

# CONFERENCE PROGRAMME

## TUESDAY 18 JULY

10:00 – 18:00 hrs: Registration, Auditorio Guillermo y Sofía Jenkins (Lobby).

15:00 – 15:30 hrs: Opening Ceremony, Auditorio Guillermo y Sofía Jenkins.

15:30 – 16:45 hrs: Opening Plenary Address, Auditorio Guillermo y Sofía Jenkins:

Isabella van Elferen (Kingston University)

Dark Sound: Being and Timbre in Gothic

(Chair: Steven Bruhm)

16:45 – 18:15 hrs: PARALLEL PANELS SESSION A

**A1: Scottish Gothic (Chair: Carol Margaret Davison) – Room: CS 106**

Carol Margaret Davison (University of Windsor): “Gothic Scotland/Scottish Gothic: Theorizing a Scottish Gothic ‘Tradition’ from Ossian and Otranto and Beyond”

Alison Milbank (University of Nottingham): “Black books and Brownies: The Problem of Mediation in Scottish Gothic”

David Punter (University of Bristol): “History, Terror, Tourism: Peter May and Alan Bilton”

**A2: Female Gothic Departures (Chair: Kathleen Hudson) – Room: CS 107**

Deborah Russell (University of York): “Gendered Traditions: Questioning the ‘Female Gothic’”

Eugene Kim (Kingston University): “Woolf after Radcliffe: Rethinking the Tradition of Female Gothic”

Norma Aceves (University of Florida at Gainesville): “Feminist Disability Studies Goes Goth: The Hypertrophy of Female Monstrosity in Charlotte Dacre’s *Zofloya*”

**A3: Chapbooks, Dreadfuls, and the Victorian Gothic Tradition (Chair: Ilse Bussing) – Room: CS 108**

Franz Potter (National University): “The Horror of ‘Disposable Rubbish’: The Rise of the Gothic Chapbook”

Sophie Raine (Lancaster University): “Habit-ual Offenders: The Voyeuristic Reader and Convent Scandal in the Penny Dreadful”

Joseph Crawford (University of Exeter): “No Longer Romantics, But Not Yet Victorians: The British Gothic Tradition of the 1830s”

**A4: Gothic TV: Vampires, Neoliberalism, and the Queer Uncanny (Chair: Luke Chwala) – Room: CS 109**

Harriet Fletcher (Lancaster University): “From Lord Byron to Countess Elizabeth: Reimagining the Celebrity Vampire Narrative in *American Horror Story: Hotel*”

Karen Macfarlane (Mount Saint Vincent University): “Spectral Investments: Neoliberal Gothic and American Horror Story”

Jamil Mustafa (Lewis University): “‘You can’t spell subtext without S-E-X’: Supernatural, Gothic Intertextuality, and the Queer Uncanny”

**A5: American Gothic (Chair: Neal Kirk) – Room: CS 110**

Christopher Weimer (Oklahoma State University): “‘You Can Never Come Back’: Staging Post-9/11 American Gothic in Stephen Karam’s *The Humans*”

Helena Bacon (University of East Anglia): “‘Ok, I’ll Die, But Don’t Shoot Me Again.’: The Weird West in Richard Brautigan’s *The Hawkline Monster: A Gothic Western*”

Julio María Fernández Meza (UNAM): “Of Dark Treatises and Grimoires: Metafiction and Metanarration in Thomas Ligotti’s Gothic Short Stories”

**18:30 – 20:30 hrs: Welcome Toast: Announcement of Allan Lloyd Smith Award and IGA Postgraduate Bursaries in Memory of Diane Long Hoeveler, Comedor Cholula (Centro Social).**

**WEDNESDAY 19 JULY**

**9:30 – 18:30 hrs: Registration, Auditorio Guillermo y Sofía Jenkins (Lobby).**

**9:30 – 11:00 hrs: PARALLEL PANELS SESSION B**

**B1: Latin American Gothic 1: Mexican and Mestizx Gothic (Chair: Enrique Ajuria Ibarra) – Room: CS 106**

Anna Reid (Universidad Autónoma del Estado de Morelos): “Aztec Revenants in Contemporary Mexican Fiction”

Antonio Alcalá González (ITESM/UNAM): “Fragmented identities and time in Juan Rulfo’s *Pedro Páramo*”

Stephanie Schoellman (University of Texas San Antonio): “Mestizo/a Gótico: Latinx Writers Syncretize and Disidentify Imperial Gothic Discourse”

**B2: NASSR Sponsored Panel: Necrophilia in the Nineteenth-Century British Gothic (Chair: David Sigler) – Room: CS 107**

Nowell Marshall (Rider University): “Three Excerpts on the Neglected Theory of Sexuality: Romanticism, Necrophilia, and the Gothic”

David Sigler (University of Calgary): “Necrophilia and the Future in Mary Wollstonecraft’s ‘The Cave of Fancy’”

Anthony Camara (University of Calgary): “‘She is dead, but her soul has not left her body’: Necrosexuality in Edith Nesbit’s Gothic Tales”

**B3: Dressing Gothic and Haunted Garments (Chair: Marie Mulvey-Roberts) – Room: CS 108**

Catherine Spooner (Lancaster University): “‘A face of crumpled linen’: Haunted and Haunting Garments”

Kathryn Hardy Bernal (Massey University): “Lolita Gótica Mexicana: The Gothic and Lolita Subculture in Mexico”

Victoria Amador (American University of Sharjah): “Great Moments in Women’s Gothic Film Fashion”

**B4: Re-Imagining the Gothic (Chair: Mary Going) – Room: CS 109**

Kate Gadsby-Mace (The University of Sheffield): “Reimagining the Nation: Britain and the Gothic”

Lauren Nixon (The University of Sheffield): “Reimagining Gothic Masculinities: Heroism, Villainy and the Figure of Soldier”

Daniel Southward (The University of Sheffield): “Reimagining the Self: The Development and Dangers of Self-Mythology within the Gothic”

**B5: Gothic Gender and Sexualities (Chair: Paulina Palmer) – Room: CS 110**

Luke Chwala (Indiana University of Pennsylvania): “Reconfiguration of the Vampire: A Queer EcoGothic Reading of Octavia Butler’s *Fledgling*”

Wendy Fall (Marquette University): “Varney’s Legacy: Sympathy for the Vampire and the Foundations of Rape Culture”

Daniel T. Kasper (University of Arizona): “The Teeth of Carnivorous Animals: Darwin’s Sexual Selection in Edward Bulwer-Lytton’s *The Coming Race*”

11:00 – 11:30 hrs: Coffee Break.

11:30 – 13:00 hrs: PARALLEL PANELS SESSION C

**C1: Imaging Alternative Reality (Chair: Pei-Ju Wu) – Room: CS 106**

Pei-Yun Chen (Tamkang University): “In the Eyes of the Hysteric: Forces and Sensations in Poe’s Writing”

Wan-shuan Lin (Yuanpei University): “The Brain as the Screen: The Apparatus of Gothic in the *Ringu/Ring* Series”

Pei-Ju Wu (National Chung Hsing University): “The Entanglement of Atomic Life as Gothic Anarchy in Alan Moore’s *Watchmen*”

**C2: Gothic Intertextualities, Inheritances, and Reinventions (Chair: Franz Potter) – Room: CS 107**

Aurora Natalia Cadillo Alonso (UNAM): “To talk ghostly: English appropriation and Gothic intertextuality in Sarah Utterson’s *Tales of the Dead*”

Rachel Mace (The University of Leeds): “Sensationalism, Science and the Sublime: A Victorian Reinvention of the Gothic”

Heidi Backes (Missouri State University): “Re-evaluating the Spanish ‘Romantic’ Canon: Dark Romanticism, the Gothic, and the *locus terribilis* of Spanish Fiction”

**C3: 18<sup>th</sup> Century Gothic and the Literary Tradition (Chair: Nicola Bowring) – Room: CS 108**

Kathleen Hudson (Independent Scholar): “‘Either heare my tale or kisse my taile’: Gothic Servant Narratives and Literary Tradition”

James Uden (Boston University): “Matthew Lewis and a Gothic Culture of Classical Literary Translation”

María Teresa Marnieri (Independent Scholar): “Dante’s *Inferno* in William Beckford’s *Vathek* and Matthew G. Lewis’s *The Monk*”

**C4: Images and Sounds of the Gothic (Chair: Wendy Fall) – Room: CS 109**

Megen de Bruin-Molé (Cardiff University): “Cannibalising the Past: Monsters, Visual Mashup, and Gothic Historical Fiction”

Sam Wiseman (University of Erfurt): “Modernity, Tradition and the Gothic in German Expressionist Cinema”

Thomas Stuart (University of Western Ontario): “Resonant Return: Gothic Echoes and *The Stone Tape*”

**C5: Digital Gothic (Chair: Harriet Fletcher) – Room: CS 110**

Neal Kirk (Lancaster University): “The Digital Affordances of New Media Gothic”

Jeanette A. Laredo (University of North Texas): “Memento Mor.A.I.: The Digital Transformation of Victorian Death Culture”

Ash Lyle Darrow (National University): “The Video Game as the Reaffirmation of the Gothic Tradition”

**11:30 – 13:00 hrs: IGA Advisory Board Meeting – Room: Sala de Consejo de Rectoría (Hacienda)**

**13:00 – 15:00 hrs: Lunch Break (Taquizá), Comedor Cholula (Centro Social)**

**15:00 – 16:15 hrs: Keynote Address, Auditorio Guillermo y Sofía Jenkins:**

Maisha Wester (Indiana University Bloomington)

Duppy vs Ghost, Obeah vs Witchcraft: Dueling Folklore in Black Diasporic Gothic Fiction

(Chair: Justin Edwards)

**16:15 – 16:35 hrs: Inauguration of Open-Air Exhibition, Espejo Nómada (School of Arts and Humanities)**

**16:40 – 17:00 hrs: Coffee Break**

**17:00 – 18:30 hrs: PARALLEL PANELS SESSION D**

**D1: Gothic Deviances, Disobediences, and Dissolutions (Chair: Bethany Csomay) – Room: CS 105**

Nicole Aceto (Duquesne University): “‘I think strange things which I dare not confess to my own soul’: Fear, Desire, and Consumption of the Savage Other in Bram Stoker and Francis Ford Coppola’s *Dracula*”

Bethany Csomay (Duquesne University): “‘She wants blood, and blood she must have or die’: Dangerous Disobediences in *Dracula*”

Daniela Zárate Anastacio (UNAM): “‘For the Blood is the Life’: The Heterotopia of the Lunatic Asylum in *Dracula*, by Bram Stoker”

**D2: Gothic Cosmogonies, Nightmares, and Rural Traditions (Chair: Valerie Beattie) – Room: CS 106**

Jonathan Newell (University of British Columbia): “Perfection of the Hideous’: H.P. Lovecraft and the Rural Gothic Tradition”

Sorcha Ní Fhlainn (Manchester Metropolitan University): “Dreams are fleeting... only nightmares last forever!’ – Clive Barker’s gothic imagination”

David Murra (UNAM): “Cosmogonic Myth and its Influence on the Gothic Genre: A Study on Existential Angst”

**D3: Frankenstein: Contemporary Adaptations and Retellings (Chair: Dorota Babilas) – Room: CS 107**

Claire Nally (Northumbria University): “Danny Boyle’s *Frankenstein* (2011): Staging Steampunk Aesthetics”

Paulina Palmer (Independent Scholar): “Monsters and Mysteries in Peter Ackroyd’s *The Case Book of Victor Frankenstein*: A Departure from or a Development of Gothic Traditions?”

Emily Alder (Edinburgh Napier University): “Our Progeny’s Monsters: *Frankenstein* Retold for Children in Twenty-First Century Picture Books”

**D4: Gothic and the Politics of Melancholia and Property (Chair: Laura Kremmel) – Room: CS 108**

Luisa Fernanda Grijalva Maza (Universidad Iberoamericana Golfo Centro): “The Politics of Melancholic Repetition in Gothic Literature: Absolute Movement and Formal Transformations in *Wuthering Heights*”

Caroline Winter (University of Victoria): “Charlotte Smith’s *The Old Manor House* and the Gothic Property Romance”

**D5: Children’s and YA Gothic Fiction/The Gothic Child (Chair: Karen Macfarlane) – Room: CS 109**

Chloé Germaine Buckley (Manchester Metropolitan University): “Reading ‘Fundamental British Values’ through *City of Ghosts* and *Coram Boy*: Imperialism, Education and Children’s Gothic Fiction”

Meriem Lamara (University of Northampton): “Dark Times: The Gothic in Twenty-first Century Young Adult Literature”

Steven Bruhm (Western University): “The Baby in the Bathwater: Temporalities of the Gothic Child”

**D6: Gothic Violence and Imprisonments (Chair: Deborah Russell) – Room: CS 110**

Marie Mulvey-Roberts (University of the West of England): “From the Holy Family to the Manson Family: Religion, Gender and the Cult in the work of Angela Carter”

Tim Haner (University of the Fraser Valley): “The Phantom in Robert Aickman’s ‘The Inner Room’”

Kyle Brett (Lehigh University): “Make Us Where We Are: Spatial Personalization and Inhabitation in Byron and Lovecraft”

**18:45 – 19:45 hrs: Short Film Screening, Auditorio Guillermo y Sofía Jenkins:**

*Los misterios de las monjas vampiras*

“Primer misterio: Las monjas vampiras contra el hijo de Benito Juárez”

Followed by Q & A with: Antonio Álvarez Morán (director)

(Chair: Enrique Ajuria Ibarra)

## THURSDAY 20 JULY

9:30 – 17:00 hrs: Registration, Auditorio Guillermo y Sofía Jenkins (Lobby)

9:30 – 11:00 hrs: PARALLEL PANELS SESSION E

**E1: 18<sup>th</sup> Century Gothic: Gothic Origins (Chair: Franz Potter) – Room: CS 106**

Anne Williams (University of Georgia): “Horace Walpole, Matricide”

Hannah Moss (The University of Sheffield): “The Art of Imitation: Copying from the Antique in Ann Radcliffe’s *The Italian* (1797)”

John Whatley (Simon Fraser University): “Gravitas and Anti Gravitas: The Rise of the Essay and the Rise of the Gothic Novel”

**E2: Gothic and Contemporary International Crime Fiction (Chair: William Hughes) – Room: CS 107**

William Hughes (Bath Spa University): “Dickensian Bliss: Writing the Gothic City in Twentieth-Century Crime Fiction”

Fiona Peters (Bath Spa University): “Gothic Influences in the Crime Writing of Fred Vargas”

Rodrigo Ponciano Ojeda (UNAM): “‘It Takes One to Know One’: Identification with the Serial Killer through the Gothic in the Television Series *Hannibal* (2013-2015)”

**E3: Clinical Gothic: Bodies and Madness (Chair: Catherine Spooner) – Room: CS 108**

Sara Wasson (Lancaster University): “Vulnerable Bodies: Literary Fantasies of Organ Procurement and Economic Precarity”

Laura Kremmel (Lehigh University): “Gothic Exhibition: Anatomy’s Literary Crossover”

Benjamin Noad (University of Stirling): “Reconciling Gothic and the Madhouse”

**E4: Rethinking Gothic in the Literary Tradition(s) (Chair: Alison Milbank) – Room: CS 109**

Valerie Beattie (University of the Highlands and Islands - Inverness College): “The Devil’s Footprints: Legend, Trauma and Recuperation in 21st Century Scottish Gothic”

Julia M. Wright (Dalhousie University): “‘All the Terrors of Shipwrecked Vessels’: Maturin and Contemporary Irish Literary Theory”

Jason Haslam (Dalhousie University): “Moby-Dick and Energy Gothic”

**E5: Latin American Gothic 2: Herencias en Latinoamérica (Bilingual: Español/English) (Chair: Anna Reid) – Room: CS 110**

Margarita Aurora González Ramírez (UNAM): “Tras las huellas del romanticismo y el gótico en *La sed*, de Adriana Díaz Enciso”

Ilse Bussing (Universidad de Costa Rica): “Memento Mori: The Case of Post-Mortem Photography in Costa Rica”

Juan Pablo Dabove (University of Colorado, Boulder): “Samantha Schwebelin: Gothic Novel as Social Novel in Argentina”

11:00 – 11:30 hrs: Coffee Break

## 11:30 – 13:15 hrs: PARALLEL PANELS SESSION F

### **F1: The Perform-Antics of the Latinx Gothic in Music, Drama, and Dance (Chair: Cathryn J. Merla-Watson) – Room: CS 105**

José G. Anguiano (California State University Los Angeles): “We Built the Pyramids Yet You Call Us Primitive’: Layering Indigenism into the Cholo-Goth Aesthetic of Prayers”

Cathryn J. Merla-Watson (University of Texas-Rio Grande Valley): “Queer Assembly, Perform-Antics, and The Gothic Gestures of Zombie Bazaar”

Orquidea Morales (University of Michigan): “Indigenous Monsters: Border Horror Representation of the Border”

Sergio Barrera (University of Michigan): “Queer Latinx Theatre: The Gothic and Recasting Confinement through Intimacy”

### **F2: Gothic in Asia and the Middle East (Chair: Carina Hart) – Room: CS 106**

Katarzyna Ancuta (King Mongkut’s Institute of Technology Ladkrabang): “Strange Ghosts: Asian Reconfigurations of the Chinese Ghost Story”

Kay Chronister (University of Arizona): “Reading the Khmer Folkloric Ap as Gothic WomanMonster”

Marcela Álvarez Pérez (Universidad de las Américas Puebla): “Traditions or Departures? Gothic Metal and the Gothic Scene in the Contemporary Middle East”

Tugce Bicakci-Syed (Lancaster University): “The Return of the Repressed: Religious Discourse vs. the Monstrous Feminine in Turkish Islamic Gothic Novels of the Twenty-first Century”

### **F3: Nautical Gothic: The Presence of the Gothic on and under the Sea (Chair: Emily Alder) – Room: CS 107**

Jimmy Packham (University of Birmingham) and David Punter (University of Bristol): “Oceanic Studies and the Gothic Deep”

Mariaconcetta Costantini (G. d’Annunzio University of Chieti-Pescara): “Reinterpreting Leviathan Today: Monstrosity, Ecocriticism and Socio-Political Anxieties in Two Sea Narratives”

Antonio Alcalá González (ITESM/UNAM): “From the Sea and Beyond: Lovecraft’s Sea Monster”

Ashley Jagodzinski (University of Nevada, Las Vegas): “The Gothic Sea Fiction of William Hope Hodgson”

### **F4: Gothic Monsters and the Stage (Chair: Anne Williams) – Room: CS 108**

Dorota Babilas (University of Warsaw): “The Opera(s) of the Phantom: Operatic Traditions in Gaston Leroux’s *Le Fantôme de l’Opéra*”

Rebecca Gibson (Lancaster University): “Turn Your Face Away: Horror as Language Gap in Gaston Leroux’s *The Phantom of the Opera*”

Yasser Khan (Wolfson College, University of Oxford): “The Rights of Monsters: Race and Monstrosity in Gothic Melodramas”

### **F5: Gothic and the Horror Film: Bodies, Spaces, Places (Chair: Sam Wiseman) – Room: CS 109**

Claudio Zanini (UFCSPA, Brazil): “Haunting Pasts, Hideous Faces, Horrible Places: Traces of the Gothic in Slasher Films”

Alejandra Giangiulio (Universidad Nacional de Costa Rica): “‘You Have No Power Over Me’: Dark Hierarchies of Power in *The Labyrinth*”

Ann Davies (University of Stirling): “Women and Haunted Houses in the Films of Jaume Balagueró”

**F6: Round Table Discussion: Academic Development for Postgraduates (Chair: Caroline Winter) – Room: CS 110**

Chloé Germaine Buckley (Manchester Metropolitan University)

Justin Edwards (University of Stirling)

Jason Haslam (Dalhousie University)

Laura Kremmel (Lehigh University)

**13:15 – 14:45 hrs: Lunch Break (Box lunch)**

**14:45 – 16:00 hrs: Keynote Address, Auditorio Guillermo y Sofía Jenkins:**

Prof. Aurora Piñeiro (National Autonomous University of Mexico – UNAM)

A Trail of Bread Crumbs to Follow: Gothic Rewritings of ‘Hansel and Gretel’,  
from Angela Carter to Mariana Enríquez

(Chair: Antonio Alcalá González)

**16:00 – 17:00 hrs: Association General Meeting (AGM), Auditorio Guillermo y Sofía Jenkins**

**19:00 – 01:00 hrs: Conference Banquet Dinner and Gothic Disco at Restaurante Hacienda  
Las Bodegas del Molino**

**FRIDAY 21 JULY**

**9:30 – 12:30 hrs: Registration, Auditorio Guillermo y Sofía Jenkins (Lobby)**

**9:30 – 10:00 hrs: Coffee Break.**

**10:00 – 11:30 hrs: PARALLEL PANELS SESSION G**

**G1: Gothic Theology and Morality (Chair: Lauren Nixon) – Room: CS 106**

Christopher Scott (The University of Sheffield): “Gothic Theologies: Eden, Religious Tradition, and Ecological Exegesis in Algernon Blackwood’s ‘The Lost Valley’ and ‘The Transfer’”

Mary Going (The University of Sheffield): “A New Cain: Examining Matthew Lewis’ Wandering Jew as the Archetype for the Gothic Wandering Jew”

Carina Hart (University of Nottingham Malaysia Campus): “Beauty, Morality and the Gothic Fairy Tale”

**G2: Folklore and the Gothic (Chair: Sam George) – Room: CS 107**

Karl Bell (University of Portsmouth): “Gothicizing Victorian Folklore: Cultural Connections and Departures”

Sam George (University of Hertfordshire): “Gothic Departures: Vampires, Demons and the Disappearing Shadow in Folklore and Fairytale”

Kaja Franck (University of Hertfordshire): “‘the worst loup-garous that one can meet’: Reading the werewolf in the Canadian ‘wilderness’”

**G3: Urban Gothic (Chair: Megen de Bruin-Molé) – Room: CS 108**

Samantha Ellen Morse (UCLA): “Gothic London and Temporal Disorientation in Laura Oldfield Ford’s *Savage Messiah*”

Leila Taylor (The New School for Social Research, New York): “The Sublimity of the Rust Belt Ruin”

Ryszard W. Wolny and Janusz Slodczyk (University of Opole): “From Gothic City to Gotham City: The Urban Narratives and Popular Cultures”

**G4: Gothic Travels and Tourism (Chair: Luisa Fernanda Grijalva Maza) – Room: CS 109**

Justin Edwards (University of Stirling): “Involuntary Departures: Edward Said and the Haunted Travel Memoir”

Gina Wisker (University of Brighton): “[T]he haze of disinformation descends like certain days I remember, sandstorm days of blurred light.’ (Mantel,2004): Gothic departures: travel, tourism and terror in HP Lovecraft, Ian McEwan and Hilary Mantel”

Nicola Bowring (Nottingham Trent University): “Gothic Journeys: Travel, Exoticism and Alterity in the Gothic Tradition”

11:45 – 12:30 hrs: Closing Remarks, Auditorio Guillermo y Sofía Jenkins

12:30 – 13:00 hrs: Breaking of piñatas, Jardín de la Fogata (behind the Hacienda)

End of conference

13:00 – 20:30 hrs: Transport to Puebla City Centre. Free afternoon and evening.

## ABSTRACTS

### KEYNOTE SPEAKERS:

#### **Dark Sound: Being and Timbre in Gothic**

Isabella van Elferen (Kingston University London)

Gothic places us in the darkness of vaults and graveyards. Deprived of sight, we must rely on our ears. But the eerie sounds of Gothic elude description and language, as the genre privileges sounds that seem to be dark themselves. How can we describe the sonorities of church organs, of bat wings, of hollow voices? Why are these dark sounds so profoundly destabilising? In an exploration of Gothic's auditory aesthetic, this paper argues that the ungraspable quality of timbre is the nebulous heart of the genre's undoing of time, space, and subjectivity. Timbre itself cannot be described except in visual metonymy of "tone colour," and in its strange inherent veiledness it is a key vehicle for the Gothic. Unable to capture in words or acknowledge what we hear, where and even when these sounds occur, our grasp of the here, the now, and the self is gradually obfuscated as we dissipate into the sonic abyss that surrounds us. A portal to the sonic numinous, timbre affords a Leibnizian fold into an outside that never existed.

