributing to the interdisciplinary significance of Gothic, a theme of the IGA 2018 conference, is the cross-fertilisation of ideas relating to gender and queer sexuality taking place between feminist and LGBT theorists, on the one hand, and critics working in Gothic, on the other. Whereas Sandra M. Gilbert and Susan Gubar employ Frankenstein's creature to exemplify woman's 'helpless alienation in male society' and the queer theorist Diana Fuss protests at society's reduction of the homosexual to 'a spectre and phantom', George E. Haggerty constructs queer readings of Shelley's *Frankenstein* and Elaine Showalter examines the homosexual subtext of Robert Louis Stevenson's *Jekyll and Hyde*.

Contemporary writers also create novels and poems recasting Shelley's *Frankenstein* from a queer perspective, utilising Gothic tropes and motifs. My paper discusses key examples, analysing their reworking of Shelley's novel. Texts I refer to include: Christopher Bram's *Father of Frankenstein* (1995) portraying James Whale, the homosexual director of the 1930s *Frankenstein* films, haunted by the uncanny doubles of Frankenstein and the creature; Paul Magrs's *Does It Show?* (1997) comparing the transsexual protagonist's male-to-female transitioning to the creature's construction; Susan Stryker's poem 'My words to Victor Frankenstein: Performing Transgender Rage' (2006), describing her pain at her body being 'torn apart and sewn together again' (3) and expressing anger at society's stigmatizing her as a freak; and Shelley Jackson's electronic *Patchwork Girl* that innovatively reworks the motif of the female creature that Frankenstein creates but subsequently destroys.

Biography: Having taught at Warwick University, where she helped establish the MA in Women's Studies, Dr Paulina Palmer lectured for the MA in Gender and Sexuality at Birkbeck, London University. She now teaches part-time for City Lit College. Her publications include *Contemporary Women's Fiction: Narrative Practice and Feminist Theory*; *Contemporary Lesbian Writing: Dreams, Desire, Difference*; *The Queer Uncanny: New Perspectives on the Gothic*; *Queering Contemporary Gothic Narrative 1970 - 2012*. She works with Encompass, the Cambridge-based organization for promoting a better quality of life for LGBTQ people in the area.

ELIZABETH PARKER (The University of Birmingham, UK)

Paper Title: Gothic Borderlands: The Deep Dark Forest in Netflix's *Dark*

'The beginning is the end, and the end is the beginning' — *Dark* (2017).

This paper takes as its starting point Peter Hutching's famous assertion that the Gothic is concerned, primarily, with our fears of the *past*. In light of this, it explores the consciously transhistorical themes in Netflix's recent hit German show *Dark*, which follows a series of mysterious disappearances of several children—over many years—in an isolated town at the edge of a forest. It introduces firstly the forest itself as a commonly 'gothicised' space in the Western imagination, paying particular attention to its significance and manifold associations within the history of German culture. It then focuses on the complex relationship between the forest and time—or, more specifically, the forest and the *past*—arguing that the archetypal 'Deep Dark Woods' are necessarily both timeless and evocative of a time before us. The paper is then devoted to a close analysis of the Gothic function of the woods in this show as a dark and liminal borderland between our conscious, civilised selves, and what lies beneath. It explores the multitude of Gothic tropes that are utilised in *Dark*—from its ambient, sinister setting to its hidden secrets and multiple doublings—focusing in particular on its fragmentation of history, or indeed 'transhistoricity', and its subtle, but ominous and pervasive environmental themes.

Biography: Elizabeth is currently a Teaching Fellow in Contemporary and Popular Literature at The University of Birmingham, where she teaches on Genre Fiction, Popular Culture and Theory, and Gender and Sexuality Studies. She was awarded her PhD—which focused on the 'Gothic Forest' in contemporary literature and culture—in 2016 from Trinity College Dublin. She is the co-founder of the forthcoming journal *Gothic Nature: New Directions in Eco-horror and the EcoGothic* and the TV Editor for *The Irish Journal of Gothic and Horror Studies*. She is currently working on her first monograph, entitled *The Deep Dark Woods: The Forest and the EcoGothic*, with Palgrave Gothic.

MARIA PARRINO (University of Venice, Italy)

Paper Title: 'Melmoth spoke very slowly and very softly': Sound Devices in Charles Maturin's *Melmoth the Wanderer*

Contemporary critics maintain that English Romantic poets such as Wordsworth and Coleridge 'constitute their high poetic aesthetics through the repudiation of the Gothic's visual excesses' (Townsend). Without denying the significance of the visual in Gothic literature, I argue that the Gothic engages openly and extensively with sounds and voices, both verbal and non-verbal, and that Maturin's *Melmoth the Wanderer* (1820) is one of the most representative texts in this respect. The novel deals with such a wide range of sound effects – Maturin even includes a little piece of music score in the text – that we may challenge the prevalence of the visual and say acoustics plays a role comparable to the visual.

Among the rich and convincing critical readings of the novel, little has been said about voice. In my reading of *Melmoth* I draw on the problematization of the materiality of the voice (Dolar) and show how it functions in *Melmoth*. Endowed with a powerful voice, Melmoth wanders in search of someone to whom to pass on his words. He has made a bargain with the devil by which, in exchange for his soul, his life is to be prolonged, but only by persuading someone to pronounce acceptance of the bargain can he escape damnation. Although the ritual and formulaic trait of the verbal pact is explicit, the reader is never told what the actual pact consists of. It takes place before the story begins, and the verbal offer to the persecuted characters in the novel is never clearly communicated but remains a case of the 'unspeakable' (Sedgwick), a trait of many Gothic novels.

Biography: Maria Parrino is a full-time teacher of English Language and Literature in a Secondary School in Vicenza, Italy. She is also a temporary teaching assistant at the University of Venice. She has written articles on Italian-American immigrant autobiographies and Gothic literature. In 2014 she defended her PhD dissertation on nineteenth-century Gothic literature at the University of Bristol, UK.

JOAN PASSEY (University of Bristol, UK)

Paper Title: Getting Wrecked with the Victorians: Shipwreck as Gothic Metaphor

This paper looks at the significance of recurrent images of the shipwreck in the Victorian Gothic imagination, with a focus on wrecking as Gothic metaphor in novels, travel writing, and periodicals concerning Cornwall in the period. Wrecking as an image pervaded popular culture, with examples such as Dracula's *Demeter*, J. M. W. Turner's paintings, Wilkie Collins's *Armadale* and Charlotte Brontë's *Villette*. The shipwreck became a prevalent way to express horror and to represent anxieties concerning mobility, boundaries, modernisation, and the dangers of life at sea. The Golden Age of Sail and the beginning of steamships meant the wreck came to represent not just a concern with borders in a globalised world, but with technology, advancement, the industrial - and their failure. Cornwall in this period was famed for its wrecks, and there was an anxiety that they were less an accident, and more a malicious contrivance on behalf of the barbarous, savage Cornish. The notion of the Cornish being intentional wreckers gained momentum, and fed into and from the popular conception of Cornwall as an uncivilised place of horrors and degeneracy. This image of a Gothic Cornwall, its coasts inundated with wreckage, inspired authors like Collins, Stoker, R. M. Ballantyne, Sabine Baring-Gould, Robert Hunt, and R. S. Hawker. This paper will outline the ways in which a wrecking tradition both forged and grew from the construction of a Gothic Cornwall, and how this feeds into a larger concern with the wreck as a Gothic motif.

Biography: Joan Passey is a third year PhD researcher between the universities of Exeter and Bristol under the South, West, and Wales Doctoral Training Partnership. Her thesis looks at the representation of Cornwall as a Gothic space in the nineteenth century, and she has most recently published on Wilkie Collins's Gothic seascapes, with a chapter forthcoming with Palgrave on Cornish Gothic tourism.

SHANNON PAYNE (University of British Columbia, Canada)

Paper Title: 'In These Rotting Walls': Redefining the Gothic in Guillermo del Toro's *Crimson Peak*

"Ghosts are real. This much I know." These lines open Guillermo del Toro's 2015 film, *Crimson Peak*. While the film has an original screenplay, it leaves one wondering if it was actually adapted from an unfinished Brontë novel or a lost Ann Radcliffe manuscript. Despite the clear family resemblance between del Toro's gothic, and the gothic novels of the 18th and 19th centuries, *Crimson Peak* is not simply a revival of the genre. Rather, del Toro evokes familiar themes – the decay of the aristocracy, forbidden love, hauntings, repressed desire – and evaluates them, proposing subtle revisions to the familiar trappings of the gothic. These revisions suggest we re-evaluate what truly is monstrous. What brings restless spirits crawling from their graves to haunt the living? *Crimson Peak's* answer is exploitation. The exploitation of land, of love, and of individuals haunts the living. The goods gained from this exploitation cannot be kept indefinitely; the trauma exploitation wreaks on the land and the body refuses to be buried. Allerdale Hall sinks slowly into the red clay beneath it, its very foundation threatened by the irresponsible mining practices of the Sharpes – the aristocratic family that occupies the house. Within the walls of that house, the inhabitants are threatened by the ghosts of Thomas Sharpe's murdered brides, killed for their money, screaming out in warning to his newest victim. Ghosts are real, but in del Toro's gothic, if you are looking for the face of evil beyond the grave, you are looking in the wrong place.

Biography: Shannon Payne is an MA student in English Literature with a focus in Science and Technology Studies at the University of British Columbia. She graduated from Dalhousie University in 2017 with a combined honours degree in English Literature and Creative Writing, and a university medal in both subjects. Her current work focuses on Oscar Wilde, degeneration theory, and resistant writing, but she has interests in many different intersections of literature and science. Shannon has been published in undergraduate journals of history and education. She has presented at the

Queen's University Context and Meaning XVII: Complete Imperfection, Dalhousie Arts and Social Sciences Conference, and the King's College Students Advocating Representative Curricula Conference, and three times at the Atlantic Undergraduate English Conference. In 2017 she was awarded the Mushkat Memorial Essay prize and the James W. Tupper Graduate Fellowship in English. Shannon has worked as a research assistant for history and film professors, and has research interests in a variety of fields across disciplines.

MATTIA PETRICOLA (University of Bologna, Italy, and University of Paris-Sorbonne, France)

Paper Title: When Did the New Death Become New? Undead Hybrids and the Gothicisation of Medical Humanities

During the 1960s, the notion of brain death and the subsequent rise of medical transplant science led to a profound redefinition of death as a social construct. In his 2015 essay on biomedical horror, Roger Luckhurst argues that, by blurring the boundaries between life and death, the so-called 'New Death' «unleashed a whole new order of liminal ontologies» (84), thus widening that area of the Gothic imagination devoted to the *mise en récit* of undead hybrids.

In this paper, I propose to re-read the cultural genealogy of the New Death and its relationship to the Gothic by putting them in the context of the cultural processes which, over the last 250 years, have progressively transformed the binary opposition 'life vs. death' into a continuum. I would like to show how the proliferation of liminal ontologies highlighted by Luckhurst could be traced back to the gothic re-elaboration of medical knowledge about death that has been ongoing since the end of the XVIII century.

In order to do so, I will first pinpoint the crucial moments in the history of the redefinition of death from the perspective of the medical humanities. I will focus, in particular, on the *Dissertation sur l'incertitude des signes de la mort*, published by Jacques-Jean Bruhier in 1749, and on the re-conceptualization of life as electric and magnetic energy in American mesmerism at the half of the XVIII century.

I will then analyse E.A. Poe's 'mesmeric trilogy' (1844-45) and H.P. Lovecraft's short story *Cool Air* (1928), showing how these texts depend on the same semiotic coordinates that construct contemporary narratives on the new undead, such as the construction of death as a process that unfolds through a series of intermediate states and the idea that life can be suspended through cryogenisation.

Biography: Mattia Petricola is a Ph.D. student in comparative literature at the University of Bologna and the University of Paris-Sorbonne. His work focuses on intermediate states between life and death in literature, cinema, and comics from E.A. Poe to today. His research interests include speculative fiction, video art, death studies, and cultural studies. He is currently publishing articles on Philip K. Dick, Peter Greenaway, queer hermeneutics, and the notion of spectrality in media studies.

LORNA PIATTI-FARNELL (Auckland University of Technology, New Zealand)

Paper Title: Blood Flows Freely: The Gothic Hybridity of Classic Fairy Tales

The recent popular culture scope has been copiously populated with cinematic and television revivals of seemingly well-known fairy tales. The contemporary observer will be familiar with the Disney-style chronicles of princesses, magic, anthropomorphism, and happy endings, which have become almost synonymous with the re-envisioning and re-conceptualisation of the fairy tale as a narrative for children. And yet, before Disney established its own brand of family-friendly accounts, fairy tales were

well-attuned to adult concerns, and flourished in the broader corollary of pre-1900 horror literature. From the distinctly unsanitised works of Charles Perrault, to the later writings of the Brothers Grimm and Hans Christian Anderson, fairy tales were pervasively gruesome in nature, and abounded with nightmarish stories of blood, dismemberment, horrific body modifications, and brutality. Taking this grisly connection as a point of departure, this paper explores the place occupied by pre-1900 published fairy tales within the framework of Gothic horror literature. Inspired by centuries of folklore and oral histories, fairy tales emerge as hybrid entities: while openly concerned with pedagogical purposes, the tales also propose disturbing narratives of alienation, entrapment, illicit desires, and perversions, where the magical element often channelled liminal states of existence and the complicated notion of 'evil'. Ultimately, this paper aims to uncover how pre-1900 fairy tales afford us a veritable narrative repository for the darkest recesses of the human mind, where metaphorical incarnations of violence, torture, and greed expose the polymorphous layers of cultural, social, and historical anxieties.

Biography: Dr Lorna Piatti-Farnell is Director of the Popular Culture Research Centre at Auckland University of Technology, New Zealand. She is the President of the Gothic Association of New Zealand and Australia (GANZA), and Chair for Gothic and Horror Chair for the Popular Culture Association of Australia and New Zealand (PopCAANZ). Her research interests lie at the intersection of contemporary popular media and cultural history, with a focus on Gothic Studies. She has published widely in these areas, and is author of multiple single-authored books, including *The Vampire in Contemporary Popular Literature* (Routledge, 2014) and *Consuming Gothic: Food and Horror in Film* (Palgrave, 2017). Dr Piatti-Farnell is currently working on a new edited collection, entitled *Gothic Afterlives: Remakes of Horror in Contemporary Media* (Rowman & Littlefield, forthcoming 2018).

HELEN PINSENT (Dalhousie University, Canada)

Paper Title: Changing Janes: "The Yellow Wallpaper" as a Case of Dual Consciousness

This paper examines Charlotte Perkins Gilman's oft-studied "The Yellow Wallpaper" in a new light, by examining the narrator's break with reality in terms of 19th-century theories of Dual Consciousness, viewed then as the struggle of two distinct, functional personalities trying to occupy the same body. Using for comparison two primary-source case studies, including one published by Gilman's own physician, Silas Weir Mitchell, this paper analyzes the behavioural and rhetorical patterns of the story's narrator, detailing her inner conflict and eventual split. When read this way, "The Yellow Wallpaper" sheds many of the ambiguities of both its ending and its message; the narrator's "madness" becomes a switch into a second rational state, and her new self frees her from the attachments that keep her bound under patriarchal oppression. Gilman wrote "The Yellow Wallpaper" as a reaction to her own suffering under the Rest Cure, a treatment administered in the late 19th century to women diagnosed with "neurasthenia," a perceived nervous exhaustion. Today, it is often studied as a harrowing feminist narrative: some critics champion the story as a cautionary tale of patriarchal oppression; others suggest that tying the narrator's emancipation to her madness undercuts the story's feminist message. Yet neither of these perspectives fully considers the role that the nature of the narrator's psychosis plays in the story's argument. By placing the story in a fuller medical context, I aim to highlight the ways in which both medical and gothic discourses of "madness" came to serve a potentially liberatory political function.

Biography: Helen is completing her MA at Dalhousie University, funded by the Social Sciences and Humanities Research Council of Canada. Her work focuses on contemporary Science Fiction and Fantasy, especially works that argue for social and economic justice. She hopes to continue this work in her PhD. Her past scholarly and creative work ranges in form from essays to short stories and in subject matter from Aristotle to *Hot Fuzz*.

RODRIGO PONCIANO OJEDA (National Autonomous University of Mexico, Mexico)

Paper Title: 'The Dead Are Alive': Gothic Influences on the Representation of the Past and Family in *Skyfall* (2012) and *Spectre* (2015)

The Daniel Craig 007 films have distinguished themselves for their narrative sequentiality in contrast to other films throughout the franchise's history, which tend to operate on a more standalone basis with limited intertextual allusion to each other; the narrative continuity of the latest James Bond cycle endows the past with unprecedented relevance in the films. In particular, the past is given a central role in both *Skyfall* (2012) and *Spectre* (2015). This paper examines how the Gothic influences the representation of the past and the characters' relationship with it in *Skyfall* and *Spectre*. In both of the aforementioned films, each of the antagonists—Raoul Silva and Ernst Blofeld respectively—are figures from the past: Silva from that of M and Blofeld from that of Bond. The Gothic is present in how both of these threats from the past are framed in a familial discourse: Bond and Silva are represented as symbolic siblings before the motherlike role assumed by M, and Bond and Blofeld are in fact foster brothers. The political and economical motivations of the antagonists in both films, while still present, are overshadowed by their personal grievances within their symbolic or literal family units. Bond's relationship with Blofeld in particular inserts all the Craig 007 films within their brotherly struggle: Blofeld has been behind each of the villains and losses Bond encounters in previous films of the cycle. Thus, the threatening influence of the past in this film cycle plays an important part in its characterisation of Craig's Bond.

