



**Gothic Journeys:
Paths, Crossings, and Intersections**

GANZA Biennial Conference

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Keynote Speakers

Gerry Turcotte

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Trickster Gothic & the Subversive Frame

Gothic literature has moved from the periphery of literary acceptability to become a dominant force in contemporary culture. Once the territory of predatory monsters – symbolic of the patriarchy or emblematic of cultural fears around miscegenation – the Gothic today is at once a literature of protest, of celebration, of renewal and engagement. Where Gothic narratives once expressed fears of the dastardly other, and served to demonize minority voices, increasingly the Gothic has been turned to by writers once marginalized to reclaim the shadows, expose new monsters that once reigned with impunity, and even to reclaim contested landscapes: physical, spiritual, sexual and psychological. This paper will trace this movement in contemporary literature, focusing in particular on First Nations and Aboriginal writing, with a particular focus on Cherie Dimaline's recent and award-winning novel *The Marrow Thieves*. Of particular interest to my study will be the way activist voices have increasingly turned to the Gothic, inflected by humour and science fiction, to re-colonize contested spaces, and to reframe the narrative around monstrosity.

Bio

Dr. Gerry Turcotte is President and Vice-Chancellor of St. Mary's University, Calgary, and before this was Associate Provost and Executive Dean of the College of Arts & Sciences at the University of Notre Dame, Australia. He is the author and editor of 17 books including the novel *Flying in Silence* which was shortlisted for The Age Book of the Year in 2001 and *Border Crossings: Words & Images*, a mixed media text that published the photographs from his one-person photographic exhibition at a major Australian gallery, and the text of a performance for music and words which he performed live at the Sydney Opera House.

His publications include *Peripheral Fear: Transformations of the Gothic in Canadian and Australian Fiction* and *Unsettled Remains: Canadian Literature & the Postcolonial Gothic*, shortlisted for the Gabrielle Roy Award for Literary Criticism (co-edited with Cynthia Sugars). He has published widely in the area of post-colonial Gothic fiction in Canada, Australia, New Zealand and the South Pacific. His most recent publication is *The History of the Novel in English since 1950: Australia, Canada, New Zealand, and the South Pacific*, published by Oxford University Press (OUP) and co-edited with C.A. Howells and Paul Sharrad.

He was awarded the Governor General's Award for Canadian Studies in 2011 and the Queen's Diamond Jubilee Medal in 2013.

Nalini Singh

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Finding Gothic Creatures in the 21st Century

Nalini Singh will hold a presentation on her creative process and experiences writing urban fantasy and paranormal romance fiction, and how this engages with traditional Gothic and horror narratives. This plenary presentation will take the shape of a 'Q&A' session on Gothic creatures.

Bio

Nalini Singh is the *New York Times*, *USA Today*, *Wall Street Journal*, and international bestselling author of the *Psy-Changeling*, *Guild Hunter*, and *Rock Kiss* series.

Born in Fiji and raised in New Zealand, she was first published in 2003. Her books have sold over seven million copies worldwide and have been translated into more than twenty languages, including German, French, Japanese, and Turkish. Her most recent releases are: *Ocean Light*, *Cherish Hard*, and *Archangel's Prophecy*.

Her website is: <http://www.nalinisingh.com>

Araújo, Sasha Sophia de

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In The Sublime Shadows, We Live: Identity and Periphery in the Sublime Victorian Gothic

The link between the Gothic and the Sublime is undeniable, due to the emphasis of both on the creation of terror across a variety of spaces. Philip Shaw defines the sublime as “whenever experience slips out of conventional understanding, whenever the power of an object or event is such that words fail and points of comparison disappear...mark[ing] the limits of reason and expression together with a sense of what might lie beyond these limits.” This understanding of the sublime can also define the gothic, and is key in the natural consideration of both in reflecting the experience of marginalised identities, which frequently stand outside convention in their context.

This paper will thus seek to explore how the sublime is a form of expression for marginalised subjectivities in 19th c. Gothic Literature, with special consideration of Anne Brontë’s *The Tenant of Wildfell Hall* and Oscar Wilde’s *The Picture of Dorian Gray*. Both novels bookend the Victorian period, while the authors and their subsequent protagonists existed on the periphery of society. Brontë’s Helen is an artist, who illegally leaves her husband and becomes a single mother to her son, finding solace in her religious and social independence, while Wilde’s Dorian becomes a lived expression of the philosophy of the Decadent movement. The consideration of these texts in the light of the gothic and sublime will seek to highlight their place in the literature of marginalisation.

Bio

Sasha Sophia de Araújo is an Hons. student at UWA, exploring marginalised expression of the sublime in Victorian Gothic, of which this paper is a part. She previously received a Dux BA in English Literature and History from UNDA, Fremantle, and presented at Sheffield Gothic’s Reinventing the Archetypes conference in October 2018. Her interests lie in the Medieval, the Renaissance, and the Gothic Victorians, but is yet to pick a single favourite. She tweets at @avictorianist.

B

Backes, Heidi

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Shared Trauma: Gothic Journeys and Historical Memory in Carlos Ruiz Zafón's Bestseller *The Shadow of the Wind*

Carlos Ruiz Zafón's international bestseller *The Shadow of the Wind* (2001) is a figurehead of Spain's neo-Gothic literary movement. Within the explicitly Gothic atmosphere of postwar Barcelona, Ruiz Zafón creates a complicated, intertextual narrative that employs the *doppelgänger* motif in order to create a parallel of actual historical characters and events. The novel acts as a kind of multiplanar *Bildungsroman*: not only does it facilitate a discussion of the impact of Spain's Civil War on the psychological development of its characters throughout their individual journeys, it also serves as a multigenerational, multicultural bridge, connecting Ruiz Zafón's international audience with the very real historical trauma stemming from the postwar era of 1940s Spain. The inherently transgressive qualities of the *doppelgänger* motif speak clearly to an audience of readers at a time in which the self—be it individual, national, global, or all these—is problematically divided. By intertwining the specific journeys of his characters with classic Gothic tropes, Ruiz Zafón establishes the concept of historical memory as one that can, in fact, transcend national boundaries, resulting in a novel that speaks to the present readers in a manner that allows them to actively engage in the reconstruction of the past.