#### **Duppy vs Ghost, Obeah vs. Witchcraft: Dueling Folklore in Black Diasporic Gothic Fiction**

Maisha Wester (Indiana University Bloomington)

Perhaps unsurprisingly, Black Gothic fiction turns to the folklore of the African Diaspora to enrich its narrative; tricksters, conjure women, and various haints wander across the pages of Black Gothic texts from the Caribbean to the U.S. to Britain. Such fiction place these characters and tropes in direct competition with traditional Gothic themes and elements, juxtaposing cultural and genre traditions in their expression of the horror of modern Black existence. In some ways, these two distinct lines of tradition allude to the hybridity which defines Black existence after slavery and colonization; yet Black authors more importantly suggest that the European narrative traditions and Gothic tropes are themselves a kind of uncanny illegible manuscript that misleads and dooms Black subjects to horror. As the slaves' names in Marlon James's *Book of Night Women* suggests, the European mythic tradition only offers imprisonment for the Black subject.

Thus Black authors imply that there is no, and never has been, any legitimate space for the Black body to truly exist in traditional narratives and forms from Imperial cultures. The appearance of the African Diasporic folk text among Black Gothic narratives rather exists as an alternative knowledge system, one that liberates Black subjects from their cursed positions as monstrous "others" in traditional European Gothic and folk traditions. As such, this talk will investigate the moments when Black Diasporic Gothic writers—such as Nalo Hopkinson (Jamaican-born Canadian), Maryse Conde (Guadeloupian), and Edgar Mittelhotzer (British Guyanese)—pose the villains and monsters of African folk texts against the problematic monsters of European folk texts: jumbies, soucouyants, myal and obeah women against ghosts, vampires, and witches. In their novels, the tropes and characters from the African Diaspora provide timely insight into the complex nature of modern racial oppression and narratives of racial otherness. The pied-piper may attempt to lure Black subjects of a cliff into a narrative abyss, but Anansi unmasks the piper's monstrosity before appropriating his instrument to play a different tune.

#### **A Trail of Bread Crumbs to Follow: Gothic Rewritings of 'Hansel and Gretel', from Angela Carter to Mariana Enríquez**

Aurora Piñeiro (UNAM)

In *Postmodern Fairy Tales*, Cristina Bacchilega states that the fairy tale dominant metaphor is the *magic mirror*, 'because it conflates mimesis (reflection), refraction (varying desires), and framing (artifice)' (10). In her interpretations of postmodern tales of magic, Bacchilega focuses on how they reproduce these mirror images while at the same time they make the mirroring visible to the point of transforming its effects. Following the previous assertions, the aim of this paper is to present a transnational and transmedial selection of postmodern Gothic rewritings/ adaptations of 'Hansel and Gretel' as examples of contemporary works in which different degrees of appropriation/ recreation of the motifs, themes and strategies of the classic tale can be

seen to achieve ideologically 'destructive, constructive and subversive effects' (24). The works discussed here are characterised by their emphasis on the darkest aspects of the tale and are representative of how frequent its reformulation is in both English and Spanish language contemporary writing, as well as gothic film. It is my contention that rewritings of 'Hansel and Gretel' have become particularly suitable for authors concerned with denouncing political and religious intolerance and, when it comes to the productions of Latin American artists, such as Volpi, Meruane or Enríquez, there is an eminent link between the literary works and war/ holocaust/ dictatorship historical contexts.

## **PARALLEL PANELS SESSION A**

### **A1: Scottish Gothic**

#### **Gothic Scotland/Scottish Gothic: Theorizing a Scottish Gothic "Tradition" from Ossian and *Otranto* and Beyond**

Carol Margaret Davison (University of Windsor)

Beginning with consideration of the explosive 1760s that witnessed a shift from Anglo-Scottish military to cultural/intellectual battles, this paper will examine key socio-historical and cultural phenomena in the eighteenth and nineteenth centuries relating to the development of a Scottish Gothic "tradition." Among these were the highly charged historiographical debates by Scottish Enlightenment literati about national/ethnic origins where "Celts" and "Goths" were seen as discrete and oppositional groups/categories. A significant reassessment and recontextualization of Horace Walpole's *The Castle of Otranto* (1764), the Ur work of British Gothic, will be undertaken in relation to the Ossian poems to illustrate that Macpherson's works were a catalyst in birthing the "British Gothic." Scottish Romantic works like Ossian, in conjunction with Scottish Enlightenment ideas, helped to promote the "Gothic Scotland" image featured in numerous British Gothic works from the early 1800s set in Scotland, which celebrated a "Highlandized" conception of Scotland as a primitive, jingoistic yet nostalgized, anti-Enlightenment space trapped in history and in thrall to mantology. Sir Walter Scott, alongside other Scottish writers in the nineteenth century like James Hogg and Robert Louis Stevenson, engaged in the battle over a romanticised "Gothic Scotland," becoming adept Gothicists in their own right who used the mode to interrogate such disparate concepts as the national/human psyche and the idea of "British" progress/civilization.

#### **Black books and Brownies: The Problem of Mediation in Scottish Gothic**

Alison Milbank (University of Nottingham)

If Gothic is about escaping the past, Presbyterian Scotland might be held to have truly thrown off Catholic shackles, but the problem of mediation between past and present is a central feature of texts in the Gothic tradition. This paper presents two alternative ways of narrating the Reformation break, which share a common method of the enchantment of historical change. First, James Hogg and Walter Scott turn the Bible itself into a quasi-magical book, akin to the 'black Book' of spells buried with Michael Scot of Scott's *Lay of the Last Minstrel*, but Hogg also turns the extreme Puritan Covenanters into fairies and nature spirits. These recourses are seen as a means of resolving the utter division of nature and grace in Scottish Calvinism. Paradoxically, it is by rendering things fictional that a sense of continuity can be restored to historical process.

#### **History, Terror, Tourism: Peter May and Alan Bilton**

David Punter (University of Bristol)

In this paper I would like to consider two rather different writers on the topic of Scotland: Peter May, whose Lewis trilogy *The Blackhouse*, *The Chessmen* and *The Lewis Man* tackle difficult questions of child abuse and traumatic remembrance, and Alan Bilton, whose surrealist novel *The Sleepwalkers' Ball* is set in a thinly disguised version of the town of Stirling. The Gothic elements in these books are markedly different; but it would be possible to read them as commentaries on the past and present of Scotland, on its problematic history and on its equally problematic relation to what has come to be increasingly referred to as 'dark

tourism'. May's focus is on the secrets of the remote countryside, Bilton's on the strange nocturnal transformations of an iconic Scottish town, but both writers come to remind us that beneath the surface of a romanticised Scotland lie unresolved problems and unaccommodated histories, and that attempts to approach these issues seem inevitably to require rewritings and developments of the Gothic.

## **A2: Female Gothic Departures**

### **Gendered Traditions: Questioning the 'Female Gothic'**

Deborah Russell (University of York)

The term 'female Gothic' has long been the subject of debate, but it retains widespread currency. This paper will explore its implications via an examination of how early female writers of the Gothic exploited, negotiated, and resisted connections between gender and genre. Focusing on British fiction of the late eighteenth and early nineteenth centuries, I shall ask how critical responses to the idea of a gendered Gothic tradition should be affected by new understandings of literary networks and relationships of influence and competition. The paper will discuss the competing visions of Gothic offered by a diverse group of writers, with reference to the work of Clara Reeve, Ann Fuller, Ann Radcliffe, Mary Robinson, Mary Hays, Charlotte Dacre, and Mary Shelley. The nature of the Gothic and the import of its imagery are contested, even contentious, among such writers. With this in mind, I shall question the ability of the 'female Gothic' to encompass the diversity of women's writing in the genre, widening out this critique to interrogate the broader narrative that the late eighteenth century witnessed the creation of a Gothic tradition.

The paper will then ask how we might usefully respond to the gendering of genre without being limited to the parameters of the 'female Gothic' tradition. It will offer a framework for examining the unique constraints and opportunities that were brought to bear for female writers of the Gothic in the period, without eliding the differences between these women's experiences, perspectives, and literary and political philosophies. Finally, I shall consider how our understanding of 'male Gothic' might be enlivened both by placing it in closer conversation with the work of women and by focusing more strongly on the specific gendered discourses that shape the early days of this contested, elusive genre for all writers.

### **Woolf after Radcliffe: Rethinking the Tradition of Female Gothic**

Eugene Kim (Kingston University London)

This paper examines Ann Radcliffe and Virginia Woolf, two distinguished female writers from different strands of English literary history. It might be ambitious to claim Woolf as a gothic writer. Nevertheless, looking at the way in which the modernist responded to the eighteenth-century novelist allows us to rethink the significance of Gothic, which has been, and still is, immensely broad and loose in reception. What runs through their writings is the Gothic 'aesthetics'; the uncanny effect of terror renders their novels not only to art but also politics, constructing feminist voice in their own ways. Woolf's essays and applied examples from her novels will be addressed, in comparison with those of Radcliffe. I will then argue the characters in their works share a unique gothic sensibility, which is empathetic, expansive and transcendent beyond the defining limit of text. In this sense, Gothic does not divide but rather integrates the self and the unknown other. Taking its cue from Woolf and Radcliffe, the paper will conclude as proposing a new way to reconcile debates around the contentious terms in Gothic scholarships: female Gothic and Gothic feminism.

### **Feminist Disability Studies Goes Goth: The Hypertrophy of Female Monstrosity in Charlotte Dacre's *Zofloya*** Norma Aceves (University of Florida at Gainesville)

The fear of women's bodies has been a recurring subject of writers of Gothic fiction and of interest to scholars such as Barbara Creed who has described the treatment of the "monstrous feminine" through Kristevan terms, as one that must be abjected from society in order to reinforce societal norms. Reading this concept through a disability studies perspective reveals that this abjection not only reinforces norms, but also conceptions of "normal" and "healthy" physical bodies. In my paper I use Rosemarie Garland-Thomson's feminist disability theory to argue that Charlotte Dacre critiques the disabling of women's bodies in her 1806 *Zofloya* by crafting a heroine whose perceived disability becomes both her strength and source of power that she then uses as weapons of destruction. Garland-Thomson argues that "disability—similar to race and gender—is a system of

representation that marks bodies as subordinate, rather than an essential property of bodies that supposedly have something wrong with them.” While the heroine, Victoria, may appear to be an able-bodied woman to the reader, the confinement of her body at her aunt’s, her openness about her own sexual desire, and the descriptions of her as “inferior” construct Victoria’s body as disabled and sexually deviant by her society. However, I read her later monstrosity—the murders of her lovers and of her double, Lilla—as an empowering tale of a perceived disabled woman. Specifically, I argue that the growth of her body and her strength suggest her monstrosity is not a disability, but rather a hyper-ability that is equally as transgressive. That Victoria gets taken into hell by the Zofloya, the moor, shows that there is no place for physically different bodies in a nineteenth century British society, but her various acts of rebellion ultimately show Victoria’s perceived disability is also her source of empowerment.

### **A3: Chapbooks, Dreadfuls, and the Victorian Gothic Tradition**

#### **The Horror of ‘Disposable Rubbish’: The Rise of the Gothic Chapbook**

Franz Potter (National University)

Undoubtedly, the most reviled offspring of the literary gothic, chapbooks or bluebook pamphlets are considered by some to be not only ‘low quality gothic fiction’, but the ‘corrupted form’ of the gothic’, the ‘disposable rubbish of a subliterate body of literature’ whose ‘publication and commercial value stand as an index of the sensation-craze into which the gothic vogue degenerated in its declining years.’

Chapbooks or pamphlets were a whole series of short tales, 36 to 72 pages long, distinguished by their flimsy blue covers, and thought to be redacted, plagiarized, abridged, extracted or imitations of popular novels and well-known gothic novels. But, of course, it would be erroneous to suppose that all chapbooks or bluebooks were merely diminutive renderings of gothic novels; in fact, very few were full abridgements of gothic or otherwise and some were indeed, original. Often illustrated with wood cuts or engravings, chapbooks were sold for under a Shilling and are now unmistakably linked to the vulgarization of the pastiche-ridden gothic, the dumbing down of the gothic’s intricate and convoluted plots, dark motifs and representations of the sublime, into simple tales of terror.

This paper will examine the origins of this ‘disposable rubbish’ which was first pioneered by Simon Fisher, a printer and circulating library owner, and Thomas Hurst, a bookseller in 1797. It will trace the history of the gothic chapbook or ‘pamphlet’ from the first, *Gothic Stories*, to the rise of *Tell-Tale* and *Marvellous Magazines* at height of their circulation and popularity in 1805. The paper will also examine the evolution of the first significant redaction of a gothic novel, Lewis’s *The Monk* (1796). In 1798 Fisher published a redacted version of Lewis’s *The Monk* titled *The Castle of Lindenberg; or, The History of Raymond and Agnes; with the Story of the Bleeding Nun: and the Method by which the Wandering Jew quieted the Nuns’ troubled spirit* which Lewis may have authorized as his name appeared on the title-page in 1798 and ran at 148 pages. Subsequent runs of the title were each shorter at 98 pages in 1799 and 68 pages by 1803 reflecting not only the sustained marketability of short tales of terror, but also the evolving taste for terror and horror which ultimately resulted in the saturation of the market.

#### **Habit-ual Offenders: The Voyeuristic Reader and Convent Scandal in the Penny Dreadful**

Sophie Raine (Lancaster University)

This paper will reconsider the penny dreadful’s role in the revival of religious Gothic literature and argue that it interrogates anti-Catholic discourses and seeks to educate rather than promote anti-Catholic propaganda. Instead, I will be arguing that the penny dreadful appropriates the sensational vernacular of the press in order to illustrate, and to a degree satirize, the detached voyeurism that readers partake in. I argue these texts are a criticism of how the reader unquestionably consumes these sexualised-nun/depraved clergymen narratives and the ethics behind the displaying of traumatised bodies for consumption. The reader is seen as an exclusive guest invited into the scandalous convent, vicariously experiencing the horrors for themselves. Though there was clear evidence to suggest that these supposed scandals were exaggerated, or in some cases complete fabrications, the public relished in the knowledge of ecclesiastical hypocrisy. Rather than mimicking these gruesome tales, the penny dreadful incorporates these elements as a way of directing the reader towards their own literary consumerism and their treatment of trauma as a commodity. To demonstrate this, I will be

discussing *Wagner the Wehr-Wolf* by Reynolds and *The Nun of Gnadenzell* by Robert Huish in relation to the Oxford movement, and the Russian Church scandal of the 'Nuns of Minsk'.

Contrary to their reputation, the penny dreadfuls I will be studying refrain, for the most part, from unnecessary salacious detail, choosing instead to engage in discussion regarding the intersection of the political and religious spheres. Rather than emulating the convent literature from which it derived from the likes of Radcliffe and Lewis, the penny dreadful their motifs to revive and revise the genre from within. They demonstrate the malleability of these tropes by offering a multifaceted view of Catholicism and the inner-workings of convent life each with their own separate and distinctive authorial voice.

### **No Longer Romantics, But Not Yet Victorians: The British Gothic Tradition of the 1830s** Joseph Crawford (University of Exeter)

It is a commonplace of Gothic scholarship that Gothic literature in Britain enjoyed a major boom in popularity during the Romantic period, and especially between 1791 and 1824. That Gothic literature was popular during the high Victorian period is also well-known: and there is now a well-defined canon of Victorian Gothic literature, which runs from the revolutionary years of 1847-8 (*Varney the Vampire*, *Wagner the Wehr-Wolf*, *Jane Eyre*, *Wuthering Heights*) to the *fin de siècle* works of Stoker, Machen, *et al.* But what happened between the two?

This paper will explore what happened to the British Gothic tradition during this intervening generation, in an era of literary history which was no longer properly Romantic but not yet properly Victorian. During these years, in which the waning popularity of the Radcliffean Gothic novel deprived the genre of its most high-status manifestation, Gothic literature became the domain of a variety of lower-status literary forms: magazine fiction, popular melodramas, 'Newgate novels', and 'penny bloods'. But while Gothic was largely abandoned by the leading writers of the day, the genre still appealed strongly to a generation of young writers whose careers were just beginning: writers such as Robert Browning, Charles Dickens, and Charlotte Brontë, whose mature works would do so much to restore the Gothic tradition to prominence during the Victorian period.

By exploring the early works of these writers in the context of the now little-known Gothic literature of the 1830s, this paper will investigate how the Gothic tradition was able to survive between its decline in the early 1820s and its triumphant resurgence in the late 1840s, and suggest some of the reasons why the tradition of Gothic literature in Britain seems almost to have skipped a generation between 1824 and 1844.

### **A4: Gothic TV: Vampires, Neoliberalism, and the Queer Uncanny**

#### **From Lord Byron to Countess Elizabeth: Reimagining the Celebrity Vampire Narrative in *American Horror Story: Hotel*** Harriet Fletcher (Lancaster University)

This paper argues that vampirism is vital to acknowledging the Gothicisation of celebrity. *American Horror Story: Hotel* (2015) is a contemporary vampire narrative that places ideas of celebrity at the centre of its Gothic framework. The opulent Los Angeles based Hotel Cortez is home to the 112-year-old Countess Elizabeth (Lady Gaga), the carrier of a mysterious blood virus that renders her eternally youthful. The former Hollywood starlet and 1970s disco queen harbours a string of famous, vampiric lovers who haunt the corridors of the Hotel Cortez, including a model, a fashion designer, a B-movie actress, and Rudolph Valentino. I trace the history of the celebrity vampire narrative by drawing on the Gothicisation of Lord Byron in John Polidori's *The Vampyre* as the first example of this tradition. Polidori's text consciously engages with the consumptive power of Byron's unprecedented level of fame, which leads me to regard the vampire as an embodiment of modern and contemporary notions of celebrity due to the enduring connotations of wealth, status, and sexuality that exist within the vampire narrative.

As the title suggests, *American Horror Story: Hotel* engages with a plethora of Gothic conventions. My paper uses this series to identify the presence of a critically unexplored Gothic tradition in the form of the celebrity vampire narrative, one that developed in the nineteenth century and continues to be rewritten in contemporary culture. *American Horror Story: Hotel* is among many contemporary Gothic narratives that consciously positions celebrity at the forefront. My paper therefore investigates the wider question: why is celebrity increasingly Gothicised? The simultaneous Gothicisation and celebrification of Byron exposes celebrity

culture as inherently Gothic; celebrity vampire narratives serve as one of the many ways in which this is materialised.

### **Spectral Investments: Neoliberal Gothic and *American Horror Story***

Karen Macfarlane (Mount Saint Vincent University)

At the heart of the American Dream, as the outward and visible sign of upward mobility and prosperity that are its most basic principles, is the house. But with the U.S. mortgage crisis of 2008-2010, certainties about how achievable the terms of the American Dream actually are began to slip away as the bottom fell out of the housing market and families lost their homes to banks and lenders in alarming numbers. My argument in this paper is that the tenets of neoliberalism that focus on privatization and on an unfettered free market have their Gothic manifestation in the representation of the relationship between the house, its owners, and peculiarly twenty-first century American anxieties of ownership and privacy in three seasons of *American Horror Story*: “Murder House” (2011), “Coven” (2013-14) and “Roanoke” (2016). These seasons of the series focus on the (grand) houses at their centres as spaces that are haunted by the spectre(s) of the American Dream.

This paper explores the ways in which the house has become an increasingly fraught symbol of American national identity and stability in contemporary culture. Anxieties around the instability of the house as an investment, as a symbol of social and cultural position, as the location of a belief in the potential for a “better” future, and as a space within which the ideals of the heteronormative nuclear family are rehearsed, is increasingly represented in popular culture as a space not only haunted by the spectre of the American Dream but monstrously, as an embodiment of its spiralling dissolution and the precarious position of America in a globalized economy.

The houses at the centre of in this series are invested with a specific kind of horror: one that isn’t dedicated to driving out intruders or righting past wrongs. They are not “sound investments” but financial traps and, perhaps most importantly, privacy behind their closed doors means secrecy, and ownership is, at best, nominal. In each of the seasons of the series that I discuss here, ownership is contested and the house itself is invaded and potentially possessed by anarchic and terrifying “Others” in a series of challenges to the concept of ownership, belonging, and stable identity.

### **‘You can’t spell subtext without S-E-X’: *Supernatural*, Gothic Intertextuality, and the Queer Uncanny**

Jamil Mustafa (Lewis University)

Among the most salient features of *Supernatural* are self-referentiality and intertextuality. This latter is a hallmark of the Gothic, whose earliest incarnations feature stories elaborately framed by pseudo-editorial commentaries and poetic epigraphs, and whose most recent iterations in fiction, film, and TV are thoroughly postmodern in their complex narrative structures and concern with the nature and mechanics of storytelling. The Gothic intertextuality of the “meta episodes” in particular and *Supernatural* in general is closely linked to other Gothic features—most notably the uncanny, especially as manifest in narrative doubling and in confrontations between doppelgängers. The uncanny also informs fan fiction inspired by *Supernatural*, in which characters and their relationships are at once familiar and, most notably in slash fiction, queerly unfamiliar. To explore how *Supernatural* both continues and complicates the Gothic narrative tradition, I focus on the correlation and duplication of intertextuality and the uncanny. Both acknowledging and moving beyond the classically psychoanalytic formulation of the uncanny, I demonstrate how all the variations of the Freudian uncanny are present in *Supernatural*, and I articulate how, in *Supernatural* as elsewhere, the uncanny emerges from the repressed. Because what the program represses is queerness, to explore its representations of uncanniness and intertextuality I draw not on Freud but on what theorists of the Gothic such as Paulina Palmer have termed the “queer uncanny,” a valuable concept that enables us, for instance, to locate Destiel and Samifer in the tradition of queer Gothic doppelgängers including Robert Colwan/Gil-Martin, William Wilson, Jekyll/Hyde, and Dorian Gray. Finally, I contend that the Gothic intertextuality and (queer) uncanniness of *Supernatural* are themselves narrative doubles, and consider the implications of this duplication for the program’s complex relationship to both queerness and storytelling.

## A5: American Gothic

### **'You Can Never Come Back': Staging Post-9/11 American Gothic in Stephen Karam's *The Humans*** Christopher Weimer (Oklahoma State University)

One of the great subjects – or, possibly, recurrent obsessions – of twentieth and twenty-first century American theater, from the works of Eugene O'Neill to Tennessee Williams and Arthur Miller to Edward Albee and beyond, is the tortured family awash in denial, its members united in their inability to confess, confront, or transcend their most painful secrets and truths, at least until the final act. The similarity of such stories to Gothic fiction, with its long shadows cast by unspeakable and unspoken sins of the past, is striking, though “serious” American drama’s enduring preferences for contemporary settings and stage realism have largely excluded most Gothic conventions and devices, especially the supernatural. Stephen Karam, however, offers one example of how such a fusion of genres might be attempted in his play *The Humans*, a Pulitzer Prize finalist and winner of the 2016 Tony Award for Best Play. *The Humans* depicts the Blake family – the middle-aged Deirdre and Erik, his elderly mother, their upwardly-mobile daughters, and one daughter’s partner – gathering for Thanksgiving dinner in a basement apartment in lower Manhattan. The play’s revelations include illness, job loss, and infidelity, all underscoring the family’s precarious state in contemporary America. The Blakes are also haunted by the spectre of September 11<sup>th</sup>, the traumatic events of which Erik and one of his daughters experienced first-hand. This haunting is both figurative and, in Karam’s turn toward the Gothic, literal: in the pre-war apartment, which the stage directions explicitly describe as “a touch ghostly” and “effortlessly uncanny,” inexplicable noises frighten the characters, pots and pans crash to the floor without cause, light bulbs burn out one after another until the apartment is left in pitch darkness, and the figure of a mysterious woman repeatedly appears. This essay will explore *The Humans* as an instance of post-9/11 Gothic.

### **'Ok, I'll Die, But Don't Shoot Me Again.': The Weird West in Richard Brautigan's *The Hawkline Monster: A Gothic Western*** Helena Bacon (University of East Anglia)

Lee Clark Mitchell suggests that ‘the Western had so little to do with an actual West that it might better be thought of as its own epitaph.’<sup>1</sup> The genre’s fascination with one limited but highly aggrandized facet of American history feels rather like it is trying to conjure a phantom, summoning an illusory frontier to life through recurrent representation. As such, Westerns, with their repetitions, their constricted representations of masculinity and their unremitting fixation with violence, provide a cultural landscape, one littered with bodies, that yields ripe territory for Gothicisation.

Richard Brautigan’s *The Hawkline Monster* (1974) is what Eric Lorberer describes as a ‘genre-bender, a gothic western which fuses the two into a grotesque hybrid.’<sup>2</sup> Though the novel is more whimsical than wild on first reading, by applying gothic tropes to the western genre, I believe Brautigan produced a key text in a relatively unexplored limb of American gothic - The Weird West - one which uncovers what is monstrous about the Western tradition. Even as it appears fanciful on the surface, *The Hawkline Monster* does more than simply reproducing gothic motifs that play out in front of a card-board cut-out Western backdrop; it brings to the surface anxieties and horrors particular to that realm of American history, identity and imagination.