Biography: Rodrigo Ponciano Ojeda is currently an independent researcher, and he holds a BA in English Language and Literature from the National Autonomous University of Mexico (UNAM). His dissertation was on Gothic elements and models of identity in F. Scott Fitzgerald's *This Side of Paradise*, and he has participated in the past three editions of the International Gothic Conference held biannually at UNAM as well as at the IGA 2017 Conference.

ANNA POWELL (Manchester Metropolitan University, UK)

Paper Title: Monsters from the Lab and Molecular Ethics: the revenge of *Casshern's* Neo-sapiens (Kiriya, 2004)

Frankenstein's 'Creature' lives on as modern Gothic cinema continues to hybridise with Science-fiction. As well as relieving Shelley's unsolved ethical and political paradoxes, these films create new ones when genetic engineering locates and modifies the smallest particles of life. Test-tube monsters escape from the lab to raise crucial post-human or ab-human questions. Deleuze and Guattari's concept of 'the molecular, even sub-molecular' considers the chaotic and random potential of transferred genetic material. The transmission and fusion of cells from different sources make 'transversal connections' that 'scramble the genealogical trees'. Such 'abominable couplings' produce anomalies as agents of change.

In *Casshern* (Kazuaki Kiriya, 2004), a Japanese *tokusatsu* (live-action film) the population of Zone 7 are persecuted for ostensible 'terrorism', while the military Federation actually covets the bodies of this 'primitive' ethnic group for secret experiments to regenerate ageing generals. The project leader is Dr Azuma (Akira Terao), a 'mad scientist' who, seeking to cure his sick wife, places research above political ethics by accepting the junta's unlimited funding. When lightning strikes a tank of severed limbs, the 'neo-cells' are mysteriously animated and develop into zombie-like entities. Identifying themselves as 'Neo-Sapiens' these genetically-engineered monsters unite to seek revenge. The Federation troops massacre the final survivors, forcing them into railway trucks to be gassed before their bodies are dissected. Yet, despite their limited autonomy, Casshern's Neo-Sapiens reach beyond humanism towards a future 'people to come'.

Biography: Anna retired from her post as Reader in English and Film to become a Research Fellow with the Manchester Centre for Gothic Studies as well as presenting public lectures and organising study groups. She is the author of *Deleuze and Horror Film*, *Deleuze, Altered States and Film* and co-author of *Teaching the Gothic* with Andrew Smith and is a member of the editorial board of *Deleuze Studies*. She has published a wide range of journal articles and book chapters on Gothic film and literature as well as experimental art and film. Her most recent research topics include Jan Svankmajer, the Lancashire Witches, *The Shining*, occult films and HP Lovecraft. She is also involved with Steampunk culture as researcher and participant.

HANNAH PRIEST (Manchester Metropolitan University, UK)

Paper Title: Hidden Objects and Ghostly Adventures: Gothic Gaming and the *Ravenhearst* HOPA Series

Hidden Object Puzzle Adventure games (HOPAs) first appeared in the early 1990s. HOPAs are a popular genre of casual puzzle video games in which players search for items hidden within a static graphic (Hidden Object), but which also contain some narrative element that accounts for movement between scenes (Adventure). In recent years, HOPAs have become one of the most popular genres of casual gaming, with series such as *Mystery Case Files* and *Mystery Trackers* being particularly successful. While games can vary widely in both narrative and visual style, the most successful series draw heavily on Gothic aesthetics, tropes, settings and themes.

This paper will examine the use of Gothic style and narrative in successful HOPA series – with specific focus on the *MCF Ravenhearst* games. This series is of particular interest, as it not only has the most developed and complex narrative arc, but also has approached a form of transmedia storytelling in its use of live-action cut scenes, novelizations, and fan response. Its Gothic aesthetic is hardly subtle, but I will further argue that the Gothic mode is also fundamental to this type of story creation, with fragmentation, interactivity and uncertainty being key elements of narrative construction. Moreover, by examining the *Ravenhearst* games in the context of the history of HOPAs (which begins with the 1991 game *Alice: Interactive Museum*), I suggest that, in hybridizing the static ‘Hidden Object’ puzzle with the interactive narrative ‘Adventure’ game, HOPAs are a distinctively and uniquely Gothic form of gaming and narrative construction.

Biography: Hannah Priest is an Associate Lecturer at MMU. Her research focuses on the intersections of sex, violence and monstrosity in medieval and contemporary popular culture. She is the editor of *The Female of the Species: Cultural Constructions of Evil, Women and the Feminine* (Inter-Disciplinary Press, 2013) and *She-Wolf: A Cultural History of Female Werewolves* (Manchester University Press, 2015). In 2017, Hannah presented *Gothic to Goth*, a weekend course at the V&A, and she has previously led seminars at other museum events in Manchester and London. Under the name Hannah Kate, she is an author, editor and radio presenter.

BLANCA PUCHOL VÁZQUEZ (Universidad Internacional de la Rioja, Spain)

Paper Title: Social Criticism through Gothic in Gaskell’s Works

Gothic was a popular literary genre throughout the 19th century. It usually appeared either in short stories or as micro-stories inserted into longer novels. In addition, various elements considered to be typical of Gothic literature, such as castles, shadowy characters or ghosts, can be found in Victorian literary works which belong to other genres.

Elizabeth Gaskell, a famous and fruitful Victorian novelist who was known for her involvement with the surrounding society and her criticism of it through her novels, published a

good number of gothic short stories. Masters vs. workers; women's situation in this period and their rights; and living conditions of the poorest in large industrial cities such as Manchester, are Gaskell's works main topics. It is not surprising, then, that a social novelist like her, would use gothic as a means of criticizing and denouncing the evils of her time.

So, one can easily find, within Gaskell literary production, on the one hand, male characters punished for their tyranny, and, on the other hand, women who fight against Victorian patriarchal authority or whose ghosts seek revenge for the injustices suffered in life.

With all this in mind, the aim of this research is to study how Gaskell used the Gothic genre as a critical tool. To this end, we are going to analyze a number of her Gothic tales such as, for example: *Lois the Witch*, *The Grey Woman* and *The Old Nurse's Story*.

Biography: I have got a degree in English at the Complutense University of Madrid with a specialization in English Literature. In December 2016 I got, at the Complutense University of Madrid, my PhD in Literay Studies. Nowadays I am working as an English teacher at the Rioja's International University (Universidad Internacional de la Rioja – UNIR). I am also part of the research group "Literary Contexts of Modernity" at the Complutense University of Madrid.

DAVID PUNTER (Bristol University, UK)

Paper Title: Impossible Hauntings: Graeme Macrae Burnet and Barry Graham

It has become something of a cliché to speak of 'Scottish Gothic' as though there were one country which could house a certain set of hauntings. But Scotland is, of course, a diverse country, as we have seen over many centuries in its political and religious dealings. In particular, we need to speak together of the industrial – or post-industrial' – 'heartland' (whatever that contested term might mean) and of the hauntings that might specifically afflict those lands excluded from 'development' in any obvious social sense. No nation (especially a 'stateless nation') is unified; but in this paper I want to return to Graeme Macrae Burnet's remarkable Highlands-centred novel *His Bloody Project*, and to place alongside it some of the prolific work of the more urban Barry Graham, who has been hailed as the successor to Stephen King. Might there be evidence here of some kinds of mutual haunting?

Biography: David Punter's research interests range from eighteenth-century to contemporary literature, and he has written most extensively about the romantic and the Gothic. He is Life Chair of the Executive Committee of the International Gothic Association, as well as being a Fellow of the Higher Education Academy, Fellow of the English Association, Fellow of the Institute for Contemporary Scotland, Fellow of the Society of Antiquaries of Scotland, and Fellow of the Royal Society of Arts (RSA).

Q

JAMES QUINNELL (Independent scholar)

Paper Title: 'That Strange Disquietude': Emily Brontë's Swerve from the Literature of Terror to the Literature of Restlessness

The title quotation, taken from John Ruskin's essay on Gothic architecture, 'The Nature of Gothic' argues that Gothic buildings provoke the 'restlessness of the dreaming mind'. I argue that Ruskin's ideas present a way of reconceiving the commonplace idea that *Wuthering Heights* is a Gothic novel.

The power of Emily Brontë's novel as a 'Gothic' work inheres not in the terror of Lockwood's encounter with a ghost, but with, to quote from Wordsworth's 'Ode: Intimations of Immortality', his 'obstinate questionings' by the graves at the end of the novel. Lockwood's attempt to lay ghosts at the end of *Wuthering Heights*, has the effect of raising them. It is *Wuthering Heights* as a Gothic house that provokes restlessness more than terror.

I discuss how Emily Brontë takes Gothic tropes, garnered from her reading of Blackwoods' Magazine, and makes the 'Gothic' a vehicle to express her longing for the 'world without' to be commensurate with her 'world within'. I use the idea of the Gothic as a nostalgic form of writing to explore how Brontë uses it to explore human longings.

It is a commonplace of Brontë studies that *Wuthering Heights* is a Gothic novel, that shocked its first readers by the abandonment with which it presented human passions. My paper, through considering the nostalgic impulses of Gothic writing, provides a different way of reading the novel as a Gothic work of fiction.

Biography: I was awarded my PhD with the University of Durham in June 2016 and am an early-career researcher, teaching English at Farnborough Hill School in Hampshire. I have presented at a number of conferences and my article, 'It is well that he does remain there: the presentation of Joseph in *Wuthering Heights* will be published by *Bronte Studies* in September 2018. I also have a podcast, 'Ghosts and Ghosting in *Wuthering Heights* which can be found on the 'Research in English at Durham' (READ) website.

R

TILOTTAMA RAJAN (University of Western Ontario, Canada)

Paper Title: The Borders of Life: Organisms, Pathology, (De)generation

Biography: Tilottama Rajan is Distinguished University Professor and Canada Research Chair at the University of Western Ontario. She is the author of four books, including her first book *Dark Interpreter: the Discourse of Romanticism* (Cornell UP), and most recently *Romantic Narrative: Shelley, Hays, Godwin, Wollstonecraft* (Johns Hopkins). She has edited eight books and book collections, most recently William Godwin's *Mandeville* (Broadview Press), and has published over a hundred articles on various aspects of Romanticism, Theory and the history of thought with a focus on philosophy and more recently the life sciences.

JOANA RITA RAMALHO (University College London, UK)

Paper Title: Sensationalist Feminism and Contemporary Politics in the Post-Millennial Gothic Musical

Gothic musicals have remained virtually unexplored in film criticism. Combining these 'two generic monsters' (Botting, 2008), however, offers a refreshing lens through which to peer into the Gothic, its structures, aural codes, intermediality and generic hybridity. Establishing a viable and coherent history of the Gothic requires a rethinking of what Gothic is and how it works in its myriad subsets. In this regard, analysing the category 'Gothic musicals' and questioning what makes a film musical 'Gothic' will help rediscover a marginal (and marginalised) history of cinematic representations of the mode.

My paper departs from the premise that Gothic musicals signal a departure from both the Gothic literary tradition and traditional filmic appropriations of the Gothic. I will first trace the onscreen origins and subsequent mutations of dystopian musicals and will then consider the potential problems in post-millennial articulations of key Gothic themes and devices, such as selfreflexivity, parody, pastiche and sensationalist femininity. I argue that Gothic musicals provide a means of escaping daily pettiness and habitual assumptions not with a cathartic or redeeming purpose, but only to show how decadent and imprisoning the human world is. As my main focus, I propose an investigation of three films – *Repo! The Genetic Opera* (2008), *The Devil's Carnival* (2012) and *Alleluia! The Devil's Carnival* (2015) – in light of particular sets of binary oppositions: feminism-patriarchy, conventionality-subversion and highbrow-lowbrow. My overall aim is to examine how Gothic musicals revise generic and gender boundaries in order to critique contemporary socio-political systems and their neglect of minorities.

Biography: Joana Rita Ramalho FHEA (MA, PhD Film Studies, UCL) is a Teaching Fellow at University College London. Her research interests include the intermedial and generic hybridity of the Gothic mode; the intersections between Gothic, Romanticism and Victorianism; gender politics in dystopian films; representations of death, memory and mourning in film and television; and the role of the senses in classical and contemporary transnational cinema. She has presented her work at several international conferences and has published on thresholds, haptic motifs and sensory contagion in Gothic cinema and on the use of portraits in the woman's film cycle of the 1940s.

LAUREN RANDALL (Lancaster University, UK)

Paper Title: 'We pound people with nice.' 'To death': The Gothic Gloss of HBO's *Big Little Lies*

Elaine Hartnell-Mottram writes that, "Domestic' becomes 'domestic gothic' proper when everyday matters relating to the home become magnified to nightmare proportions, framed by recognisably Gothic tropes and presented in the language of excess' (2012). This paper explores the ways in which the acclaimed 2017 HBO television series *Big Little Lies* (adapted from Liane Moriarty's 2014 novel of the same name) invokes and toys with the domestic gothic in its depiction of the discrepancies between the public and private lives of the female characters at the forefront of its murder-mystery narrative. Whilst leaning into the hidden horrors of the home, the show appears to negate conventional Gothic aesthetic in its wealth-ridden Californian setting. Subsequently, I argue that the perceived absence of the Gothic signifiers in the 'glossy' veneer of the show perversely amplifies the darkness it contains, mirroring the desirable public appearances the characters strive for and the disturbances they try to keep to the interior (of home and of self).

However, in examining how these disturbances inevitably break through to the exterior, I will also touch upon how the picturesque beauty of the Monterey coast belies the subtle infiltration of the Gothic into its seemingly inoffensive surroundings, making it a Gothic space of its own as well as an extension of the domestic sphere. I'll look at how the show converts Hartnell-Mottram's 'language of excess' into lifestyle 'pornography' which operates as a bridge between the internal and external.

Biography: I am currently in the process of finalising my PhD on Sunshine Gothic in contemporary American coastal narratives at Lancaster University. I have previously presented work on coastal Californian vampires, shorelines as last resorts in apocalyptic narratives and the identity crises arising from tourism and heritage in Florida. I teach World Literature, have taught Film Studies and also work in marketing and programming for an independent theatre and cinema.

ART REDDING (York University, Canada)

Paper Title: Apocalyptic/schlock/gothic/noir/sci-fi/porn! Market Fetishism and the Films of Jean Rollin

Among the virtues and pleasures of low budget film noir productions of the mid-1950s, according to critic James Naremore, is the way in which the "nonconformist philosophical or social criticism" (3) they might convey counters the cultural hegemony, which at the nadir of the early Cold War should be understood as much to be a matter of style and production values as ideology. Taking up Agnieszka Soltysik-Monnet's notion of "neoliberal gothic," this talk considers the contrarian legacies of the cult French porn and horror film director, Jean Rollin (1938-2010), during the late Cold War. In particular, I argue, in its ambivalent critical response to the eclipse of the New Left, its articulation of increased alertness to environmental degradation and heightened fears of nuclear devastation, and its dramatization of post-Fordist consolidations of corporate power, the B-movie mashup *La Nuit des Traquées* [*Night of the Hunted*] (1980) presents a timely and compelling rejoinder to the high camp of nascent Reaganism.

Biography: professor of English at York University in Toronto, Art Redding is author of numerous essays and four books on American literature culture, including "*Haints*": *American Ghosts*, *Millennial Passions*, and *Contemporary Gothic Fiction*.

KATHARINA REIN (Bauhaus-University Weimar, Germany)

Paper Title: Gothic Magic: *The Prestige*

Christopher Nolan's *The Prestige* (2006), based on the novel of the same title by Christopher Priest (1995), tells the story of two rivalling magicians in the late 1900s. Situated at the interface between period piece and retro science fiction, and featuring elements of the Gothic, the film proves to be an interesting study, interweaving cultural history, steampunk, and the uncanny. The protagonists' struggle revolves around exploring each other's secret methods. The centerpiece of this is a teleportation illusion that they copy from one another's repertory and continuously improve on. One version involves an electric apparatus constructed for the magicians by Nikola Tesla. While the scientist and pioneer of wireless transmission thus proves to be the agent of real magic – referred to as a “wizard” in contrast to the “magicians”, historical illusions of teleportation often involved the use of doubles. Due to a last kink the scientist did not have the chance to iron out, however, the true method behind Tesla's machine proves to be as gruesome as it is uncanny, involving not teleportation but reproduction. The electrotechnical apparatus merges with the magician's body on stage, literally absorbing him during the show, and producing another, identical one. While the Gothic prevails even more in the novel it was inspired by, the film creates visual Frankensteinian associations by featuring a machine that creates a human being with sparks and flashes, and thereby sets in motion a narrative of revenge and murder.