Bio

Dr. Heidi Backes is an Assistant Professor of Spanish at Missouri State University (USA), where she teaches classes on Spanish Peninsular literature and culture. She specializes in 19th- and 20th-century Spanish literature, focusing her latest research on the Gothic and neo-Gothic movements in Spain. She has published articles and book chapters on novels by authors such as Benito Pérez Galdós, Emilia Pardo Bazán, Alicia Giménez Bartlett, and Adelaida García Morales, and her latest article ("Rhetorical Monstrosity and Female Agency in *El Sur*") is forthcoming at the *Bulletin of Hispanic Studies* at Liverpool University.

Baker, Sarah

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The Intergenerational Curse of *Hereditary*

The Gothic tells what terrifies people and the hidden stories of people that are hidden because they tell of dark things. *Hereditary* (2018) tells of exactly this, a

hidden story beneath the story of a family dealing with grief. *Hereditary* is about Annie, whose mother has died, and who gives a distant and controlled eulogy at her mother's funeral saying, "It's heartening to see so many strange new faces here" when describing a "secretive, suspicious" woman who was a difficult parent. However, the grief, that bubbles forth becomes the conduit to the abject and uncanny and starts an unravelling of a family. Annie, is an artist, and a complicated and emotionally volatile person, and her children show signs of a family that hides secrets. A common trope in Gothic is that houses are the scariest places of all and just as old houses have adapted to modern lifestyles, haunted-house stories have accommodated our generational anxieties. The haunted house in this film for example demonstrates that inside the family home rather than locking troubles out, they live within. This paper will explore the horror of the decay of this family in *Hereditary*, and how this family reflects an intergenerational terror that hints at a demonic devotion that is intergenerational.

Bio

Sarah Baker is a Senior Lecturer in the School of Communication at Auckland University of Technology. She is the co-founder of the AUT Popular Culture Centre and a member of JMAD and the AUT Media Observatory Group. Her research interests include political economy, current affairs television programmes, and popular culture focusing on the Gothic, Sexuality and gender.

Balanzategui, Jessica

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Residual Media and the Digital Gothic: "Petscop," Videogame Fandom, and Subversive Vernacular Creativity

Throughout the 2010s a complex mode of videogame-centred, Gothic vernacular creativity has developed across a range of online spaces that centres on stories of real or supposedly recently discovered videogames from the past that turn on the player in uncanny ways. As this paper will explore, these stories tend to combine Gothic narrative devices with folkloric modes of storytelling to construct uncertain relationships with real technological histories. To examine these processes, this paper focuses on a popular, anonymously created YouTube series called "Petscop" (2016-2017) that depicts a playthrough of an unfinished Playstation 1 game that was supposedly found by the videos' narrator. Combining the popular digital genre of the "Let's Play" video with the Gothic epistolary narrative, "Petscop" actively explores the status of games as contemporary madeleines (Swalwell, 2017, 218), aiming to engage in unsettling ways with viewer nostalgia for childhood experiences of gameplay. In addition, through its carefully crafted aestheticization of "the complexity of obsolescence as a lived experience" (Newman, 2012, 87), the haunted (and haunting) nostalgia deployed by "Petscop" enacts a subversive challenge to the teleological narratives of progress and cycles of planned obsolescence embedded in videogame industry practices.

Works Cited

Newman, James. 2012. *Best Before: Videogames, Supersession and Obsolescence*. London: Routledge.
Swalwell, Melanie. 2017. "Moving on from the Original Experience: Philosophies of Preservation and Dis/play in Games History." In M Swawell, A Ndalians and H Stuckey (Eds). *Fans and Videogames: Histories, Fandom, Archives*. London: Routledge. 213-234.

Bio

Jessica Balanzategui is a Lecturer in Cinema and Screen Studies at Swinburne University of Technology. Jessica's research, published in numerous refereed journals and edited collections, examines the impact of technological, cultural, and industrial change on screen genres and aesthetics, the digital gothic, and childhood in global screen cultures. Her book, *The Uncanny Child in Transnational Cinema*, was published in 2018 by Amsterdam University Press/The University of Chicago Press.

Ball, Peter

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The Vampire's Journey: Using Series Fiction to Convey the Gothic Monster

There are two distinct approaches to presenting protagonists in series fiction. The first focuses on the dramatic arc, charting their emotional and moral change in response to story events. The second embraces a protagonist that editor Robin Laws has dubbed 'The Iconic Hero': a protagonist with a strong internal ethos or value system encounters disorder within the narrative world and pushes back, reaffirming their essential identity as they challenge the disorder rather than undergoing change (The New Hero, 2012).

In this paper I explore the conventions involved in these two narrative journeys, with a focus on how series works such as Elizabeth Bear's New Amsterdam stories and Cherie Priest's Raylene Pendle novels use the narrative conventions of series fiction to represent vampires. In doing so, I argue that the series work, when used alongside the iconic protagonist, can be used to convey the gothic horror of vampiric existence in ways that are inaccessible to single-volume texts.

Bio

Peter Ball is a PhD candidate at the University of Queensland researching the poetics of series fiction, the former manager of the Australian Writers Marketplace, and the convenor of the GenreCon writing conference from 2013 to 2017. He's the author of the *Horn, Bleed*, and the Flotsam fantasy series, and his short fiction has appeared in magazines such as *Strange Horizons* and *Apex Magazine*. Find him online at www.petermball.com.

Brien, Donna Lee

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Dying, Grief and Loss: Models of the good and bad death in memoir

While the notion of 'a good death' has been desired for centuries, research over at least the past two decades has drawn attention to how the medicalised model of death often precludes this as a possibility, as well as contestation of this as an achievable goal. This presentation proposes that memoirs about death and dying can both model what can be understood as good deaths, as well as provide disturbing, uncanny examples of much more haunted ends. Both recent and more historical memoirs of death and dying, all of which have attracted little, or even no, scholarly discussion in these terms, will be discussed in this context, with examples drawn from autobiographical, biographical and fictionalised memoirs. The presentation will also refer to the subjects, themes, tropes, metaphors, voice and tone of such literature, using this analysis to contribute to a working definition of the Gothic memoir. It will also identify research possibilities in this area in relation to Contemporary Gothic, life writing and multi-disciplinary approaches.