This paper will examine the gothic and western traits visible in *The Hawkline Monster* alongside critical responses to these popular, yet critically marginal genres, with a view to revealing what Brautigan accomplishes in this convergent novel, a text that I believe is illuminating for two traditions that are arguably not so disparate. Using this as a foundation, I will explore how gothic permutations in the Western might point towards a dark sea-change in how the Wild West is being depicted in more recent examples of the genre.

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<sup>1</sup> Lee Clark Mitchell, *Westerns: Making the Man in Fiction and Film* (Chicago: Chicago University Press, 1996) p.6.

<sup>2</sup> Eric Lorberer, ‘Richard Brautigan: A Millennium Paper Airplane’ in *Richard Brautigan: Essays on the Writings and Life*, ed. by John F. Barber (North Carolina: McFarland, 2007) pp. 154-161 p.158.

## **Of Dark Treatises and Grimoires: Metafiction and Metanarration in Thomas Ligotti's Gothic Short Stories** Julio María Fernández Meza (UNAM)

Deemed as a Poe and Lovecraft epigone, Thomas Ligotti is regarded as one of the best authors in contemporary American gothic fiction. However, in our view, his fiction not only uses common gothic tropes in a traditional manner, such as Poe's eerie atmospheres or Lovecraft's fantastic creatures. In addition, the author continuously utilizes metafiction and metanarration in effective, complex ways. By critical consensus, metafiction is interpreted as fiction about fiction and metanarration as a type of mechanism in which the narration expresses self-conscious or self-reflexive strategies about itself. Therefore, metafiction often lays bare any process concerning the writing of the fictional text, while metanarration often reveals why a particular passage is talking about the narration per se.

We propose to examine how Ligotti uses the aforementioned devices in four of his short stories: "Notes on the Writing of Horror: A Story" and "The Journal of J.P. Drapeau", which are part of *Songs of a Dead Dreamer* (1985), and "Nethescurial" and "The Library of Byzantium", included in *Grimscribe: His Lives and Works* (1991). Our purpose not only aims to explore Ligotti's usage of metafiction and metanarration as a whole, but also to analyze it in comparative terms in order to regard how he employs them in two of his collections. By doing so, it is possible to perceive how, for instance, he seems to rely more heavily upon metafiction in the first two texts, whereas in the other two the metanarration appears to be more prevalent. We believe that the study of these literary devices in contemporary gothic fiction could reveal how the gothic genre keeps developing itself and why it remains pertinent for creators, readers and researchers. For this reason, we think that our proposal could be considered for the 20<sup>th</sup> Century Gothic topic.

## **PARALLEL PANELS SESSION B**

### **B1: Latin American Gothic 1: Mexican and Mestizx Gothic – Room: CS 106**

#### **Aztec Revenants in Contemporary Mexican Fiction**

Anna Reid (Universidad Autónoma del Estado de Morelos)

The Gothic is a constantly changing and mutating genre and since its emergence has shifted towards new horizons and different cultures, and this includes Mexico. Certain hallmarks of Mexico's past create an uncanny effect, in particular ritual sacrifice, the dual nature of the Aztec gods, the blurring of boundaries between life and death, and the intermingling of cyclical and linear time. There is a fear, or perhaps a desire, that unquiet ghosts from colonial times or Aztec revenants may rise in the present, subverting notions of modernity and national identity.

The focus of this paper will be on the novelist, Bernardo Esquinca (1972-). His fiction is concerned with the realms of the undead that lie beneath the surface of downtown Mexico City, with ancient beliefs and powers that can transcend spatial and temporal boundaries and haunt the present or future. This paper will argue how the undead pre-Hispanic past can erupt with vengeance in the present, within a framework of ritual sacrifice which is uncannily repeated. The paper will address how the violent eruption of ancient and malign forces haunts his fiction.

#### **Fragmented identities and time in Juan Rulfo's *Pedro Páramo***

Antonio Alcalá González (ITESM/UNAM)

Juan Rulfo's novel *Pedro Páramo* is an author's reflection on the fractured identity of his country during the first half of the 20<sup>th</sup> Century. That century started with a civil war, the Mexican Revolution, which literally meant a rotational motion that ended up where it began since, after the war, new oligarchies replaced the old ones and the void that marks the differences among social classes remained unchanged. The character whose name gives the title to this work is a landowner from the times of the Revolution. It is through him that ruin and death come to the town that lives and dies under his control. Because of this, the text has traditionally been studied from perspectives focusing on the role of Pedro as the self-imposed ruler who forces his authority on the inhabitants of Comala through the use of language and violence. However, in this paper I propose to read

this novel as a Gothic text in which the writer adapts this style to the Mexican rural context. To do so, he chooses a small town that could represent any of its kind in the country. I will explore how this place works as an inescapable scenario where the past irrupts page after page in the shape of penitent ghosts whose presence makes it impossible for the main character to abandon the town. My final intention will be to prove that the voices of these ghosts disturb and confuse both the narrator and his reader taking them into a journey that leads to a reflection on the legacy of the Mexican Revolution.

**Mestizo/a Gótico: Latinx Writers Syncretize and Disidentify Imperial Gothic Discourse**  
Stephanie Schoellman (University of Texas San Antonio)

Guillermo del Toro's film *Crimson Peak* (2015) utilizes Gothic romantic discourse to critique imperial activities. The film is about a broke English count and his sister seeking new money in America to fortify their ancestral home and legacy. They find, Edith, a wealthy industrial heiress and aspiring Gothic writer and bring her back to Crimson Peak, a bleak, decaying family manor where Edith is warned by ghosts to "beware of Crimson Peak." In the end, she discovers that the count and his sister is more than mere sibling affection and that they have been killing his brides for their inheritance. The true antagonists are not the ghosts, but the humans, and even more accurately, the horrors that malform the count and his sister: Eurocentric sociopolitical and economical systems of privilege and power—all connected to hegemonic endeavors of empire. Del Toro accomplishes this critique by syncretizing Gothic discourse with his Latinx cosmology, producing what I term a *mestizo/a* Gothic discourse, or Gótico for short.

In this paper, I generate a framework based on Chicana/o theorists Gloria Anzaldúa, Chela Sandoval, and José Esteban Muñoz to analyze how the Gótico works as a discourse of resistance by the oppressed and for the repressed to navigate and negotiate their identities. I then utilize del Toro's films, Emma Pérez's *Forgetting the Alamo* (2009), and Virginia Grise's *blu* (2011) to illustrate how Latinx writers differentially disidentify, firstly, the Gothic mode, and secondly, their own subjectivities in the literary imaginary, and subsequently, the imperial scheme. The works I have chosen to examine also provide a spectrum of Gótico, from the speculative to the realistic, to further demonstrate the innovative ways in which Latinx writers are employing their unique version of Gothic technology in order to address social anxieties surrounding imperial, colonial, and global enterprises.

**B2: NASSR Sponsored Panel: Necrophilia in the Nineteenth-Century British Gothic**

**Three Excerpts on the Neglected Theory of Sexuality: Romanticism, Necrophilia, and the Gothic**  
Nowell Marshall (Rider University)

Although necrophilia has long been cited as among the "conventional assortment of Gothic atrocities," scholars working in literary and cultural studies have had relatively little to say about it. Popularized by Krafft-Ebing in *Psychopathis Sexualis* (1886) but barely discussed in clinical work since, necrophilia is an absent presence within both sexuality and gothic studies. Perpetually recognized but rarely discussed in depth, necrophilia constitutes what might be termed *the* neglected theory of sexuality. Jonathan Dollimore has argued that death and desire share an implicit connection, and Paul Westover has more recently discussed an eighteenth-century phenomenon that he terms *necroromanticism*, "a complex of antiquarian revival, book-love, ghost hunting, and monument building."

Building on these analyses, this paper offers three ways of understanding necrophilia in its literary, scholarly, and psychological forms. Two key scenes in Matthew Lewis's *The Monk* (1796) suggest that necrophilia functions as a trial that Agnes and Don Raymond must overcome to compensate for their past gender transgressions. In "Ode to the West Wind," Percy Shelley suggests a type of scholarly necrophilia where his poetry, his "dead thoughts," become his poetic body, the "ashes" of which are repeatedly consumed, resurrected, and reborn through the multigenerational act of reading. This paper concludes by reading necrophilia through the psychoanalytic concept of melancholia, suggesting that, in its psychological form, necrophilia is central to subject formation.

## **Necrophilia and the Future in Mary Wollstonecraft's 'The Cave of Fancy'**

David Sigler (University of Calgary)

In Mary Wollstonecraft's gothic short story "The Cave of Fancy," published posthumously in 1798, a sage named Sagestus gazes longingly upon the corpses strewn about a beach in the aftermath of a terrible shipwreck and meets an orphan, the sole survivor of the catastrophe. As Sagestus "turned his step towards the mother of the orphan: another female was at some distance; and a man who, by his garb, might have been the husband, or brother, of the former, was not far off." These three corpses—presented by the narrator as an erotic tableau, a necrohomo-social triangle in reverse, and one mediated by the orphan's acts of mourning—raises interesting questions about the meaning of deadness in this text. For instance, why is the orphan lamenting only the loss of her mother? What about the garb tells us that this man might have been the orphan's mother's husband, or brother? What garb do brothers or husbands wear to identify themselves as husbands or brothers, or as the orphan girl's father or uncle in particular? How do we know that he was connected, by birth or marriage, to the dead mother, just by his clothes? Did his garb perhaps include a wedding ring?) In what sense are husbands and brothers equivalent? Further, what about these three corpses, laying there amidst dozens of corpses, led Sagestus to conclude that they were a couple? And why is a couple presented as a threesome, or made to include a third person, whose body is further away (indeed, "at some distance") amidst all of the other corpses? Given that there are dozens of bodies laying everywhere, why does Sagestus, or the story, try to incorporate this far-away third body into the family structure? In this paper, I argue that, to imagine the corpses in an erotic light, Wollstonecraft needs to turn the dead couple, or dead siblings, into a threesome—and so the narrator syntactically, though not actually, places another woman's corpse between them to establish their intimacy with each other. Reading this tableau alongside Jacques Lacan's comments on *Antigone* in *Seminar VII*, Eve Sedgwick's pioneering study of triangulated desire in *Between Men*, and Eric Santner's commentary on "undeadness" in *The Psychotheology of Everyday Life*, we find that Wollstonecraft, herself publishing from beyond the grave, develops her necrophilic gaze in order to create erotic triangles out of the dead, as a commentary on what Santner would call the "undeadness" of erotic life. This, I argue, becomes a paradoxical source of "aliveness" in the orphan, who will learn, through her master's erotic fixation on corpses, to imagine the "joy" of "futurity" as perceived from the cave.

## **'She is dead, but her soul has not left her body': Necrosexuality in Edith Nesbit's Gothic Tales**

Anthony Camara (University of Calgary)

Today, critics primarily recognize Edith Nesbit (1858-1924) as a writer of children's literature, if not the first modern exponent of that genre. Recently, however, Nesbit's understudied Gothic tales have been attracting scholarly attention. In an article investigating the feminist content of these short stories, Victoria Margree identifies "fear of death and horror at corpses" as one of Nesbit's major recurring thematic groups. While Margree's analysis proposes that the corpse reveals how patriarchy renders femininity itself abject, in this paper, I contend that Nesbit's work stages intimate encounters with cadavers in order to confront the material constitution of human subjectivity, a topic that had become ever the more anxious in the wake of scientific discourses and materialistic philosophies emerging in the late nineteenth century. Here, I examine "John Charrington's Wedding" and "Hurst of Hurstcote," two tales that insinuate unspeakable erotic liaisons between the living and the dead. Beneath the tales' reassuring banalities that passionate love can conquer the ravages of death, I argue that Nesbit is actually rethinking sexuality itself as necrophilic—an essentially modern conception of (necro)sexuality that follows upon the aesthetic, political, and scientific upheavals taking place at the *fin de siècle*.

## **B3: Dressing Gothic and Haunted Garments**

### **'A face of crumpled linen': Haunted and Haunting Garments**

Catherine Spooner (Lancaster University)

'To believe in [a ghost] is to believe not only have the dead the power to make themselves visible after there is nothing left of them, but that the same power inheres in textile fabrics' – Ambrose Bierce, *The Devil's Dictionary* (1906)

In Bridport Museum in Dorset is a haunted dress, dating back to the Edwardian period, and mysteriously left at the museum door in a bag during the 1960s. Using this artefact as a starting point, this paper will ask what it means for a dress to haunt, or be haunted. As the above quote by Ambrose Bierce suggests, clothes are intimately related to our cultural understanding of the ghostly. From the white sheet that comprises the child's Hallowe'en costume, to the period costume that authenticates historicity, spectres are subject to particular sartorial traditions and conventions. Moving from nineteenth-century spirit photographs to contemporary fashion photography, the paper will show how codes of visual representation for ghosts established in the Victorian period are redeployed in contemporary culture. It will argue that in these images the material is designated as a conduit for the spiritual and comes to replace the body in potentially unsettling ways, so that 'textile fabrics' become central to the iconography of the ghost and its affective powers. Concluding with a reading of M. R. James's 'Oh Whistle and I'll Come To You My Lad' (1904) and its televisual adaptation by Jonathan Miller (1968), the paper will distinguish between the *haunted* garment, one that bears the traces of a troubled history and of being worn by another, and the *haunting* garment, one that provides an impression of uncanny agency unattached to a body. In the haunting garment, the contradiction between the disembodied spirit and its material representation is fully realised.

### **Lolita Gótica Mexicana: The Gothic and Lolita Subculture in Mexico**

Kathryn Hardy Bernal (Massey University)

Whilst the Gothic and Lolita subcultural movement arose in Japan, it represents a transmigration and collaboration of ideas between Japanese and Euro-American cultures, especially pertaining to the Gothic. It, therefore, initially shifted towards sites that shared similar interests regarding these gothic roots, such as the United Kingdom, United States, France, Germany, Austria, the Netherlands, Australia and Canada. In more recent years, however, growing "hotspots" have included Latin-American nations, with none more conspicuous than Mexico.

The transition of the Japanese Gothic and Lolita movement into Mexico poses new and pertinent questions associated with differing socio-politics and cultural understandings and meanings, particularly regarding gender, sexuality, and even religion. Why is this movement becoming prevalent in Mexico? Why does it resonate with participants there? How does it operate? What relationships does it have with local and historical traditions, rituals, practices, and superstitions? And, what does it say about the concept of Subculture, itself? Is the notion of a resistant subculture really dead? How is it transformed?

As both an "insider" (participant) and "outsider" (critical observer) researcher of the increasingly globalising Gothic and Lolita subculture, my most recent ethnographic studies, comprised of surveys, interviews and personal communications, have been concentrated on answering these questions in regard to Latin-American Lolita communities, with a focus on, or major case study being, Mexico. This paper reveals some of these findings, which will go towards my PhD: Doctor of Philosophy in Visual and Material Culture thesis, and subsequent publications.

### **Great Moments in Women's Gothic Film Fashion**

Victoria Amador (American University of Sharjah)

Museum curator Jean L. Druessedow noted, "A costume designer's most important function is to tell the story of the film. By defining the character through costume, the designer supports the actor's interpretation of the role." While Druessedow was speaking of mainstream cinema, the same holds true for Gothic cinema. The portrayal of an Other in a Gothic film, particularly by a woman, requires more than the trailing tatters of lace or a shroud. The costume must reflect and encourage both the internal and external reality which the actress has

constructed for the character. This essay will discuss memorable film fashion which assisted the agency of several indelible Gothic heroines and anti-heroines, including the following: Carroll Borland in *Mark of the Vampire*; Gloria Holden in *Dracula's Daughter*; Vivien Leigh in *A Streetcar Named Desire*; Katharine Hepburn in *Suddenly, Last Summer*; Annette Vadim in *Blood and Roses*; Bette Davis in *What Ever Happened to Baby Jane*; Ingrid Pitt in *The Vampire Lovers*; Kate Nelligan in *Dracula* (1979); Catherine Deneuve in *The Hunger*; Sadie Frost in *Bram Stoker's Dracula*; Anjelica Huston in *Addams Family Values*; and Jessica Chastain in *Crimson Peak*.

## **B4: Re-Imagining the Gothic**

### **Reimagining the Nation: Britain and the Gothic**

Kate Gadsby-Mace (The University of Sheffield)

### **Reimagining Gothic Masculinities: Heroism, Villainy and the Figure of Soldier**

Lauren Nixon (The University of Sheffield)

### **Reimagining the Self: The Development and Dangers of Self-Mythology within the Gothic**

Daniel Southward (The University of Sheffield)

Reimagining the Gothic is an ongoing project by Sheffield Gothic at the Centre for the History of the Gothic, devoted to rethinking and reimagining the Gothic in all its forms. This panel seeks to further the conversation that the project's annual conferences have raised by bringing together three papers that highlight the diversity of ways in which current scholars are reinvestigating and repositioning both classical and contemporary Gothic texts. In the first paper, titled 'Reimagining the Nation: Britain and the Gothic', Kate Gadsby-Mace will explore why, while the genre has long been associated with a continental, Catholic setting, many Gothic authors chose to set their fiction in Britain. These novels engage directly with the social unrest and political upheaval of the eighteenth century, both domestically and internationally. They also partake in the process of reimagining British identity following the 1707 Act of Union, the loss of the American colonies and the influx of Catholic refugees from the French Revolution. This paper will explore how authors represented the nation in their Gothic fiction to promote their personal ideologies and political agendas. The second paper of the panel is titled 'Reimagining Gothic Masculinities: heroism, villainy and the figure of soldier'. In this, Lauren Nixon will focus on the, often critically neglected, figure of the soldier as, though significant critical work has been undertaken exploring gender constructs within the early Gothic novel, very little has focused upon militaristic individuals. Yet the soldier, be it in the guise of an ancient knight, clansman or chevalier, appears frequently throughout the period. This paper will consider how the Gothic of the late eighteenth and early nineteenth century employed the soldier and the military, particularly in the context of the mounting tensions with post-Revolutionary France and the resulting Revolutionary Wars, to redefine and reconsider masculinity but also to return social value to the soldier and reconfigure him as heroic. In the final paper, Daniel Southward will examine the history of Gothic's concern with a problematized self-identity. In 'Reimagining the self: the development and dangers of Self-Mythology within the Gothic', a chronological look at the development of the trope of dangerous self-mythology will be presented. Starting with Hogg's *Private Memoirs and Confessions of a Justified Sinner*, then moving through to contemporary examples such as Danielewski's *House of Leaves*, the continuous Gothic tradition of the reimagined self will be explored with a view to highlighting the ways in which the genre has continuously presented characters destroyed by their own self-recreations. In bringing together these three papers, we hope to elicit further discussion on the topic of Gothic reimaginings, specifically bringing to the fore conversation about certain traditions of the Gothic which may otherwise not receive the critical attention they so rightly deserve.

## **B5: Gothic Gender and Sexualities**

### **Reconfiguration of the Vampire: A Queer EcoGothic Reading of Octavia Butler's *Fledgling***

Luke Chwala (Indiana University of Pennsylvania)

Octavia Butler's *Fledgling* maintains some features of vampire folklore from Gothic tradition, but also departs from the Gothic in quite complex ways by merging it with science fiction in a text that overcomes hierarchies of race, gender, and sexuality through interdependent, unified ecosystems—content I read through a lens of queer

ecologies. Each of Butler's pansexual vampires (Ina) live in mutualistic symbiosis with about a half-dozen male and female humans (called symbionts) who partake in reciprocal, (homo)erotic blood-feeding and sex, and these polyamorous groups form matriarchal communities (families) resembling ecosystems. Butler's humans and Ina are what ecocritic Donna Haraway calls companion species, meaning both humans and vampires are constituted by their relationality; Ina take only the blood they need from each of their symbionts without risking their symbionts' lives, and humans benefit from the venom in Ina blood, which improves their immunity and enables them to live for two centuries. *Fledgling's* plot further complicates a queer-ecocritical reading because Shori, the novel's protagonist, is the first black Ina; her DNA has been genetically engineered to produce a vampire with black skin that is resistant to damage from sunlight and can function during the day; however, some Ina fear divergence and want to cling to past traditions, which results in genocide and horror as Sori's community is burned, murdered, and terrorized. I propose that Butler's *Fledgling* tackles 21<sup>st</sup>-century hierarchical conflicts by utilizing queer ecologies to undermine racism, destabilize the slave-master and parasitic traditions often characteristic of the vampire, and redirect notions of sexuality and seduction from predatory tools to mutually sustainable experiences. To develop this argument, I will highlight several aspects of queer ecologies—including sustainability, interdependency, empathy, community, and diversity—that subvert and compromise the hierarchies that have historically influenced the Gothic tradition of the vampire.

### **Varney's Legacy: Sympathy for the Vampire and the Foundations of Rape Culture**

Wendy Fall (Marquette University)

James Malcolm Rymer's Victorian penny serial *Varney the Vampire, or, Feast of the Blood*, opens with a terrifying scene in which literature's first sympathetic vampire violates the body of a young woman. She is terrified, isolated, trapped, and screaming when he pins her to her bed by her hair. Varney brutally plunges his fangs into her body in an erotically depicted attack. This combination of a sympathetic vampire's violence with strongly sexual overtones is a trope that has become a tradition, as vampires have violated women's bodies time and again in fiction and popular culture since *Varney's* successful 1845-7 serial run. In this project, I illustrate Rymer's construction of the sympathetic vampire by comparing Varney to his forebears and other penny fiction monsters to better understand how this particular trope was selected for cultural reproduction. Then, I consider Varney's legacies in the pathology of modern renditions of the sympathetic vampire, such as Bill in Charlaine Harris' *Southern Vampire Mysteries* and Spike in *Buffy the Vampire Slayer*. I extend this analysis to include today's young adult vampire novels wherein rape is suggested, then carried out in fan fiction. I find that little has changed in our conversation about rape as demonstrated by the Victorian and twenty-first century sympathetic vampire. The rhetoric of the blameless rapist is a constant, the attacker is framed sympathetically, the victim is blamed, and the vampire's crimes are justified by the animalistic aspects of his nature. These narratives incorporate memory revision strategies to generate sympathy for the vampire so that his crimes are forgiven or forgotten, much the same way "sympathetic" rapists do in the courtroom. The recycling of this Victorian trope is both a symptom of modern rape culture and a machine that perpetuates it.

### **The Teeth of Carnivorous Animals: Darwin's Sexual Selection in Edward Bulwer-Lytton's *The Coming Race***

Daniel T. Kasper (University of Arizona)

Edward Bulwer-Lytton's subterranean novel *The Coming Race* (1871) is at heart concerned with the atavistic nature of humanity, which thrusts the narrator (and therefore the reader) into a Utopian nightmare and reduces human beings to their animal nature. The Gothic fear of the repressed and returning past—humanity's hereditary animal nature—drives the entire society of the Vril-ya, such that they totally and completely control all evolutionary mechanisms. At the same time, however, this evolutionary strength of the Vril-ya depends on and is reflected through Victorian anxieties about the role of women and equality of the sexes, most notably through the conflict surrounding the narrator, the powerful woman Zee, and her father. The aborted marriage plot acts as a biopolitical, eugenic act, drawing on Darwin's newly published theory of sexual selection in relation to evolution and centered on the narrator's meat-eating teeth. My paper will draw these threads together in order to demonstrate the way in which anxieties about women's autonomy in the Victorian period were in reality concerns about transgressive sexual selection. The power given to women by Darwin's *Descent of Man* (1871), as well as the anxieties it produces, are managed in the novel through the combination of the Utopian and Marriage Plots, which are bound together in the burgeoning project of positive eugenics.

## PARALLEL PANELS SESSION C

### C1: Imaging Alternative Reality

#### **In the Eyes of the Hysteric: Forces and Sensations in Poe's Writing**

Pei-Yun Chen (Tamkang University)

Poe's Gothic sublime is bound to sensations. "Visuality" has been Edgar Allan Poe's aesthetics and literary concern. Scholars have paid attention to how the science of optics, advancing in the 19<sup>th</sup> century, evokes Poe's zest interest in psychopathology of perception. Phantasmagoria, for instance, combines supernatural image and technical mechanism. With phantasmagoria, unreal entities are embodied in real images. This visual experience therefore obscures the distinction between reality and illusion, which entails subject's doubt on his own sensory perceptions. This mental disequilibrium is constitutive in Poe's horror tales. In addition to optical tricks, hysteria (including monomania and epilepsy) also challenges the certainty of subject's perception. Patients of hysteria undergo enormous transformation from healthy beauty to hideous decadence. This striking transformation threatens subject's faith in his own eyes.