Biography: Katharina Rein holds an MA in cultural history and theory, philosophy, and ancient history from Humboldt-University of Berlin, where she is currently preparing a doctoral dissertation on stage magic around 1900. She works as a researcher and lecturer at the International Research Institute for Cultural Techniques and Media Philosophy (IKKM) at Bauhaus- University Weimar. She is a member of the international research project Les Arts Trompeurs. Machines, Magie, Médias (Paris). In the summer of 2016, Rein was a temporary lecturer at the department of theatre studies of the Free University Berlin. She was awarded a travelling scholarship by the Max Weber Foundation in 2013-2014 for archival and library research within the framework of her dissertation. Katharina Rein's publications include the German monograph *Gestörter Film. Wes Cravens 'A Nightmare on Elm Street'* (2012) and various articles on stage conjuring, horror film and television series as well as other topics of media and cultural history. Katharina Rein's publications have appeared in four different languages.

LEAH RICHARDS (City University of New York, USA)

Paper Title: *Northanger Abbey* and the Problem of Genre

As the roster of themed conferences for 2018 reminds us, it is the bicentennial of the publication of Mary Shelley's *Frankenstein*, but it is also the bicentennial of another genre-fluid female-authored novel, Jane Austen's *Northanger Abbey*. In *Northanger Abbey*, Catherine Morland's fondness for Gothic novels is a significant part of her characterization, and the passages wherein she (mis)reads the works of Ann Radcliffe and others in relation to real-life events contribute to the satirization of the genre and its readers in which the novel is undoubtedly engaged. However, the threats that she encounters are no less dangerous than those that her favorite heroines face, even without dark grottoes or decaying castles, and are in fact “textbook Gothic” wrapped in sprigged muslin. This presentation will first consider and then challenge the common designation of *Northanger Abbey* as mock Gothic to argue that, even as it parodies generic conventions, it is, in fact, a Gothic novel, one of the first in the genre of the domesticated Gothic that later evolved into “sensation fiction,” and will then argue why the classification matters.

Leah Richards is an Assistant Professor of English at LaGuardia Community College, City University of New York, and the co-editor of *Supernatural Studies*. Her research interests revolve around monsters, revenants, and oppression. Publications include “This *Land* was Made for You and Me:

The Rise of the Oppressed in Land of the Dead,” forthcoming from the *Journal of Popular Culture*, and “Mass Production and the Spread of Information in Dracula” in *English Literature in Transition, 1880-1920*. She is currently working on a book on representations of vampiric infection as it intersects with pseudoscientific misunderstandings of hematology and epidemiology from the Cold War to the Information Age.

JAMES ROBERTSON (Manchester Metropolitan University, UK)

Paper Title: The Modern Gothic of Victorian Manchester

Modern Manchester can be described as being defined by a Gothic approach to architectural design. The architect Anthony Pass alludes to this in a discussion of a nineteenth-century ‘Battle of the Styles’ (Pass 1988), referring to a stylistic schism between the city’s classically-derived edifices and those that propounded its philosophical polarity; Gothic Revival. This is certainly the case for some of the city’s most renowned civic and institutional buildings, which are characterised by the work of architects such as Thomas Worthington (1826-1909) and Alfred Waterhouse (1830-1905).

Nowhere are these seen more dramatically than at the historic arena of the city’s governance; Albert Square, where the work of these architects are linked in such buildings as the Town Hall, Albert Memorial and Memorial Hall, and in the nearby monumental seats of public justice; Waterhouse’s Manchester Assize Courts (demolished) and Worthington’s Manchester City Police & Sessions Courts.

Examples of Mancunian Gothic such as these were by their nature modernising. The Industrial Revolution had played a part in the city’s catapulting from provincial market town to modern industrial metropolis. This often offered the opportunity for technological or constructional innovation, and also ironically, a counter-positional stance to the Industrial Revolution, with Worthington in particular being strongly influenced by the critic and writer on art and social wholesomeness, John Ruskin (1819-1900).

This paper explores the prolific Victorian local use of a medieval building philosophy for apparently modern uses.

Biography: I have recently completed my PhD thesis, which explores the Glaswegian architectural practice of Gillespie, Kidd & Coia as one of international standing. This research set out to critically examine their church design evolution against a context of international liturgical change. Since then, I have expanded my field of research interest to include early nineteenth century ecclesiastical Gothic with a focus on the notion of the priest as architect, and also the mid-late nineteenth century civic Gothic of Manchester.

CÉLINE RODENAS (Independent scholar)

Paper Title: Frankenstein across Media: from Mary Shelley’s Novel to a Music Video Clip, the Influence of Gothic Literature upon Contemporary Popular Culture

Mary Shelley’s *Frankenstein* (1818), is one of the most famous of the early English Gothic novels, whether it is known directly, since the book has been regularly re-edited over the centuries, or indirectly, through one of its numerous adaptations on the screen. The creature depicted in Mary Shelley’s novel, is often represented in different media and has become a well-known figure in popular culture.

The following paper will be looking at some of the numerous afterlives of Mary Shelley’s text in different media. The starting point of this analysis will be a music video clip created in 2004 for a

song performed by a German band. We will assess how the creators of the video clip reinterpreted the story created by Mary Shelley and we will also analyse to what extent they drew on one of the most famous adaptations of the novel, James Whale's *Bride of Frankenstein* (1935).

By looking at the differences between the original work and two of its adaptations, we will analyse how the Gothic genre travels through different centuries, different media, and different countries and culture, and we will focus on the question of the legacy of the early English Gothic novel in contemporary popular culture.

Biography: I completed a PhD on *Excess in the English Gothic Novel (1764-1826)* at Le Havre University (France) in June 2011. I have published several articles on the novels of Ann Radcliffe, Matthew Gregory Lewis and William Henry Ireland. I have also taken part in various conferences on the Gothic and on Eighteenth-century literature. I attended the IGA conference twice, in Guildford in 2013 and in Vancouver in 2015. My papers were entitled « The "Fashionable Machinery" of "Well-Timed Peals of Thunders and Apparitions." Gothic Novels and the Publishing and Printing Culture in Eighteenth-Century England » (2013) and « Ann Radcliffe's Novels and their Translations into Italian at the Beginning of the Nineteenth Century » (2015). I also teach English in a secondary school in France.

ANDREEA ROS (Manchester Metropolitan University, UK)

Paper Title: Margaret Atwood's *MaddAddam* Trilogy and Gothic Representations of Climate Change through Pandemic Narratives

Margaret Atwood's post-apocalyptic novels, *Oryx and Crake* (2003), *The Year of the Flood* (2009) and *MaddAddam* (2013), have received praise in ecoGothic critical analyses for demonstrating the potential of deploying the Gothic mode to warn against the harmful effects of human activity on the environment. Through a series of interweaving narratives, the novels chronicle the extinction of humanity because of a global pandemic engineered by Crake, a Frankenstein-like figure, in order to save human species from overpopulation and climate change. Atwood not only borrows from environmentalist discourses, but has insisted in interviews that her novels offer a speculative but realistic portrayal of our future based on current understandings of climate change.

Although environmentalism cautions that climate change will accelerate the danger of emerging contagious disease, Atwood's novels do more than amplify these warnings by representing climate change through a pandemic narrative. This paper shows that Atwood replaces environmentalism's global concerns with the staple trope of contemporary pandemic narratives, namely individualised narratives of survival through self-reliance in the face of sudden catastrophe, and in doing so changes how the causes and the consequences of environmental degradation are represented. As successive books go further back representing events in the lead up to apocalyptic pandemic they, deploying another classic Gothic trope, show characters unleashing Gothic monsters through an excessive attachment to the past. Thus, by examining Atwood's use of Gothic tropes, this paper questions how retelling environmentalist narratives through the Gothic mode affects their potential to lead to action against environmental degradation.

Biography: Andreea Ros is a PhD student at Manchester Metropolitan University. Her research deals primarily with how Gothic depictions of contagion reflect, reshape and reinforce public attitudes towards contagious disease prevention and treatments.

LEONOR RUIZ-AYÚCAR (University of Stirling, UK)

Paper Title: Reimagining Frankenstein: The Adaptation of Frankenstein and Its Creature in Two Neo-Victorian Television Series

Neo-Victorian fiction has attracted the awareness of academia during the last decades, which is sustained by the founding of the e-journal *Neo-Victorian Studies* in 2008. This necessity of approaching the genre academically is connected to the increasing number of narratives which can be considered within the Neo-Victorian scope. As Kohlke and Gutleben have established, Neo-Victorian fiction is connected with The Gothic due to its necessity to look back at the past and explore its darkest secrets (Kohlke and Gutleben 4). This paper studies a selection of Neo-Victorian Gothic adaptations which reimagine Victorian canonical narratives and characters and blend them with historical facts. This study understands adaptation as “a form of repetition in which change is inevitable”, and which implies “modifications in the political Valence and even the meaning of stories” (Hutcheon XVI). The Neo-Victorian narratives here analysed are two television shows: *Penny Dreadful* (2014-2015) created by John Logan, and *The Frankenstein Chronicles* (2015) created by Benjamin Ross and Barry Langford. The aim of this study is to explain how these adaptations repurpose the archetypal Gothic character of Frankenstein. I propose an analysis of these adaptations of a canonical Gothic character in works which display a warning against conservative ideas which promote class stratification, class anxieties, biased and discriminatory gender differences, and irregular distribution of power.

Biography: Leonor Ruiz-Ayúcar earned her M.Litt in “The Gothic Imagination” at the University of Stirling. Her research interests are vampire fiction, Neo-Victorian Gothic fiction, and contemporary Gothic. Ruiz-Ayúcar has been engaged in her teaching career for the last few years, teaching both at primary and secondary education level. This experience lead her to explore Y.A. fiction before enrolling into the masters’ programme.

S

DANIEL **SCHÄBLER** (Hildesheim University, Germany)

Paper Title: Gothicizing Science-Fiction: A Transmedial Perspective

My talk will demonstrate how hybrid Gothic themes and aesthetics have invaded contemporary genres - darkening the initially optimistic genre of science-fiction - and media, namely film and interactive digital storytelling. Using the first *Alien* film (1978) and the computer game *Alien: Isolation* (2014) as examples, my focus will lie on how deeply Gothic imagery and themes pervade the setting of the *Alien*-universe, such as the motif of paranoia and flight-and-pursuit as well as the castle-like, labyrinthine interiors of space ships and space stations. The interactive game is an innovative hybrid construction in its own right, as it functions as a "fear-simulator", putting the player in the perspective of the Gothic heroine.

Furthermore, the overall production design of the film sets but also the computer graphics in the 2014 game create a deliberately "retro" look and feel, analogous to the traditional Gothic obsession with primitivism: From the depiction of superstitious Catholic mentalities in early Gothic novels to the deliberately low-tech and rugged apparatus featuring in both film and game, to the way the digital game simulates the grainy analogue film-reel look of the cinema movie. In typically Gothic fashion, the *Alien* story-world constructs a primitive other, be it a primeval monster or monstrous technology in the form of soulless homicidal androids. In both the film and the game, the Alien monster exhibits features of the Burkean Sublime, such as vastness, obscurity, and power. I argue that today's Gothicized science-fiction continues to rely on the hybrid construction of this atavistic other, in the form of technology or as a living creature from outer space. This biological or technological other is historically specific, and a transhistorical and transmedial perspective enables us to grasp the hybrid mechanisms that underlie and perpetuate this fascination.

Both examples are therefore expressions of Gothic hybridity on various levels: thematic, aesthetic, material, technological, and ideological. Their innovative transmedial hybridity adds further spectral layers to the multi-faceted Gothic continuum, which pervades our culture until today.

Biography: After studying English and German at Kiel University, I completed my PhD with a cultural-narratological study on framing strategies in English fiction in 2014. I have taught at the universities of Kiel, Graz, and Wuppertal. I am currently teaching at Hildesheim University. My research interests include cultural and cognitive narratology, game theory and literature, intermediality, black British literature, theories of alterity, psychoanalysis and Victorian Gothic. I have published on Ian McEwan, computer game aesthetics, historiographic metafiction, and Asian-British coming of age narratives. Currently, I am editing an interdisciplinary volume with case studies on the relation between factuality and fictionality.

ANGELA **SCHOCH** (Sacramento State University in California, USA)

Paper Title: Are the Children Safe?: The Threat of Ostension and the Gothic in Schwartz and Gammell's Scary Stories

Schwartz and Gammell's *Scary Stories to Tell in the Dark* is currently undergoing a period of renewed interest; a film adaptation and documentary are both forthcoming, as well as a new series written in homage. In light of this atmosphere, I feel compelled to reconsider the legacy of the book series. The text's position at the top of the American Library Association's 100 Most Frequently Challenged Books

of 1990-2000 raises questions concerning adult expectations of children's reading material. Scholars have argued that the subversiveness of the folkloric mode lends itself to children's literature. While Schwartz draws heavily from folklore, questions arise when we consider his extensive use of urban legend. If urban legends are essentially cautionary tales informed by contemporary anxieties, do they actually subvert the social order or reinforce it? How do we "read" a text that includes highly varied storytelling modes?

The publication of the *Scary Stories* trilogy (1981-1991) coincided with a period in American social history rife with its own horrors, particularly for children. The "satanic panic," Adam Walsh's death, the Chicago Tylenol Murders, and the Staten Island "Cropsey" killings created a startlingly ostensive backdrop for the tales, as well as a heightened sense of menace. Drawing from folklore studies and ostension, children's literary theory, and research concerning the function and censorship of horror in children's literature, my paper will examine Schwartz's synergy of the Gothic with children's literature, providing a backdrop in which to consider adult concerns regarding their children's literary interactions with life's darker realities.

Biography: Angela Schoch is currently an M.A. student at Sacramento State University in California. She enjoys long walks with her husband, the company of insects and their minute rustlings, and the comforts of the dark.

MADELYN SCHOONOVER (University of Nebraska-Lincoln, USA)

Paper Title: Cannibalism Fact and Fiction: Archaeology versus *Bone Tomahawk*

Scholars of American Gothic such as Renée Bergland and Teresa Goddu cite Indian captivity narratives as one of the earliest forms of American Gothic. These narratives were used to justify colonization and often featured Native American cannibals as a symbol of the Other that must be conquered by white colonizers. Significantly, many anthropologists and archaeologists studying cannibalism in the pre-colonial American Southwest express concern with the image of the cannibal in language similar to that of Gothic scholars. 5MTUMR-2346 is an archaeological site in Colorado that is proven to have signs of pre-colonial cannibalism. Like other instances of Native American cannibalism in the archaeological record, the cannibalism from 5MTUMR-2346 is likely necessity cannibalism. This archaeological reality differs from the gourmet cannibalism depicted in fiction. S. Craig Zahler's film *Bone Tomahawk* (2015) is a contemporary Indian captivity narrative that continues a tradition of Othering through gourmet cannibalism. Though the film attempts to separate the cannibalistic group from other Native Americans and open a dialogue about the harmful retributive mentality of some white frontiersmen, ultimately it only reinforces the stereotype of indigenous peoples as cannibals, and cannibals as subhuman creatures to be eradicated. Using evidence from 5MTUMR-2346, I demonstrate how the archaeological record differs from the sensationalist cannibalism depicted by Zahler. Ultimately, I argue that *Bone Tomahawk* harms critical debate by creating cannibalistic bogeymen: damaging relationships between Native Americans and non-Native anthropologists, and reinforcing colonialist imagery of indigenous peoples as Other in the popular imagination.

Biography: Madelyn Schoonover is a second year PhD student at the University of Nebraska-Lincoln studying contemporary American and Native American Gothic film and literature. She graduated from the MLitt in the Gothic Imagination programme at the University of Stirling in 2016, writing a dissertation on the echoes of Reagan-era social and economic policies in American Gothic literature from the 90s and 2000s. Her interests include Native American studies, film studies, neoliberalism, true crime documentaries, and pedagogy.

NANCY **SCHUMANN** (Independent scholar)

Paper Title: Gothic Revamped: From Timeworn Legend to 21st Century YA

For some vampires never went into hiding. For others vampires are some weird 70s fashion that suddenly popped up again in recent years. From Christopher Lee to Robert Pattinson, from *Carmilla* to Bella Swan, the vampire is always sexy and dangerous to know. Out of an anonymous Transylvanian grave into private schools and New York penthouses, the vampire is a constant in the human imagination that changes while staying the same.

Contemporary vampires make for much better boyfriend material than the fearsome Count. Yet they maintain some of the most notable features. Despite the twin facts that *Dracula* is steeped in its Victorian origins and works like the *Blue Bloods* or *House of Night* series are for and about teenagers, all of these works deliver on the kind of sexualized character the vampire has become synonymous for.

This paper follows the vampire's literary journey from *Dracula* to contemporary young adult literature, showing how many themes and motifs remain unchanged over the year, despite significant social changes. The paper will show much of contemporary literature is really *Dracula* for a new generation, how teenage girls rule the world, and just why modern vampires all love *Muse*.

Works discussed include *Dracula*, *Blue Bloods*, *Marked*, *How to Catch and Keep a Vampire*

Biography: Nancy is a German writer, now based in London. She writes poetry, short stories and novels on a variety of topics in both [English](#) and German and her works have been published in both languages. Nancy's particular interest, both in fiction and academically, are female vampires. She has been researching, reading and writing vampires for several years. She has a master's degree in English Literature from the University of Leipzig, Germany. Her MA thesis formed the basis to *Take A Bite*, available in vamped up form for public consumption. Visit Nancy's website on www.bookswithbite.in. Her crime story, *Kaffeeduft in London*, is currently only available in German but she'd be more than happy to translate the story into English for any interested publisher.