Bio

Donna Lee Brien, PhD, is Professor of Creative Industries at Central Queensland University, Australia. Donna has been writing and researching genres and sub-genres of non-fiction writing for the past two decades, with a focus on life writing and memoir. Her most recent book on life writing, *Offshoot: Contemporary Life Writing Methodologies and Practice in Australasia*, with Quinn Eades, was published by UWA Publishing in 2018, following *Recovering History through Fact and Fiction: Forgotten Lives*, with Dallas Baker and Nike Sulway, published in 2017. Donna is the co-editor of the *Australasian Journal of Popular Culture* (with lead editor Lorna Piatti-Farnell), sits on the Editorial Advisory Boards of *Aeternum: The Journal of Contemporary Gothic Studies* and *TEXT: Journal of Writing and Writing Courses*, and is a Past President of the Australasian Association of Writing Programs. Donna is the Founding Convenor of the Australasian Death Studies Network (ADSN), and held annual ADSN conferences in 2015 and 2016.

Brown, Michael

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"Find Laura": *Twin Peaks: The Return* as Trauma Narrative

In David Lynch's '18 hour film' *Twin Peaks: The Return* the motif of the journey signals not only the audiences' 'return' to a beloved 90's television series but also the protracted homecoming of the show's protagonist Special Agent Dale Cooper to the town of Twin Peaks itself. Through Lynch's direction and collaboration with writer Mark Frost, Agent Cooper's journey assumes a gothic character, initiating a

labyrinthine number of paths, crossings and intersections. For Cooper this return is not simply a literal one, but a spiritual and metaphysical rediscovery of his self after his possession by the evil entity BOB during the cliff-hanger for Season 2 which concluded over 25 years ago. Copper participates in a number of crossings: between dimensions, between the 'Black' and 'White' Lodges, between bodies and finally between the present and the past as his ultimate goal becomes to 'find Laura', the murdered schoolgirl Laura Palmer at the centre of the show's original existential and surreal mystery. Behind this apparent search for redemption by Cooper, I will argue, lies a trauma narrative that reverberates throughout the lives within the town and beyond.

Bio

I am an independent scholar with a Masters in Screen and Media Studies. My research includes film studies, horror, the gothic, literature and art house cinema. Most recently I have written on *The Exorcist* for *Revenant Journal* and a chapter on *The Thing* for an upcoming collection on Arctic Horror to be published by Aporetic Press.

C

Carpenter, Lloyd

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Taniwha, Tūrehu, Aitanga-a-nuku-mai-tore and other things that go bump in the night

Māori have mythical creatures in cultural narratives, in creation myths and in their relationship with their natural environment. Some are monsters to be feared who steal lives or souls, others are supernatural, idealised elfin folk, while a few are kaitiaki (guardians) of resources and culture. In this presentation I will discuss Taniwha, Tūrehu, Aitanga-a-nuku-mai-tore and other things that go bump in the (Māori) night, outlining their function in terms of tikanga (cultural mores) and their place in te ao mauri (the spiritual realm).

Bio

Dr. Lloyd Carpenter is a Senior Lecturer in Māori Studies at Lincoln University. This presentation is based on work he is currently developing with Annie Compton, a student at Colorado State University.

Cedro, Carmel

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Monstrous Causality: Exploring Gothic Themes in Time Travel Narratives

Time travel narratives are a popular culture staple, actualising fantastical visions of the future—or the past and present—while functioning as an outlet for cultural anxieties and uncertainties connected to technology, free will, and the temporality of life. This paper seeks to explore how popular time travel texts consistently depict the transgression of boundaries—of time, space, and the natural order—allowing for audience reflection on social mores and concerns over morality, sanctity, and rationality, in much the same way as the Gothic operates (Botting, 2014). Through narratives that disrupt causality, create doppelgängers and alternative versions of history, Gothic themes such as liminality and uncanniness can be recognised and probed, as well as wishful and illicit representations which inevitably lead to monstrous consequences.

Works cited:

Botting, F. (2014) *Gothic: The New Critical Idiom*. 2nd edition. Abingdon, UK: Routledge

Bio

Carmel Cedro is a cultural historian and lecturer in Communication Studies. She is currently undertaking a PhD at Auckland University of Technology in New Zealand. Her dissertation explores the relationship between representations of femininity and different depictions of cake and baking in contemporary Australian cookbooks. She has written on the cultural significance of Gothic trends in contemporary wedding cake decoration and traced the influence and history of the *Dolly Varden* cake in popular culture. Her research interests focus on twentieth and twenty-first century social history, food studies, gender, and Gothic intersections in contemporary popular forms.

Clark, Jack Alexander McCormack

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Germanic Wanderlust: The Journey of German Folklore and Romanticism and its Influence over Nineteenth Century English Gothic Literature

Gothic English literature has been subject to expansive evolution throughout Western history as each era has heralded critical change in the form of discovery, scientific enlightenment, and great renaissances of art and culture. The hypothesis of my paper argues that this change has also been a journey of influence partly due to the spread of Germanic culture throughout Europe. This has not been a solitary movement but a collection of different influences that have captivated English philosophers and authors. For the purpose of this study I will be analysing the German term, *Wanderlust* which embodies the romantic side of German culture, outlining a key desire to roam and travel, and a love of myths, folklore, and literature. Also, the English fascination with this romantic characteristic. I propose that the English Gothic tradition, that partly began as a romantic movement, has been influenced by the spread of German romanticism and folklore beginning with the introduction of the German epic, *Beowulf* by the Angles, and the Saxons in the fifth century, then the introduction of 'Sturm and Drang' (storm and stress) which was a 1767-1785 movement that began as a romantic reaction to the Enlightenment that spread throughout Europe, the first English translation of *Grimms Fairy Tales* in 1823, and the cultural influence of the Sax-Coburg monarchy over English art and culture in the nineteenth century.

Bio

Jack has recently moved from Christchurch and is an honours graduate from the University of Canterbury in History and English. He specialises in nineteenth century literature and history which is where his interest in the Gothic originated. Jack has always been passionate about popular culture, fantasy and science fiction which has lead him to do his Master's thesis at the Auckland University of Technology, studying the resurgence of nineteenth century Gothic archetypes into the Contemporary world. Currently, he is currently undergoing study for his doctorate in Philosophy under the supervision of Dr Lorna Piatti-Farnell.