Both optical illusion and hysteria bring readers to the edge of Reason and hence our perceptions appear destabilized, which, in turn, reveals a possible way to Gothic sublime. Bound to sensations, sublimity in Poe's writing is never supersensible; instead, it comes across directly onto our nerve systems. I take "The Pit and the Pendulum" as an example to scrutinize how the slow descent of the pendulum brings such sharp physical sensations as to reveal the unknown and the imperceptible. The slow descent in effect demonstrates the presence and the workings of multiple forces. Gothic sublime in Poe's writing shall be understood as the ultimate effect of violent sensations, the sudden presence of forces with which readers must wrestle.

#### **The Brain as the Screen: The Apparatus of Gothic in the *Ringu/Ring* Series**

Wan-shuan Lin (Yuanpei University)

As Gothic novels often feature heroes or heroines who possess a wild imagination, it seems to drive them to mistake natural phenomena for supernatural events. Suspicious critics thus argue that the genre impairs the reader's sense of reality by indulging his or her imagination in the litany of terror and shock. With a comparison drawn between such a fanciful world and emergent optical media, Gothic fiction is regarded as a certain apparatus which produces phantasmatic images. A serious consideration of such a notion of Gothic texts as a sort of "haunted media," especially those which respond to or delve into the power of modern technology, nevertheless brings to attention a nonhuman world where the human form is made to become with the apparatus of Gothic. By revisiting the *Ringu/Ring* Series, I argue that with the images from the killer videotape and the screen which the ghost comes out of into the "real" world, the two series illustrate Gilles Deleuze's formulation that the brain is the screen while the cinema itself is a kind of brain. When the shock effect of images renders the brain incapable of constituting a habitus, we as the screen will be returned to the plane of immanence where "life is always in the process of becoming, of creating, of thinking." Drawing on Deleuze's discussion of how the breakdown of sensori-motor schema, which serves to organize the perceptions, feelings, and actions of living images and thereby secures common sense in classical cinema, prompts the invention of new connections between the human and the world in modern cinema, this paper reads the ghost which hovers over the haunted media in the two series as the manifestation of an event from the outside which demands thinking with the cinema on the plane of immanence where image and thought merge.

#### **The Entanglement of Atomic Life as Gothic Anarchy in Alan Moore's *Watchmen***

Pei-Ju Wu (National Chung Hsing University)

Heralded wildly as a cultural touchstone, *Watchmen* takes place in an alternate world where the presence of American costumed superheroes changed history: Nixon is still president, the cold war is in full effect, and the US won the Vietnam War. The story begins with a murder-mystery before unfolding into a planet-altering conspiracy: When a retired hero, the Comedian, is killed, the graphic narrative uncovers through the retrospection of a 1985 journal; the conspiracy they rediscovers will entwine their secret traumas and twisted psychologies. This paper contends that the atomic threat represented by the blue-man figure, Dr. John

Manhattan, serves as a Gothic monster whose mysterious superpower gained from a laboratory accident causes a political anarchy. The fictionalized win-win peace of a world under the control over a nuclear-licensing reminds us that a blurring line has been drawn between heroes and villains. Dave Gibbons, the illustrator, creates Mars as a red-planet where Dr. Manhattan can meditate in his own solitude, whereas the Earth is now a pandemonium in which people depend upon illusions for a capitalist ways of survival. The colorization and the chapter division of a symbolic clock towards midnight highlights alternative sphere into the Horror: the incredible atomic power, the stoppage of a haunted ending of Time, and the costumed double lives each individual may perform in vain. As the monster in Mary Shelley's *Frankenstein* pleads for a female companion, Dr. Manhattan is twice deserted and betrayed by his two female partners. This paper will conclude by analyzing the fantastic architectural urban vis-a-vis outer-spatial glass buildings as representative forms of Gothic Anarchy.

## **C2: Gothic Intertextualities, Inheritances, and Reinventions**

### **To talk ghostly: English appropriation and Gothic intertextuality in Sarah Utterson's *Tales of the Dead*** Aurora Natalia Cadillo Alonso (UNAM)

The title *Fantasmagoriana* tends to appear as a fleeting datum within one of the most alluring anecdotes of the history of literature in general and horror fiction in particular. The incipient academic approaches to this book, naturally focus on the extent of its influence on the fictional works that resulted from the Diodati ghost-story competition. Nevertheless, *Fantasmagoriana* contains many of the most iconic elements of the classical gothic fiction, and due to its translations, influences, and travels, it has proven to be an ideal object of study about the adoption and transformation of gothic conventions during the 19th century. From the three anthologies involved in this process, Sarah Utterson's *Tales of the Dead* is for sure the less appealing and overlooked. First, because it played no paper to inspire the Diodati competition, but most importantly because of the radical alterations on the part of the translator, which include omissions, rewritings and additions. In this paper I intend to make an intertextual analysis of the mentioned modifications in order to expose their reinforcement of the ghostly subject and, therefore, a translation of its use that results profoundly congruent with the British idiosyncrasy and its treatment of the supernatural as something unquestionable and traditional.

### **Sensationalism, Science and the Sublime: A Victorian Reinvention of the Gothic** Rachel Mace (The University of Leeds)

This paper will argue that the Gothic literary tradition, established in the mid-eighteenth century, was significantly reinvented during the Victorian period. This move towards a reclassification of the Gothic as distinctly Victorian supports Fred Botting's argument for a re-evaluation of the Gothic and a break away from more familiar modes of criticism.<sup>3</sup> He suggests that the Gothic aesthetic, as well as the novel, has fake origins in the eighteenth century. This, he argues, is due to its literary reinvention of the medieval period that vastly predates the period in which it was written.<sup>4</sup> With this in mind, all Gothic fiction may be deemed a mere reconstruction or reinvention, and the eighteenth-century origination of the Gothic novel an unauthentic and unreliable basis for the examination of subsequent Gothic texts. The Victorian Gothic, I will contend, dealt with different cultural anxieties and embraced theoretical or philosophical studies not yet available to writers of its eighteenth-century predecessor. Therefore, I will attempt to address the following questions: What constitutes Gothicism or the Gothic aesthetic in Victorian writing, specifically in relation to sensationalism, and science and the sublime? What contemporary criticism on the Gothic, nature and science were Victorian writers engaging with? How does a new reading of nineteenth-century writing within the context of the 'Victorian Gothic' challenge our perceptions of the Gothic, and how will this affect future analyses of Victorian Gothic literature?

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<sup>3</sup> See Fred Botting, 'Preface: The Gothic', in *The Gothic: Essays and Studies 2001* (2001). He argues that 'if Gothic works tend to repeat a number of stock formulas, so does its criticism', p. 5 and these he identifies as 'Marxist, feminist and psychoanalytical approaches', p. 4.

<sup>4</sup> Ibid., pp. 1-2.

## **Re-evaluating the Spanish 'Romantic' Canon: Dark Romanticism, the Gothic, and the *locus terribilis* of Spanish Fiction**

Heidi Backes (Missouri State University)

Gothic fiction focuses on the grotesque, the carnivalesque, and the darkly ominous aspects of human nature as a way to represent the implications of Romantic idealism in a world whose conditions are anything but the lofty heights of the original Romantic works. Despite an overabundance of these "dark Romantic" texts in the Spanish literary canon, critics of Spanish Romanticism have, for almost a century, labored under the premise that the Romantic movement in 19<sup>th</sup>-century Spain was not only "late" in comparison with that of northern Europe but also short-lived, producing few exemplary texts and virtually no novels. Additionally, many critics insist on separating the Spanish Gothic from the Spanish Romantic because of the continual need to compare Spain's Romantic literature with that of northern Europe. The problem with this comparison is that much of the traditionally-accepted "Romantic" works from 19<sup>th</sup>-century Spanish authors have little to do with the Romanticism of northern Europe but, instead, have much more in common with the European and American Gothic movements of the late-18<sup>th</sup> and early-19<sup>th</sup> centuries.

This paper will demonstrate the inherently Gothic nature of several canonical "Romantic" texts published in Spain beginning in the late 18<sup>th</sup> century. Focusing particularly on José Cadalso's *Noches lúgubres* as the finest early example of Spanish Gothic fiction, and Nicomedes Pastor Díaz's poem "La mariposa negra" as a precursor to Edgar Allan Poe's "The Raven" (along with the mention of several other canonical authors from the 19<sup>th</sup> and 20<sup>th</sup> centuries), this paper will highlight a strong Gothic tradition in Spanish fiction that began just seven years after the publication of the very first Gothic text in Europe, and which has continued to re-emerge in multiple forms throughout many different Spanish literary movements up to the present day.

## **C3: 18<sup>th</sup> Century Gothic and the Literary Tradition**

### **'Either heare my tale or kisse my taile': Gothic Servant Narratives and Literary Tradition**

Kathleen Hudson (Independent Scholar)

Servant characters in early Gothic literature fulfill a crucial role as in-text storytellers whose narratives often reflect larger political and literary goals and illuminate the mechanics of the Gothic mode. In acting as metonym authors, oral storytellers, and theatrical performers within specific novels, Gothic servants assumed an ambiguous position between their ostensible source material, the 'ancient romances' of the early modern period and earlier, and their newer post-Enlightenment innovations. Most specifically, their use of servant narrators as representatives of a literary tradition of romance and oral tales of the fantastic suggest a reevaluation of these older forms as part of an attempt to define a "new species of romance". This paper will take the concept of 'old wives tales' as its starting point, examining the early re-imaginings of continental romances and lower class oral tales in George Peele's 1595 play *The Old Wives' Tale* and the works of William Shakespeare. These playwrights used peasant, servant, and other socially liminal characters to construct narratives and articulate a literary response to generic boundaries and definitions. Strategies such as conversational exchanges between audience and speaker and the construction of 'tales-within-tales' and 'plays-within-plays' pervade these works and eventually come to articulate the anxieties of the 'new' Gothic romances and identify Gothic servant narrators as the heirs apparent of the 'old wives' of the more general literary landscape. This work will then examine the socio-literary re-workings of these specific genres and of the concept of 'tradition' as articulated through servant narrators in early Gothic texts by Horace Walpole, Ann Radcliffe, Matthew Lewis and Regina Maria Roche.

### **Matthew Lewis and a Gothic Culture of Classical Literary Translation**

James Uden (Boston University)

Matthew Lewis scandalized England in 1796 when he published *The Monk*. But among Lewis's next works was something quite different: a long verse imitation of the thirteenth *Satire* of the 2<sup>nd</sup> century CE Roman poet Juvenal, *The Love of Gain* (1799), in which he augmented the ancient author's work with all manner of Gothic paraphernalia - storms, demons, nocturnal terrors, psychological and religious conflict, and the lurid description of the seductions of crime. This paper sheds light on *The Love of Gain*, which was little read in its time and is virtually unknown today. Myths of translation were always a key part of the eighteenth-century

English Gothic, and Angela Wright in particular has explored the dynamics of literary movement between England and France among Gothic authors (*Britain, France, and the Gothic 1764-1820*, Cambridge, 2013). But what about *classical* translation?

Because the Gothic is often supposed to have emerged as a reaction against neoclassical notions of taste and propriety, the notion of a Gothic culture of classical translation seems paradoxical. It was certainly rebellious. In this paper, I show that Lewis rejected the conservative political use to which Juvenal was being applied in England in the late eighteenth century. Moreover, I trace in *The Love of Gain* a series of allusions back to *The Monk*, which also began with a classical imitation (of Horace). Rather than opposing Gothic topoi with the literary inheritance from Greece and Rome, Lewis' imitation of Juvenal illustrates commonalities between the two traditions. The frenzied rhetorical energy and morbid fascination with vice that marks Juvenal's work is implicitly presented as an origin-point for the English Gothic. From this unlikely departure, Matthew Lewis traces a new classical prehistory for Gothic tradition.

**Dante's *Inferno* in William Beckford's *Vathek* and Matthew G. Lewis's *The Monk***  
María Teresa Marnieri (Independent Scholar)

The early Gothic novels published in the last decades of the eighteenth century contributed to the creation of new imagery forms and a rich variety of iconographies that were both appreciated and rejected by contemporary critics and readers. Interestingly, the Gothic literary production of the period was a result of the cultural crossover of a variety of literary influences from different authors and epochs. This research looks at the controversial and ambiguous novels *Vathek* by William Beckford (1786) and *The Monk* by Matthew Gregory Lewis (1796) as examples of rich cultural substrata. Beckford and Lewis's works feature dramatic situations that are still shocking and appalling even for a modern public. The texts are complex and mingle multiple sources and influences, creating a pastiche effect inherited from Horace Walpole's *Castle of Otranto* (1764). A vast critical literature has been published on both authors' strange novels providing various interpretations and identifying possible models for their works. However, lesser attention has been dedicated to medieval inspiration and to examples by Dante. Following the ideas expressed by Diego Saglia (2006), who convincingly argues that "Gothic overtones were found in the most popular narratives of the *Inferno*", the aim of this study is to demonstrate how Dante's *Comedy* played a major role in the creation of both novels' gory and dramatic finales. This study intends to highlight the Dantesque factor in the development of the most crucial parts of the novels and how influences from Italian *Trecento* still had a very important role in poetic and literary production at the end of the Eighteenth Century, especially in the Gothic.

#### **C4: Images and Sounds of the Gothic**

**Cannibalising the Past: Monsters, Visual Mashup, and Gothic Historical Fiction**  
Megen de Bruin-Molé (Cardiff University)

Catherine Spooner has framed the Gothic as a self-consuming tradition, writing that it 'has a greater degree of self-consciousness about its nature, cannibalistically consuming the dead body of its own tradition' (*Contemporary Gothic*, pp. 9-10). Such cannibalism proves a particularly canny way to describe the Gothic in contemporary culture, in which mashup, collage, and other 'monstrous' remix practices have 'become the characteristic pivot' at the turn of the twentieth and twenty-first centuries.<sup>5</sup> This paper explores the intersection of these two aesthetics—Gothic and mashup—in the work of four contemporary visual artists. Instead of seeing the past as already written, and thereby in no need of revision, these four artists use the material fragments of history to render the past inherently Gothic, bringing out its strangeness and denaturalising it.

Each of the three mashup artists in this paper uses Gothic figures and forms to comment on the persistent horror of Victorian and Edwardian visual culture. Travis Louie paints monster portraits in the style of nineteenth-century photographs, in an attempt to retroactively create a place in history for visual representations of otherness. Dan Hillier adapts Victorian illustrations using his computer and his pen, transforming them into surreal mashups that unpack the various links, impacts, and repercussions of Victorian

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<sup>5</sup> William Gibson, 'God's Little Toys: Confessions of a Cut & Paste Artist', *WIRED Magazine*, 2005, para. 11-12  
<<http://archive.wired.com/wired/archive/13.07/gibson.html>> [accessed 14 January 2015].

visual style. Colin Batty's hand-modified cabinet cards equate the aesthetics of old-fashioned family portraiture with the strange and uncomfortable entity that is modernity, and modern historiography. In Kevin J. Weir's imagined past, animated in a series of gifs that use photographic material from the Library of Congress, the horror of war is alternately diffused and amplified through its juxtaposition with the popular Gothic.

### **Modernity, Tradition and the Gothic in German Expressionist Cinema**

Sam Wiseman (University of Erfurt)

In the early 1920s, Gothic themes, archetypes and imagery were used in a movement of expressionist German films that bear a complex relationship to the hegemonic cultural traditions of the German Empire (1871-1918), which was characterized by a reactionary, nationalist authoritarianism and growing antisemitism. This paper will explore how landmark Gothic films such as Robert Wiene's *The Cabinet of Dr Caligari* (1920), Paul Wegener and Carl Boese's *The Golem* (1920) and F.W. Murnau's *Nosferatu* (1922) helped to negotiate new understandings of this period, and also of the bourgeois Biedermeier era (1815-1848), which forms the historical backdrop of *Nosferatu* and several other films of the era. While avoiding the approach of Siegfried Kracauer's highly influential *From Caligari to Hitler* (1947), which suggests an overdetermined relationship between German society and culture during the Weimar Republic, this paper will argue that the aesthetic, narratological and symbolic characteristics of many Gothic expressionist films reveal ambivalent relationships with the traditions of an era that had come to a sudden and violent end in 1918. In these films, the Gothic can function both as the irruption of a disturbingly irrational and authoritarian set of traditions into the fragile liberal democracy of post-WWI German society, and as its counterweight: an alarmingly rootless and unstable modernity which heralds the departure of residual social and cultural traditions from the pre-war world. Following critics such as David Robinson and Cristina Massaccesi, I will argue that the relationships between the Gothic and tradition in these films cannot ultimately be reductively classed as 'reactionary' or 'progressive', attempting instead to unpick the complexities of these relations in each individual case, and to understand the nature of their contemporary appeal accordingly.

### **Resonant Return: Gothic Echoes and *The Stone Tape***

Thomas Stuart (University of Western Ontario)

Fundamental to current gothic criticism is an investment in a specific understanding of the return, which has been read almost universally for its Freudian implications. Underwritten by the genre's own interest in revenant return, such readings depict this return from beyond a death boundary as the genre's foundational metaphor for repressed desire. The trope of recurrence, however, becomes altered when it is expressed sonically - in the form, for example, of an echo. Taking up Nigel Kneale's exploration of ghostly acoustics and architecture in his 1972 BBC special, *The Stone Tape*, this paper charts the sonic register of a gothic space in the movements of a return whose horror lies in the threat of a purgatorial, physical persistence. In doing so, it theorizes gothic return as a structuring pattern within the genre itself, divorced from implications of repression or revenge.

Returned sound, by its nature, insistently places us within our material surroundings; the echo, a sonic metonym for solitude and desolation, at once defines the vastness and the limit of a physical space. Depicting an architectural space that records its own traumatic history, *The Stone Tape* imagines gothic horror in a strictly materialist, rather than a supernatural, mode. Within this space, the echo serves as a gothic return for a text that anxiously stages death as a limit past which the film cannot think. The supernatural is beyond the scope of *The Stone Tape*: ghosts exist as recordings; possessions become interactions with archived history; and horror is derived from the consistent acknowledgment of and inability to overcome material existence. From this emerges the echo as an explicitly gothic, sonic interaction with space. Reimagining gothic return emptied of its typical signification, *The Stone Tape*'s echoes ultimately do not threaten our sense of material existence, but instead threaten us *with* material existence.

## **C5: Digital Gothic**

### **The Digital Affordances of New Media Gothic**

Neal Kirk (Lancaster University)

The history of the Gothic, in form and subject, is a history of mediation. Gothic works from the earliest novels to the latest digital media weave lost documents, frame narratives, paintings, photographs, VHS tapes, and viral internet transmissions into their narratives. This paper considers Gothic as it pertains to digital new media technologies in two ways: how traditional media represents the digital as the latest site of Gothic, and the Gothic fictions produced by and for the internet and new media communication platforms. This approach lets me consider the new media technologies as subject, but also as the latest multi-medium of contemporary Gothic fictions. Because of the impact new media technologies have had on social life, an expanding collection of affordances of networked technologies are being reflected in contemporary Gothic fictions. These affordances include interactivity, collectivity and multiplicity, ambiguous free floating signifiers, the granularity and “space” of digital architecture, enduring yet quasi-ephemeral information, and new ways of presenting old fears like the expression of power and (digital) surveillance from the State. I will draw these themes, and more, from the film *Pulse* (Sonzero, 2006), the television program *Black Mirror* (Brooker 2011- ongoing), the cultural practice of creepy pasta and horror memes, including Slender Man. I will consider interactive and experiential internet texts like *The Barrow Rapture* (Curious Tales, 2015), digital fictions that glitch, erode, and disappear, and collective, participatory cultural products that indicate the role of digital new media technologies in contemporary Gothic fiction.

### **Memento Mor.A.I.: The Digital Transformation of Victorian Death Culture**

Jeanette A. Laredo (University of North Texas)

The Victorians had what one might call a morbid obsession with death and the rituals surrounding it. This obsession included *memento mori*—from the Latin phrase meaning “remember your mortality,”— or relics of the dead most often in the form of jewelry made with the deceased’s hair. But more than reminding the wearer of his or her own mortality, these relics provided a link to the dead. This practice reveals the Victorians’ deep desire for these material remains to prove the continued existence of the loved one from whose body it came in the spirit realm. Spiritualism and séances solidified the importance of the relic as proof of eternal life. The Victorian desire for a connection to the dead is not unlike our own, although our online culture seeks a direct, digital link to the dearly departed. Websites like Eterni.me will use information from your e-mails and social media posts to create a digital “you” that will interact with your descendants long after you’re gone. Critics have acknowledged that such interactions could interfere with mourning, and the idea of chatting with a freshly deceased relative certainly causes this internet user to recoil in horror. This horror is due, in part, to how Eterni.me seeks to cut out the materiality of death. Without an object to act as an intermediary we are forced to objectify the dead person. Then there the so-called zombie accounts of dead Twitter users and nearly 8,000 Facebook users who die every day. Couched in such gothic terms, these descriptions reveal how the movement from physical memento mori to online interaction with the dead has made death immaterial. Instead of seeking the closure the Victorian materiality of death provides, by uploading it to the cloud we only spawn more digital gothic horrors.

### **The Video Game as the Reaffirmation of the Gothic Tradition**

Ash Lyle Darrow (National University)

Video games are often depicted as a departure from literary tradition. Not many, for example, would shout “Horace Walpole!” at the sight of the Super Mario Brothers. Indeed, video games are often seen as the antithesis of literary tradition. However, the video game has, since its earliest history, been an advocate for the Gothic aesthetic. These Digital Gothic experiences systematize and embrace traditional Gothic aesthetics and thematics into their own narratives and worlds. This paper will explore how the Digital Gothic both remixes and reaffirms traditional Gothic thematics in three critically acclaimed titles: *Casltevania* (1986), *Alone in the Dark* (1992), and *Bloodborne* (2015). Each of these titles, situated in their respective histories, illustrate how video games utilize traditional Gothic aesthetics and thematic elements in their own narratives. Rather than a

rejection of traditional themes and aesthetics, the Digital Gothic as video game engages in a reaffirmation of the Gothic.

## PARALLEL PANELS SESSION D

### D1: Gothic Deviances, Disobediences, and Dissolutions

#### **'I think strange things which I dare not confess to my own soul': Fear, Desire, and Consumption of the Savage Other in Bram Stoker and Francis Ford Coppola's *Dracula***

Nicole Aceto (Duquesne University)

In 1897, Bram Stoker's novel *Dracula* introduced the world to a foreign count that fed on the blood of rational English men and women. Almost a century later, Francis Ford Coppola reimagined Stoker's novel for a twentieth-century popular audience. This paper examines both texts to consider how they represent the fears and desires of the Imperialistic interests and decline in England and America respectively. I look at how both texts deal with a savage Other who is foreign, animalistic, and carnal, and I argue that not only do the texts show a fear towards, and ultimate expulsion of, this Other, but each also represents desire for the Other, and, in the end, incorporates the Other's mystery, romance, fertility, and animalistic strength to help both powerful, yet struggling, nations become more potent.

I examine the fear of the Other by looking at how the characters of Renfield and Dracula, in both texts, are the perfect representations of the fears that Victorian England had of degeneration into barbarism and America had of its own violent nature. Conversely, I locate the desire the of the Other by the dominant culture in two aspects. The first is a desire for a more mysterious and primitive past, which Coppola explicitly romanticizes in his film, but which is also subtly present in Stoker's novel. The second is a desire for the Other's mystical and carnal knowledge and freedom, which restrictive Victorian social mores forbid, especially for women. Finally, I argue that both texts end with an incorporation of some aspect of the Other. In the novel, the savage Other is present the Harkers' child, while, in the film, Dracula's redemption illustrates the American concept of the melting pot, where the Other is consumed by the dominant culture under the semblance of acceptance.

#### **'She wants blood, and blood she must have or die': Dangerous Disobediences in *Dracula***

Bethany Csomay (Duquesne University)

Bodies of work and bodies of women reveal transgressive behavior in Bram Stoker's *Dracula* (1897), trespassing upon the boundaries of sexuality, desire, and ownership of self and others. The marked female characters of Lucy, Mina, and the sisters challenge traditional gender roles, calling into question the issue of female disobedience. Instead of the traditional narrative where men are the seducers and women are the conquests, the marked women, excused through their crossing from human into vampiric natures, become the seductresses and assert their desires upon their quarries. Building upon Auerbach and Hoeveler's explorations of the female Gothic, I argue that these subversions of the traditional seduction narrative create an opportunity for female agency as the women within the novel have the power of pursuit. This paper explores the limitations of these women's agencies, focusing upon the boundaries and complexities of ownership and will.

I show that each vampire claims its victim, regardless of gender, extending the boundary of ownership beyond the traditional codification system where men were in the primary position of power. While several scholars have noted that the women may not have free will as evidenced by the telepathic link between Mina and Dracula, this paper refutes that notion by observing female disobedience to Dracula and the other vampires' wills in which a woman is able to fight for her right to remain in patriarchal society. While there can be no doubt that the marked women are compelled, dangerously so, to feed on their once fellow humans in order to satiate their desire for blood, trespassing on the almost universal desire of a society to protect its offspring, I find that the marked women in addition to their desire for blood are also compelled to form a community of Others in which the women find independence and power. I argue that, through its female characters, the novel uncovers a society fearful of unfettered female disobedience that interprets female sexuality as dangerous and highlights the power of women in the face of male adversity.