CHRISTOPHER **SCOTT** (University of Sheffield, UK)

Paper Title: 'Goblin gardens': Gothic Hybridity and Frankensteinian Landscapes in Algernon Blackwood's "The Transfer" and "The Damned"

Two centuries ago, Mary Shelley (1797-1851) released her "hideous progeny" into the world.¹ Since then *Frankenstein; Or, The Modern Prometheus* (1818; revised 1831), one of the quintessential Gothic texts, has influenced subsequent literary, dramatic, and cinematic productions. Algernon Blackwood (1869-1951), though not a Gothic writer *per se*, adopted and employed various elements from *Frankenstein*. Although leading critics in Blackwoodian scholarship note a significant number of Gothic elements within the corpus of Blackwood's fiction, they have been reticent apropos of any continuity between Blackwood's oeuvre and *Frankenstein*.² This presentation will address this overlooked link between Blackwood's fiction and Shelley's Gothic novel.

Particularly, this paper will demonstrate how Blackwood's fictional landscapes demonstrate Frankensteinian constructions of Gothic hybridity. In "The Damned" (1914), for instance, the protagonist, Bill, expects tranquility in the narrative's garden yet witnesses the Edenic façade erupt with infernal iconography (4930). In "The Transfer" (1911), this similar Gothic hybridity emerges in another Edenic garden, but this one, like Victor's monster, wields a diabolical aptitude that provokes the mental demise and figurative death of a character (4480). Though Edenic loci typically connote a paradisiacal ambience, Blackwood's Frankensteinian garden-hybrids represent physical settings within which the Gothic aesthetic operates to evince abnormal symbioses between biblical notions of

Eden and Hell. These unlikely unions of Gothic and biblical elements ultimately highlight Shelley's influence on not only Blackwoodian fiction but also Occidental anxieties about the postlapsarian world.

Biography: Christopher is a third-year PhD candidate at University of Sheffield and is researching English literature with a particular focus on supernatural horror during the Edwardian era. He is co-leader of The Gothic Bible Project, an interdisciplinary research group based at University of Sheffield and in partnership with University of Auckland. Christopher is also a member of the Sheffield Institute of Interdisciplinary Biblical Studies (SIIBS). His research interests lie in supernatural horror fiction and film alongside representations of theological iconography and the natural environment.

LAURA SEDGWICK (University of Stirling, UK)

Paper Title: As Above, So Below: Attics and Basements as Gothic Sites in *Stir of Echoes* (1999) and *The Skeleton Key* (2005)

From the 'madwoman in the attic' trope to the labyrinthine cellars beneath crumbling mansions, attics and basements form key spaces within the Gothic as sites that conceal secrets. Such traits also haunt the horror film, with popular supernatural narratives creating a hybrid between the genres. These ghostly stories owe more to the terror and suspense of Ann Radcliffe than the grotesque excesses of Matthew Lewis.

Within contemporary Gothic horror films, it is the attic and basement that are commonly established as the loci of the paranormal occurrences. These rooms are an inseparable part of the fabric of the home, but they are detached from everyday domestic activities, turning them into liminal and unfamiliar spaces. Their Gothic nature emerges as secrets previously buried within are exposed, with an investigation of the space key to unravelling the paranormal forces at play.

This paper will focus on the basement within the 1999 screen adaptation of Richard Matheson's 1958 novel, *Stir of Echoes*, in which the cellar of a rented home in Chicago acts as a grave for a murdered teenager whose ghost seeks discovery. Her spectral incursions into the domestic sphere prompt the literal digging into the past of the house. As a comparative space, the attic within *The Skeleton Key* (2005) will also be examined. In this film the roof space hides a 'hoodoo room' that is the horrific home's superstitious heart. The attic provides a space in which the ownership of the house becomes contested.

Biography: Laura Sedgwick is the co-author of *Gothic Dissections in Film and Literature: The Body in Parts* and Book Reviews Editor for the *Journal of New Zealand and Pacific Studies*. She is currently studying for a PhD at the University of Stirling, on the topic of 'Haunted Spaces in Contemporary Horror Cinema: Set Designs and the Gothic'.

Yael SHAPIRA (Bar-Ilan University, Israel)

Paper Title: Infamously Hybrid: *The Monk of Udolpho* and the Trade-Gothic Reader

Readers of Romantic-era Gothic fiction were widely mocked as unsophisticated "addicts" who sought only the repetitive enjoyment of familiar thrills. It was to this undiscerning hunger for more of the same that critics attributed the success of publishers such as William Lane, whose dozens of Gothic novels they were quick to dismiss as worthless "imitations" of Radcliffe or Lewis. As scholars now engage in a rethinking of trade Gothic (reflected in this panel), the time has come to reevaluate not only what "imitation" actually means in the work of Radcliffe and Lewis's forgotten contemporaries,

but what kind of reading practices developed together with the new system of generic publishing. Were the pleasures of reading trade Gothic really as simple, crude and damning as reviewers held them to be?

My paper will focus on what seems at first glaring proof that Romantic-era commentators were right: T.J. Horsley-Curties' *The Monk of Udolpho* (1807). The novel's very title points to the shamelessness with which trade-Gothic publishers (in this case, J.F. Hughes) recombined elements of already successful fictions to create new products, and it implies the willingness of readers to accept such offerings, so long as they were made up of familiar and beloved parts. As I will show, however, reading *The Monk of Udolpho* proves an unexpectedly complex experience, a navigation between the familiar and the innovative that offers both the pleasure of recognition and the challenge of interpreting difference. I will conclude by considering how our perspective as the consumers of much later "formula" entertainment— not only in fiction but in movies on television – might inform new inquiries into the reading of trade Gothic.

Biography: Yael Shapira is a lecturer in English literature at Bar-Ilan University in Israel. Her first book, *Inventing the Gothic Corpse: The Thrill of Human Remains in the Eighteenth-Century Novel*, will be published by Palgrave later this year. In her new research project she aims to reconsider the relations between now-canonical Gothic fiction and the numerous commercial "imitations" of it published by William Lane and others. She is currently writing an essay on this topic for the forthcoming *The Cambridge History of the Gothic* (ed. Dale Townshend, Angela Wright and Catherine Spooner), and her work has also appeared in *Eighteenth-Century Fiction*, *Eighteenth-Century Life*, *Narrative*, *Women's Writing* and elsewhere.

HYEWON SHIN (Associate Professor of English, Korea University, South Korea)

Paper Title: Bloody Business: Recent Korean Musicals Based on Gothic Novels

Despite the relatively brief history, Korean musicals recently gained enormous popularity attracting domestic and international audience to the theater. The musicals based on gothic novels have been particularly successful, including both Broadway licensed musicals such as *Jekyll & Hyde* and *Dracula*, and the original production such as *Frankenstein*. Christopher Keep calls the gothic "a literature of somatic affect," which troubles the Cartesian dichotomy between body and mind and emphasizes the reader's bodily experience and feelings. From this perspective, the gothic musicals flourishing in Korea faithfully follow the genre's affective formula. *Frankenstein* forces the audience's emotional response, a key element in hit musicals in Korea, through the manipulation of the themes of desire, revenge and sacrifice. The monster's misery elicits from the audience strong feelings such as fear and sorrow, or *han*, a unique affect in Korean culture and a complex feeling of regret, grief, resentment, and spite. It also brings out an enthusiastic response of the main audience group of young females by playing out the theme of "bromance," the intense but non-sexual affectional bonding between Victor and Henry. The effective use of lyric and score enhances the audience's identification with the character and helps them fulfill their emotional need (Choi 249). *Dracula* additionally adopts one essential formula of commercially successful musicals in Korea: star marketing in which K-pop stars and members of idol groups are cast for the leading roles in musicals, attracting their fans and forming *hallyu* in musicals (Kim 90). In this paper, I will investigate how these two Korean musicals reinterpret the original gothic novels and examine their significance seen in the context of the consumer-driven Korean musical industry by looking into the diverse aspects, internal and external, aesthetic and economic.

Biography: Hyewon Shin is an associate professor in the Department of English at Korea University. She has published articles on American novels and Japanese animation for journals such as *미국소설* (*American Fiction*), *현대영미소설* (*Modern Fiction in English*), and *Animation: an interdisciplinary journal*. Her essay comparing *Frankenstein* and *Patchwork Girl* also came out in

Studies in the Novel in December 2017. Her teaching and research interests include twentieth-century American novels, science fiction, postmodernism in East Asia, and comparative media studies.

Sean **SLOAN** (Bath Spa University, UK)

Paper Title: The Devil Made Me Do It: The Corrupted Females in Charlotte Dacre's *Zafloya, or The Moor*

Many Gothic novels published towards the end of the eighteenth-century deal with the corruption of the innocent. In many cases, the victim's situation is changed by degrees as they are tempted and led down a path of evil towards their eventual reward, be it death or eternal damnation. Good examples of such individuals would be the Marquise De Sade's Justine, a woman of virtue that falls into the world of sexual depravity and then there is Ambrosio the extremely pure and devout Monk that ends up signing a contract with the devil in Mathew Lewis's *The Monk: A Romance*. Dacre's Female characters are far from innocent and in many cases in the novel are the corrupting force destroying the lives of the men that cross their paths. While it is true that the Devil is responsible for Victoria's (the central Protagonist) eternal damnation, Dacre often puts the blame of her plight at the feet of her mother. This suggests that Victoria is a victim of neglect and that it is this failing in early childhood that is the reason she falls into the realms of sexual depravity and eventually murder. This paper will explore the effects of motherhood on Victoria and the final influence of the devil to find the most likely cause of her fall.

Biography: I am a mature student and am studying for an MA in Crime and Gothic at Bath Spa University and will be applying for a PhD next year. I have previously delivered a paper at the Captivating Criminality conference last year as an undergraduate. This was deemed a success, and I have had a paper approved for this year's Conference. I love everything Gothic and have made this Genre central to my studies while at the university.

ANDREW **SMITH** (University of Sheffield, UK)

Paper Title: M.R. James and the Ghosts of War: A Warning to the Curious

This paper will discuss a number of ghost stories in M.R. James's 'A Warning to the Curious' (1925) which reflect anxieties about World War One. After the war James established war memorials at both the University of Cambridge and at Eton. He also wrote the memorial scroll sent to bereaved families during the war (the words on which were often reused on war memorials). James also gave a number of speeches about the war and was ideally placed, given his commemorative activities, to articulate the attitude of a post war culture towards the war dead. James's ghosts are ambivalent entities whose presence suggest that we should not forget their sacrifice, and yet they are also horrifying as they will not let the living go.

This paper begins by exploring images of ghosts as they appear in war memoirs by Blunden, Graves, Sassoon, and Britain. There the ghost is a benign figure who gives consolation to the bereaved or contributes to the fighting. This non-Gothic ghost is replaced by James with a figure who represents the continuing presence of the war dead who seemingly seeks revenge over those who have both killed them (there is a strong anti-German impulse in the tales) and those who would attempt to forget them (historians of different eras).

These ghost stories thus enable us to see how the ghost was used to articulate the contrary impulses of the period: to remember and to forget.

Biography: I am Professor of Nineteenth-Century English Literature at the University of Sheffield, with 20 books published on Gothic topics. Past President of the International Gothic Association.

ANDY W. SMITH (Independent scholar)

Paper Title: 'Monster Mash': Defining Monstrosity in Universal's *Dracula* and *Frankenstein*

The transition from silent cinema to sound coincided with one of the most culturally significant series of films to be produced by a major Hollywood studio. Tod Browning's *Dracula* opened in February 1931, followed by *Frankenstein*, directed by James Whale, in December 1931. The phenomenally popular success of these two films set the demand for Universal Studios series of "monster movies" which were to frighten the cinema going public of North America and Europe in the 1930 and 40s.

The authority of Gothic tropes in defining the context and thematic significance of the 'monster' brings into question the relationship between the original source material and the films, with the artistic depictions of both titular characters at odds with their representations in Stoker's and Shelly's novels. Twentieth century popular depictions of Count Dracula owe their origin not to Stoker's description of the Count but to Browning's 1931 film, and more specifically, to Bela Lugosi's performance, costume and make up. Similarly, Boris Karloff's iconic Frankenstein's Monster, a joint effort by Whale and the head of Universal's make up department Jack Pierce, was to become the *tabula rasa* for all future depictions in Universal's films and remediated in popular culture through countless parodies and homages.

This paper will explore the semiotic significance of these films and the establishing of a specific *mise-en-scene* and character design that has subsequently dominated the cultural appropriation of cinematic monsters, particularly through the prism of movie posters and the steady oozing of the gothic into post-war popular culture.

Biography: Dr Andy W. Smith is a writer and researcher based in Cardiff, Wales. He has published journal articles and book chapters with Manchester University Press, Routledge and Oberon, across a wide range of disciplines including horror cinema, post-war British Theatre and the Gothic in popular culture. He has contributed chapters to *The Encyclopedia of the Gothic* and *The Routledge Companion to Gothic*. Andy is the co-editor of *Howard Barker's Theatre: Wrestling with Catastrophe* (London: Bloomsbury 2015), which was shortlisted for the Society for Theatre Research Book of the Year 2016.

CATHERINE SPOONER (Lancaster University, UK)

Paper Title: 'Look! Everyone's turned cute!': Hybridising Shōjo manga and British Gothic in Yana Toboso's *Kuroshitsuji* (*Black Butler*)

Hybridity is central to the aesthetic of manga series *Kuroshitsuji* or *Black Butler* (Yana Toboso, 2007-present). The series works within the Shōjo (girls') manga tradition, in which intense emotion is the dominant preoccupation and a high value is placed on the *kawaii* or cute. Waiyee Loh (2012) describes the series as 'Shōjo Gothic', a style she identifies as a 'prettified' version of Western Gothic directed at girl readers. This paper will qualify and expand Loh's definition, suggesting that *Kuroshitsuji* self-consciously hybridises a variety of genres in a manner reminiscent of Walpole's *The Castle of Otranto* (1764). It will argue that *Kuroshitsuji* uses the visual aspects of the manga form in sophisticated ways to contrast high Gothic melodrama, comedy, action and romance. The series employs disjunctive tonal contrasts, parody and camp to comment metacritically on the division of 'Shōjo' and 'Shonen' (girls' and boys') genres as well as on the Japanese appropriation of British Gothic tropes. By representing Victorian London as an object of consumption (in one case quite

literally, as a cake), *Kuroshitsuji* comments on the commodification of British Gothic landscapes and the hybridisation of British and Japanese Gothic. The paper will conclude that this process is both inextricable from a girls' culture that figures consumption as resistance, and invested with a queer politics by the text itself and its readers, thus challenging Japanese and British expectations of taste.

Biography: Catherine Spooner is Professor of Literature and Culture at Lancaster University. She has published widely on Gothic in literature, film and popular culture, including the books *Fashioning Gothic Bodies*, *Contemporary Gothic* and *Post-Millennial Gothic: Comedy Romance and the Rise of Happy Gothic*. She was co-president of the International Gothic Association from 2013-17.

KATHRYN STARNES (Manchester Metropolitan University, UK)

Paper Title: Epistolary Gothic Framing: Challenging Epistemic Violence in International Relations Writing

Epistolary Gothic texts have long been noted as constitutive and disruptive sites of knowledge production. Mary Shelley's *Frankenstein: The Modern Prometheus*, Anne Brontë's *The Tenant of Wildfell Hall* and Bram Stoker's *Dracula* demonstrate how letters and diary entries can introduce otherwise ignored voices as authoritative, disrupting the criteria often used to bestow authority on knowledge producers. Within international relations, novels and diaries as research writing have allowed authors to reflect on some of the marginalizing practices persistent within research writing by reflecting on their positionality. However, another problem persists: the subjects of IR often remain silenced, even in work that attempts to rectify longstanding marginalizations. Scholars often end up talking about, or telling stories on behalf of, subjects who are only heard via the voices of researchers. While these novel forms of writing allow reflection on this, the epistemic violence of separating knowers from the known persists. This paper explores the political possibilities of Gothic epistolary novels and the literature surrounding them to argue that framing gestures that introduce epistolary sections can invite or foreclose the (re)negotiation of the knowledge they (re)produce, addressing some of the problems inherent in telling the stories of Others. These texts provide another avenue to address what Edkins refers to as our 'uncomfortable problems' (2013): questions about whose story is told, who benefits and the risk that stories may be appropriated from voices that remain silenced. These attempts in IR provide a new space in which to invite Gothic hybridity as a political practice.

Biography: Kathryn Starnes is Lecturer in International Relations at Manchester Metropolitan University, UK. She is currently researching IR narratives via postcolonial approaches to Gothic literature to explore practices of epistemic violence. She has published *Fairy Tales and International Relations: A Folklorist Reading of IR Textbooks* (Routledge, 2017).