Coghlan, Jo

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Dead Women Walking: Shoes, Gender and Death from Jessica Mitford to Aretha Franklin

Following the death of Aretha Franklin in August 2018, her body was displayed at the Charles H. Wright Museum of African American History in Detroit wearing a red dress with custom-designed beaded earrings and five-inch patent leather Louboutin pumps. This paper examines contemporary trends in death wear based on archival research and interviews with funeral directors. It specifically focuses on the history and meaning of shoes in burial practices. In Aretha Franklin's death, her shoes reveal not only Franklin's identity, but they provide a pivot for a historical review of the role of shoes in death practices.

Beginning with Jessica Mitford's 1963 text *The American Way of Death* which examined how American funeral homes commodified death, this paper charts how shoes have been a part of death performance from the 1940s and considers this within the broader context of the social and gendered practices of death and identity. It considers that the body is a "vehicle for the imposition of social, political, and economic forces onto individuals" and also how the body can be seen as a "vehicle for resistance to these forces" (Reischer & Koo 2004:308). This research continues the work of Bryan Turner (1992:12,162) who argues that the body in modern social systems is the principle field of political and cultural activity.

Bio

Dr Jo Coghlan is a Senior Lecturer in Sociology at the University of New England, Armidale, NSW. She teaches in the areas of media and popular culture. Her research interests are in the fashioned political body which has been recently published in *Persona and Places: Negotiating Myths, Stereotypes and National Identities* (Walter Hill Publishing, 2018). Jo has also published research that examines the American family and death in *The Australasian Journal of Popular Culture* and *Aeternum: The Journal of Contemporary Gothic Studies*. Her current research on Australian death fashion intersects with her interest in gender, politics, and identity.

Crosland, Astrid

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Beach Bodies

There is something strange that happens at the edge of the world. Where the land falls away to the mutable, ever-shifting, unfathomable, depths, we are no longer on certain ground. The people who live of these borders tell stories of the other

inhabitants of their world - of the uncanny women who appear at the tidemark and must decide which side to call home. Made of many parts, often at odds with their own bodies and society, there is an unusual authenticity to these folktales that resonates beyond geographic, historic, and gendered boundaries.

This paper compares different narratives about seawomen across world storytelling traditions. Crossing the international waters of the mermaid myth to examine the patriarchal response to the anxieties that become expressed when the law of the land is challenged by the existence of a liminal feminine body, this presentation focuses on three particular characters, the Selkie Wife of Shetland, the Little Mermaid of Denmark (and lately California), and Pania of Aotearoa. It aims to use theory from schools of folklore, gender, media, and the Gothic to explore why there are so many tales about the fickle and finicky feminine.

Bio

Astrid has never lived out of sight of the ocean. Born in Auckland to a Shetlander mother and a Kiwi father, and raised on Disney movies, oral tradition, and lots of warnings about not swimming too far out, Astrid's interests surround the extended codex of the Gothic, ranging through film, literature, and folklore, to illustration, popular culture, and fashion.

Astrid has just submitted final corrections for her Master's thesis, *The Gothic Hand*, and is anxious to begin work on her PhD project: a domestic handbook for witches who practise the magical arts and crafts.

D

Doolan, Emma and Lynda Hawryluk

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Northern Rivers Gothic

This paper introduces the concept of a Northern Rivers Gothic tradition in the literature of northern New South Wales, Australia. We argue that the Northern Rivers region is often perceived through ‘Gothic “filters”’ (Piatti-Farnell & Beville 2014, p. 3). Representations in historical records, tourism discourse, news media, and the arts contrast the region’s natural beauty and function as a leisure destination with the darker aspects of its colonial past, its subtropical landscapes of excess and turmoil (Chudy, Cook & Costello 2010), and more recent associations with poverty, violence, and disappearance. In this region, ‘history lives as a presence in the landscape’ (Gibson 2004, p. 50), and not only are ‘colonial ... and contemporary times ... coeval’ (ibid., p. 53), but also older ways remain visible and active through the practices of the area’s Aboriginal peoples. Responding to local conditions, Northern Rivers Gothic appropriates and transforms the conventions of the Gothic. This paper surveys literary and other artistic productions that constitute a Northern Rivers Gothic tradition and identifies some of its hallmarks through examining texts such as Melissa Lucashenko’s *Mullumbimby* (2013) and Jessie Cole’s *Deeper Water* (2014). We offer here a starting point towards an ongoing body of research.

Bios

Dr Emma Doolan is a Lecturer in Writing at Southern Cross University. Her PhD thesis, *Hinterland Gothic: Reading and Writing Australia’s East Coast Hinterlands* (QUT, 2017) is a practice-led exploration of Australian hinterlands as cultural and literary spaces in which Gothic metaphors drawn from the natural landscape are used to articulate marginalised and unspoken stories of place. Her creative and critical work has been published in *Aeternum*, *Overland*, *REX*, and *Geek Mook*.

Dr Lynda Hawryluk is a Senior Lecturer in Writing at Southern Cross University where she is the Course Coordinator of the Associate Degree of Creative Writing. Lynda lectures in creative writing units and supervises Honours, Masters and PhD students. An experienced writing workshop facilitator, Lynda has presented workshops for community and writing groups in Queensland and Canada. She is the immediate past President / Chair of the Australasian Association of Writing Programs, a Committee Member of the Byron Writers Festival and has been published in a variety of academic and creative publications.

E

East, Tara

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The Monster Inside: The Changing Faces of Fear in Australian Fiction

This paper analyses how the theme of fear has changed in Australian Literature over time. The Australian settlers responsible for our early gothic fictions gave external form to their internal fears through their descriptions of the landscape as eerie, dangerous and monstrous. While some contemporary works, such as Craig Silvey's *Jasper Jones*, revisit the nation's classic literary themes of racism and "who belongs?", others, such as Liane Moriarty's *Truly Madly Guilty*, fall into the emerging trend of domestic suburban thrillers. Both these works will be analysed through a psychoanalytic, post-colonial and feminist lens to determine how the contemporary fiction has reworked gothic tropes for modern readers.