## **'For the blood is the life': The Heterotopia of the Lunatic Asylum in *Dracula*, by Bram Stoker**

Daniela Zárate Anastacio (UNAM)

Bram Stoker's *Dracula* created the epitome of the vampire. Scholarly studies have approached the novel from a variety of topics, including the sexual, the sublime, the vampiric, and the abject. The text as a product of *fin de siècle* literature voices the fears of reverse colonization, the creation of the New Woman, the advances in technology and science, and the growth of the cities. Taking Michel Foucault's theory on the heterotopic spaces, or "other spaces", I pretend to analyze the construction of the lunatic asylum in the novel as a place where the fight against evil and the incursion into the unknown can occur. Thresholds and liminal spaces are dominated by the vampire, a liminal creature in itself, and it is inside these places where the supernatural, the ceremonial, the uncanny, and the abject prevail. I propose that Renfield, as a microcosm of Count Dracula is a foreshadowing of the damnation that humanity is subjected to should the vampire overpower its opponents. Renfield embodies the physical corruption of the vampire but more importantly the corruption of the mind. The relationship of master/servant emphasizes the feudal order that Dracula embodies and highlights the fears of reverse colonization, as well as the dominion of evil and corruption over the established order. The asylum, as a heterotopia of deviation, is destined for those who depart from social norms. In the novel, it is inside this place where the gathering of the vampire hunters occurs, where the bond between Dracula and Mina's mind is created, and where insanity becomes the vehicle for knowledge, as Renfield demonstrates that in his lunacy he holds the key to Dracula's identity.

## **D2: Gothic Cosmogonies, Nightmares, and Rural Traditions**

### **'Perfection of the Hideous': H.P. Lovecraft and the Rural Gothic Tradition**

Jonathan Newell (University of British Columbia)

H.P. Lovecraft famously claims in *Supernatural Horror in Literature* (1927) that the "true weird tale" must dwell on "the hidden and fathomless worlds of strange life which may pulsate in the gulfs beyond the stars, or press hideously upon our globe in unholy dimensions which only the dead and the moonstruck can glimpse" (18), but his own stories, for all their cosmicism, are deeply rooted in his native New England soil. There is a tension, then between, the radical break with tradition embodied by the weird, unknowable horrors that fill Lovecraft's fiction - Cthulhu and the Great Old Ones, for example - and his fascination with local folklore, traditions, and landscapes. As Lovecraft puts it at the outset of "The Picture in the House" (1921), "the true epicure of the terrible, to whom a new thrill of unutterable ghastliness is the chief end and justification of existence, esteems most of all the ancient, lonely farmhouses of backwoods New England" (35).

While many critics have lingered on the "cosmic" aspects of Lovecraft's writing, emphasizing his mechanistic materialism and "indifferentism," this paper reads several of Lovecraft's texts as part of a tradition of Rural Gothic tied explicitly to the New England landscape. As Bernice Murphy has recently suggested, the Rural Gothic constitutes a specifically American subgenre of the Gothic, one shaped by "the powerful historical and cultural legacy that sprang from the first encounters between European settlers, the North American landscape, and its original inhabitants" (3). I draw on Murphy's arguments to explore the tension between the cosmic and the local in Lovecraft's fiction, focusing on his backwoods tales "The Lurking Fear" and "The Dunwich Horror" (1929) and their representation of rurality and the wilderness. I read the degenerate Martense and Whateley families in these stories as examples of what Murphy calls the "bad" backwoods family, embodiments of the "chaos, disorder, and malevolence" settlers associated with the untamed North American wilderness (148). Simultaneously, I follow Gina Wisker's suggestion that we read Lovecraft against the grain to show that despite his class and racist spite, his fiction can also be interpreted as disturbing "comfortable, closed systems of families, heritage, tradition, restricted worldviews, and xenophobia" (33). While Lovecraft represents figures like the Martenese and the Whateleys as racially impure and abject, such figures simultaneously vex and dissolve the very boundaries and structures on which the Rural Gothic typically depends.

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**'Dreams are fleeting... only nightmares last forever!' – Clive Barker's gothic imagination**  
 Sorcha Ní Fhlainn (Manchester Metropolitan University)

Clive Barker has always enjoyed blurring and transforming generic categories. As an author, artist and filmmaker, various works by Barker – from early material including *Books of Blood* (1984-85); *The Damnation Game* (1985); *The Hellbound Heart* (1986) (and its film adaptation *Hellraiser* (1987)) to later titles including *Coldheart Canyon* (2002), the children's fable *The Thief of Always* (1992) and *The Scarlet Gospels* (2015) – all use the gothic mode as a touchstone, enabling the author to play with and transition into other generic hybrid forms. Barker always privileges departures in his work, a distinctive authorial style which he terms 'the dark fantastique'; a generic sub-category which relies upon and blends gothic's 'negative aesthetics' (Botting, 2014) and horror's excessive violence and destructive impulses, while incorporating imaginative parallel worlds privileged in fantasy. Championed in his early career for his excessive violence within the 1980s body horror sub-genre splatterpunk, only to quickly confound critics by slipping betwixt and between the boundaries of genres, Barker's strange assemblage of (and perceived belonging within) various subgenres eclipse more traditional or generic understanding of his place within (or at the margins of) the gothic mode. His strange neglect within the field of gothic studies raises critical questions on where and how exactly we should position his art-forms, all of which are explicitly positioned to disturb the rigidity of horror, in favour of the malleability of the gothic and the transcendental nature of fantasy. In this paper, I propose to explore three of his works, *The Damnation Game* (1985), *Hellraiser* (1987) and *Coldheart Canyon* (2002) in order to illustrate Barker's belonging within the gothic mode. His works all invoke the gothic tradition, a nexus point for generic departures in his unbound dark imagination.

**Cosmogonic Myth and its Influence on the Gothic Genre: A Study on Existential Angst**  
 David Murra (UNAM)

My paper will focus on cosmogonic myth as a fundamental inspiration for XX<sup>th</sup> century gothic. By comparing origin myths of three different cultures: Hesiod's *Theogony*, the studies in Egyptian mythology by Ernest Wallis Budge and the *Popol Vuh*, I will develop Claude Lévi-Strauss' structuralist theory of mythology to trace the possible function of origin myths in these cultures. In the second part of this study, I will talk about Ligotti's essay *The Conspiracy against the Human Race* to tackle the philosophical issue of chance and randomness which appear both in the cosmogonic myths I will be comparing and the narrative of writers from the late XIX<sup>th</sup> century and the early XX<sup>th</sup> century, whose works could be mostly considered gothic (I will be talking about the Decadent movement in France and cosmic horror in the works of H.P. Lovecraft). In the last part of my presentation, I will talk about gothic and its validity in our culture and time. I will not hint at a universality of the gothic genre through the ages, but instead suggest it to be an expression of existential angst and a fear of doom which have been manifest in diverse cultures at different moments in history.

**D3: Frankenstein: Contemporary Adaptations and Retellings**

**Danny Boyle's *Frankenstein* (2011): Staging Steampunk Aesthetics**  
 Claire Nally (Northumbria University)

The steampunk aesthetic, and Mary Shelley's 1818 novel, *Frankenstein; or the Modern Prometheus*, represent shared anxieties in relation to scientific development, generation and the nature of mechanical reproduction. Several recent adaptations, such as *The Frankenstein Chronicles* (ITV, 2015), and *Penny Dreadful* (2014-, Sky Atlantic) have reworked Shelley's classic novel with Neo- Victorian or steampunk motifs. Whilst acknowledging

the legacy of Gothic and science fiction in criticism of *Frankenstein*, the current paper will address a different but related critical trajectory: Danny Boyle's 2011 stage production of *Frankenstein* at the National Theatre, London, with the adaptation composed by Nick Dear, offers shift in genre from page to screen, and resituates the familiar Promethean narrative in steampunk aesthetics.

The radical staging of the play, with details such as 'great engines of industry', and an experimental electronic soundscape by the 1980s band Underworld (who often work in collaboration with Boyle) draws overt analogies with the Industrial Revolution, and ultimately suggests a clear overlap between the steampunk aesthetic, post-industrial politics and the theatre production. This essay therefore focuses on the influences of steampunk aesthetics and themes in the production, founded on customised, heavily 'retrofitted' items as a mode of resistance to the digital age.

Interestingly, the mystique surrounding the one-of-a-kind steampunk artwork and its Creator closely correlates with the cult of the romantic genius as 'unacknowledged legislator' (Shelley, *Defence of Poetry*, 1821), which is countered at various points throughout the play. At the same time, steampunk objects and accoutrements frequently employ prostheses, or mechanical additions to the biological human form, which will be theorised as a reference to Frankenstein's scientific endeavours. Equally, appropriations of *Frankenstein* can be read as a literary prosthesis onto the body of the source text. In exploring the tensions between the manufactured body and the organic body, the play suggests a self-conscious reflection not only on the nature of humanity, but ultimately a concern with the contemporary moment, and the consequences of technological advancement.

### **Monsters and Mysteries in Peter Ackroyd's *The Case Book of Victor Frankenstein*: A Departure from or a Development of Gothic Traditions?**

Paulina Palmer (Independent Scholar)

My paper discusses Peter Ackroyd's *The Casebook of Victor Frankenstein* (2008), a novel especially relevant to the theme of 'tradition and departures' that the 2017 IGA Conference investigates. Ackroyd's innovative recasting of Shelley's novel raises interesting questions pertinent to genre and fictional form. Whereas his reworking of Shelley's narrative and the motifs of the monster, doubles and the uncanny he introduces relate the novel to Gothic, other features, such as his positioning of Victor Frankenstein as narrator, with the historical personages Mary and Percy Shelley, Polidori and Byron featuring unconventionally as characters in Victor's narrative, link it to historiographic metafiction, creating an alternative reality to Mary Shelley's text. In addition the title *The Casebook of Victor Frankenstein* that Ackroyd employs, combined with Polidori's scornful riposte when Victor seeks to introduce him to the creature, 'There is nothing here. You have dreamed all this. Invented it!' (p.295), suggest that the novel represents a psychoanalytic case study recording Victor's delusive fantasies.

Ackroyd also introduces other fictional forms. They include queer narrative, exemplified by the creature's expressions of sexual infatuation with Victor, and British regional fiction. As suits his fame as a chronicler of London, Ackroyd shifts the geographical context of Shelley's novel from Europe and the Arctic to London, transferring Victor's 'workshop of filthy creation' (100) to Limehouse and portraying the creature leading an aquatic existence in the Thames.

In analysing Ackroyd's interrelation of nineteenth-century Gothic conventions with contemporary narrative structures and discussing whether he chiefly develops Gothic traditions or deviates from them, I refer to the writing of Fred Botting, George Haggerty, Mair Rigby and other critics.

### **Our Progeny's Monsters: *Frankenstein* Retold for Children in Twenty-First Century Picture Books**

Emily Alder (Edinburgh Napier University)

*Frankenstein's* innumerable retellings reach adult audiences worldwide, but its prominence in children's literature has not yet been explored. Valuable studies such as *The Gothic in Children's Literature* (Jackson, McGillis and Coats) and *The Gothic Fairy Tale* (Abbruscato and Jones) largely overlook *Frankenstein*; after all, it is not a novel for children. Ethical, aesthetic and formal challenges to bringing the story of *Frankenstein* to a young readership have not prevented Shelley's novel (and adaptations like James Whale's 1931 film) from being relentlessly mined, parodied, misunderstood and repurposed in children's literature, as well as in adults', in many different countries and cultural contexts. Why this should be so, and how twenty-first century children's narratives treat the story deserve and reward consideration.

Many rich examples can be found amongst a recent proliferation of picturebooks and illustrated books, including the Australian *Frankenstein* (2005) by Margrete Lamod and Drahos Zak, French authorstrator Marion Mousse's adaptation for Papercutz, *Frankenstein* (2009), and American texts such as Patrick McDonnell's *The Monsters' Monster* (2012) and "Ludworst Bemonster"'s *Frankenstein: A Monstrous Parody* (2012). Despite their apparent simplicity, the best children's picturebooks are formally ingenious and offer absorbing, thoughtful narratives - sometimes hidden behind deceptively uncomplicated storylines, graphics and characters, sometimes emerging through inventive interplay between artwork and written text. Even the most simplistic *Frankenstein* narratives exploit a pre-existing knowledge of the story and its iconography, while the most sophisticated examples mobilize for their young readers some surprisingly nuanced interpretations. Some are highly metafictional, operating within what Horner and Zlosnik have identified as a Gothic comic turn. Parody, visual jokes, and intertextuality are deployed to negotiate *Frankenstein's* Gothic framework and structural complexity, and to speak to child readers about social, familial, personal or scientific issues in ways that reject binary narratives in favour of the ambiguities and multiple perspectives of a modern globalized world.

#### **D4: Gothic and the Politics of Melancholia and Property**

##### **The Politics of Melancholic Repetition in Gothic Literature: Absolute Movement and Formal Transformations in *Wuthering Heights***

Luisa Fernanda Grijalva Maza (Universidad Iberoamericana Golfo Centro)

Is repetition relevant for transformation of reality? Although several authors have argued repetition has no role in the change of social compositions, Brontë's masterpiece *Wuthering Heights* shows a different perspective. It is through repetition that Catherine Earnshaw is propelled to an in-between world that progressively effects change in the practices both of *Wuthering Heights* and the Grange. The death of Catherine has been identified by psychoanalytical studies to be due to the failing unification of the her wild Id (Heathcliff) and her moral super ego (Edgar). However, Catherine's death represents more than what the psychoanalytical tradition would identify as the final solution to an evident melancholic state. As I show, Brontë's representations of Catherine's madness show that in her repetitive movement she is progressively moving in-between worlds, going from one of representation towards one where the forms of the discursive are being untangled, scrambled and reconstituted -where time is out of joint. Her death, therefore, proposes to be the ultimate passage to what Deleuze calls a plane of immanence, where forms are being progressively produced to eventually conform a new world of relations, events and circumstances. Most importantly, it is Nelly Dean's repetition in her treatment of Catherine that functions as what Manning calls a "minor gesture". That is, a gesture toward a future present in the act, an intuitive potential that opens new regions of thought. As I argue, Nelly's actions throughout the novel systematically move Catherine towards the production of an in-between bridge of different planes. What is eventually revealed is that the most important relation of *Wuthering Heights*, the relation that propels movement and change, is the one between Catherine and Nelly, one where both characters move repetitively activating the emergence of different worlds - what might be construed as a journey of the gothic.

##### **Charlotte Smith's *The Old Manor House* and the Gothic Property Romance**

Caroline Winter (University of Victoria)

Haunted and ruined castles are emblems of the Gothic, but little scholarly attention has been paid to how castles—broadly defined as actual castles as well as family estates—function in Gothic fiction as pieces of real estate: commodities that are inherited, usurped, bought, and sold. As Paul Langford argues in *Public Life and the Propertied Englishman, 1689-1798*, the notion of property was at the core of the "mental landscape of the eighteenth century." The collision between traditional modes of property ownership based on bloodlines and the exchange-based modes characteristic of the emerging capitalist economy shook the cultural, social, and economic structures upon which eighteenth-century notions of property were founded. In this paper, I argue that the Gothic castle is at the epicentre of this collision.

This paper examines how Romantic Gothic literature works through this collision between traditional notions of property and modern departures from it. Specifically, it asks how property is envisioned according to the Gothic imagination. What role does the Gothic castle play in the "mental landscape" of the Romantics? To

answer these questions, I borrow a phrase from Jacqueline Labbe, who describes Charlotte Smith's *The Old Manor House* as a "property romance," in which the love plot is dependent upon the resolution of contested property ownership. I invert Labbe's formulation to describe what I call "the Gothic property Romance," a type of Romance in which property is a central concern, and which employs the Gothic literary aesthetic to explore questions relating to it. By tracing a line from Horace Walpole's *The Castle of Otranto* (1764) through *The Old Manor House* (1793) to Emily Brontë's *Wuthering Heights* (1847), I show that the Gothic mode provides the discursive tools necessary for interrogating accepted notions of property and for revealing their constructedness as such.

## **D5: Children's and YA Gothic Fiction/The Gothic Child**

### **Reading 'Fundamental British Values' through *City of Ghosts* and *Coram Boy*: Imperialism, Education and Children's Gothic Fiction**

Chloé Germaine Buckley (Manchester Metropolitan University)

This paper reads the UK Government's 'Fundamental British Values' project alongside two children's Gothic novels, *Coram Boy* (2000) by Jamila Gavin and *City of Ghosts* (2009) by Bali Rai. In 2011 the UK Government outlined what it described as 'Fundamental British Values' [FBV], later making it a requirement for UK schools to promote these values. Many critics have shown that the root of FBV lies in Islamophobia and Imperialism, and suggested that the promotion of the idea of 'British' values in school will further exclude minority groups already under siege from increased nationalist and racist rhetoric in contemporary Britain (see e.g. Richardson, 2015; Lander, 2016). As predicted, the promotion of FBV has reduced pedagogical opportunities to explore, analyse and critique issues of belonging, belief, and nationhood. It is my contention that the Gothic fictions of Jamila Gavin and Bali Rai offer a space in which to critically examine British history (and so, its values) in a way that is acutely relevant to current contexts. Both writers maintain links with education, and their books are taught in UK classrooms. In this educational context, *Coram Boy* and *City of Ghosts* place themselves in dialogue with the Imperial Gothic tradition to interrogate aspects of British history elided by the FBV project. That is, they point to Britain's imperialist and colonialist history and thus offer a counter point to the Government's insistence that 'British Values' equate to democracy, respect for the rule of law and mutual respect and tolerance of those from 'different' faiths and religions (HM Government, 2011). Children's Gothic children's fiction creates a space in which the ambiguities and contradictions inherent in FBV can be explored. Gavin and Rai's Gothicised British past does not render the values themselves invalid, but it does offer a way to question their supposed 'Britishness'. Moreover, the diversity and interconnectedness of the characters in these novels offers an alternative vision of identity to the 'parochial, patronising and arrogant' FBV project aimed at promoting a national identity based on sameness and assimilation (Rosen, 2014). Rai and Gavin look to Britain's past through the lens of the Gothic not only to refute nationalism and racism, but to offer a productive alternative to hegemonic formulations of British identity.

### **Dark Times: The Gothic in Twenty-first Century Young Adult Literature**

Meriem Lamara (University of Northampton)

Since the publication of *The Castle of Otranto*, the Gothic has proved to be just as the creatures that inhabit it: immortal. For more than two centuries through a series of revivals, the Gothic prevailed in adapting itself to suit the taste and demands of a new age, and voice its fears and anxieties. Today, in the twenty-first century, the Gothic comes in different forms and mediums.

This paper aims to explore the use of the Gothic in Young Adult literature. Contemporary Young Adult Gothic is both a continuation and a departure from the tradition of the Gothic. Hence this paper argues that Young Adult literature, through the use of traditional and modern tropes, demonstrates the continual reinvention that characterizes the Gothic; as Alexandra Warwick acknowledges, "the defining characteristics of the Gothic are its mobility and continued capacity for reinvention" (Warwick 2007, 6).

### **The Baby in the Bathwater: Temporalities of the Gothic Child** Steven Bruhm (Western University)

This essay places the millennial engagement with reincarnation in conversation with that ur-text of Romantic childhood, Wordsworth's Intimations Ode. I establish my temporal concern by reading the Intimations Ode alongside Jonathan Glazer's sinister film, *Birth* (2004), which opens by juxtaposing the death of a man with the birth of a baby. Emerging from the bathtub to which the film will frequently return, this baby grows to a ten-old boy (Sean) who claims to be – indeed, believes himself to be – the reincarnated man we see die at the film's beginning (also named Sean); he then presents himself to Sean Sr.'s widow Anna as a fully aware, if physically immature, re-embodiment of her dead husband. Like the Wordsworthian child who comes down from Heaven trailing clouds of glory, young Sean appears to us as the fully knowing, sexually driven child who, as Wordsworth would have it, knows something of its origins but is forced (unsuccessfully) toward the social strictures of forgetting. Such resilient knowledge – resilient because framed within a gothicised version of reincarnation – also underlies two other films, Robert Wise's 1977 *Audrey Rose* and Nick Hamm's *Godsend* (also 2004, and featuring the same actor, Cameron Bright, as the reincarnated child who plays young Sean in Glazer's *Birth*). Both films track the incipient Gothicism of the reincarnated child as s/he approaches the age at which s/he originally died: Wise's Ivy compulsively replays in nightmare Audrey Rose's fiery death, while Hamm's Adam avenges himself on a world that allowed his death in his previous incarnation. In each case we see a gothic child who "beholds the light and whence it flows," as Wordsworth says, but such light is equal parts innocent knowingness and macabre violence; each knowledge, moreover, is that which the reincarnated child's death assures s/he will not keep.

### **D6: Gothic Violence and Imprisonments**

#### **From the Holy Family to the Manson Family: Religion, Gender and the Cult in the work of Angela Carter** Marie Mulvey-Roberts (University of the West of England)

Religion has constituted one of the "negative aesthetics" (Botting, 2014) of the Gothic from the anti-clericalism of *The Monk*, through to the link between Catholicism and vampirism in *Dracula* and on to the religious fanaticism within King's *Carrie*. Angela Carter critiques religion throughout her work, most blatantly in her Surrealist film, *The Holy Family Album* in which she attacks representations of the life of Christ in the history of Western art, as if they are photographs in God's family album. *The Infernal Desire Machines of Doctor Hoffman* is an allegory of medieval Catholicism conveyed through the bizarre rituals and beliefs of a group of centaurs, based on a sadomasochistic theology that is particularly damaging to women. The way in which the female is venerated, either as holy virgin or demonised as profane whore, is most apparent in her short story about the Wrightsman Magdalene. In *The Passion of New Eve*, all kinds of religion come under fire, including the illusion of the goddess, whether she be earth mother or screen idol. For the first time, there will be a thorough investigation of a neglected intertextual source, linking the episode concerning Zero and his wives to the Charles Manson family. Both will be discussed as dangerous sex cults which carried out criminal acts, the most infamous of which relates to the murder of film actress Sharon Tate. Not only did these cults draw on Messianic lore and the belief in Armageddon, but they also exploited the free love inherent in the hippy counter-cultural movement of the 1960s, which was particularly conducive for guru-worship. Through Carter's work, this paper will plot the anti-religious trajectory of the Gothic from attacks on traditional Christianity from the Middle Ages up to a twentieth-century cult, whose crimes were truly the stuff of Gothic horror, sending shock-waves around the world.

#### **The Phantom in Robert Aickman's 'The Inner Room'** Tim Haner (University of the Fraser Valley)

Robert Aickman (1914-1981) was one of the foremost writers of supernatural fiction in the 20<sup>th</sup> century. However, his haunting stories have received little critical attention. Those critics who have written on his Aickman's work note the peculiar difficulties of interpreting his stories, featuring as they do narratives that take bewildering and often bizarre directions, unresolved conclusions, and enigmatic dialogue between characters who find themselves trapped in illogical dream worlds from which they cannot awaken. In my paper I will attempt to make sense of Robert Aickman's short story "The Inner Room." My focus is on the secret and inaccessible

dollhouse room in this story. I argue that this haunted space is a metaphor for the unconscious and that it contains the memories of unacknowledged psychological trauma suffered by the story's protagonist, Lene. In making this argument I will draw upon the neo-Freudian work of Nicolas Abraham and Maria Torok, who see the Freudian unconscious as a psychic "crypt," a kind of tomb or vault harboring spectral signs, or *fantomes*, of trauma that demand expression. Their theory of cryptonymy provides a valuable key to understanding the dynamics of the interior spaces and their haunting occupants in Aickman's stories. Specifically, I argue that the cryptic space in "The Inner Room" is the burial chamber of Lene's memories of incest rape. This space forms a defense mechanism that both protects her from traumatic memories of these events and gives encrypted expression to them. The uncanny force within her dollhouse room is ultimately a sign of her conflicted desire to discover the secret within it and acknowledge its spectral occupants who threaten her with the promise of traumatic knowledge that she is compelled to both confront and avoid.

### **Make Us Where We Are: Spatial Personalization and Inhabitation in Byron and Lovecraft**

Kyle Brett (Lehigh University)

"Ultimate horror often paralyzes memory in a merciful way," confesses H.P. Lovecraft's fragile and spatially-haunted narrator in "The Rats in the Walls." Indeed, in a short story that is concerned with how shared memory and phenomenological experience within a familial ruin can work to corrupt a living inhabitant, we are tasked to not only name that ultimate horror, but also assign it a geographical location through time. From English estates, American wilds, and to puritan-cursed ancestral homes, gothic geographies haunt the tradition. We are challenged, then, to look back into the caverns of gothic tradition and trace the genetic line of spatial terror.