MATTHIAS STEPHAN (Aarhus University, Denmark)

Paper Title: Diving under *Haweswater*: Gothecology, Dark Ecology, and the Works of Sarah Hall

Sarah Hall's *Haweswater* tells the tale of a village forced to relocate to accommodate progress, a form of neo-romantic tale reminiscent of Wordsworth and Clare. The tale however, demonstrates a different relationship to the land than nostalgic longing, or a conservative preservation of a barely sustainable rural existence. The land here is a character of its own, eerily mingling with the lives of the protagonist Janet Lightburn and particularly her brother, who shows an uncanny affinity for the water itself, especially when cold. This novel, using a real life event of the creation of Haweswater Reservoir and the flooding of the village of Marsdale, narrates the lives of the villagers, and their centuries long connection to the valley. Emily Alder recently proposed the term Gothecology, connecting the sense of the urgency and context-driven investigation of grounded connections with

the environment, with the underground current of a Romantic drive. Morton postulates the idea of a Dark Ecology, looking at the less positive conceptualizations of nature and attempting to destabilize readings which separated man from its environment. I will argue that Adler's formulation highlights a particularly Gothic aspect of Dark Ecology, and this paper will use *Haweswater* as a case to delineate the lines between the two, attempting to see both a version of Dark Ecology – and interrogating Morton's strategy – while combining that with a Gothic sensibility tied to the land, water, and the environment, including the anxieties felt by its human occupants.

Biography: Matthias Stephan teaches at Aarhus University in Denmark, where he teaches a variety of courses in fan culture, adaptation, intercultural studies, romanticism, detective fiction, science fiction, and literature by women. His work has appeared in *Scandinavian Studies*, *Otherness: Essays and Studies*, and *La Questione Romantica: Crime and the Sublime* and he has previously presented papers at the International Gothic Association (Heidelberg 2011, Surrey 2013) and *Locating the Gothic*, as well as the recent conference on *Gothic Nature*. He received his Ph.D. in comparative and world literature at the University of Illinois—Urbana-Champaign in 2016.

ALEXANDRA STEPHENSON (Bath Spa University, UK)

Paper Title: Faith and the Fear of Death: William Peter Blatty's *The Exorcist* and Vatican II

William Peter Blatty's *The Exorcist* (1971) has received little attention from Gothic scholars, despite its reputation as a work of both physiological and psychological horror. Those critics who have examined the novel have stressed such standard critical preoccupations as gender – witness, for example, Bianca Marcus's suggestion that the horror of the novel stems, and is punishment for, a woman stepping out of traditional gender roles – while overlooking the historical, philosophical and theological issues that the novel arguably embodies.

The proposed paper will address an understudied context of Blatty's novel, that of its implication in contemporary church politics. Critics have surprisingly overlooked the historical impact which the Second Vatican Council (popularly known as Vatican II) had on the various themes present in the novel. Typical of the Gothic genre, and of horror writing more broadly, faith is constantly tested – through characters, dialogue and setting. This exposes the 'true' fear in Blatty's work: the fear of death. This hidden discourse is reflective of the reformations in the Vatican II. Using archived Vatican documents, Biblical references and interviews with the author, this paper will reveal the Roman Catholic politics behind the novel's publication. Ultimately, rather than suggesting what this may reveal about the author, the proposed paper will comprehend the novel's place in the representation of the church in contemporary society.

Biography: I studied English Literature and Creative Writing at undergraduate level at Bath Spa University where my love for the Gothic genre flourished. I am currently studying Crime and Gothic Fictions at Masters level and will submit a PhD application shortly after completing my MA.

CARLY STEVENSON (University of Sheffield, UK)

Paper Title: Keats's 'Lamia' as a Hybrid Text

'Lamia', John Keats's narrative poem of 1819, is fundamentally concerned with notions of hybridity. Not only is the eponymous subject a hybrid creature whose painful metamorphosis from serpent to woman is one of the most hotly-debated passages in Romantic literature, but the poem itself can be read as a hybrid text in terms of structure and genre. The rich tapestry of images in 'Lamia' can be attributed to Keats's medical background, his interest in classical mythology and his engagement with the Gothic mode during the composition of *Poems 1820*. This amalgamation of influences forms

a monstrous body of work that interrogates ideas of monstrosity and hybridity. Like Mary Shelley's *Frankenstein*, 'Lamia' can be described as a 'hideous progeny' that galvanises popular Gothic conventions and reconfigures them in an unfamiliar setting. This paper interrogates the ways in which Keats responds to the Gothic figure of the vampire in 'Lamia' – a figure that rapidly gained currency in the late eighteenth century and continued to be fashionable during the time that Keats was writing.

Biography: Carly Stevenson is a PhD student in the School of English at the University of Sheffield. Her thesis examines the Gothic in John Keats's poetry and is supervised by Professor Angela Wright and Professor Andrew Smith.

DAWN STOBART (Lancaster University, UK)

Paper Title: "The beauty of the dream vanished, and breathless horror and disgust filled my heart": *Bloodborne* and the Etymology and Evolution of the Human

Since its publication, *Frankenstein* has been read as a cautionary tale: in giving life to his creature, Frankenstein's desire to learn the 'secrets of heaven and earth' call into question the roles of religion and science; questions that are still being considered through fiction in the 21st Century.

The examination of science and religion found in *Frankenstein* can be seen in the 2015 Gothic videogame *Bloodborne*. Taking the role of a hunter, the player explores an almost stereotypical Gothic space, filled with the pointed arches, flying buttresses, and ribbed vaults of Gothic architecture, as well as werewolves, vampire bats, and ogres, before discovering the monsters of Lovecraftian fiction. During this journey, the player learns of a Church that began to experiment with the knowledge and blood of an earlier race of beings to bring about an evolution of the human race— creating a plague that reduces the inhabitants of the city to beasts, even as the Church leaders aspire to achieve Godhood.

Encompassing elements of *Frankenstein*, *Dracula*, *Jekyll and Hyde*, and the heavy influence of Lovecraftian cosmic horror, this paper will explore the hybridity of *Bloodborne*, allowing the player to engage with the same issues that Mary Shelley explores in *Frankenstein*: asking whether there is a danger in trying to transcend the boundaries of humanity and play God?

Biography: Dawn Stobart completed her PhD at Lancaster University's English Department. She has an interest in contemporary Literature, and especially the way this translates to the videogame. Within videogame studies, she has conducted research into Gothic fiction, Horror Fiction, Posthuman fiction, folklore, and focusing on how videogames construct narratives for these genres. She is also interested in contemporary Gothic fiction, and is currently exploring Stephen King's fiction as a source for academic study.

BATIA STOLAR (Lakehead University, Canada)

The Gothic *en pointe*: Reading *Giselle* and *Swan Lake*

The adaptation of classical ballet to the screen (television and cinema) have presented opportunities for choreographers and directors to highlight particular parts of the dance and the storyline, to enhance, as it were, some of the gothic elements embedded in ballets like *Giselle* and *Swan Lake*. In the late 1940s, for instance, Christian Simpson, "arguably one of the most innovative producers of ballet and dance at the BBC during the late 1940s" (Davis 17), proposed to use superimposed shots "employing more than one dancing area" for ACT II of *Giselle* in order to enhance "the ghostly and ethereal qualities" of the story (qtd. in Davis 21). Six decades later, Darren Aronofsky's *Black Swan*

similarly uses cinematic techniques to enhance Nina's (Natalie Portman) seduction from "the white swan: prim, uptight, prissy, mommy's girl [... with] perfect technique but no feeling, no passion" into "her 'dark' side, her inner 'black swan' [...]" (59). What such cinematic and televised adaptations highlight are the gothic elements already present in the ballets' stories and choreographies, themselves theatrical adaptations of folk tales. Such classical ballets depict animal transformations, enchantresses, wizards, an ethereal or ghostly world, and the intersections between these supernatural characters, places, and occurrences and the seemingly mundane world. Such interactions occur, similarly to gothic literature, to disrupt the socio-economic politics, to threaten the aristocratic order even as this is simultaneously reaffirmed. In this paper, I propose to examine the function of the gothic elements in *Giselle* and *Swan Lake* in their various incarnations on stage and on screen, and to situate the representation and treatment of these elements in their respective socio-historical contexts to address what these dances transgress and what ideological biases they affirm.

Biography: Batia Stolar is an Associate Professor in the Department of English and Associate Vice-President, Research and Graduate Studies at Lakehead University in Thunder Bay, Canada. Her research areas include Canadian and American Literatures and Film with an emphasis on immigrant narratives, the gothic in literature and film, photography, and dance studies.

PEGGY **STURBA** (Henderson State University, USA)

Paper Title: Gothic Transformations in Mike McCormack's *Solar Bones*

BGE Irish Book Awards Novel of the Year and winner of the Goldsmiths Prize for 2016, Mike McCormack's *Solar Bones* is a remarkable example of the transformational power of the Gothic.

The novel focuses on Marcus Conway, who finds himself standing in the kitchen of the home he has shared with his family for nearly twenty-five years. The ringing of the Angelus bell centers him; he knows *where* he is. He sees a newspaper on the table and knows *when* he is: November 2, All Souls Day. He considers the sandwich and glass of milk prepared and left for him by his wife, and the simple testimonial to love and memory triggers more recollections of *who* he is (husband, father, son, engineer). But he craves to be seen and called by name, and he feels an inexplicable, confused anger when he realizes that many household items are not in their accustomed places, and the white tablecloth usually reserved solely for Christmas celebrations is on the table; one chair is pulled out. By the concluding pages of the 200+ page stream-of-consciousness narrative with no full stops, Marcus realizes what readers may have suspected very early on; he remembers enough to know *what* he is: "a revenant."

In *Solar Bones*, McCormack stylistically summons the ghosts of Joyce and Woolf, evokes folk beliefs and traditions associated with the "grey days after Samhain," and focuses on blood, death, temporality, and memory to create a contemporary Gothic-Modernist novel.

Biography: Peggy Dunn Sturba is a professor of English at Henderson State University in Arkansas (U.S.A.). Her teaching and research interests include Gothic literature; British, Scottish, and Irish literature of the Romantic, Victorian, and Modern eras; and contemporary fiction that explores the centrality of blood and home (in terms of both geographical region and socio-cultural heritage) to identity. Her most recent publications and presentations include "Talismans of Shadows and Mantles of Light: Contemporary Forms of the Southern Female Gothic" (published as Peggy Dunn Bailey in *The Palgrave Handbook of the Southern Gothic* [2016]) and "Conjuring Ancestors: Ree Dolly's Quest and Irish Traveller Lore in Woodrell's *Winter's Bone*" (presented at the 2017 meeting of the American Conference for Irish Studies).

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LEILA TAYLOR (The New School for Social Research, USA)

Paper Title: From Protest to Post-Punk: the Degothicization of 'Strange Fruit'

Billie Holiday was nervous when she debuted "Strange Fruit" at the Café Society nightclub in New York City in 1939. Even in the relative safety of an integrated crowd in a still-segregated city, performing the song was a powerfully visceral act of protest against the horror of lynching. It became her signature and one of the most significant songs of the civil rights movement. In 1987, Siouxsie and the Banshees would cover "Strange Fruit" on *Through the Looking Glass*, a tribute album including songs from Iggy Pop, The Doors, Roxy Music, and Kraftwerk among others. Holiday's hauntingly raw voice, Abel Meeropol's disturbing, yet lyrical, depictions of Jim Crow South, and the somber melody are distinctly gothic in tone. However, once detemporized and recontextualized from the threat of racial violence and the pervasive cloud of segregation and into the category of Goth does the song remain gothic?

This paper explores how "Strange Fruit" represents a distinctly American Gothic aesthetic shaped by the lingering wounds of slavery, foundational systemic racism and persistent proximity to death in African American culture. I will look at how the removal of that proximity and those traces when performed by Siouxsie Sioux (a white British woman in the 1980s) dilutes the power and horror of the song, its "bite." Does situating the song within the context of Goth style, culture, and music take away its gothicness? Beyond just a case study of cultural appropriation, I want to examine what the African American Gothic could sound like by showing what it is not.

Biography: Leila Taylor is completing an MA in Liberal Studies at The New School for Social Research and has an MFA from Yale School of Art. Her interests are on how the traditional Gothic sensibility is interpreted and transformed through the African American experience, public mourning as protest, horror, and the aesthetics of romanticized melancholy.

RACHAEL TAYLOR (Teesside University, uk)

Paper Title: 'The hideous form... changing and melting before your eyes': The Beautiful Monster as Gothic Hybrid

The *Oxford English Dictionary* defines a hybrid as 'a thing made by combining two different elements' or 'the offspring of two... animals of different species'. In Late Victorian Gothic fiction, a prime example of the hybrid is the Beautiful Monster, usually a – both literally and figuratively – man-made creature formed as a result of science mingling with the supernatural and creating a hybrid form who leads to the destruction of all those who come close to it.

The uncanny attractiveness of the Beautiful Monster serves as visible evidence of the fusion of the scientific with the preternatural and usually for egotistical purposes, where just like a hybrid, it is impossible to tell where one element stops and the other begins. Consequently, it is the inability to categorise this creature that is mutually the cause and effect of so much horror.

Drawing from a gendered reading of Late Victorian Gothic novels, I shall demonstrate that the hybrid figure of the Beautiful Monster provides an embodied manifestation of Victorian cultural anxieties about the allures of modernity in general, and the conflict between science and religion in particular. This conflict is acted out both within and upon the bodies of women and the homosexual

male, who pose threats to the stability of a society preoccupied with classifications and traditional gender roles by exposing these norms as being as artificial as these hybrid creatures who inflict terror upon a society obsessed with prolonging internalised patriarchal norms.

Biography: Rachael received her BA(Hons) in Combined Arts (English Literature and French) from Durham University in 2006 and this led to an MA in English Literature and Place from Northumbria University in 2013. Currently, she holds a Northern England Consortium for Arts and Humanities full-time studentship at Teesside University while she researches and writes her PhD thesis: 'Ladies Pinch, Whores Wear Rouge: Representations of Female Beauty and Cosmetics Use in British Literature and Culture 1848-1901'. Her research interests include Victorian Literature, gender and sexuality studies, and the Gothic in its myriad forms.

VALENTIN TRABIS (Université Paris-Sorbonne, France)

Paper Title: Gothic/Fantastic: A Comparative Metacritic

This presentation seeks to show the differences between French and English critics regarding their approach to Gothic and Fantastic literatures.

More than any other literature, the Gothic eludes any strict definition: is this a genre? A mode? It seems to come down to English works: thus, most of the authors quoted in David Punter and Glennis Byron's *The Gothic* are either British or American – none of them is French. However, English critics do not have the Gothic monopoly: in *Le Roman "gothique" anglais*, one of the few French theoreticians of the Gothic, Maurice Lévy, confines what he regards as a genre to 1764-1824.

Does it mean the literary Gothic has to be limited to an era and a linguistic era? What happened to the literature of the supernatural then?

Following Lévy's essay, one will show that since its recognition among French critics, the Gothic has been apprehended as an "extinct genre" which died out in favour of another genre, the Fantastic – while English critics favour a broader approach. Theorized by Tzvetan Todorov – among others –, the Fantastic benefited from a quick process of legitimisation as evidenced by the translation of his essay into English in 1975. H. P. Lovecraft's reception in France was made easier by this "label" which contributed to rejuvenate some Gothic motifs through a new use of space and time. After an analysis of this reception, and in order to unify the definitions of the Gothic and the Fantastic, one will propose an aesthetic approach to these two categories.

Biography: After a preparatory class, a dual degree (English and French Literature) at Paris-Sorbonne University and one year abroad at Sheffield Hallam University, Valentin Trabis received in 2017 a Master's degree, Comparative Literature (first class honor). His research focuses on Gothic and Fantastic literatures at the turn of the 19th century in a comparatist perspective. He is currently preparing for the agrégation of French Language and Literature.

U

JAMES UDEN (Boston University, USA)

Paper Title: Gothic Translation and Queer Antiquity in *The Monk*

Most readers of Matthew Lewis' *The Monk* probably skip over the two most prominent 'classical' moments in the novel: the opening translation of a text by the Roman lyric poet Horace, and the scene in which Raymond critiques his servant Theodore's efforts at imitating a poem from the ancient Greek lyric collection called the Anacreontea. This paper argues that both passages are significant in ways that have not been emphasized in the past. First, in both cases the boundaries between translation and the novel's narrative are permeable. Aspects of Horace's self-description in the opening poem, as translated by Lewis, make him resemble the novel's central character, Ambrosio; and images in the Anacreontic poem presage major events in the novel's plot. Second, both of the classical texts are noticeably homoerotic. Lewis himself may have expected much of his popular audience to skip these sections, but for those 'in the know', they send a specific message about the submerged queer desires of his text.

A well-known article by Eve Kosofsky Sedgwick suggests that identities pass by a kind of contagion from character to character in Gothic novels. This paper ends by suggesting that this phenomenon could be re-described with a trope closer to Lewis' aesthetic: translation (etymologically, 'carrying across'). I argue that translation is manifested throughout the narrative not as the clean, formal transposition of one language to the next, but as a fundamental epistemological instability, a sense that a character might not turn out to be what he or she seems. In *The Monk*, all characters increasingly seem like hybrids of other characters, their voices and actions a composite of past notions and ideas.