Bio

Tara has completed a Bachelor in Journalism (JCU), a Graduate Certificate in Editing and Publishing (USQ) and a Masters of Professional Practice Creative Writing (USC) and a Bachelor of Arts (Honours) at USQ. Her non-fiction pieces have appeared in the *The Cusp*, *The Huffington Post*, *Queensland Writers Centre* and *The Artifice* and her fiction has been published in *October Hill Magazine* and *TEXT* journal. In 2017, she was shortlisted for the *Avid Reader Flash Fiction Prize* and *The New England Thunderbolt Prize for Crime Fiction*.

Finegan, Samuel

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“What went we out into this wilderness to find?”: Irrationality, Trauma and the Imminent Divine in the Witch Film

This paper will discuss three recent entries into the canon of the witch film, Rob Zombie’s 2012 *The Lords of Salem*, Robert Egger’s 2015 *The Witch* and Ari Aster’s 2018 *Hereditary*. Each of these films follows a family or an individual targeted by the occult machinations of a witches’ coven. Each of these films climaxes in scenes of hallucinatory, hysterical violence and terminates in a singular, sublime tableaux – Thomasin’s Goya-esque levitation in *The Witch*, a radiant, but blank eyed Madonna in *The Lords of Salem* and the sole survivor of *Hereditary*’s crowning as the demon lord Paimon.

Taken together, these films present the witch as emblematic of a different order of reality – one where suffering has not only an architect but meaning. In the witch film, or at least, in these witch films, every mishap and misfortune is not only orchestrated by a coven but done so for a purpose. God is absent, but each loss, persecution and new trauma brings the divine closer to incarnation and the victim of the cult closer to exaltation as a vessel of the supranatural. The paper argues, by reference to both horror and gothic film studies and the sociology of historical witch belief, the satanic panics and the occult revivals of the 19th and 20th centuries, that these witch films offer an alternative to a disenchanted, rational and unfeeling world albeit through a rather dark form of magical thinking

Bio

Samuel Finegan was awarded his PhD by the Queensland University of Technology in 2014. The thesis *Broken Gates and Leaky Graves* was nominated for an Outstanding Thesis Award. His published work can be found in *TEXT*, *Aeternum* and *Transnational Literature*.

G

Gildersleeve, Jessica

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The Gothic Journey of Adaptation: Affect and Responsibility in *Picnic at Hanging Rock* and *Wake in Fright*

In the horror story of contemporary global culture, the Gothic must be recognised as a productive space of affective work, provoking not only visceral response, as in the Gothic of old, but responsible cultural action. Since the terrible events of 9/11, a cultural earthquake felt around the world, especially, Australian Gothic can be seen to present a political engagement which precisely depends upon a discourse of trauma and anxiety. This is manifested in a desire to return to and rework the past, as in the recent adaptations of classic Australian Gothic film. *Picnic at Hanging Rock* and *Wake in Fright* both began as novels published in the 1960s, and adapted to film in the 1970s, to great critical and commercial acclaim. Both films have now been adapted again as television series, aired within the last year. This paper will examine those most recent adaptations as part of a consideration of the enduring fascination with these two particular Gothic narratives, drawing on the emotional oppression of each work. I link the narrative of horror and the Gothic to the narrative of trauma via an understanding of the failures of authority and responsibility in order to suggest that such connections in these texts not only draw on concepts of the postcolonial Gothic to position Australian history as a history of trauma, but consider contemporary national politics as a trauma waiting to happen – a Freudian dread of the future nation to come.

Bio

Jessica Gildersleeve is Associate Professor of English Literature at the University of Southern Queensland. Her recent publications include a study of the 1970s horror film *Don't Look Now* (Auteur 2017), as well as *Christos Tsiolkas: The Utopian Vision* (Cambria 2017), *Memory and the Wars on Terror: Australian and British Perspectives* (ed., with Richard Gehrman, Palgrave Macmillan 2017), and *Elizabeth Bowen and the Writing of Trauma: The Ethics of Survival* (Brill 2014).

Green, Stephanie

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Vampire Apocalypse, Evolution and the Sublime: the End of Days in John Logan's *Penny Dreadful*

Supernatural narratives sustain popularity partly due to their adaptive ability to speak to new social and cultural threats. In the current era, stories of the vampire or the zombie may reflect themes such as secular materialism, identity politics, excessive consumerism, post-humanism and global war. Urgent among these is the theme of compulsive apocalypse: the narrative idea that the vampire in some way heralds human mass destruction or transformation. This paper will discuss the vampire apocalypse and the sublime (Day 2013, 8), through an interrogation of compulsive apocalypse in John Logan's *Penny Dreadful*.

Originally epitomised as a dead, decadent aristocrat (Polidori, 1819; Frayling, 1992, 108), the figure of the vampire still commonly encapsulates tensions between modernity and established forms of power. Count Dracula (Stoker, 1895) is both scion and entrepreneur, 'not only able to modernize himself, familiarizing himself with modern-day legal and commercial transactions, but also able to move freely around England like an English gentleman without attracting public attention' (Kwan-Wai Yu 2006, 147). Several contemporary reinventions of the Count recruit this facet of Stoker's vision, such as Haddon's television adaptation of *Dracula*, which portrays the vampire as a wealthy American industrialist with scientific interests (NBC/2013-14).

The vampire as progressive Victorian gentleman appears again in the third season of John Logan's *Penny Dreadful* (Showtime/Sky, 2014-16), where Dracula is in his element amidst the new age of evolutionary science. Here, Christian Camargo portrays the all-powerful demon, disguised as a charming intellectual museum curator. He entrances the series' leading female character, Vanessa Ives, drawing her towards acceptance of his horrific vision of an evolution that culminates in 'the end of days' (S3: E6). Vanessa's struggle to resist Dracula's embrace, and with it the compulsion of human holocaust, speaks to issues of pressing social and cultural immediacy: the terror of irrecoverable social and environmental destruction, the ambiguities of human agency, the uncertain promise of a radical alterity yet to come.