This paper forces H.P. Lovecraft and Lord Byron to cohabitate. Focusing on "The Rats in the Walls" and Byron's poem, "The Prisoner of Chillon," I begin with the Romantic poet's conception of a prison-space that bleeds into the subjectivity of its inhabitant, paralyzing his memory in a not-so-merciful way, replacing it with the brick and mortar of his tyrannical surroundings. Like Lovecraft's narrator, Byron's Bonivard becomes the gothic space he inhabits. Yet, Lovecraft seems to build on Byron's notion of infectious spaces, presenting a type of space that does not destroy memory, but rather imbues it with power to commit revenge. Lovecraft's space, if wronged, strikes back and mutates the present. Where Bonivard is blessed to forget and become an extension of spatial tyranny, Lovecraft's narrator exposes and becomes everything that he sought to ignore or hide about his family in Exham Priory. While Byron's sense of space allows the past to recede, Lovecraft is haunted by the prospect of gothic legacy. Here Lovecraft, I argue, battles not only his personal demons, but the inheritance of the tradition.

## **PARALLEL PANELS SESSION E**

### **E1: 18 Century Gothic: Gothic Origins**

#### **Horace Walpole, Matricide**

Anne Williams (University of Georgia)

In an extraordinary burst of creativity between 1764 and 1768, Horace Walpole wrote three works unconsciously expounding his family romance. *The Castle of Otranto* tells the story of Manfred, who learns that he is not the rightful heir, and his castle collapses. In 1768, Horace published *Historic Doubts on the Life and Reign of King Richard III*, which seeks to rehabilitate the reputation of England's most monstrous ruler. This same year, he privately published fifty copies of *The Mysterious Mother*, a play in Shakespearean blank verse set in Shakespearean times.

The mother in question is the Countess of Narbonne, who upon the unexpected death of her husband sleeps with her sixteen-year-old son Edmund by means of a Shakespearean bed trick. She exiles him, and gives birth to his daughter. Sixteen years later, Edmund returns and marries his daughter/sister. The countess confesses all and stabs herself to death.

I argue that these works confirm the rumor that Walpole's editor W.S. Lewis so vigorously denied: that Horace Walpole was illegitimate, and this knowledge was the driving force behind his sixty years of frantic creativity in many fields. He was sheltered under the name of the good-humored Sir Robert, excoriated as

monstrous by his political enemies during his twenty-year control of the British government. But if one's "father" is not one's father, within patriarchy, that makes one's mother a "fallen woman." Horace adored his mother, and erected a monument to her adorned with a statue of "Modesty," even though his parents were notoriously unfaithful to each other.

Horace's model for female infidelity was Hamlet's mother Gertrude. Before Hamlet goes to reproach her for marrying her brother-in-law, he says, "I will speak daggers but use none." He rails against her lack of "modesty." At last, however, Horace displaced his unconscious rage toward his own mother: his fantasied mysterious mother stabs herself and dies, killed at last by her fifty-one-year-old son.

### **The Art of Imitation: Copying from the Antique in Ann Radcliffe's *The Italian* (1797)** Hannah Moss (The University of Sheffield)

The heroine of Radcliffe's novel *The Italian* (1797) is portrayed as an artist who is able to support herself and her aging aunt through the traditionally female arts of embroidery and copying. Whilst the typical Gothic heroine of the period frequently displays her accomplishment in the arts, Ellena stands out for her commercial engagement within Neapolitan society. *The Italian* thus marks a departure in Radcliffe's *oeuvre* in that Ellena Rosalba is not presented as a disenfranchised heroine pursuing her rightful inheritance, but as someone who actively creates art to earn a living. Radcliffe's decision to set the novel in Naples during the time of the excavation of Herculaneum enables her to engage with the mounting aesthetic and cultural interest in the region. Paying particular attention to the copies from the antique Ellena produces will show how Radcliffe raises the status of female art, given Charles III's strict control of access to the excavation site and the limitation of copies produced.

This paper will explore departure from tradition by addressing Ellena's copies in reference to Winkelmann's aesthetic theory of imitation. In his *Thoughts on the Imitation of Greek Works in Painting and Sculpture* (1755), the art historian Johann Joachim Winkelmann argues that: 'the one way for us to become great, perhaps inimitable, is by imitating the ancients.' For Winkelmann, who visited Herculaneum and published reports on the latest discoveries unearthed there in 1762 and 1764, an imitation can be equal to, if not greater than the original source material: 'what is imitated, if handled with reason, may assume another nature, as it were, and become one's own.' When appraising Ellena's copies, Vivaldi identifies the spirit of 'original genius' in her work, showing how her art simultaneously draws on tradition whilst departing from it to create something new.

### **Gravitas and Anti Gravitas: The Rise of the Essay and the Rise of the Gothic Novel** John Whatley (Simon Fraser University)

After its official birth in early practitioners like Montaigne and Bacon, the essay was taken forward in the 18<sup>th</sup> Century first by neoclassicists like John Dryden and Thomas Rymer and then by practitioners of reason and balance like Addison & Steele, Samuel Johnson, Francis Jeffrey, and others. But for the gothic, there was an interesting alignment in their evaluations. With Rymer's attack on Shakespeare's imaginative imbalances, Addison's *Spectator* issues on the imagination, Johnson's Rambler No 4 and his Preface on Shakespeare, and Jeffrey's struggles with Wordsworth, their task was often the excoriation of excess, especially religious excess which meant the modulating of the fantastic and the overdone, the reclaiming of the uncanny, the policing of the superstitions and romantic by reason, which in turn meant effective generalizing, critical erudition, an enlightened reliance on proof, and a base structure set in a stable, middle, and decorous texture of faith and social reality. One amenable, perhaps easy target, especially of Johnson's, was the heroic romance.<sup>6</sup> He did not think of this form of the romance as great art; it was more like an escapism, and a wasteful one at that and he preferred what he termed the 'comedy of romance'. This paper will explore an idea that the two forms, the critical essay and what we now know as the gothic novel, might have arisen necessarily together. One could see them as twin, binary stars, circling each other suspiciously -- the one capturing us with its gravitas and the other with an equally captivating anti-gravitas. Later essays, developing as the 18<sup>th</sup> century modulated into the 19<sup>th</sup>, began to take advantage of the dialogic possibilities of a restraining reason and an equally wild imagination and to include categorical slippage. PB Shelley, De Quincey and Lamb especially play with the form of the essay and begin to include this binary in their experiments. It may be that this contestation yet plays a

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<sup>6</sup> According to Michael Gamer, what we now term the 'gothic novel' was typically shown in 18<sup>th</sup> C essays as the 'heroic romance',

role in the theory and practice of modern and postmodern essayism and its relation to the gothic. In the following paper, I will be trying to assess the roles played by 18th and early 19th literary essays in their contested relations with the rise, refinement, and shapings of the gothic novel. My authors on the gothic side will include Walpole, Radcliffe, Monk Lewis, Maturin, Coleridge, Lamb, Hazlitt and the Shelleys, and on the essayism side, Johnson, Addison & Steele, Jeffrey and other critical voices of various 18<sup>th</sup> and 19<sup>th</sup> century journals like *The London Magazine*, *The Quarterly Review*, *The Gentleman's Magazine*, *The Anti-Jacobin Review* and *Blackwoods* among others. I will touch on the 'Great Awakening' of religious fervor of the early 1700s and I will begin with a recent magazine story germane to this theme: the March 2015 *Harper's* essay, "Giving Up the Ghost: The eternal allure of life after death" (65), an analysis of a series of preternaturally realistic nightmares suffered 15 years ago, by then two year old, James Leinger.

## **E2: Gothic and Contemporary International Crime Fiction**

### **Dickensian Bliss: Writing the Gothic City in Twentieth-Century Crime Fiction**

William Hughes (Bath Spa University)

The best-selling fiction of the British author Mo Hayder has been examined critically only in terms of its participation in a crime genre moulded by contemporary issues. Whilst they depict a twentieth-century world preoccupied with paedophilia, drugs and corruption in the public services, Hayder's fictions are influenced not merely by the crime writers of her day but also by the stylistics of a Victorian aesthetic which depicted crime, deviance and the urban slum in terms that were unmistakably Gothic. This paper will be the first sustained reading of Hayder's works in the context of the Gothic. Drawing primarily upon *Birdman* (1999), the novel which established the author's reputation as an innovative voice in crime fiction, the paper will discuss how Hayder utilises urban Gothic paradigms popularised by Dickens and his contemporaries to construct not merely a labyrinthine criminal underworld in dockside London but also a range of criminal characters as colourful as they are dangerous. Central to the argument is the coexistence of the primitive and regressive in the very midst of progressive modernity: Hayder, notably, opens *Birdman* in the shadow of the Millennium Dome, a grandiose, state-funded project whose hubris recalls the very civic corruption that lies at the heart of so much of Dickens' Victorian narratives. London, in Hayder as much as in Dickens, is not a geographical location: it is, rather, a fearful state of mind.

### **Gothic Influences in the Crime Writing of Fred Vargas**

Fiona Peters (Bath Spa University)

The fiction of French author Fred Vargas, combines crime narratives with a variety of Gothic elements, and inhabits what can be argued to be a unique place in the world of the contemporary Crime genre. This paper will argue that Vargas works at the borders between crime and the Gothic, utilising them both in her carefully woven storylines. Her 'hero', Commissaire Adamsberg, may live in Paris, but we readers are constantly reminded that he comes from the Pyrenees, and his character remains close to the soil and the wind, along with fantastical elements that at first glance appear incompatible with rational contemporary city life. Adamsberg often finds himself in small rural communities where he encounters 'ghost riders', 'vampires', 'werewolves' vampire's tombstones and villains who appear to be ageless. These elements are included in the novels for another purpose as well, one that questions the premise of reason and rationality, whether in the city or in small, myth-fuelled village life: 'Grubby, detached and instinctual, he inhabits a Parisian netherworld somewhere between Georges Simenon's Maigret books and his *romans durs* - novels like *The Stain in the Snow*, unflinching in their depiction of a morally degenerate France.' This paper will focus on texts including *The Ghost Riders of Ordebec* (2013), *Wash This Blood Clean From My Hand* (2007) and *Seeking Who He May Devour* (2004), in order to examine the ways in which Vargas achieves her vision.

## **'It Takes One to Know One': Identification with the Serial Killer through the Gothic in the Television Series *Hannibal* (2013-2015)**

Rodrigo Ponciano Ojeda (UNAM)

Serial killers represent a modern notion of monstrosity, one that is disturbing in its seeming normality. What distinguishes a serial killer from a common person is his behaviour and mindset—a question of psychology. Yet, the difference between the mind of a serial killer and that of an ordinary person is one of degree and not of kind. One of the most emblematic fictional serial killers, Hannibal Lecter, exemplifies how unstable this mental boundary may be: he can function perfectly well in society and commit gruesome murders. Although all the novels or films *Hannibal* has appeared in display traces of their debt to the Gothic tradition, the most recent product of the franchise, the television series *Hannibal* (2013-2015), integrates Gothic elements to an unprecedented degree. This paper examines how the Gothic tradition in *Hannibal* destabilises the notion of an integral and independent identity, and encourages both characters and audience to identify with the eponymous serial killer. Will Graham, the protagonist of the series, and Hannibal are established as doubles of one another with Will progressively becoming more like the serial killer. The Gothic is also present in the series' representation of the concept of family; it is depicted as both something desired to the point of defying communal norms for its sake, but also paradoxically shunned for its sway over one's identity. Furthermore, the Gothic aesthetic of excess is present in the audiovisual content of the series, particularly with regard to the food and murders, and encourages the audience to appreciate Hannibal's crimes as he does, divorced from ethical concerns. In the series, to get to know a serial killer is to recognise their affinity with us.

### **E3: Clinical Gothic: Bodies and Madness**

#### **Vulnerable Bodies: Literary Fantasies of Organ Procurement and Economic Precarity**

Sara Wasson (Lancaster University)

This paper emerges from a project on Gothic fantasies of patients vulnerable to tissue procurement. While these texts have traces of the traditional trope of mad scientist, in the logic of these particular texts the suffering is enabled not only by ambition or sadism, but also by the economic context of healthcare and procurement practice. Beginning with early work such as W. Alexander, 'New Stomachs for Old' (1927) and Charles Gardner Bowers, 'The Black Hand' (1931), I will then turn to texts from the later twentieth and early twenty-first centuries, to show the way that increasing corporatisation of the biomedical field has shaped terrors of human tissue precarity. Among these late texts, I may discuss fiction by Larry Niven, Norman Spinrad, Dennis Etchison, Robin Cook and Neal Shusterman.

These Gothic texts present economically precarious subjects inhabiting a twilight state, dehumanised and vulnerable. Heeding calls to nuance biopolitical theory with attention to local complexity, the texts of this chapter are deliberately drawn from multiple sites, and my analysis attends to local biopolitical milieux. Yet this chapter is not only a reflection on the dangers of biomedicine when warped by economic pressures, but is also about the dangers of Gothic horror representations that let us distance atrocities as performed by monsters, and make it easier to miss the slow and hidden violence that characterises neoliberal biopolitics. In the process, these horror fictions invite reflection on the way (very real) contemporary institutional processes of tissue management and medical protocols of procurement are subtly influenced by capital's imperatives. In each text, the Gothic trope of dismemberment becomes charged with new urgency.

#### **Gothic Exhibition: Anatomy's Literary Crossover**

Laura Kremmel (Lehigh University)

In the second half of the eighteenth century, surgeon John Hunter amassed his anatomical collection, demonstrating a desire to possess and display bodily objects that transgressed mere educational purposes. The practice of anatomizing, however, included not just displaying the dead but also, more prominently, dissecting it: both controversial practices. A rising tension between these two aspects of anatomy leaked into the literature of the day: the *secretive* dissection of bodies juxtaposed with their *performative* display. While scholars have begun to document the histories of medical collections and museums, I am interested in their literary influences and whether those influences exist today.

In this presentation, I argue that the Gothic tradition crosses over and reflects medical culture and its tensions through its dualistic concealment and exposure of dead, dying, and unwell bodies: from hidden victims revealed dramatically in Matthew Lewis's *The Monk*, to the judicial dissection of minds and bodies in Percy Bysshe Shelley's *The Cenci*. These early texts locate moments of shock and horror in the discovery and exposure of bodies, dwelling on the transmission of gruesome but limited details. I will investigate the moments of anatomical exposure of bodies in Lewis's and Shelley's texts, as well as Mary Shelley's *Frankenstein*, to determine what aspects of anatomical practice infiltrated the Gothic and become part of its tradition, as well as how the Gothic has influenced the preparation and display of the dead. I will end by conjecturing that this relationship between the Gothic and medical museums has shifted but persists: renewed interest in medical museums and collections is now fed by the Gothic tradition from which these museums draw their narratives. While Romantic-era literary and medical horror is grounded in the discovery of clandestine bodies, I surmise that the horror of today's counterparts shifts to the body itself, in full, graphic display.

### **Reconciling Gothic and the Madhouse** Benjamin Noad (University of Stirling)

Asylum: that uncanny promise of an inviolable refuge fraught with a greater sense of confinement, where semantic notions of exile and entrapment merge to form a most unstable union. Gothic encounters with the lunatic asylum have tended towards sensation fictions' narrative trope of false confinement: here, the silence of mental illness seems re-inscribed by critical efforts to identify 'madness', rather than to accommodate this phenomena on its own terms. In such texts, the falsely charged protagonists might escape their situation only to leave behind a carnivalesque array of genuinely 'mad' inmates. This paper reconciles the archival medical tract, asylum register, and patient casebook with the literary tradition of the Gothic mode. This argues for a reading of Gothic that departs from psychiatric historicism and the clinical gaze. By demonstrating Mary Wollstonecraft's *Maria, Or the Wrongs of Woman* (1796) as the ur-Gothic text of the 'madhouse'; linking these readings to actual case-files, and even the performances featured in 'Bedlam Ballads', this presentation then situates the Gothic as an appropriate cultural platform for voicing lived experiences of 'madness'. It critically reconsiders the Gothic as a mode that actively resists all acts of historical repression and cultural amnesia. Though recognising the inherent difficulties in reading historical patterns of 'madness', especially given the likely illiteracy of pauper 'lunatics', this paper shows how Gothic can circulate the silence of the marginalised Other in ways that the archival text cannot achieve by itself. Ultimately, then, this paper argues for a Gothic critical departure that seeks to reconcile depictions of 'madness' with the historical document.

## **E4: Rethinking Gothic in the Literary Tradition(s)**

### **The Devil's Footprints: Legend, Trauma and Recuperation in 21st Century Scottish Gothic** Valerie Beattie (University of the Highlands and Islands - Inverness College)

John Burnside's allusions to the Gothic tradition in *The Devil's Footprints*, a 2007 novel set in the village of Coldhaven, start with the subtitle: "a romance". Those unfamiliar with the Gothic genre may overlook the epistemological weight of the concurrence of "devil's footprints" and "a romance", unaware of the endorsement of a centuries-old literary tradition. Such coincidence infers a generic power and richness to Burnside's novel and one which, with each successive page, delivers a series of echoes that embark readers upon a journey of anticipation and tension intrinsic to the narrative trajectory of Gothic romance and horror.

Illustrating the importance of this historical tradition to Burnside's novel – his conscious appropriation of both local legend and European Gothic conventions – the paper argues that those meeting the work unfamiliar with Gothic romance still connect with the core experience of horror and end with a shared understanding of the relevance and power of the literary Gothic to themes of love, locale, community, secrets, history, tradition and subversion.

The exploration of the novel's powerful renovation of traditional Gothic tropes, themes and structures is joined by an analysis of a number of Burnside's other works where the Gothic intersects memoir and fiction: *The Dumb House* (1997), *A Lie About my Father* (2006), *A Summer of Drowning* (2011) and *I Put a Spell on You*

(2014). The paper discloses the metaphoric complexities and relevance of the Gothic today in terms of the stories it gives voice to about modern love, romance, home making and the family.

### **'All the Terrors of Shipwrecked Vessels': Maturin and Contemporary Irish Literary Theory**

Julia M. Wright (Dalhousie University)

Defining the Irish Gothic has been a challenge for scholars since W. J. McCormack's use of the term in "Irish Gothic and After" (1991): whether there is an Irish tradition, or a "slender" one as McCormack argued, and to what degree it is derivative of an English tradition have proved difficult questions to answer. Essentially, our problem is this: we use English-defined conventions to trace an archive of Irish-produced works and then look for ways that those works differ from English-defined conventions, often by turning to the specifics of the colonial situation, including sectarian divisions. In this paper, I shall suggest that a way out of this impasse is to turn to contemporary Irish thought to understand the intellectual climate out of which Irish gothic emerged.

For instance, the College Historical Society at Trinity College Dublin, founded in 1770, included among its members nearly all of the leading male, Protestant writers of Irish Gothic: Charles Robert Maturin, Joseph Sheridan LeFanu, and Bram Stoker, as well as Wolfe Tone, Isaac Butt, and so on. Founded in 1785 in Dublin, with strong ties to Trinity, the Royal Irish Academy regularly published essays in its *Transactions* on literary theory, addressing gothic-related topics from the sublime to style to influencing the public mind. Both groups met regularly, and constitute a significant Dublin intellectual network to which many writers of the century were linked.

Maturin belongs to this milieu, and this paper will trace its importance to his *Melmoth the Wanderer* and *Bertram* in particular. In 1788, for instance, Digby Marsh argued in the *Transactions* that "the awfulness of a storm and shipwreck" in Shakespeare's *Tempest* makes the audience more willing to accept "enchanted scenes"—both of these Maturin texts use shipwrecks in precisely this way.

### **Moby-Dick and Energy Gothic**

Jason Haslam (Dalhousie University)

This paper situates Herman Melville's *Moby-Dick* as a foundational text in what I'm calling the tradition of "Energy Gothic," in which gothic tropes are used to analyze dominant and emerging energy cultures. The figures of energy in such works can range from *Frankenstein's* galvanism, to Melville's white whale; to Dickens's labouring ghosts; to the robotic menaces of mechanized labour; and to the post-nuclear *kaiju* in the Japanese tradition. As I will argue through a reading of *Moby-Dick*, this tradition analyzes the ideologically hidden or repressed exploitations at the heart of a given energy culture by representing the dominant energy or fuel itself as a form of sentient, monstrous other that both controls human destiny and yet is antithetical to our continuation as a species. These monstrous figures invert the utopian promises of unconstrained growth in industrial societies, representing the monster as the uncontainable yet unconscious response to the exploitation at the heart of such promises.

*Moby-Dick's* central place in the American gothic tradition has long been asserted, with the novel generally positioned as a gothic critique of the Romantic and Enlightenment philosophies undergirding the American experiment, either in its philosophical meditations or more materially in its allegorical response to racial, sexual or other politics. A few critics other have recently analyzed the novel's material representation of energy cultures and the global whale oil trade. To date, however, none have connected these two approaches.

In joining these two critical streams, I argue that *Moby-Dick* posits energy extraction as the material counterpart of the Freudian death drive, both fueling civilization's ecstatic forward momentum and positioning industrial civilization as an entity haunted by (its desire for) its own demise. Melville's gothic rendering of whale oil extraction functions as both a specific critique of the massive corporate expansion of the whaling industry and whale-product commodification, and as a general analysis of how all energy extraction industries (including coal and other fossil fuel extraction) are haunted by the knowledge of their own end and by the fears of human social and species collapse caused thereby.

## E5: Latin American Gothic 2: Herencias en Latinoamérica

### Tras las huellas del romanticismo y el gótico en *La sed*, de Adriana Díaz Enciso Margarita Aurora González Ramírez (UNAM)

En este trabajo me interesa rastrear la manera en que dos corrientes literarias muy importantes como lo son el romanticismo y el gótico han llegado a la narrativa mexicana del siglo XX y XXI, sin embargo, lo delimitaré a una sola obra: *La sed* (2001), de Adriana Díaz Enciso.

Mi propuesta es que en *La sed* existen rasgos del romanticismo inglés y del gótico, de tal manera que se puede percibir en al menos dos elementos que conforman la novela, y que me interesa estudiar, como lo son: la voz narrativa en tercera persona y, sobre todo, el personaje principal de la novela: el vampiro Samuel. Por otro lado, hablando específicamente del gótico, se observa que en la novela algunos elementos como la atmósfera y el escenario no corresponden a los elementos característicos del gótico y, en caso de existir esa correspondencia, la disposición de éstos es distinta a la que se da en el gótico. Sin embargo, en *La sed* hay alusiones a textos góticos y románticos como “El vampiro” de John Polidori y *Frankenstein* de Mary Shelley, por mencionar algunos. También en la novela hay una presencia de *Drácula* de Bram Stoker y otros textos vampíricos tanto clásicos como del siglo XX.

### Memento Mori: The Case of Post-Mortem Photography in Costa Rica Ilse Bussing (Universidad de Costa Rica)

“The custom of photographing corpses, funerals, and mourners is as old as photography itself” (Ruby 50).

As Jay Ruby has stated, post-mortem photography has been around since the beginning of this art form. Despite its longevity and its prevalence in most countries of the world, the phenomenon awakens strong, often negative reactions from most people. This paper addresses the custom of photographing the dead as a Gothic tradition; this association or kinship is based on an obvious concern with death, but also on more intriguing links between mourning, memory and the haunting capacity of images. This study begins with the evolution of this custom, principally in the United States and in England, a context in which it was particularly popular, in order to later focus on the reality of this practice in Latin America, specifically in Costa Rica. An initial discussion of the Anglophone context is necessary, since the first photographers that arrived in Costa Rica were European (principally English), and American. After this introduction, the discussion will center on the Costa Rican reality of the phenomenon, a reality that was obtained by interviewing people who had this type of photographs, as well as other individuals who are directly related to the process of death and mourning, such as morticians and funeral directors. One of the main aims in this discussion is to consider how this medium and Gothic tradition that originated in Europe was transformed as it travelled across the Atlantic and into a predominantly Catholic, Latin American context. Moreover, the final section of the paper attempts to highlight the beneficial role of post-mortem photography in the experience of mourning, thus dismissing—or at least challenging—reactionary views against this practice.

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\*Note: this includes a few core texts and is by no means a comprehensive bibliography; numerous articles that deal with this subject are not included nor are several interviews, since I cannot disclose the names of my sources.