Biography: I am an associate professor of Classical Studies at Boston University, and author of *The Invisible Satirist: Juvenal and Second-Century Rome* (Oxford, 2015). My next book, *Spectres of Antiquity: Classical Literature and the Gothic*, is under contract to Oxford University Press.

NEREA UNDA (EHU/UPV, University of the Basque Country, Spain)

Paper Title: Harry Potter and the Places that Haunt Us

In this paper I shall argue that *Harry Potter* novels, often mistakenly relegated to the children's section in bookstores, seem to have more Gothic features and motifs than what may be seen at first sight. It is clear that a homogeneous definition of Gothic as a genre can be too difficult and slithery a concept to pinpoint with any accuracy, which is why I would rather refer to Gothic as a hybrid genre, which constantly develops and reshapes its conventions, particularly the motifs of *spatio-temporal* strangeness. It is precisely this perception of the Gothic genre that I will deploy in this paper, and state why can we call *Harry Potter* a Gothic saga as I analyse the spatial configuration of its cosmos, from 4 Privet Drive, to Hogwarts Castle, to Grimmauld Place, or the Forbidden Forest, among others.

This paper's thesis will be theoretically framed by David Punter's definition of the Gothic novel in his work *The Literature of Terror* (1980) a genre that "portrays the terrifying, by using the supernatural and stereotyped characters causing literary suspense" (Punter, 1980, p.1), and Fred Botting's volume *Gothic* (1996) due to the list of Gothic elements that can be found on it: "spectres, monsters, demons, corpses, skeletons, evil aristocrats, monks and nuns, fainting heroines,..." (Botting, 1996, p.2), as well

as for the fact that I will argue that these conventions, and the architectonic scene's duality, are found in the *Harry Potter* saga.

Biography: Nerea Unda is currently a PhD student in the University of the Basque Country, Spain. Nerea's interests range from Fantastic Worlds, Gothic, Jewish, to Children's Literature. Lately she has studied the comparative feature of the wandering Jew and Harry Potter, the father archetype in James Joyce's *Ulysses* and Harry Potter, and the Gothic aspects in the worlds of Harry Potter. More specifically, her work examines the dichotomies found in the novels of the boy who survived.

V

DEIMANTAS **VALANCIUNAS** (Vilnius University, Lithuania)

Paper Title: *Rebecca* in India: The Transcultural Adaptation of the British Gothic in Bombay Cinema

Indian popular cinema (commonly referred to as 'Bollywood'), despite being well known for its melodrama-framed love stories, has also engaged with darker themes since Kamal Amrohi's film *Mahal* (*The Palace*, 1949). The film marked the beginning of a short lived, but popular cinematic subgenre commonly referred to as the 'Bombay gothic'. Even though many of the Indian gothic films of the 1960s drew inspiration from the European gothic literature, Biren Nag's film *Kohraa* (*The Mist*, 1964), based on Daphne du Maurier's gothic novel *Rebecca* (1938), remains the only acknowledged adaptation of the European 'gothic cannon'. Despite the fact that *Kohraa* rather faithfully follows the narrative pattern of du Maurier's novel, the film also introduces some striking changes (particularly in the construction of its female characters) and significantly alters the ending of the source novel. Therefore, following the idea of Julie Sanders that 'it is usually at the very point of infidelity that the most creative acts of adaptation and appropriation take place' (Sanders 2006, 20), this paper will attempt to explain the Indian adaptation of the British gothic classics as a distinctive transcultural (to employ the concept of postcolonial scholar Mary Louise Pratt) strategy of Indian cinema. I argue that the film *Kohraa* exploits, interprets and reinvents the British gothic in order to comment on the changing socio-cultural and political landscape of India in the 1960s, and to reflect upon the growing national anxieties concerning the project of (postcolonial) modernization.

Biography: Dr. Deimantas Valanciunas is a lecturer of Hindi language and Indian cinema at the Centre of Oriental Studies, Vilnius University and a lecturer of film and cultural studies at the Department of English Philology, Vilnius University, where he teaches courses on postcolonial theory, gothic and horror literature and film.

KARYN **VALERIUS** (Hofstra University, USA)

Paper Title: Iconic Madwomen: Gothic, Gender and Psychiatric Disability in Louisa May Alcott's 'A Whisper in the Dark'

I propose a feminist disability studies reading of Louisa May Alcott's anonymously published Gothic story, "A Whisper in the Dark" (1863). Specifically, I argue that "Whisper" maps the intricate intersections of psychiatric disability and gender inequality. Arguably, Gothic narratives that depict "madness" in frightening terms contribute to the stigmatization of psychiatric disability. Meanwhile, Gothic narratives of female madness either portray the oppression of women in order to contest it or reinforce sexist definitions of woman as the irrational sex, but in either case, leave derogatory assumptions about psychiatric disability in place. By contrast, "Whisper" foregrounds the relationship between gender inequality and the denigration of mental illness by putting several nineteenth-century narratives of women and madness into conversation. A lively homage to *Jane Eyre*, one of Alcott's favorite novels, "Whisper" answers Charlotte Brontë's dehumanizing treatment of Bertha Mason with sympathetic counterexamples. Sybil, the feisty seventeen-year-old orphan who narrates "Whisper," recounts her harrowing experience of wrongful confinement to an asylum and the subsequent deterioration of her mental health. Alcott complicates this conventional Gothic narrative by incorporating a second madwoman, an unnamed patient who Sybil eventually learns is her mother. This woman exemplifies the Romantic (and romanticizing) narrative in which a woman

“goes mad” with grief after the death of a loved one (Gamwell and Tomes, *Madness in America* 109-111). The interaction between these figures and their implied contrast to Brontë’s “fearful and ghastly” madwoman dramatizes the co-construction of gender and mental illness within nineteenth-century understandings of female madness (*Jane Eyre* 242).

Biography: Karyn Valerius is Associate Professor of English at Hofstra University and Director of the Women’s Studies and Disability Studies programs. Her teaching and research interests include disability and literature, medicine and literature, American women writers, and reproductive politics past and present. She is currently writing an article titled “Stephen Crane’s Anti-gothic: Disability and Race in Stephen Crane’s “The Monster.” Her other publications relating to Gothic Studies include “A Not-so-silent Scream: Gothic and the U.S. Abortion Debate” in *Frontiers: A Journal of Women’s Studies* 34.3 (September 2013) and “Rosemary’s Baby, Gothic Pregnancy and Fetal Subjects” in *College Literature* 32.3 (Summer 2005). She is working on a book manuscript, “Misconceptions: Maternal Impressions in U.S. Literature, Medicine and Popular Culture.”

NICHOLAS VAN DER WAARD (Manchester Metropolitan University, UK)

Paper Title: All that We're Told: In the Eternal Shadow (within Shadows) of the Hypernormal, Worldwide

Is there such thing as a 'pure' Gothic—an original Gothic, detached from the past? For example, when introducing *The Oxford Book of Gothic Tales* (2009), Chris Baldrick writes that literary Gothic works 'appeared in an entirely different [medium, several] hundred years [after the Renaissance]' (p. xi). To write about the present, they continually drew from the past, in the forms of ruins, ghosts and the undead—as to render these repurposed symbols eternal, or outside of time. The present borrows from the past, but isn't identical to it, despite the ongoing homology of old, disinterred parts.

I wish to explore this phenomena in world literature, across space and time. For example, in the film *HyperNormalisation* (2016), Adam Curtis mentions *Roadside Picnic* (1971) by Alan and Boris Strugatsky. In it, aliens have placed zones throughout the everyday world, wherein normal rules are supplanted by unpredictable alternatives (the abject).

For me, this concept smacks of Vandermeer's 'Area X' in his novel, *Annihilation* (2014). In it, all sense of time and place in the world is stripped away and substituted with a fabricated, hypernormal state (outside of which alternate realities cannot be imagined, but lurk, their origins alien). Soviet Russian life, prior to the Fall, was also hypernormal: Politicians carried on like broken records, describing everything as fine even when obviously lying in a state of economic ruin. There is a homogenous hyperreality between the 1970s Soviet state and Vandermeer's post-millennial, neo-liberal United States. In both, people can't imagine anything else. Thus Gothic remains eternal.

Biography: My name is Nicholas van der Waard, and I am currently an international graduate student, from American, enrolled at Manchester Metropolitan University in the graduate program, MA English Studies: the Gothic. I received my BA in English: Language, Literature and Writing, from Eastern Michigan University, in the United States.

MAXIMILIAAN VAN WOUDEBERG (Sheridan Institute of Technology, Canada)

Paper Title: Cobbling the 'German Gothic' into *Frankenstein*: Mary Shelley’s Waking Nightmare and *Fantasmagoriana*

One of the 'divergent parts' that contributed to the 'piecemeal constructions' of Mary Shelley's masterpiece *Frankenstein* (1818) was *Fantasmagoriana* (1812) by Jean---Baptiste Benoît Eyriès (1767–1846). It is well known that this French translation of German tales inspired the Byron---Shelley Circle to write their own ghost stories. Often overlooked, however, is that *Fantasmagoriana* itself is a piecemeal construction from a variety of scattered sources. Thus, Mary Shelley was specifically inspired by Eyriès's selective representations of the 'German Gothic' (*Schauerliteratur*).

This paper will examine the transformative role of gothic fragments and motifs cobbled together in piecemeal fashion from the stories in *Fantasmagoriana* to conceive the composition of *Frankenstein*. The first part of the paper examines Mary Shelley's 'waking nightmare' that inspired the famous scene of the Monster's bedside visitation as a *Schauerliteratur* convention featured in as many as six of the eight ghost stories in *Fantasmagoriana*. Three of the translated stories—Musäus's *L'Amour muet*, Claren's *La Chambre grise*, and Apel's *La Chambre noir*—contain lengthy passages describing the terror of a waking nightmare due to an encounter with a supernatural being.

In the second section I will present a brief comparative analysis of these narrative techniques cobbled from *Fantasmagoriana* into *Frankenstein* in order to highlight Mary Shelley's creative processes. In particular, this section will show how Shelley's famous novel is an example of the transnational gothic assembling 'divergent parts' from German, French, and English conceptions of the genre. The paper concludes by suggesting that the enduring popularity of the novel is the result of the successful obfuscation of the transnational 'foreign' provenance of these gothic elements.

Biography: Maximiliaan van Woudenberg is a College Professor of English and Communications in the Faculty of Humanities at SIT (Sheridan Institute of Technology) in Canada. He has published on book history, print and material culture, digital humanities, and such Romantic figures as Austen, Byron, Coleridge, and Mary Shelley. Along with Dr. Anthony Mandal, he is an editor of the online journal *Romantic Textualities: Literature and Print Culture, 1780---1840*. He recently completed a monograph on Coleridge's activities at the University of Göttingen.

JENEVIEVE **VAN-VEDA** (Independent scholar)

Paper Title: 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 Forms

The Gothic idiom luxuriates in portrayals of painful art. The kind of art that provokes negative emotions that we tend to avoid in real life: fear, pity, sadness, disgust. Yet we actively seek out these emotions in art and squeal with delight at the histrionic frisson of it all. This paradox of painful art (historically called the paradox of tragedy) has been debated throughout the history of philosophy from Aristotle, to Hume, to Smuts. Utilizing some of the theories that set out to solve the paradox, illustrated with examples from various Japanese Gothic art forms, I will explain how the experience of painful art betrays the apprehension of mortality in Japanese culture. From the prolonged, terrible beauty of death in Izumi Kyoka's '*One Day In Spring*', to the blunt force of the fated elimination in Koushun Takami's '*Battle Royale*'. I will be comparing and contrasting with Western Gothic portrayals of painful art to adduce, amid a profusion of cultural difference, a looming, shifting pattern in our collective reflection of mortality. Although our individual mortality is an elusive black which we cannot ever consciously imagine, and that which compels us to rummage around maddeningly for an impression of its tangibility, painful art within the Gothic idiom can help us to experience death vicariously, and therefore satiate a collective human longing that transcends global, and cultural boundaries.

Biography: Jenevieve Van-Veda is an award winning, published Gothic model with a lifelong passion for Gothic literature, media, and culture. She is currently in her final year of studying towards a BA (Hons) in Philosophy and Psychology. Jenevieve has presented at the Gothic Manchester Festival Conference and is currently writing a chapter for the *'Gothic Handbook'* to be published by Palgrave in 2020.

W

ALEXANDRA **WAGSTAFFE** (The University of Northern British Columbia, Canada)

Paper Title: Traversing the Landscape: the Empowerment of Women and Nature in *The Mysteries of Udolpho*

This paper will examine ecofeminism and the Gothic in the novel *The Mysteries of Udolpho* by Ann Radcliffe. In this novel, the heroine, Emily St. Aubert, interacts with several male characters, including the hero, Valancourt, the villain, Montoni, and her father, St. Aubert. Emily also traverses natural landscapes during her adventures, particularly, sublime Gothic spaces. In this novel, as well as many other novels of the eighteenth-century, the Gothic represents patriarchal power structures in society. Radcliffe's novels use what several scholars call the "explained Gothic," which is also a tool Radcliffe uses to dismantle the power of the patriarchy. The "explained Gothic" is a term that scholars use to describe Radcliffe's propensity to rationally explain every apparently supernatural happening in her novels. I will consider how Emily and her immersion in nature combat the patriarchal power structures in the novel. This resistance is apparent through Emily's interactions with the male characters of the novel and how she finds strength from natural environments. The thesis of this paper is that green space, particularly Gothic sublime green spaces, allow Emily to traverse the landscape and escape Montoni, thus empowering her.

Biography: Alex is currently an MA candidate at UNBC in Prince George, Canada. They are currently revising the first draft of their thesis, and will hopefully be defending before the end of summer. Alex's thesis is focused on ecofeminism and the Gothic in Romantic Literature. Alex is very ambitious, and hopes to publish at least one article between now and doing their PhD at another Canadian university.

PICHAYA **WAIPRIB** (University of Exeter, UK)

Paper Title: Blurring the Boundaries: Uncanny Artwork and Female Homoerotic Desire in Vernon Lee's Supernatural Tales

This paper explores Vernon Lee's supernatural tales: 'Oke of Okehurst' (1886) and 'The Legend of Madame Krasinska' (1896). Lee's supernatural tales have an interdisciplinary nature. The stories encapsulate her interests in the Gothic, history, aesthetics and psychology. Art objects, the notions of the uncanny, and the Gothic tropes including the haunting past are Lee's crucial tools to portray non-normative female sexualities. Lee, as the Victorian writer, formulates a queer critique that is not based on sexual classifications. The fluid, non-heterosexual desires presented in these stories challenge several binary oppositions: body/mind, masculinity/femininity, past/present, and self/other. The physical body of artwork, together with the uncanny, offers Lee opportunities to complicate her representations of female queer sexuality. In the history of sexuality during the Victorian period, desire between women was characterised by liminal, invisible status. In her fiction, Lee reifies this abstract concept of female-female spectral desire in visible artistic forms. However, rather than treating artwork as a closed form with definite, restrictive physical boundaries, the uncanny enables Lee's artwork to resist definite closure. In 'Oke of Okehurst', the paper examines the heroine's cross-historical queer relation to the uncanny portrait of her dead ancestress. In 'The Legend of Madame Krasinska', the paper investigates how Lee uses artwork together with the notion of 'temporal drag' and the uncanny connections of subjectivities to portray a transgressive bond between two female characters.

Biography: Pichaya Waiprib is a second year PhD Student in English at the University of Exeter. Currently I am writing a dissertation focusing on the representations of female homoeroticism in the Gothic fiction from the late nineteenth to the twentieth century. My fields of interest include the Gothic, the supernatural, Victorian literature, gender studies and queer theory.

PAUL WAKE (Manchester Metropolitan University, UK)

Paper Title: Lovecraft at the Kitchen Table: The Uncanny Mechanics of the Gothic Board Game

Concerned with the possibilities that are opened up, and lost, in the remediation of gothic tales to board games, this paper interrogates the affordances of a form that is often seen as one of the most homely of experiences. Board games are, after all, as the editors of *family time* magazine tell us, “good for everyone” (2017).

Taking games based on Lovecraft’s work as examples – USAopoly’s *Monopoly: Cthulhu*, Jason C. Hill’s *Shadows of Brimstone*, and Corey Konieczka’s *Mansions of Madness* – I begin by arguing that the materiality of board games makes it difficult, if not impossible, to accommodate, and sustain the horror of a mythos that is characterized by its being beyond human comprehension.

Having established the apparent domestication of horror in my examples, I read these games alongside Lovecraft’s claim in “The Call of Cthulhu” (1928) that “the most merciful thing in the world [...] is the inability of the human mind to correlate all its contents” and explore the possibility that the hypermediated nature of board games results in what might be termed an “uncanny mechanics.” In their requirement that players “run” games, engaging with rulebooks, cards, and tokens, board games reveal what Salen and Zimmerman (2003) call the “constitutive” rules of games. Exposure to these rules – “what lies beneath” – threatens to subvert the notion of play itself as players find themselves in the frightful position of being played by the games that they seek to master.