Bio

Stephanie Green is a Senior Lecturer in writing and literature with Griffith University's School of Humanities, Languages and Social Sciences. Her academic books and journal articles explore studies in creative writing, biography and gothic fantasy narrative. Her most recent publications include: 'Identity and the Fantastic'. Stephanie Green, Rikke Schubart, Amanda Howell and Anita Nell Bech Albertsen (eds). *Refractory: A Journal Of Entertainment Media*. Special Issue. Vol 28 (June): 2017. <http://refractory.unimelb.edu.au/2017/06/12/vol28/> and *Hospitality, Rape and Consent in Vampire Popular Culture*. Stephanie Green with Agnieszka Stasiewicz-Bieńkowska and David Baker (eds), Palgrave Macmillan 2017.

H

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From Goth to Rockabilly: Journeys in Subcultural Style

Based upon ethnographic research conducted into the reasons why women choose to wear 1950s style clothing, this paper theoretically and empirically examines the fashion journeys of women who first experimented with alternative clothing during their teenage years in the Goth subculture and how they ended up embracing Rockabilly. It considers the significance of cultural artefacts (Goth and Rockabilly fashion) and the role they play in the fashioning of the self. Highly stylistic fashion choices are endemic to both subcultures, yet the transition from one culture to another receives little scholarly attention. This research undertakes a material culture analysis to reveal how entering one subculture become a launching point for women to play with and evolve their personal style journeys. It presents case studies of women who have transitioned from Goth to Rockabilly style.

Bio

Lisa J. Hackett is a Ph.D. Candidate in the department of Sociology at the University of New England in Armidale. Her thesis examines the reasons why women choose to wear 1950s style clothing in the current context. Her research incorporates material culture studies, fashion history, media, and popular culture. Her upcoming article on the history and politics of clothing sizes is due to be published in *Clothing Cultures* in September 2018.

Hawkes, Lesley

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Trains and Gothic Imaginings

Trains and the Gothic have had a long lasting relationship. From Dickens' ghost story "the Signal Man" (1866) to Stoker's *Dracula* (1897) to more contemporary stories such as Peter Carey's "Journey of a Life-Time" and Richard Flanagan's *Gould's Book of Fish* (2001) trains have provided the mode of transport for Gothic travel, Gothic imaginings and Gothic encounters. The train is often held up the most logical of all forms of transport. It is also an enclosed mode of transport travelling along pre-set tracks from one named destination to another named destination. Departure times and arrival times are also clearly identifiable. However, it is this apparent order and control that makes its link with the Gothic so strong. If something can go wrong on a train, a symbol of rational thought and technological soundness, something can go

wrong anywhere. The train brings the uneasy trust we have with the technological and machine into focus. This paper looks at why the relationship between trains and gothic imaginings has remained so strong and productive.

Bio

Dr Lesley Hawkes is a Senior Lecturer in Professional Communication in the School of Communication, Creative Industries at the Queensland University of Technology, Brisbane, Australia. Her research interests are focused around modes of transport, especially trains and walking and the impact, effect and connections with literature. She also researches writing, space and the environment.

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Monsters in the Attic: Women's Rage and the Gothic

The Gothic cannot exist without rage. It is at the core of a tradition that has arisen as an 'Other' to the reserved - often puritanical - stoicism of Enlightenment reason and subjective sovereignty. From the miserable outbursts that echoed through *Wuthering Heights*, to the seething resentment and realisation that rotted behind the yellow wallpaper, the figure of the angry woman is well suited to a genre that wallows in despair and degeneracy.

However, the role of female anger within the Gothic represents more than a mere pathology in the attic, but rather is an oft misrepresented expression of marginalised embodiment and subjectivity that is imbued with subversive potential. This paper positions women's rage as processes of resistance to Enlightenment phallogocentrism that recalls Susan Bordo's discussions of feminine protest. I propose that the quintessential Gothic tropes of madness, melancholy, rage and hysteria may be understood as monstrous manifestations of feminine 'Otherness' that - akin to Jack Halberstam's pessimistic strategies described in *The Queer Art of Failure* - are disruptive, if tragically ineffectual.

Drawing upon queer, feminist and Monster theory, I will explore the potential of women's rage as a Gothic inversion of patriarchal repression, and as a marginal, yet significant response to misogyny.

Bio

Katharine Hawkins recently completed her PhD at Macquarie University, Sydney. Her thesis was entitled 'The Other Woman: The Monstrous Feminine as Feminist Praxis', and examined the role of the Monstrous as a response to contemporary intersectional feminism. Katharine has a strong interest in the study of the gothic and horror genres, and is currently investigating the further application of Monstrosity within Queer and feminist theory, as well as the role of rage as a

disruptive 'Other' within normative systems of gendered expression and experience. Katharine has been teaching sociology, criminology and gender studies since 2015.

Hearn, Kay and Donna Yannakis

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World War Z, Overcoming the Neoliberal Plague

Zombie texts provide an all-purpose apocalypse to explore our anxieties about the end of the world or at least civilisation. Zombies are not just empty shells onto whom we can project our anxieties and excesses; they also represent a threat to human existence as we know it, and as such zombie stories are a vehicle for exploring what it means to be human. These texts frequently invoke a familiar Gothic trope by blurring the boundaries between monster and human. Survival in zombie fiction may be dependent on either clinging on to what it means to be human or rejecting it outright, and this dichotomy is shaped by broader social and economic ideologies, including neoliberalism. This doctrine, based on market competition in a globalised world, pits humans against one another in measured outputs and outcomes. Max Brooks' novel, *World War Z*, is set globally in the aftermath of a zombie war and allows for a reflection on, and exploration of, the world as it was and how it should be. As such, Brooks offers a critique of neoliberalism and imagines a world that is more inclusive of, and equitable to, different classes and races. We argue that the gothic tropes in the novel highlight the dehumanising aspects of neoliberalism, which contribute to the division of the world into winners and losers, human and other.

Bios

Kay Hearn is a lecturer in the School of Arts and Humanities at Edith Cowan University and takes an interdisciplinary approach to research on the intersection between social media use and politics. She has published on the use of social media and disaster management by governments as well as on citizens journalism in China.

Donna Yannakis is a PhD candidate in English Literature and Sessional Tutor at Edith Cowan University. Her current research focuses on Carmel Bird's fiction, with a particular focus on the author's use of Gothic tropes in her exploration of violence against the other.