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### **Samantha Schweblin: Gothic Novel as Social Novel in Argentina**

Juan Pablo Dabove (University of Colorado, Boulder)

The presentation I will deliver has two parts. In the first, I will discuss the contemporary Argentine gothic, as a novel development in a literary tradition that has almost completely erased the gothic as such (i.e. as a self-aware genre, with its own practitioners, readers, and narrative conventions). In this respect, I will try to situate Schweblin among a cohort of writers that comprises other practitioners of the gothic such as Mariana Enriquez, Diego Muzzio and Luciano Lamberti. This section will also address the reasons for which I believe the gothic had previously been erased from the Argentine canon.

In the second part, I will examine Schweblin's most important work, the nouvelle *Distancia de Rescate* (2014, translated as *Fever Dream*), showing how through the conventions of the Gothic (and the massive appropriation and rewriting of motifs from Stephen King's novels and shorts stories) Schweblin attempts an exploration of the cultural and ethical dilemmas of the modern Argentine agro-export model of growth.

## **PARALLEL PANELS SESSION F**

### **F1: The Perform-Antics of the Latinx Gothic in Music, Drama, and Dance**

#### **'We Built the Pyramids Yet You Call Us Primitive': Layering Indigenism into the Cholo-Goth Aesthetic of Prayers**

José G. Anguiano (California State University Los Angeles)

Prayers is a recently formed electro-goth music duo from San Diego, CA, comprised of vocalist Rafael Reyes, AKA Laefar Seyer, and beat maker Dave Parley. Initially calling their style "kill wave," the band's notoriety increased since embracing the label "cholo-goth." Indeed, Rafael claims membership in one of San Diego's oldest Chicano gangs and presents himself on stage as a prison tatted gang member with a taste for the occult and shoe-gaze goth music—after all, what's darker than being a cholo. While Dave, who hails from Tijuana, is the stoic beat maker and producer charged with creating a dark sonic canvas. The band's aesthetic finds its full expression in their music videos that showcase a menacing hybridity of satanic references, Chicano/Mexicano culture, post-punk synthesizer music and a *llorona*-wail vocal delivery. This paper focuses on the music video for "Mexica," which was appropriately released on Indigenous People's Day (October 10<sup>th</sup>, 2016).

While the music and aesthetic of the band place it within the realm of underground electronic, gothic and punk rock the band has never wavered from simultaneously claiming a culturally Mexican and indigenous Mexican identity. On social media Prayers frequently reference Mexica cultural achievements and sporadically use nahuatl words. More importantly, the video for "Mexica" is the band's most direct attempt at merging Mexica mythology with their "cholo-goth" aesthetic. The video features Aztec or Mexica dancers traversing an underworld like urban space as Rafael rages on the colonization of the Americas and its impact on the indigenous people of the hemisphere. Musically, the video also incorporates both traditions beginning with the drumbeat of the danza only to give way to a synthesized drumbeat and chant-rap by Reyes. My analysis considers how Prayers invokes indigeneity as ritual, as reclamation of identity and land, and a declaration of war.

#### **Queer Assembly, Perform-Antics, and The Gothic Gestures of Zombie Bazaar**

Cathryn J. Merla-Watson (University of Texas-Rio Grande Valley)

While the gothic spans continents and centuries, it is just recently that Chicanas and queer Latinas have taken up this capacious and flexible genre, as evident in the creative work of Marta Acosta, Myriam Gurba, Amalia Ortiz, Cherríe Moraga, and the band Girl in a Coma, for example. These cultural producers not only mobilize the genre of the gothic to produce aesthetic pleasure but also wield it as vehicle of trenchant social critique. In this presentation, an excerpt from my book project, I weave together the theorizations of Judith Butler (2015), Juana María Rodríguez (2014), and Arturo J. Aldama, Chela Sandoval, and Peter J. García (2012) to understand how San Antonio, Texas-based queer Chicana belly dance troupe Zombie Bazaar fuse the gothic with the post/apocalyptic within various queer gestures of dance to enact complex forms of belonging, assembly, and

social transformation. In particular, I analyze their recorded performance piece *Polly* (2014) which addresses sexualized and gendered violence as well as dance performances (2013-15) at both Main Plaza and the Esperanza Peace and Justice Center, a vital sites within downtown San Antonio for radical social organizing. I additionally argue this queer dance troupe redeploys the post/apocalyptic figure of the zombie through dance, evoking its roots of resistance in West African and black Haitian folklore, to bring awareness to various intersecting social justice issues and enabling the articulation of a queer, apocalyptic, and affective or (e)motional Chicana body politic.

### **Indigenous Monsters: Border Horror Representation of the Border** Orquidea Morales (University of Michigan)

This presentation addresses the repetitive use of indigenous motifs in the genre I call border horror particularly as these representations connect to the gendered geography. I argue that panindigenous narratives and imagery play a key role in the disposability of brown communities along the U.S.-Mexico border. The appropriation of indigenous histories to create narratives/stories about the border perpetuate the idea that Mexicans, particularly those that live in the liminal, lawless border space are meant to/expected to die. Their fate was sealed because of their indigenous ancestry. I use horror studies and a border horror lens to read the (mis)representation of panindigenous mythologies in *From Dusk till Dawn* arguing that these images have wider implications for Mexican and Mexican Americans that live there and constantly face violence and militarization.

Through a close reading of the character of Santanico Pandemonium in the *From Dusk till Dawn* franchise which spans twenty years this presentation hashes out the border horror trope that marks indigenous figures as inherently evil. I argue that in this already liminal space, the borderlands, representations of the dead and dying present us an interesting opportunity to understand not only the fear of these borders but how those fears become naturalized and at the expense of whose deaths and whose bodies. Through discourse and textual analysis I argue that the figure of the indigenous mother, *la Malinche*, is transferred to the body of Santanico, a vampiress. Her hunger and indigenous “savagery” are coded as dangerous for men who will (re)turn to their savage origins when infected by her. Thus, the presentation focuses on the monstrous feminine whose deviance is seen as the downfall of normal masculinity.

### **Queer Latinx Theatre: The Gothic and Recasting Confinement through Intimacy** Sergio Barrera (University of Michigan)

In this paper I explore the grotesque realities of queer Latinxs through the related lenses of the gothic and dystopian. I bridge two plays—Cherríe Moraga’s *The Hungry Woman: A Mexican Medea* and Miguel Piñero’s *Short Eye*—to analyze how sexuality is performed in confined spaces. One situated in a post-apocalyptic wasteland and the other in the prison, I underscore the disposability of their bodies and their surveillance as “Other” whether criminal or queer. Placing into conversation speculative theories pertaining to the gothic and the dystopian with those of Chicana feminist spatial poetics, I argue that both these spaces of confinement represent uninhabitable places where the Other resides and how their performed sexuality is a way of negotiating and imaginatively escaping these claustrophobic realities. It is through alternative epistemologies of intimacy that these characters’ spirits and bodies transcend the walls of systemic oppression that have been built around them. Taking into consideration that one play was written pre-1980s and the other one post-1980s, as a result of the 1980s AIDS epidemic in the U.S., I further argue that the experiences that these queer Latinx people were living in the second half of the 20<sup>th</sup> century continue to be ongoing issues in the 21<sup>st</sup> century. Surveillance, confinement, and violation of civil rights have yet to be resolved, and the speculative coupled with Chicana feminist spatial poetics provide alternative, embodied tactics of achieving social transformation.

## **F2: Gothic in Asia and the Middle East**

### **Strange Ghosts: Asian Reconfigurations of the Chinese Ghost Story**

Katarzyna Ancuta (King Mongkut's Institute of Technology Ladkrabang)

The supernatural roots of Gothic make the ghost story a likely Gothic text, but is this always the case? Chinese ghost stories have a long literary tradition. Ghost narratives can be found in some of the earliest Chinese writings, e.g. *Zuo Zhuan* (ca. 300 BC). They emerged as the literary genre of *zhiguai* (accounts of the strange) during the Six Dynasties period (220-589), with the peak in the fourth and fifth centuries. During the Tang dynasty (618-907), in the eighth and ninth centuries, they developed into longer, more elaborate narratives known as *chuanqi* (tales of the marvellous), which were more artfully narrated and occasionally included verse. These classical Chinese texts have proven enormously influential for the development of the literary ghost story in the region. Exported to medieval Japan, they became a model for the Japanese strange tales known as *kaidan*, which borrowed not only their format but also themes and content. In the wake of Chinese migration and Japanese imperialism they were appropriated throughout East and Southeast Asia, infused with local folklore while retaining many original features. At the same time, however, as a literary form, these Asian "stories of the strange" have remained strikingly different from their European or American counterparts.

This paper traces the development of the Chinese-style ghost story in Asian literatures. It discusses the structural characteristics and common themes of stories of the strange, and argues that their modern reincarnations can be divided into reproductions (where contemporary stories are written in the style closely resembling older texts), utilizations (where contemporary authors make use of their audience's knowledge of the old texts), and hybridizations (where contemporary stories alter older texts introducing elements of local folklore, modern settings, or other literary influences). Finally, it discusses the possibility and potential consequences of reevaluating these texts as Gothic.

### **Reading the Khmer Folkloric Ap as Gothic WomanMonster**

Kay Chronister (University of Arizona)

Belief in ghosts is widespread in both rural and urban areas of Cambodia. One of the most prominent ghosts in Khmer folklore is the *ap*, a vengeful woman spirit analogous to the Thai *krasue*. Traditionally depicted as a glowing head connected to exposed, floating entrails, the stark contrast between the *ap*'s typically beautiful face and horrifying body (or lack thereof) incarnates the tension that dominates much of Cambodian discourse about female sexuality. In a culture where the onset of menses is described colloquially as passing through a shadow and is believed to be a time of increased vulnerability to spiritual attack, the woman as child-bearer and sexual being is an object of horror unto herself. The exposed viscera of the *ap* effectively form an extreme rendering of the menstruating woman.

Since its first cinematic appearance in 1980, the *ap* has become increasingly sexualized in Khmer cinema, spawning films such as *Ap Neary* [Lady Ap] (2004) and *Ap Kalum* [The Sexiest Ap] (2009). In my paper, I will argue that the *ap* has come to share significant features with sexually voracious female monsters in the Gothic tradition, such as *The Monk's* Matilda, Dracula's wives, or le Fanu's Carmilla. Simultaneously provoking horror and desire, these grotesque and uncanny female bodies are sites of abjection - in Julia Kristeva's words, a "border that has encroached upon everything... death infecting life."

### **Traditions or Departures? Gothic Metal and the Gothic Scene in the Contemporary Middle East**

Marcela Álvarez Pérez (Universidad de las Américas Puebla)

In "Gothic Music: The Sounds of the Uncanny", Isabella van Elferen points out how there is a certain fluidity in the Gothic scene in which, even though there are certain symbols and characteristics that help distinguish musical representations of the Gothic, there is no homogeneity or a specific "sub-culture" that shares all traits and practices. In this stance, Gothic Metal as a genre, has been developing from the 1990's onwards, incorporating traditional Gothic themes in its lyrics, fashion, lifestyle as well as the melodies, but with a "heavier" sound, becoming increasingly popular worldwide as bands such as Evanescence became incorporated in commercial music television channels such as MTV allowing for "darker" bands to become known outside the Gothic Metal milieu.

However, when speaking of Gothic Metal one tends to think about the European music scene, mainly in the Nordic countries where the scene is more popular and bands pertaining to the genre are more common, leaving aside other regions of the world where this genre might be considered “underground” but still is gaining popularity. This paper then seeks to explore the Gothic Metal scene in three countries of the Middle East, Lebanon, Syria, and Iran, through the experiences of three bands that self-identify as Gothic Metal, trying to answer questions such as: where do they place themselves in the collective sense of belonging to the Gothic? What do they consider to be the “Goth substance” of their music? What were their main musical and literary influences when developing their project? How would they describe the Gothic scene in their country of origin? What makes their musical input distinctive in the worldwide Gothic scene?

The interviews will be accompanied by an analysis of the bands’ image and music through both the works of experts on Gothic music and aesthetics as well as sub-cultural studies.

### **The Return of the Repressed: Religious Discourse vs. the Monstrous Feminine in Turkish Islamic Gothic Novels of the Twenty-first Century**

Tugce Bicakci-Syed (Lancaster University)

The transformation of an Islamic empire to a modern nation-state marked the 1920s in Turkey. Originated in these early years of nation-building, the Gothic had a particular relationship with Turkish national identity of the time. The traumas of the Turkish War of Independence, and the anxieties resulted from the tension between the supporters of traditional Islamic values and those of modernisation process have constituted the main concerns of Turkish Gothic writing in the 1920s.

In the early years of the twenty-first century, as a consequence of developments in political and social life in Turkey and with the purpose of utilising traditional fears, Turkish Gothic took an eager interest in Islamic mythology and folklore, more specifically, in the supernatural creatures mentioned in the Quran. While most of these Islamic Gothic narratives have become immensely popular in Turkish cinema with a record of seventeen films in 2015, the roots of this sub-genre were planted in literature. Emerged from populist Islamic novels of the 1980s and 1990s, Islamic Gothic novels centre around women who become possessed or haunted by ‘djinnns’ due to their lack of belief in religion or the immoral way of life they lead and pious male characters who rescue them with the help of ‘Allah’ and the Quran after series of adventures.

Introducing a male-dominant discourse along with the lines of current political and social state of Turkey, Islamic Gothic novels characterise young modern women as the monstrous others of Turkish society. Drawing on Gothic criticism and gender theories, this paper will argue that the return of the once repressed Islamic discourse in these novels is respondent to the early Gothic writing of the 1920s by redefining what it means to be Turkish as well as a woman in the twenty-first century Turkish society.

### **F3: Nautical Gothic: The Presence of the Gothic on and under the Sea**

#### **Oceanic Studies and the Gothic Deep**

Jimmy Packham (University of Birmingham) and David Punter (University of Bristol)

The aims of this paper are twofold: it is our intention to consider the implications oceanic studies has for the Gothic studies, while also considering the ways in which there is already a distinctly Gothic dimension to the critical frameworks developed by scholars of oceanic studies. To this end, we are specifically interested in the decidedly Gothic registers of the ‘multi-dimensional flux’ and the ‘nonhuman scale and depth’ that characterise both the ocean itself and potential ways of thinking about the ocean. The literary analysis for this paper is rooted foremost in Gothic sea poetry, because of the ways in which this writing can respond to the ocean not simply through narrative subject matter but through its form. Metre, rhyme and rhythm become efforts to reflect or attempts to inhabit the rhythmic instability and spatial disorientation of the ocean. We take as our key texts those poems which attempt to articulate the unknown or inaccessible depths of the ocean: Edgar Allan Poe’s ‘The City in the Sea’, Alfred Lord Tennyson’s ‘The Kraken’, and a number of poems from William Hope Hodgson’s *The Calling of the Sea*. The exploration of depth in these poems asserts the prominence and pre-eminence of the uncanny nonhuman forms that inhabit the ocean while searching for a language in which such things and their oceanic domains might be contained, even as the ocean itself resists such containment – as, for example, the sonnet leaks beyond its traditional bounds in Tennyson’s fifteen-line poem.

## **Reinterpreting Leviathan Today: Monstrosity, Ecocriticism and Socio-Political Anxieties in Two Sea Narratives**

Mariaconcetta Costantini (G. d'Annunzio University of Chieti-Pescara)

This paper analyses two recent American rewritings of the Leviathan myth: Dan Simmons's *The Terror* (2007) and Tim Curran's *Leviathan* (2013). Both novels belong to a tradition that has fruitfully elaborated the sea monster paradigm. In addition to exploring the novels' intertextual connections, I will reflect on their authors' transformation of sea creatures into opaque signifiers through which they expose the limits of their own civilization. Secondly, I will examine the potentiality of nautical Gothic in today's culture. I intend to prove that both novels recodify specific elements of nautical Gothic to respond to current concerns about the materialism and the environmental problems of our own world. My analysis of *The Terror* focuses on Simmons's characterization of the Thing, an Arctic creature that is said to host "the dark spirit" of the Leviathan. A neo-Victorian version of Franklin's ill-fated expedition, *The Terror* incorporates Biblical and Hobbesian echoes which widen the semantic potential of the narrated polar journey. All these meanings pivot around the enigmatic figure of the Thing which, apart from embodying Victorian concerns, raise many anxieties that oppress our own age. A critical interface between the present and the past, *The Terror* poses, among others, the problems of the spiritual and ethical decline of the West, the monetarization of relations, the discrimination of otherness, and the impending ecological disasters. Similar problems are raised by the Godzilla like creature concocted in *Leviathan*. Despite its plot and contextual differences, Curran's novel reveals thematic and ideological parallels with *The Terror*, as it exposes the greed and the anti ecological stance of today's America - two weaknesses epitomized by the flaws of Johnny Horowitz, a cynical member of the paparazzi. Lured as he is by a prehistoric sea monster he happens to view on a beach, Horowitz engages in a sort of duel with the beast. While confirming our persistent fascination with Gothic creatures, the horror experiences made by the protagonist offer clues for a self critical discourse on the dark sides of today's civilization, which is provocatively shown to be gloomier than the Cretaceous world from which the Leviathan periodically emerges.

## **From the Sea and Beyond: Lovecraft's Sea Monster**

Antonio Alcalá González (ITESM/UNAM)

Even though technology has allowed us to reach oceanic depths, we have found them to be dark areas under tons of water. This makes them an environment completely hostile for humans still in the 21<sup>st</sup> century. If we add this condition to Lovecraft's famous claim about the unknown being the oldest and strongest human emotion, then the bottom of the oceans becomes an ideal unfathomable source of devastating horrors. Based on this assumption, and taking Longino's and Burke's ideas on the sublime as a theoretical background, this paper explores the role of the oceanic abysmal depths as the source of the monsters that face Lovecraft protagonists in three nautical stories. The studied texts are 'Dagon', 'The Call of Cthulhu' and 'The Shadow over Innsmouth'. In all of them, isolated places surrounded by slime are the scenarios for the irruption of monsters whose grotesque bodies suddenly move the protagonists from a feeling of awe to a sensation of annihilating horror when they comprehend the true minimal role of humanity on Earth. My final intention is thus to demonstrate that the hybrid characteristics of these amphibian monsters in Lovecraft's stories, combined with their origin from abysses beyond the reach of human comprehension are Lovecraft's vehicle to share with his readers his cosmic view of mankind as a species with a microscopic role in the universe and even on the planet's surface.

## **The Gothic Sea Fiction of William Hope Hodgson**

Ashley Jagodzinski (University of Nevada, Las Vegas)

Gothic literature has evolved significantly since Horace Walpole published *The Castle of Otranto* in 1764. While academics have traced many strains of Gothic, little attention has been given to the important relationship between Gothic and sea fiction. In this paper, I will explore the short sea fiction of minor author William Hope Hodgson, tracing the pervasive theme of what Emily Alder calls "retrogressive metamorphosis" in his work. Hodgson's devolutionary tales, in which the ideal boundaries between nature and man are shockingly dissolved, influenced later authors like H.P. Lovecraft and continue to shape contemporary Gothic art.

A sailor himself, Hodgson wrote short stories that stare uncomfortably into the void. His terrors are cosmic, as Lovecraft would put it, the kind that threaten us with "the assaults of chaos and the dæmons of unplumbed space." Hodgson's sea stories deftly explore our obsession with borders and, ultimately, their

horrifying inefficacy; in these works, borders fail to protect us from demons, both within and without. This paper will show that the ocean, much like the crypts of Walpole's era, is an experimental Gothic space that allows authors and artists to violently confront the unacknowledged truth that boundaries are often meaningless.

This project opens the door for more comprehensive scholarly investigation into both Hodgson and Gothic sea fiction. It will also help us to better understand the Gothic ocean's own retrogressive metamorphosis, evolving as it does from the Romantic sublimity of Byron and Coleridge to the cosmic horror of Poe, Hodgson, and Lovecraft, and finally to contemporary aquatic horror like *Jaws*, *Creature from the Black Lagoon*, and *The Abyss*. However, this paper will not subscribe to simple narratives of progress and evolution within the genre. Instead, it will suggest that Hodgson's work reflects the strange character of so much Gothic art: distinctly evolved from the past, but haunted by the devolution of our future.

#### **F4: Gothic Monsters and the Stage**

##### **The Opera(s) of the Phantom: Operatic Traditions in Gaston Leroux's *Le Fantôme de l'Opéra*** Dorota Babilas (University of Warsaw)

Operatic traditions play an important, if often disregarded, role in Gaston Leroux's Gothic novel *The Phantom of the Opera* (1910). The proposed paper aims to explore the rich and carefully constructed repertoire of the Phantom's Opera incorporating popular titles by nineteenth-century French composers (Meyerbeer, Reyer, Gounod) with Shakespearean themes and the enduring legacy of Mozart. Leroux, much like his antihero Erik, plays tricks with the audience's expectations, creating false chronologies and ghostly voices. Much of the novel's plot alludes to contemporary operatic scene, especially the central conflict between the two divas, Christine and Carlotta, recalls a highly publicized rivalry between celebrated sopranos Christine Nilsson and Adelina Patti. A further mystery concerns the musical prowess and vocal range attributed to the Phantom himself, skillfully mixing conventions regarding the construction and usage of tenor and baritone parts, as well as the symbolism associated with various musical instruments that he plays in the course of the novel. Finally, there remains the question of the Erik's own cryptic masterpiece, *Don Juan Triumphant*, which combines Mozartesque and Faustian motives. The analysis will employ the recent translations of Leroux's novel (David Coward 2012, Mireille Ribi re 2012) and some of the latest scholarship on literary uses of opera (i.a. Cormac Newark 2011, Mark Everist 2012).

##### **Turn Your Face Away: Horror as Language Gap in Gaston Leroux's *The Phantom of the Opera*** Rebecca Gibson (Lancaster University)

Early Gothic conventions drew a correlation between facial disfigurement and villainy, reflecting the perceived symbiotic relationship between physical appearance and moral behaviour that informed the post-Enlightenment fields of physiognomy and phrenology. On the surface, Gaston Leroux's eponymous Phantom appears to comply with this tradition; his disfigurement places him 'without the pale of humanity' and relieves him of moral obligation. But while his legend revolves around his disfigurement, the precise nature of the Phantom's unsettling appearance is elusive in Leroux's original text; his face is never described, only hinted at through the dramatic physiological responses of others to the sight of him. Previous readings of the text have sought to explicate and contextualize this reluctance to characterise the details of his appearance; Sander L. Gilman situated the Phantom as a victim of hereditary syphilis, reading his disfigurement as a physical emblem of his parents' sexual shame, whereas for Jerrold E. Hogle brief mentions of the Phantom's 'skull-like' visage represent the threat of death bleeding over into life. This paper expands on these previous interpretations, using Eve Kosofsky Sedgwick's theory of language as live burial in *The Coherence of Gothic Convention* to read the Phantom's disfigurement instead in terms of the affective responses it induces in others. His appearance is such that it provokes only blank physiological responses, subverting the normative process of facial recognition and plunging the onlooker into a vacuum of interpretation. I conclude that *Phantom* departs from the Gothic tradition associating facial disfigurement with villainy by resituating the locus of horror to the question of the Phantom's appearance and the language gap it exposes, foregrounding the threat of unintelligibility and interpreting this as a contributing factor to the Phantom's continuing cultural relevance.

## **The Rights of Monsters: Race and Monstrosity in Gothic Melodramas**

Yasser Khan (Wolfson College, University of Oxford)

This paper will explore the conditions of emergence of the Gothic melodramas in the 1790s and attempt to historicize the formal devices, plot paradigms and stock characterizations in relation to the question of race and racial representation in British theatre. I argue that while the sentimental mode for racial representation was associated with the politics of liberal humanism and the concomitant emergence of sympathy and virtual mediation in the eighteenth century, the emergence of melodrama at the end of the eighteenth century marks the shift from sentiments to passions. In this paper, I analyze the narrative conventions that became constitutive of gothic melodramas. I look at the affiliated heightened passions, the clear demarcation of heroes and villains, the depiction of the monstrosity, the thrilling suspense, and the sentimental justice delivered at the end, which differentiated it vastly from the more traditional tragic form and previous sentimental form. Historically, this period marks the first waves of violence following the French Revolution and the rising threat of the racial other in what was to be called the Haitian Revolution (1792-1804). Along with the juridical restrictions upon spoken drama, which forged new dramatic hybrids, fusing melody and drama, the gothic inspired a formulaic structure, which expressed the sexual, racial and imperial anxieties of the historical conjuncture and political turmoil of the early nineteenth century. In this paper, I will specifically look at the relation between the figure of the monster and the slave and the threat of the half-breed as an “unnatural” disfiguration of innocent nature in light of the abolitionist movement and state repression of political radicals. Cannibalism and various Caribbean practices like voodoo, black magic and Obeah form part of the representation of race in English popular culture of the early nineteenth century.