Biography: Paul Wake is a Reader in English Literature at Manchester Metropolitan University and a co-director of the university’s Games Research Network. He is author of *Conrad’s Marlow: Narrative and Death in ‘Youth,’ Heart of Darkness, Lord Jim and Chance* (2007) and co-editor of *The Routledge Companion to Critical and Cultural Theory* (2013). He is one of the general editors of *The Irwell Edition of the Works of Anthony Burgess* (Manchester University Press). His essays have appeared in *Archival Science, The Conradian, JNT: Journal of Narrative Theory, The Lion and the Unicorn, Narrative, Rethinking History*, and *Textual Practice*. @pfgames

TREENA WARREN (UNIVERSITY OF SUSSEX, UK)

Paper Title: Monster Mash-Up: Human-Animal Hybrids in Victorian Freak Photographs

The ‘Frog-Boy’, the ‘Camel-Girl’, the ‘Snake-Lady’ and the ‘Elephant-Man’ are some of the interspecies stage personas that emerged from the nineteenth century freak show – itself a mongrel mixture of theatre, pseudo-science, and carnival traditions which, as a domain of the eerie, subversive and strange is very much aligned with the interests of the Gothic. But why were so many Victorian freak performers presented as human-animal hybrids?

Both a product of nature and a corruption of it, the anomalous bodies featured in freak display could not be accommodated by traditional, taxonomic systems based on consistent species types; yet neither could such extreme difference be comfortably integrated into the universal family of new evolutionary theories. Consequently, the human-animal hybrid – a figure at once terrifying in its monstrous amalgamation of common classes of being, and alluring in its evocation of the magical,

anthropomorphic animals of fairytale and myth - became an alternative framework for interpreting bodily aberration.

This paper looks at the cultural construction of hybrid freaks in cartes-de-visite photographs, exploring how such pictures muddled visual conventions drawn from portraiture, zoological imagery, and storybook illustration to create sensational spectacle. I argue that such images became sites of projected social and ideological fears concerning miscegenation, degeneration, and the place of the human in nature, and acted as a cultural forum within which the Victorian imaginary could examine and re-negotiate human-animal boundaries disrupted by Darwinian theory.

Biography: Treena Warren currently researches manifestations of the strange, bizarre and frightening in nineteenth century photographs, at the University of Sussex. She has recently published work in the journal *19: Interdisciplinary Studies in the Long Nineteenth Century*.

SARA WASSON (Lancaster University, UK)

Paper Title: Clinical Labour in the Grey Zone: The Biopolitics of Transplant Horror in Manjula Padmanabhan's *Harvest*

This paper discusses the play *Harvest* (1997) by Indian playwright Manjula Padmanabhan. In line with Glennis Byron's conception of the globalgothic, in this text strategies of gothic representation are 'globalised – reproduced, consumed, recycled', even while globalisation's processes themselves are 'gothicked – made monstrous, spectral, vampiric'. The play's representation of tissue harvest can be read as an indictment of millennial markets of 'clinical labour' in the Indian subcontinent, in which bioindustry profits while subjects' bodily wellbeing is either unimproved or actively harmed through particular forms of tissue sale, pharmaceutical experimentation and surrogacy (Waldby and Cooper 2014). Many critics have observed that transnational trade in human tissue literalises Gothic narratives of dismemberment and vivisection. However, any discussion of transnational tissue transfer also needs to acknowledge *intra*-national forces. Instead of approaching the play in terms of a neocolonial binary, power exerted from centre-to-periphery, I consider it in terms of 'grey zones' (Lundin), grey not only in terms of their obscure legality but also in that these are complex environments of long-term structural ruination, ambiguous agencies, and predatorial entities both local and global.

Many critics (including myself) have already explored how such texts explore anxiety around procurement violence: in this, we read these fictions as a kind of hallucinatory mimesis. Moving beyond that reading, here I examine what a *register* of horror achieves in the play. The play's shift into gothic science fiction is central to representing the horror of the unwilling harvestee's *durée* in the aftermath of procurement within neoliberal frameworks of clinical labour.

Biography: Sara Wasson specialises in Gothic and medical humanities, and nation and trauma. Her monograph *Urban Gothic of the Second World War* (2010) was co-winner of the Allan Lloyd Smith Memorial Prize, she co-edited *Gothic Science Fiction, 1980-2010*, and she was guest-editor of a special issue of *Gothic Studies* on medical Gothic. She is primary investigator on the AHRC Research Network *Translating Chronic Pain*.

ALEX WATSON (Nagoya University, Japan)

Paper Title: Kurosawa's Shadow Gothic: Gothic Hybridity in Akira Kurosawa's *Kagemusha* (1980)

In his 1980 film *Kagemusha* (影武者, *Shadow Warrior*), Akira Kurosawa imagines the real-life Takeda clan engaging a lower-class thief to act as a 'shadow warrior' and impersonate their recently deceased

leader, the authentic historical personage Takeda Shingen (1521-73) during the *Sengoku jidai* (戦国時代, 'Age of Warring States' (c. 1467-1603)). While ostensibly a *jidai-geki* (時代劇, 'period drama') the film is also a collation of Gothic tropes and themes, featuring an uncanny double, an illegitimate patriarch, eerie and prophetic nightmares, intergenerational conflict, and the fragmentation of the self of the title character. Moreover, *Kagemusha* is characteristically Gothic in its presentation of a self-consciously artificial medieval past so as to explore both modernity's rupture with the feudal world and the shadow nonetheless cast by that abandoned past over the present. At the same time, the film's depiction of a boorish criminal passing successfully as a noble lord articulates distinctively modern Japanese anxieties about the class-mobility enabled by its unprecedented economic boom and the nation's potential position as an illegitimate copy or imitation of the West. I argue that regarding *Kagemusha* as a Japanese 'shadow Gothic' alerts us to the global, hybridic dimensions of the Gothic, casting the genre as a cross-cultural manifestation of the ambivalences attendant upon rapid transition to modernity.

Biography: I am currently Associate Professor in Comparative Literature and Cultural Theory at the Graduate School of Humanities, Nagoya University, Japan. After finishing PhD at University of York in English and Related Literature in 2007 and working for several institutions, including University of Edinburgh, I came to Japan in March 2011 to work as Assistant Professor at Japan Women's University. My first book *Romantic Marginality: Nation and Empire on the Borders of the Page* (London: Routledge, 2012) examines the annotation of British Romantic-era writers (e.g. William Wordsworth, Lord Byron and Sir Walter Scott). In addition to several editorial projects and articles, I am now working on his second monograph examining the status of Romantic-era discourses of the ruin in twentieth-century literature. More recently, I was one of two lead organizers of the "Gothic in Japan" one-day conference (January 13 2018, Nagoya University) in which speakers explored both the Gothic elements of Japanese culture and the use of the Gothic as a frame for Anglophone understandings and representations of Japan. For further details, please see my website: <https://www.alexwatson.info>.

MAARTJE WEENINK (Radboud University, The Netherlands)

Paper Title: *Frankenstein's* Fragments: Mary Shelley, Percy Bysshe Shelley and the Stylometry of the 'Gothic' novel

Mary Shelley's novel *Frankenstein* does not only live on in science fiction novels, horror cinema, and the Gothic mode itself - it still continues to be debated in the scholarly field for its style, thematic distinctiveness and even authorship. The rumour that Mary Shelley, twenty-one years old at the time of *Frankenstein's* 1818 publication, was not the author of the text but that in fact her husband Percy Bysshe Shelley was, continues to be a persistent, albeit often dismissed notion (Adams 2008). Close readings of the text and analyses of *Frankenstein's* manuscript show that Bysshe Shelley was not the author, but at least a significant influence on the story (Robinson 1996, Ketterer 1998). Yet it is hard to know for sure to what degree *Frankenstein* can be considered a collaborative effort. Computational methods can help establish the degree of collaboration and stylistic influence. Stylometry measuring tool 'Stylo' (Eder 2016), for example, uses word-frequency-lists to determine authorship, and positions *Frankenstein* near Mary Shelley's other novels (in terms of shared style).

Furthermore, this type of research can not only help determine likely authorship, it also helps us investigate what the 'Gothic' novel is. Percy Bysshe Shelley's Gothic novels *Zastrozzi* and *St. Irvyne* are interestingly plotted away from his other works within a cluster that also includes most of Mary Shelley's work – demonstrating that genre is an important factor in stylometry as well. These computational tools might not only help scholars in analysing an author's specific style, but might also be key in helping scholars determine the stylistic aspects of (the Gothic) genre.

Biography: After completing my BA in English at Radboud University, I went on to specialize in English literature by enrolling in a MA by research in Literary Studies. While my research focus is on Gothic literature, my methodology often draws on linguistics and computational literary studies/digital humanities. Internships and student assistant positions at the Max Planck Institute for Psycholinguistics, CLiPS Computational Linguistics Centre Antwerp, a Radboud PhD research project that combines Dutch literature and Named Entity Recognition (NER), have further solidified my interest in computational methods and the desire to advocate for their further implementation in literary research.

CHRISTOPHER **WEIMER** (Oklahoma State University, USA)

Paper Title: Mary Shelley's Quixotic Creatures: Cervantes and *Frankenstein*

No Spanish novel was more popular in England during Mary Shelley's lifetime than *Don Quixote*, the intertextual traces of which are not difficult to discern in *Frankenstein*: scholars have previously explored the similarities between the inset histories of the Moorish maiden Zoraida in *Don Quixote* and Shelley's Arabian girl Safie, as well as the narratological correspondences between the two works. This study will read the relationship between Victor Frankenstein and his creature through the lens of the *hidalgo* Alonso Quijano's relationship with his own creation: his alter ego Don Quixote de la Mancha.

Alonso and Victor are compulsive readers of – and believers in – antiquated, suspect books, the ageing *hidalgo* devouring the fantastic chivalric romances he cannot recognize as fiction and the young student immersing himself in the dusty tomes of long-scorned medieval and Renaissance alchemists. Frankenstein's resulting attempts to assemble and reanimate a human being from the fruits of his nocturnal grave-robbing are Shelley's analogue to Alonso Quijano's efforts to create a chivalric hero from the examples offered by his novels. Indeed, Victor's monster stands in the same distorted relation to the human form that exists between the shabby, ungainly Don Quixote and the idealized knights errant of the books whom Alonso Quijano sought to imitate. Cervantes's and Shelley's obsessives then unleash their volatile creations on societies unprepared for their violence: the injuries and deaths inflicted by Frankenstein's monster are the darker Gothic counterparts of the broken legs, fractured skulls, and dead livestock which Don Quixote leaves in his wake.

Biography: Christopher Weimer is Professor of Spanish at Oklahoma State University, where he teaches Spanish literature and language as well as interdisciplinary humanities. He has edited two critical anthologies devoted to *Siglo de Oro* Spanish literature, co-founded the online journal *Laberinto*, and published articles in numerous journals and essay collections.

MAISHA **WESTER** (Indiana University, USA)

Paper Title: Don't Let the Drexciya Catch You in Detroit: Afrofuturism's Gothic Underground

Nearly a century ago, Lovecraft generated nightmarish images of ancient, primitive subterranean species rising from the depths to reclaim the earth. These unspeakable creatures proved thinly veiled metaphors for xenophobic anxieties of reverse colonization and miscegenation. They urged American readers to protect the sanctity of (white) American culture and dominance from a mass of ancient Others, crawling to the shores from Africa and Eastern Europe. Unsurprisingly, a number of these metaphorized populations took offense, giving rise to artists such as the musical duo *The Drexciya*.

This presentation discusses the mythos and work of *The Drexciya* as a response to the xenophobic past and present, reclaiming Black subjects from the depths of Lovecraftian nightmares to posit Blackness as a source radical technology. Building upon Gothic Afrofuturist works such as Pauline Hopkins's *Of One Blood* (1902) and Octavia Butler's "Bloodchild" (1984) and her Xenogenesis trilogy (1987-1989), *The Drexciya* insists upon understanding the ways the Black body has always been read as disposable technology despite its over-articulation in racist tropes as primitive, "natural", and thus grotesque. Indeed, like Butler whose Xenogenesis trilogy metaphorizes the reduction of Black bodies to a place of reproductive technology, the myth of Drexciyans' origins—as the aquatic descendants of the children born of pregnant woman cast overboard in the infamous *Zong* slaveship massacre—reveals the horror of technological progress: disposability. Significantly, though *The Drexciya* reclaim technology as a potential tool and source of underground resistance and simultaneously reclaim Blackness as a disruptive "monster" which is grotesque in its technological humanity, their work remains haunted by Gothic illegibility and violence. Only "those who know" will hear and understand; those who don't know are doomed. Lovecraft will sink into the depths; the "monsters" will rise.

Biography: Maisha Wester is an Associate Professor at Indiana University and author of *African American Gothic: Screams from Shadowed Places*. She was a 2017-2018 Fulbright scholar at the University of Sheffield. Her research interests include racial representation in Gothic Literature and Horror films, Black Diasporic Gothic literature, and sociopolitical deployment of Gothic tropes in racial discourses.

JOHN WHATLEY (Simon Fraser University, Canada)

Paper Title: Gothic Essays & Gothic Novels-How Close Were They?

At the inception of *Otranto*, (1764-5), the 'gothic story', as Walpole named it, entered an active discursive site that had long debated the credibility of ghosts, the supernatural and 'Gothic fiction'. After Walpole, the gothic novel gave rise to an increasing welter of prefaces, periodical reviews, essays, and commentary that stretched through the millennium and into the 19th century. We have developed a critical narrative in which gothic fiction had to fight for survival against a periodical fusillade of literary critiques, moral judgements, satires, mockery, outright dismissals, and threats of litigation, though it had equally staunch and well-known supporters. In this paper I will explore, how these two streams, the gothic novel and the essays commenting on it, might have early formed a hybrid, become intertextual, mixed. As a test case I will first study *Otranto* and its prefaces, and its initial review in the *Monthly Review* of 1765, then focus on Clara Reeve's response to *Otranto*, twelve years later. Reacting to the extravagant Mediterranean settings and overheated supernaturalism of *Otranto*, Reeve framed a more English, loyalist and perhaps more realist gothic in *The Old English Baron*, (1777) (originally, *The Champion of Virtue*) and she also wrote a brief preface. What can these early responses tell us about the beginning of a genre? Did this initial 'birth out of chaos', (perhaps yet traceable in modern gothic), result in a hybrid, inchoate, or mixed form, a Kristevan intertextuality made up, Janus like, of both gothic novel and essay. Or did it, after this initial period, result in a stable and recognizable 'genre' in which its early essayism modulated into characterization and became part of a less disruptive strategy of inserting the uncanny? If time, after this initial exploration, I'll trace some further interplay between genre, experiment and essay up to the final phase of the gothic novel in the 1830's and 40's.

Biography: John Whatley is an associate member of the Department of English (ret) and the School of Criminology at Simon Fraser University. He holds a BA from Chapman College in California, and an MA

and a PhD (English) from Simon Fraser University. He is currently Managing Editor of a small, university press, Simon Fraser University Publications.

ABIGAIL WHITTALL (University of Winchester, UK)

Paper Title: Fascist Frankensteins: The Nazi Scientist on 21st Century Screens

The 21st century has seen a resurgence of Nazisploitation films, in which there is a common narrative that Nazi zombies, vampires and werewolves have been created by scientists to wage supernatural war on the Allies. Though there have been some scholarly efforts to consider these films, the emphasis of this work has largely been on the Nazi monsters which are created, and less attention has been paid to their monstrous creators. Yet it is the Nazi scientist who is responsible for the *Outpost* (2008-2013) trilogy's pseudoscientific human trials; creating secret serums and diseases in *Frostbite* (Anders Banke, 2006), *BloodRayne: Third Reich* (Uwe Boll, 2011), *War of the Dead* (Marko Makilaakso, 2011), *Iron Wolf* (David Bruckner, 2014) and *Horrors of War* (Peter John Ross and John Whitney, 2006); and carrying out inhuman splicing experiments in *Frankenstein's Army* (Richard Raaphorst, 2013).

These 21st century representations of Nazi scientists offer a persistent source of horror by drawing together fact and fiction, real historical figures such as Josef Mengele and mythologised characters such as Mary Shelley's Frankenstein. Furthermore, the filmic Nazi scientist blurs the binaries of the rational and irrational, natural and supernatural, the roles of doctor and murderer. Lastly, their place in the 21st century forcibly collides the trauma of the past with the present, speaking to more recent conflicts and cultural wounds. In this paper I will therefore analyse the Nazi horror subgenre in order to consider what socio-political fears this hybridised figure represents, and why it continues to haunt us today.

Biography: Abigail Whittall began her PhD studentship in October 2016 at the University of Winchester. Her project titled *Horrors of the Second World War: Nazi Monsters on 21st Century Screens* examines Nazi monsters through the overlapping lenses of trauma, abjection and the uncanny. She is also the Communications Officer for Winchester's Centre for Gender Studies.