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Witch: The Evolution of a Term for Women from Ancient Times to Present Day

From its origins as a term for women practicing magic in the Wiccan traditions, the term 'witch' has evolved through the ages to, in present day, becoming a derogatory and sexist term for women who show assertiveness or gain positions of power, whether perceived or real. This can be seen in the treatment of Australia's first (and only) female Prime Minister, Julia Gillard, with posters labelling her a witch and a bitch highlighted in the media in 2011 – the terms 'witch' and 'bitch' having become synonymous. In 2013, the song Ding Dong! The Witch Is Dead reached number two in the British music charts following the death of the first UK female Prime Minister, Margaret Thatcher.

Once a highly respected term for women possessing healing and other powers, this paper traces the transformation of 'witch' from its origins, through the middle ages when it was used in fear to suppress women, to the connotation it now holds. Focus is placed on when and how the term is used in its contemporary adaptation, by whom, and how this fuels gender bias in the amphitheatre of political and public discourse.

Bio

Angelika Heurich is a PhD Candidate in Sociology at the University of New England, Armidale, NSW. Her research focusses on the work of prominent Australian women who create social change from political and public platforms, by conducting in-person interviews to hear their perspectives and lived experiences. This study follows on from an Honours thesis in 2016, where three women contributed their voices to the research. Angelika's interests lie in the areas of gender equality and personal empowerment.

Holland, Emily

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Ghostly Objects, Material Bodies: Exploring Objecthood in Paranormal Investigation Television

This project explores the shared materiality between the body and the world through the immaterial figure of the ghost. Ghosts represent the liminal space between life and death, signifying an enigmatic alternative to the living, organic body. Where this largely fantastical and archaic figure is placed in the realm of the "factual" and the modern is the paranormal investigation television programme. This research centres on the use and presence of objects in *Ghost Adventures* (2008-present), *Ghost Hunters* (2004-2016) and the short-lived New Zealand series *Ghost Hunt* (2005-2006). It observes through a phenomenological framework that draws primarily from Vivian Sobchack's theory of interobjectivity, how the use of trigger objects such as balls and teddy bears, objects for spiritual communication such as the Ouija board and modern ghost-hunting technology implies a reliance on material objects in signifying the existence of the incorporeal. Without the signifying object of the corpse, other "things" must replace it to confirm material presence. With these objects serving as stand-ins for the corporeal, this relationship also allows us to think

about the shared objecthood not only between the living and the dead, but between human bodies and inanimate objects. While these shows appear to be exclusively about ghosts (and thus immateriality) this paper argues that they also enable us to consider the objective, material status of the ghost hunters themselves.

Bio

I'm a post-graduate student and graduate teaching assistant in the Department of Media and Communication at The University of Auckland. I have recently completed a Masters Thesis titled: *Gender And Materiality: Redefining The Body In Contemporary Extreme Cinema* and I'm currently planning a PhD that explores the aesthetics of the modern "Retro" horror film. My core interests are in both horror media and transgressive art cinema with a focus on gender and the body. I'm particularly fascinated by the visceral and affective quality of the film medium and how this allows for reinterpretations and redefinitions of flesh and the body.

Horsley, Karen

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Crossing Boundaries: Transitions and Transgressions in *Toys in the Attic*

In 1966 Stephen Farber wrote an article in *Film Quarterly* entitled 'New American Gothic' in which he argued that a distorted and complicated aesthetic of 'ruined beauty' had crept into certain Hollywood films - films which, in most other respects, fit neatly into traditional commercial moulds (Farber, 1966: 24). According to Farber, films of the new American Gothic had an 'insidious quality' including a sense of menace and exaggeration that reinforced a trace of the grotesque (1966: 23). In this paper I discuss the 1963 film *Toys in the Attic* (George Roy Hill), in the context of the 'new' American Gothic, as well as positioning it more explicitly within a cycle of Southern Gothic films that in the 1950s and '60s presented a 'sweltering and sexy' view of the American South; other examples of which are *A Streetcar Named Desire* (Kazan, 1951), *Cat on a Hot Tin Roof* (Brooks, 1958), and *Desire in the Dust* (Claxton, 1960). I argue that the film's absurd stylizations function emblematically as visual and thematic articulations of sexual and racial transgression, both of which gothicize the diegetic spaces of the film through a segregationist rhetoric, (which the film simultaneously disrupts) and the collapse and associated degradation of the southern white elite.

Bio

Karen Horsley is a Southern scholar who completed her PhD in 2016 on the topic of the Southern Gothic as a screen genre. Her thesis interrogated the concept of genre using a Derridean analysis to examine the framework underpinning generic attribution. Her research included extensive travel in the American South collecting data on Southern regionalism, the Civil War, and the Southern literary tradition. She

currently teaches screen studies and media studies at Swinburne University in Melbourne.

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The Polynesian Gothic: The Mythopoetic of Frankenstein in the South Seas

This paper traces a genealogy of Gothic sensibility that extends from classical European expression, via the Tropical Gothic of the Caribbean and the southern United States, to the distant South Seas, where it surfaces in the writing of Herman Melville, Robert Louis Stevenson, Frederick O'Brien and Jack London. Cultural anxieties about violence, cannibalism and authenticity feature prominently in this South Seas exhumation of Shelley's monster in which the dichotomies of nobility and savagery, indolence and violence, fecundity and extinction, and the sensuous and the barbarous, are woven together to create a profoundly ambivalent Polynesian stereotype. The body, as the focus of classical Gothic writing, takes new forms in the sea of South Seas texts, where the gaze is both male and colonial. The sensuous, sutured Polynesian body is the subject and object of fascination as well as of rejection and abjection. In conclusion, I seek to extend this genealogy of the Gothic to contemporary Polynesian writing, to ask if elements of the Gothic find expression or reaction in the works of authors such as Albert Wendt, Patricia Grace and Keri Hulme, and to understand how nostalgia, loss and revival have been reconceived under the terms of Islander imaginaries, as the wellsprings of a Polynesian Gothic.

Bio

Terahitarii June Hunter is currently doing her PhD on *The Polynesian Gothic: the Mythopoetic of Frankenstein in the South Seas* at the University of French Polynesia in Tahiti.