## **F5: Gothic and the Horror Film: Bodies, Spaces, Places**

### **Haunting Pasts, Hideous Faces, Horrible Places: Traces of the Gothic in Slasher Films**

Claudio Zanini (Universidade do Vale do Rio dos Sinos)

Despite the adaptations stemming from all the social, political and historical changes between *The Castle of Otranto* and contemporary times, Gothic literature and horror cinema share a core trait: they have both survived (paradoxically, it may be added) historical suspicions from significant part of the audience and the intelligentsia alike as they become more necessary, inasmuch as they fulfill aesthetic and psychological needs from the audience. A very popular and prolific subgenre within horror cinema, the slasher - characterized by tropes such as the masked serial killer, the final girl (Clover, 1992), and the return of a terrible past event (Dika, 1990) - presents, albeit with necessary variations, many elements from the Gothic narrative and aesthetic agenda established between the mid-1700s and the late 1800s. Therefore, this paper analyzes how slashers deal with elements such as the pleasure deriving from a negative aesthetic pleasure (an idea supported by notions such as Burke's sublime, Freud's uncanny and Kristeva's abjection, for instance), the exacerbation of horrors through a haunting return of the past, the existence of the *locus horribilis* and the monstrous character (França, 2014), in addition to the struggle involving desires and how to repress them. Another focal point in the present analysis is the indeterminacy of the killer's face, which is invariably masked, deformed, covered, or transformed. I contend that not only does such indeterminacy parallel the shapeshifting perceived in classic Gothic monsters such as Dracula and Edward Hyde, but it also turns the killer into a mirror of sorts, upon which victims project, in a Gothic fashion, their afflictions and fears. The corpus of analysis includes franchises such as *Halloween*, *Friday the 13<sup>th</sup>*, *A Nightmare on Elm Street*, *I Know What You Did Last Summer*, and *Scream*, in addition to movies such as *Psycho*, *Prom Night* and *Black Christmas*.

### **'You Have No Power Over Me': Dark Hierarchies of Power in *The Labyrinth***

Alejandra Giangiulio (Universidad Nacional de Costa Rica)

The aim of this presentation is to analyze the hierarchies of power in the 1986 movie *The Labyrinth*, directed by Jim Henson, through the study of the labyrinth, power and gender, and seduction. First, the analysis will encompass the emblematic figure of the labyrinth in Gothic traditions, as it becomes the fantastic setting where the narrative takes place. Also, the power and gender struggle between Sarah (Jennifer Connelly) and Jareth, the Goblin King (David Bowie) is studied through the challenges presented to Sarah by the Jareth, and her reactions and responses. Finally, the seduction process and cycle is explained using Jean Baudrillard's

theories that deal with ludic performances and symbolic death. The outcome of this analysis is the perspective that the now cult movie *The Labyrinth* hides gothic themes behind the fantastic, the songs, and the puppetry. This movie is indeed a dark example of the empowerment behind the coming of age of Sarah.

### **Women and Haunted Houses in the Films of Jaume Balagueró**

Ann Davies (University of Stirling)

Film director Jaume Balagueró has developed a successful resumé of English-language horror films; while more recently he has co-directed (with Paco Plaza) the well-known Spanish-language *[REC]* series of films. Balagueró's oeuvre shows a decided preference for the classic Gothic motif of the haunted house and the Gothic heroine who investigates its interior. This paper touches first on the Derridean concept of 'dreams of presence' (as theorized by cultural geographer Mitch Rose), in order to propose the idea of the 'nightmares of presence' in which the relationship, the call to care or commitment, 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. It then focuses on Balagueró's *Los sin nombre* (*The Nameless*), *Frágiles* (*Fragile*) and *[REC]* to consider three very different Gothic heroines: the mother of a dead daughter, a nurse in a children's hospital, and a television reporter. The antagonistic call to care of the 'nightmare of presence' will be used to interrogate spatial aspects of the Gothic heroine.

## **PARALLEL PANELS SESSION G**

### **G1: Gothic Theology and Morality**

#### **Gothic Theologies: Eden, Religious Tradition, and Ecological Exegesis in Algernon Blackwood's 'The Lost Valley' and 'The Transfer'**

Christopher Scott (The University of Sheffield)

Since the publication of Mary Shelley's canonical Gothic novel *Frankenstein* (1818), the literary Gothic mode has portrayed traditional narratives that engage with the human/nature dichotomy. Such critics as Lisa Kröger, Catherine Lanone, and Tom J. Hillard have contributed recent literary investigations that evince environmental catastrophe and terrific constructions of wilderness in Gothic literature.<sup>7</sup> Though they reveal an environmental discourse within Gothic fiction, their readings limit themselves to texts from the eighteenth and nineteenth centuries. The Edwardian era (1901-14), showcasing such technological advances as mechanized flight and transportation, exhibited a unique representation of modern society's ambivalent relationship with the natural world, and hitherto overlooked Gothic texts during this period offer a glimpse of this cultural anxiety. One writer in particular, Algernon Blackwood (1869-1951), substantiates this mentality in two of his short stories: "The Lost Valley" (1910) and "The Transfer" (1911). By closely analyzing these two narratives through an ecoGothic and theological lens, my presentation will contend that Blackwood's employment of the Gothic aesthetic uncovers a traditional Occidental anxiety about the wilderness which derives from the Christian concept of Original Sin and society's response to a fallen world. These texts demonstrate this interpretation using biblical iconography to identify humanity's mortal condition as a direct consequence of Adam's fall, and Blackwood's protagonists attempt to subdue their limiting physical boundaries to discover an alternative escape from their perceptible mortal worlds. Doctor Stephen Winters in "The Lost Valley," for example, experiences a figurative Adamic fall and simultaneously discovers the vestiges of Eden in a fallen wilderness. In "The Transfer," Miss Gould witnesses the literal fall and destruction of the diabolical Uncle Frank when he enters the narrative's Edenic garden. Extending what Hillard refers to as "Gothic nature," this investigation examines the perilous environments in Blackwood's texts to help externalize a concealed root of anthropocentrism in society.<sup>2</sup> In so doing, this presentation altogether illuminates humanity's ambivalent relationship with the biosphere to help

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<sup>7</sup> See Kröger's "Panic, Paranoia, and Pathos: Ecocriticism in the Eighteenth-Century Gothic Novel"; Lanone's "Monsters on the Ice and Global Warming: from Mary Shelley and Sir John Franklin to Margaret Atwood and Dan Simmons"; and Hillard's "From Salem Witch to Blair Witch: The Puritan Influence on American Gothic Nature" in Andrew Smith and William Hughes, eds. *Ecogothic*. Manchester: Manchester University Press, 2013.

scholars further comprehend how the literary Gothic's implementation of traditionally Christian concepts explains why modern Occidental societies wish to dominate the postlapsarian landscape.

### **A New Cain: Examining Matthew Lewis' Wandering Jew as the Archetype for the Gothic Wandering Jew** Mary Going (The University of Sheffield)

Emerging from the biblical story of Cain, the legend of the Wandering Jew has inspired a variety of stories and myths that span across the countries and languages of Europe. Travelling across Europe, the myth of the Wandering Jew eventually wandered into Britain, and, through Matthew Lewis' *The Monk* (1796), into the Gothic. Carol Margaret Davison identifies this depiction as the Wandering Jew's 'memorable cameo debut in British Gothic,'<sup>8</sup> and certainly it is in *The Monk* that the archetype of the Gothic Wandering Jew is conceptualized. Lewis' Wandering Jew draws upon the characteristics of the myth and folklore that preceded it, along with the original Cain narrative, while adding his own Gothic flavours. The result is an undeniably Gothic depiction of the Wandering Jew, and this paper seeks to examine the origins of this Gothic tradition through Lewis' version of the Wandering Jew.

This is a depiction that has inspired and influenced Gothic texts from *St. Leon* and *Melmoth the Wanderer*, portrayals of the Wandering Jew in contemporary Gothic, and even, to some extent, *Dracula*. Key to these later depictions are characteristics and themes that can be traced back to Lewis' version: racial, cultural and religious issues surrounding assimilation and here centred on conversion; transgression and guilt; a curse and a physical mark of this curse; an unnaturally long life; and an identification as the foreign Other that is conceptualized through a liminal, abject otherness. This paper will explore these characteristics as they appear in Lewis' Wandering Jew; inherited from the story of Cain and the legend of the Wandering Jew, and transformed by Lewis into the archetype of the Gothic Wandering Jew.

### **Beauty, Morality and the Gothic Fairy Tale** Carina Hart (University of Nottingham Malaysia Campus)

Flourishing contemporaneously in the late eighteenth century, Gothic fiction and the fairy tale share settings, plot structures and tropes; in particular, the sublime and the beautiful serve as the common axis of moral value in both forms. In Kant's 1790 *Critique of Judgement*, the sublime landscapes of mountains, forest and sea (key settings for the Gothic and fairy tale), with their terrifying grandeur, prompt awareness of a "supersensible faculty"<sup>9</sup> in the subject that generates understanding of one's moral potential. The beautiful is found in the human form - for Kant the ideal of beauty because only in the human can moral goodness be physically embodied. In the Gothic and the fairy tale, a character's morality is conventionally expressed in their beautiful or ugly appearance, and the quest or escape narratives ultimately pursue the moral good.

Focusing on the Snow White tale type, this paper shows how the original relationship between the Gothic and the fairy tale has been revived and remodelled in literary Gothic fairy tales following Angela Carter's influential *The Bloody Chamber* of 1979. In these works the beautiful is privileged over the sublime - conventional in fairy tales but not early Gothic fiction - and the moral coding of beauty is foregrounded and politicised. Like Carter, later writers such as A. S. Byatt in *Possession* (1991) use the tropes of beauty to engage with feminist debates. Helen Oyeyemi's *Boy, Snow, Bird* (2014) employs beauty to interrogate contemporary conceptions of race.

In the contemporary Gothic fairy tale we see a departure in which the moral axis of the sublime and the beautiful is reoriented to engage with contemporary contexts. It is also a return to origins, intensifying the original relationship between the fairy tale and Gothic fiction for new ends.

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<sup>8</sup> Carol Margaret Davison, *Anti-Semitism and British Gothic Literature* (New York: Palgrave Macmillan, 2004), 96.

<sup>9</sup> Immanuel Kant, *Critique of Judgement*, 1790 (Oxford: Oxford University Press, 2007), Bk 2, §25 250, p. 81.

## G2: Folklore and the Gothic

### **Gothicizing Victorian Folklore: Cultural Connections and Departures**

Karl Bell (University of Portsmouth)

While folklore has clearly informed Gothic texts of the past and present, this paper explores whether elements of folklore should be read as a preceding, parallel, and currently under-examined oral Gothic tradition itself. It questions if the Gothic's 'negative aesthetics' can (or should?) encapsulate dark and supernatural narratives regardless of folkloric or literary origin, or whether this amounts to an attempted retrospective colonisation of folklore by the Gothic. As such, this paper addresses recent issues about the boundaries of the Gothic, perhaps best expressed by the notion that its broadening cultural application risks weakening into a vague sense of things 'feeling Gothicky' (Warwick, *Gothic Studies*, 2007), thereby diluting its meaning and undermining its usefulness as a critical category. To ground these rather abstract issues about the relationship between folklore and Gothic, the second half of the paper focusses on the Victorian urban legend of Spring-heeled Jack. Various descriptions as a ghost, beast or devil when he first started to terrorise Londoners in 1838, his narrative gradually evolved from local supernatural folklore to press sensation, and on to penny dreadful serials. These texts of the 1860s and 1870s reworked his folkloric accounts through stories that were heavily indebted to earlier Gothic literature for many of their narrative tropes. Importantly though, while Spring-heeled Jack's press reports and literary adventures contained Gothic elements, he retained a frisson of the real and the located. This perpetually unresolved tension between the imaginary and the real granted him considerable potency in the Victorian imagination; it also prevented him from being fully appropriated into the fantasised literary realm of the Gothic. As such, the paper will conclude that the relationship between folklore and Gothic is one that requires a more nuanced and problematized investigation beyond its obvious and identifiable connections.

### **Gothic Departures: Vampires, Demons and the Disappearing Shadow in Folklore and Fairytale**

Sam George (University of Hertfordshire)

Bram Stoker's *Dracula* 'throws no shadow' though he has long been associated with darkness and shade. Shadows are inextricably linked to superstitions about vampires but they are equally associated with myths around the origins of art, and with broader notions of reflection and reproduction. The term 'shadow' can be applied to 'a portrait as contrasted with the original' and to 'an imitation, copy; a counterpart'. Pliny even identified the birth of artistic representation in tracing an outline around a man's shadow. Here, the dark shape or outline confirms an absence, but there is a presence too, a representation, of self or soul. It was the shadow of the face, not the face itself that was the soul's true reflection, according to Lavatar's theory of physiognomy. Without his mirror image, Dracula becomes 'physiognomy's true vanishing point', a profoundly unsettling and soulless figure. Critical approaches to this phenomenon in fiction have tended to draw Freud's 'uncanny', Otto Rank's theory of the *doppelgänger*, Lacan's 'mirror phase', or Jung's notion of the 'shadow self'. My aim in this paper is to take this phenomenon back to its folkloric roots in fairy tale and myth and to examine the representation of the shadow in the nineteenth century prior to its absence in *Dracula* and its reproducibility in the photographic era. I focus on Hans Andersen's demonic tale of a learned man who is usurped and put to death by his own shadow (1846) and its predecessor, the mesmerizing story of 'Peter Schlemihl' (1814), a man who trades and sells his own shadow. European folklore relating to the shadow unites *Dracula* with these magical fairy tales texts (certain gypsies are said to believe that a vampire is a dead person's shadow and 'shadow traders' were common in Romania at the time Bram Stoker was writing), and yet the novel registers a shift, away from folklore towards new technologies, and the representation of (undead) aesthetics in the age of mechanical reproduction (as I will show).

### **'the worst loup-garous that one can meet': Reading the werewolf in the Canadian 'wilderness'**

Kaja Franck (University of Hertfordshire)

*Ginger Snaps* (2000) has been recognised as an exemplary example of feminist horror, yet the sequels have received little attention. The final film in the trilogy, *Ginger Snaps Back: The Beginning* (2004), answers the concerns regarding the ending of the first film – Brigitte kills her sister Ginger, the werewolf of the title – whilst drawing on earlier Gothic traditions. Set in the nineteenth century, the two sisters are trapped in an isolated fort surrounded by frozen forest and attacked by werewolves. This setting echoes another Canadian werewolf

narrative, Henry Beaugrand's 'The Werwolves' (1898). Beaugrand's story opens with a group of hunters, woodsmen and militia spending the Christmas period in Fort Richelieu, Quebec. Surrounded by forests, the fort acts a point of civilisation for these frontiersmen. This location evokes North American fears, and the representation of the wooded wilderness within American Gothic literature as full of wild beasts and wild men that surrounded European-American settlements. Beaugrand collapse the 'wild beasts' and 'wild men' into one hybrid monster: his werewolves are indigenous people. 'The Werwolves' reflects racist and colonial attitudes towards the indigenous population. Moreover, the central werewolf of Beaugrand's narrative is also female.

Using an ecoGothic approach, this paper argues that *Ginger Snaps Back* challenges the racist and sexist elements of Beaugrand's earlier text and, in doing so, reacts to the idea that the wilderness is a threatening space. Though the gender of the werewolf remains the same in the film, the werewolf is white. This, and the depiction of the white inhabitants of the fort, uncovers the truth that, rather than being a symbol of civilisation battling against barbarism, the fort symbolises the fear and hatred towards the people and natural world that European settlers believed they found in North America.

### **G3: Urban Gothic**

#### **Gothic London and Temporal Disorientation in Laura Oldfield Ford's *Savage Messiah***

Samantha Ellen Morse (UCLA)

Laura Oldfield Ford's *Savage Messiah* (2011) is a collection of zines representing contemporary London as a collaged Gothic space: photographs, sketches, handwriting, and typed text combine chaotically to convey, "The city harbors repressed desires and fears."<sup>10</sup> Although Ford explicitly develops her work around anarcho-punk counterculture of the 1980s, I suggest that by reading the collection as a Gothic text—analyzing how it draws on eighteenth century Gothic tropes such as the found manuscript, surveillance and entrapment, voyeuristic sex scenes, tyrannical authority, and anachronism—we can better appreciate the historical roots of Ford's mission: to resist surveillance and entrapment in a space dominated by authority figures. The omnipresent scrutiny of CCTV and state prosecution of squatters render present-day London analogous to the Gothic patriarch's castle, in Ford's imagination. *Savage Messiah* elucidates a practical method and calls for resistance against political and economic institutions that seek to domesticate London, transforming the city from a free-flowing space of spontaneity and ripe potential into an urban prison of impregnable boundaries.

This paper focuses on the Gothic convention of anachronism: The present-day London of *Savage Messiah* is constantly disturbed by images and words from the near and distant past. Yet the zines are, at the same time, intensely concerned with imagining multiple, palimpsestic futures of London, which are informed by heated moments of the past lingering in the present architecture of the city. Thus, *Savage Messiah* corresponds to the original Gothic novels by representing a "clash of ancient and modern principles" (past and present).<sup>11</sup> However, I posit that by repeatedly imagining the future *Savage Messiah* exceeds its Gothic roots, thereby amplifying the Gothic tradition with contemporary concerns, while maintaining defining characteristics of the genre.

#### **The Sublimity of the Rust Belt Ruin**

Leila Taylor (The New School for Social Research, New York)

The decayed and ruined house has been a fundamental component to the Gothic topography from *The Castle of Otranto* to *Crimson Peak*. A ruin is a physical representation of the uncanny, the purgatory of real estate. A ruin has no value other than as spectacle and a metaphor for something else: our own decay and mortality, the futility of control over time and nature, the hubris of man... The fascination with "ruin porn" and abandoned places speaks to the particular pleasure in our culture of bearing witness to the decline of civilization and the reclamation of nature in the built environment. This paper will explore the theme of the ruin as a representation of the gothic aesthetic in contemporary Detroit, a city synonymous with ruin porn. I will focus on two examples: The Livingstone House in the Brush Park neighborhood of Detroit made famous by the beautiful photographs of its particularly dramatic decay and the fictional house inhabited by the vampire Adam in Jim Jarmusch's film *Only Lovers Left Alive* (2013). Filmed in Detroit, the location of Adam's house is in the same neighborhood and of the same era of the Livingstone House. I am interested in the dichotomy

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<sup>10</sup> This phrase appears throughout the zines; however, the collection does not have page numbers to cite.

<sup>11</sup> Robert Mighall, *A Geography of Victorian Gothic Fiction: Mapping History's Nightmares* (Oxford: Oxford University Press, 1999), xiii.

between the haunted fictional place and the abandoned real place and how concepts of the Gothic can translate to urban, contemporary spaces.

### **From Gothic City to Gotham City: The Urban Narratives and Popular Cultures**

Ryszard W. Wolny and Janusz Słodczyk (University of Opole)

The aim of this paper is to explore what has survived in contemporary times of a traditional European Gothic city in terms of architecture, urban functions and planning, alongside traditional Gothic cultures and urban legends.

What the authors propose, then, is a re-reading of Gothic manifestations in today's popular cultures both in Europe and the USA in terms of the changing functions of the traditional city from the real place of dwelling to an imaginary city in American comics.

The first part of the paper concentrates on outlining what remained in contemporary European cities, like the Czech capital city, Prague - apparently the most Gothic city in the world - and Polish Cracow - the medieval metropolis, of the traditional city planning and the changing functions of city space, including the city centres.

The other part of the paper is devoted to what survived in contemporary popular cultures of the traditional Gothicism and how the Gothic city has culturally been transformed to Gotham City, the city of Batman, the American comic figure. The emphasis here is laid on how the medieval supernatural forces have been anthropomorphised to become a core of, first, American and, then, global popular culture.

## **G4: Gothic Travels and Tourism**

### **Involuntary Departures: Edward Said and the Haunted Travel Memoir**

Justin Edwards (University of Stirling)

This paper discusses Edward Said's travel memoir, *Out of Place* (2008), to reflect on the politics and non-fictional aesthetics of haunting and (dis)possession through the language of spectrality, uncanny returns and silenced histories. If haunting signals the return of something that has been repressed, then silenced narratives (ranging from the familial to the national to the diasporic) are articulated - encrypted - in the haunting presences that signal anxieties about multiple and/or diasporic identities and their disappearance. Said's travel memoir exposes repressed cycles of victimization, but also highlights the marginalized relational frameworks that are called upon to repair the devastation associated with the imperial and colonial strategies of dispossession. The most hopeful and liberating aspects of the text suggest that haunting can serve as more than an index to a dead past. Instead, the persistence of spectrality signals the possibility of recovering alternative pasts and, by extension, conceiving of alternative futures on the accrued cultural knowledge of a Palestinian past - communal knowledge that is only partially eclipsed by the colonizing imprints of the UK, US and Israel. Learning to live with ghosts brings with it the possibility of radical changes to personal, familial, national and diasporic histories as well as the anxieties that arise out of altering the future trajectories of Palestinian narratives of displacement.

**'[T]he haze of disinformation descends like certain days I remember, sandstorm days of blurred light.'**  
**(Mantel, 2004): Gothic departures: travel, tourism and terror in HP Lovecraft, Ian McEwan and Hilary Mantel**  
Gina Wisker (University of Brighton)

Gothic travel and tourism texts offer misreadings, deadly, revelatory cultural and personal confusions. Defamiliarisation and the uncanny predominate. Nothing is as expected and excitements of the culturally and topographically new give way to the disturbing, to terror, often with fatal results.

Julia Kristeva emphasises the troubling of identity security which is experienced in Gothic tourism since we construct the foreign 'Other': 'Our disturbing otherness is what bursts in to confront the 'demons'... By recognising our uncanny strangeness we shall neither suffer from it nor enjoy it from the outside. The foreigner is within me' (1982, p192).

This paper begins with H.P. Lovecraft's hapless traveller discovering hideous historical connections in 'The shadow over Innsmouth' (1936), looks at the dangers of deadly misinterpretations of culturally inflected acts of familiarity in Ian McEwan's *The Comfort of Strangers* (1981) and focuses in the main on the disturbing cultural,

spatial and identity differences in Hilary Mantel's *Eight Months on Ghazzah Street* (1988/2004) set in Saudi Arabia.

In Gothic travel and tourism, nothing is ever as planned. Maps, timetables and sense-making habits are exposed as deeply flawed, undermining certainties of space, place, identity and leaving a lasting impression of disturbance and insecurity.

H.P. Lovecraft (1936), 'The shadow over Innsmouth'. (New York: Visionary Publishing Company)

Julia Kristeva (1982), *The Powers of Horror: An Essay on Abjection*. Translated by Leon S. Roudiez (New York: Columbia University Press)

Ian McEwan (1981), *The Comfort of Strangers*. (London: Jonathan Cape)

Hilary Mantel (1988), *Eight Months on Ghazzah Street*. (London: Viking Press)

### **Gothic Journeys: Travel, Exoticism and Alterity in the Gothic Tradition**

Nicola Bowring (Nottingham Trent University)

'Charming as were all Mrs Radcliffe's works, and charming even as were the works of all her imitators, it was not in them perhaps that human nature, at least in the midland counties of England, was to be looked for', realises Catherine Morland in Austen's *Northanger Abbey*.<sup>12</sup> For Austen, thinking specifically of an English human nature, gothic novels remained distant; located in an 'other' place, they dealt also with an 'other' human nature. The rise of gothic fiction in the late Eighteenth Century was closely related to the growth in popularity of the travel narrative, both genres indulging in a form of exoticism through foreign locations and dramatic landscapes. 'The Gothic is marked by an anxious encounter with otherness, with the dark and mysterious unknown', states Anolik in her work on the Gothic.<sup>13</sup> Similarly, Thompson has said of travel writing, 'If all travel involves an encounter between self and other that is brought about by a movement through space, all travel writing is at some level a record or product of this encounter'.<sup>14</sup> Both genres, then, deal with an encounter with otherness, an encounter related to space.

The origins of the gothic tradition are widely accepted as being deeply involved with the Romantic movement; their significant relationship with the travel narrative, however, is less frequently considered. Focusing particularly on the work of Radcliffe through novels such as *The Mysteries of Udolpho* and *The Italian*, this paper will explore this relationship, investigating how place is mapped in the Gothic, and the role that this plays in the establishment of the gothic tradition.

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<sup>12</sup> Jane Austen, *Northanger Abbey* (New York: Wild Jot Press [1817-18], 2009), p.124.

<sup>13</sup> Ruth Beinstock Anolik and Douglas L. Howard, *The Gothic Other: Racial and Social Constructions in the Literary Imagination* (London: MacFarland, 2004), p.1.

<sup>14</sup> Carl Thompson, *Travel Writing* (London: Routledge, 2011), p.10.