DAVID A. WIGGINS (Independent scholar)

Paper Title: Illustration in the English Gothic novel: The Curious Case of Matthew Lewis's *The Monk*

Matthew Lewis's *The Monk* was one of the most controversial novels of the Long Eighteenth Century and set the tone for a new branch (the "horror school") of the Gothic novel, with much more explicit depictions of violence and sexually-charged scenery. However, *The Monk* was not illustrated in any of the first four English editions. Abridgements of *The Monk* were common, especially with respect to the Bleeding Nun episode in the story, and these shorter chapbook editions were nearly always illustrated, often in colour. In addition, *The Monk* was so popular that it influenced painters, including Catherine Blake and Charles Reuben Ryley, as well as illustrators within other art forms. Here I argue that illustrations were probably not viewed favourably by the publishers (nor by the author) of *The Monk*, especially given the already charged atmosphere surrounding the novel and its controversial text passages (many of which were toned down by Lewis in the 4th edition). However, the rapid expansion of the reading public in the late 1700s and early 1800s led to a surge in cheaper chapbook publications. Within this publishing milieu, illustrations flourished and several illustrations

for *The Monk* became iconic. *The Monk* was published throughout Europe and continental illustrations were typically more lurid those produced in England.

Biography: David Wiggins is an independent researcher based in Uppsala, Sweden. His research interests focus on illustration, author attribution, and publication history in the Gothic novel. He is currently working on a book entitled *Gothic Images: Illustration in the Gothic novel, 1764-1830*. He has recently studied at the Rare Book School (University of Virginia), the Literary Lab at Stanford University, and has made frequent visits to the British Library in London, the Bodleian Library in Oxford, and the Spanish National Library in Madrid.

JILLIAN WINGFIELD (University of Hertfordshire, UK)

Paper Title: 'It's fucking Darwin doing his thing': Vampire-Zombie Hybridity in Charlie Huston's *Already Dead* (2005)

In Charlie Huston's *Already Dead*, vampires face a new threat: species hybridity. After nearly two centuries of being despatched by such traditional means as stakes, holy water, and solar immolation, vampires are now also susceptible to destruction by zombification. An unprecedented bacterial infection of undead viral entities creates vampire-zombies, leading to one undead form effectively overwhelming another. In 'a couple [of] weeks at the outside' (18) the destabilized undead self-destruct, virus and bacteria unable to co-exist within their hosts, illustrating a deliberate eugenic eradication that raises questions surrounding bio-terroristic behaviour and hierarchical corruption.

Charles 'fucking' Darwin (6) is thus cited in a story of *un-natural* selection, with zombification presented as a perverse form of crossbreeding. In contrast to Huston's 'vyrus' privileging the undead with predatory 'instincts, strengths and senses' (49), less adaptive zombie bacteria reduce the behaviour of those infected to a 'simple impulse to feed' (6). This jeopardizing of vampirism through zombification, as part of what is also a *generically* hybridized form – a vampire-noir narrative – epitomizes an undead survival of the fittest as vampire tales continue to evolve, parasitically assimilating other forms such as zombies.

Through exploring the implications of Huston's vampire-zombie / vampire-noir hybridism, this paper addresses the timeliness of this development in Gothic stylistics, arguing that, in Darwinian terms, an attempted opportunistic breakdown of undead purity via zombie bacterial degeneracy presents an as-yet unacknowledged evolutionary adjustment to the mechanism of Gothic (un)natural selection that ultimately privileges vampires as the most adaptable of beings.

Biography: Jillian Wingfield is a doctoral candidate and visiting lecturer in the School of Humanities at the University of Hertfordshire. Her doctoral project, due for submission in 2018, is titled 'Monsters, Dreams, and Discords: vampire fiction in twenty-first century American culture', and examines the tripartite sub-generic evolution of undead identities and the narratives they inhabit as reflectors of fear and power dynamics specific to time and place.

SAM WISEMAN (University of Erfurt, Germany)

'A Mysterious, Amphibious Place': The Liminality and Hybridity of Tidal Causeways in 'The Bloody Chamber', *The Woman in Black* and *The Loney*

This paper looks at three texts—Angela Carter's 'The Bloody Chamber' (1979), Susan Hill's *The Woman in Black* (1983), and Andrew Michael Hurley's *The Loney* (2014)—which all explore notions of Gothic hybridity and liminality through a central geographical feature: the tidal causeway. In each story, causeways function as transitional spaces, alternately enabling and denying access to realms beyond

modernity or 'reality', which are associated with transgression, dangerous knowledge, and the supernatural. In their blurring or entwinement of land, sea and sky, these pathways themselves express hybridity; while the structures to which they lead seem to exist half upon land, half upon water. This paper argues that the liminal and hybrid geographical qualities of these realms demonstrate a power of places to alter protagonists, destabilizing identities and leading to new, hybrid experiences of self. Such qualities can also be read as metaphors for social forces (patriarchal violence in 'The Bloody Chamber', for example) which similarly exert a kind of gravitational pull upon protagonists, mirroring the inexorable natural forces (tides, mist, currents) that dominate within these realms. This sense of unknown forces seeking to change or hybridize protagonists generates a sense of horror in all three stories. In conclusion, I note that Carter's story ultimately posits the possibility of defying these supposedly inexorable forces, while both Hill and Hurley present mental and geographical landscapes in which trauma remains inextricably embedded, doomed to repetition; that fatalism is a quintessentially Gothic facet of the latter two texts, while Carter's approach, conversely, is one aspect of her story's hybridity.

Biography: Sam Wiseman completed his PhD in English Literature, with AHRC funding, at the University of Glasgow in 2013. A version of the project, which focuses upon how travel and technology changed modernist depictions of the English landscape in the 1920s and 1930s, was published by Clemson University Press in 2015, as *The Reimagining of Place in English Modernism*. He has also published articles on Virginia Woolf, D.H. Lawrence, John Cowper Powys, Mary Butts, Ian MacInnes, M.R. James, and Arthur Machen, among others, and he is the editor of the cross-disciplinary volume *Assembling Identities* (Cambridge Scholars Press, 2014). Sam is currently a postdoctoral fellow in English Literature at the University of Erfurt, Germany, where he is working on the project *Locating the Gothic in British Modernity*.

GINA WISKER (University of Brighton, UK)

Paper Title: 'Becoming' Woman: Post/ Feminist Gothic's Monstrous Replays

This presentation argues that postfeminist Gothic consistently problematizes complacencies about rights, cultures and bodies, offers flexible notions of 'becoming' woman (Deleuze and Guattari, 1988) gives voice and body to the Other and radicalizes representations of gender and gender based identities particularly in relation to (the horror of) heteronormativity (Halberstam 2007). Postfeminist Gothic emphasizes contestation as well as and through the haunting, the continuation and the morphing of familiar Gothic concerns and the figures which articulate them, including vampires, werewolves, zombies, serial killers, mermaids.

Beginning with a survey of work which characterizes some of the developments of postfeminist Gothic in fiction and film it then focuses on UK and International postfeminist Gothic texts, including Valerie Martin's *Sea Lovers* (2015) (US); Sandi Tan's *The Black Isle* (2014) (Singapore); Nalo Hopkinson's *The New Moon's Arms* (2012) (Canada); and Lauren Beukes' *Broken Monsters* (2015) (South Africa). Through their replay of ghosts, vampires, cyborg bodies, romance, war, slavery, mermaids, these postfeminist Gothic texts further arguments on Otherising, bodies, history and cultures in post-industrial society.

Biography: Gina Wisker is professor of contemporary literature and higher education at the University of Brighton, ex chair of the contemporary women's writing association, and author of *Horror* (2005), *Margaret Atwood, an Introduction to Critical Views of Her Fiction* (2012) *Contemporary Women's Gothic Fiction* (2016).

SARAH WORGAN (Kingston University, UK)

Paper Title: 'A creature unfit to remain in the society of men': Exploring the Human through Justine Moritz

Frankenstein, read as a political novel, fictionalises and interrogates the systems of societal control that Mary Shelley's radical parents critiqued. In doing so, Shelley identifies and consequently destabilises the very foundations of what it means to be 'human'. Though a minor character in the novel, Justine's trial and background illustrate her un-human political status, so she is crucial to understanding Shelley's politicized perception of monstrosity and the human.

Through Justine, Shelley challenges the efficacy of the legal (penal) system, developing many of the issues William Godwin explored in *Political Justice* and *Caleb Williams*. Justine's sex and class problematizes the notions of social inclusion and justice. While Godwin scrutinised the idea of 'natural' inclusion in political society, Mary Wollstonecraft famously asserted in *Rights of Woman* that women were treated as un-civil beings with no socio-political association or responsibility. Therefore, Justine's monstrosity is defined against the legal notion of the human as a 'civil' being. Shelley's depiction of Justine's upbringing, furthermore, presents issues with political interpretation, especially regarding the exclusive, civil categorization of a 'human'.

Biography: Sarah Worgan is currently a PhD student studying at Kingston University with the support of TECHNE. Her research is focused on a reassessment of *Frankenstein* based upon the novel's specific relation to political discourse and examining how the story has taken on a mythic quality, re-imagined repeatedly since its first hideous 'birth'.

JULIA M. WRIGHT (Dalhousie University, Canada)

Paper Title: Who Watches the Microwaves? Technology and the Gothic State

Kellyanne Conway was widely mocked recently for referring to "articles . . . where it is revealed that one can be surveilled through any number of techniques, through microwaves, through the cameras, through televisions." Attention has not focussed on the absurdly obvious remark that cameras are used for surveillance, but rather on her claim about microwaves—extending the technological reach of surveillance to common household appliances that don't even have optical components. But she is not the first.

The digital age has made surveillance almost magical: cameras too small to see, viruses buried in software few understand, drones and satellites beyond our range of vision. While the gothic has traditionally focussed on secrets (hidden violence, concealed identities, arcane knowledge), US television gothic is turning to the inability to keep secrets in the digital age. *The Dead Zone* (2002-2007), for instance, follows Johnny Smith as he often works with local law enforcement to solve crimes using his psychic visions of people's private lives—straightforward supernatural detective fiction, on television since *Kolchak* in the 1970s. The third season interrogates this sub-genre of the gothic, however: an entire episode focusses on the legal and ethical implications of the psychic invasion of people's privacy, soon after an episode about a state psychic program and revelations that Johnny's house is full of hidden surveillance cameras (including his kitchen). The supernatural and the technological are alike used for surveillance that does not expose secrets but erodes privacy and with it the foundations of the modern state. Placing episodes of *The Dead Zone* and *The X-Files* in the context of recent supernatural-detective series, this paper will explore television gothic's interest in technological intrusions into private spaces—the new monster in the house.

Biography: Julia M. Wright is Professor of English and University Research Professor at Dalhousie University, Canada. She is the author, editor, or co-editor of fourteen volumes, including a number of works on nationalism and on the gothic, most recently *Men With Stakes: Masculinity and the Gothic in US Television* (Manchester UP, 2016).

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TOMMASO ZERBI (University of Edinburgh, UK)

Paper Title: Gothic Hybridity and Transhistorical Architecture: The Abbey of Hautecombe and the *Troubadour* Phase of Neo-Medievalism

The ‘northern ride of spectres’ that invaded Italy after 1815 described by Benedetto Croce affected not just writers, but also painters, politicians, architects and, monarchs. After the Congress of Vienna the King of Sardinia supported a nostalgic going back to the Medieval past, to erase the French occupation and to restore the *ancient regime*. The rise of Neo-Medievalism in the years of the Restoration in Piedmont witnesses that a Romantic taste had been spreading at an early stage in the region probably influenced by Giuseppe Baretti, personal friend of Joshua Reynolds and Horace Walpole. As the writer of the Castle of Otranto teaches, Gothic Revival architecture shares with Gothic novels its being something of a hybrid mode and the tendency of combining fact and fancy. In the same years in which Mary and Percy Bysshe Shelley, Byron and Polidori were writing some Gothic masterpieces, in the Kingdom of Sardinia a new attention towards the Middle Ages flourished in the visual arts. The Gothic mode was entering into conceptual and thematic dialogue with other forms of representation. If Frankenstein might serve as a metaphor for the hybridity of Gothic novels, the Abbey of Hautecombe – ancient mausoleum of the family restored starting from 1824 by King Charles Felix of Savoy – witnesses a new taste for a renewed, reimagined, hybrid and transhistorical ‘Gothic’ architecture. Too often ignored by the architectural historiography, I envisage that the *troubadeour* phase of Gothic Revival in the Kingdom of Sardinia has to be rediscovered starting from its relation with the literary genre.

Biography: Tommaso is a twenty-six-year-old researcher in Architectural History at the University of Edinburgh. He is interested in Neo-Medievalism and in its artistic and cultural impact during the Romantic Era. Since October 2017 he is the *Edinburgh College of Art Postgraduate School Representative*. His background in classical studies and his studies at the faculty of Architecture of the Politecnico di Milano developed his interests towards architectural history, the Middle Ages and the phenomena of Revivalism in the nineteenth century. In September 2016 he started, after being accepted by different universities, his PhD in Architectural History at the University of Edinburgh. Supported by the high expertise of his supervisors, Dr Alex Bremner and Dr Elizabeth Petcu, he is analysing the relation between nineteenth century Italian Neo-Medievalism and the House of Savoy. His long-term goal is to revive the neo-medieval discourse.

JOLENE ZIGAROVICH (University of Northern Iowa, USA)

Paper Title: Trans Monstrosity Narratives: The Afterlives of Susan Stryker’s ‘My Words to Victor Frankenstein...’

With the 200th anniversary of the publication of Frankenstein in 2018, and the upcoming 25th anniversary of Susan Stryker’s essay “My Words to Victor Frankenstein above the Village of Chamounix: Performing Transgender Rage” in 2019, the intersection of Gothic literature with gender studies has seen a lengthy history. A mixture of literary criticism, autoethnography, and gender theory, Stryker’s hybrid essay profoundly shifted interpretations of *Frankenstein*, and altered the view of the Creature’s gender malleability in literary criticism. This personal, bold exposure of transgender experience paved the way for various memoirs and hybrid narratives about trans identification and the journey to embodiment. Like *Frankenstein* and its creature, her essay has been morphed, resurrected, disseminated, cut, dissected, sutured, and (re) birthed. “My Words To Victor

Frankenstein..." inevitably inspired numerous studies of gender and *Frankenstein* (beyond queer, feminist, homoerotic), and in a profound fashion, spawned a genre: trans monstrosity. I argue that suturing science, medicine, reproduction, and science fiction with trans embodiment stimulated a positive monstrosity, exposed the unlimited body, and created a space of radical possibility. My talk will be devoted to examining the afterlife of Stryker's essay and its placement at the interstices of science fiction, monster theory, and transgender studies.

Biography: Jolene Zigarovich is associate professor of Global Nineteenth-Century Literature in the Department of Languages & Literatures at the University of Northern Iowa, USA. She has also taught at Cornell University and Claremont Graduate University. Her book publications include *Writing Death and Absence in the Victorian Novel: Engraved Narratives* (2012), and she is editor of *Sex and Death in Eighteenth-Century Literature* (2013) as well as *TransGothic in Literature and Culture* (2017). With the late Edgar Rosenberg, she was also contributing editor of the second edition of *Great Expectations: A Norton Critical Edition*. Her work has been published in *ANQ*, *Dickens Quarterly*, *Dickens Studies Annual*, *Eighteenth-Century Life*, *Studies in the Novel*, and *Women's Studies*. Her current work in progress, *Necropolitics: Legislating the Dead Body and the Victorian Novel*, considers the posthumous life of characters uncannily bound by legislation.

SUE ZLOSNIK (Manchester Metropolitan University, UK)

Paper Title: Back Through the Wardrobe: Patrick McGrath's Return to English Gothic

In his latest novel, *The Wardrobe Mistress* (2017), Patrick McGrath abandons the American settings and concerns of his more recent fiction to return to a dark vision of mid-twentieth century England. This paper examines the complexity of *The Wardrobe Mistress's* deployment of multiple cultural cues, which embed its Gothic affect in a 1947 London deep in austerity, where, as in Narnia, it is always winter and never Christmas. McGrath's wardrobe is a multivalent trope: like Lewis's the physical wardrobe is a threshold but it is also the repository, in traditional Gothic fashion, of a shameful secret. The narrative charts the progression of its eponymous character, the wardrobe mistress Joan Grice, into psychosis as she discovers the true character and loyalties of her recently deceased husband Jack Grice, charismatic doyen of the London theatre. His Fascist sympathies appear to have been a secret most of all to his Jewish wife.

The plural and omniscient narrative voice of McGrath's novel functions as a dramatic chorus, commenting on events in the colloquial language of the time and offering observational details characteristic of realist writing. This, however, is imbricated with a dark and shifting reality in which experience becomes theatrical: costumes (or 'wardrobe') are adopted, roles played and identities become unstable. The resurgence of the London theatre here portrayed invokes Shakespeare and Webster to remind the reader of the violence inherent in its cultural traditions.

This contemporary novel presents not just a personal pathology but a Gothicized history, inviting its twenty-first century readers to identify parallels with the present day and contemplate what forces might irrupt in the future.

Biography: Sue Zlosnik is Emeritus Professor in the English Department and Centre for Gothic Studies at Manchester Metropolitan University. She has published extensively on the Gothic, often in collaboration with Avril Horner. Most recently, they co-edited the Edinburgh Companion, *Women and the Gothic* (2016). Author of the monograph *Patrick McGrath* (UWP, 2011), Sue Zlosnik has given keynote lectures at symposia on his work in Britain and Europe. She is a former co-president of the IGA and a member of the judging panel for the Allan Lloyd Smith Prize.