Jeffery, Ella

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"Impossible to Keep": Home Renovation and the Suburban Gothic in Sonya Hartnett's *Golden Boys*

Australia is in the grip of an obsession with renovation. In contemporary popular culture renovation television programs, books and new media platforms have become 'a social phenomenon, one that is both expressive and constructive of social relations' (McElroy 2006, 87). On programs like *The Block* and *House Rules*, renovation is presented as a journey through which participants move 'from lack to gratitude' (Bonner 2003, 91) as they improve their lives by renovating houses. Sonya Hartnett's *Golden Boys* (2014) is one of the few contemporary Australian literary novels involving renovation. In this paper I argue that Hartnett's novel brings together elements of suburban Gothic and Australia's obsession with home improvement.

Rex Jenson, father of one of the child protagonists, is a keen renovator. His charisma charms the children of the neighbourhood he and his family have just moved to. His children are increasingly apprehensive as Rex begins renovating their new house, including building a backyard pool, which is designed to lure children into his home. In this novel, renovation is linked to the suburban horror of Rex's paedophilia. One dominant Gothic trope is the decaying castle, manor and, later, suburban house, that threatens to exceed its boundaries (Botting 1996, 113). While decaying Gothic domestic spaces are familiar, I argue that Rex's suburban renovations in *Golden Boys* (2014), a process often characterised in popular culture as a journey of personal, structural and aesthetic renewal, is profoundly Unheimlich.

Bio

Ella Jeffery is a PhD candidate and sessional academic in Creative Writing and Literary Studies at Queensland University of Technology, where she researches intersections between contemporary poetics and Australian home improvement culture. She holds a BFA with Honours (First Class) in Creative and Professional Writing from QUT and her poetry and fiction have appeared in journals and anthologies including *Meanjin*, *Westerly*, *Island*, and *Best Australian Poems*. Her poetry has won or been shortlisted for a number of national prizes and awards and in 2018 she was shortlisted for the Queensland Premier's Young Writers and Publishers Award. She tweets from @JefferyElla.

Johnston, Derek

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Rural Returns: Journeys to the Past and the Pagan in Folk Horror

A central element of the core folk horror texts (*The Wicker Man* (1973), *Blood on Satan's Claw* (1971), *Witchfinder General* (1968)) is the idea of rural communities as retaining pre-Christian practices and beliefs. When uncovered by a modern outsider who is returning to the countryside, these revelations disrupt their world view. Folk horror texts do not resolve this tension between worldviews, present any 'victory' as bittersweet and neither side is shown to hold all of the answers. The sustaining of this tension beyond the end of the narrative suggests that folk horror speaks particularly to our contemporary uncertainty, where organised religion and political organisations no longer hold all the answers, but retreat to the past also does not appear to present a sustainable alternative. This paper will show the importance of the rural return as a movement in time as well as space, one which invokes a strong sense of cyclicity in the rural space-time in tension with the linear industrial time of modern urban living. Examples will be drawn from the 'Unholy Trinity' of folk horror films, as well as related texts such as the *Robin Redbreast* and the BBC series *The Living and the Dead*.

Bio

Derek Johnston is a lecturer in broadcast media at Queen's University Belfast. His current research explores time, identity and horror, engaging with broadcast media, film and literature. This includes his 2015 monograph *Haunted Seasons: Television Ghost Stories for Christmas and Horror for Halloween*, as well as an article on 'Landscape and Identity in the *Ghost Story for Christmas*' for the *Journal of Popular Television* and a forthcoming article on 'Time and Identity in Folk Horror' for *Revenant*.

K

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Posthuman Gothic: the uncanny 'self' in HBO's *Westworld*

The evolution of 'creation' and the drive for immortality depicted in English Romantic myth/Gothic of the past is replicated in a posthuman fashion in HBO's *Westworld*. *Westworld* is "rebooting" an old formula/code (see: *Metropolis* or *Blade Runner*) that allows a new examination of the posthuman gothic. In *Blade Runner*, the (android) antagonist Roy Batty kills his creator when realising his "life" will expire: this ultimate act of defiance renders Batty more than a cyborg/android; it renders him the personification of the 'posthuman.'

Dolores Abernathy, the protagonist/antagonist of *Westworld* has a similar moment of "awakening." I argue that Roy and Dolores have evolved from Victor Frankenstein's creation. That which was intended to be a creation that captured the best of humankind - intended to "live forever" - triggered a revelation of horror that ultimately revealed an uncanny self.

Donna J. Haraway (1991) has argued that "machines are disturbingly lively," while "we ourselves" are "frighteningly inert" (152). Perhaps this is true: should we ask the question of our followers on our machine/internet based social media interfaces? Or should we be thankful that *Westworld* will, if nothing else, send random viewers scrambling to Google to discover the origin of the show's famous phrase? It is there that they may rediscover that old (but not obsolete) format of preserving the "self" forever. The written word: "These Violent Delights Have Violent Ends."

Bio

I completed a PhD in English literature in 2016 at the University of Newcastle, Australia. My thesis investigated how J.K. Rowling uses the "specular" as a form of the double throughout the Harry Potter sequence. My interests include: specular fiction, children's fantasy literature, and the evolution of the gothic in literature and popular culture. I am particular interested in how the "double" and the "posthuman" continue to be reimagined or, as is the trend, re-made. I also like Game of Thrones and cats.

L

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The Horrors of Corpulence in *The Blood of the Vampire* (1897)

Since its inception the Gothic genre has been characterized as “a writing of excess” with its depictions of opulence and melodrama that seek to transgress social boundaries and challenge convention (Botting 1996). Gothic depictions of the fat body are in keeping with this tradition because they physically exceed the boundaries of social acceptability, and can symbolize a transgressive appetite for the genre itself. This is the case with Florence Marryat’s *The Blood of the Vampire* () where the protagonist Harriet Brandt suffers from a form of psychic vampirism she inherited from her mother. Harriet’s nameless matriarch is described as “a fat, flabby, half caste...with her sensual mouth, her greedy eyes, her low forehead and half formed brain, and her lust for blood” connecting her bodily excess to a transgressive appetite for blood (Marryat 1897). The excesses of Harriet’s mother are mirrored in the character of the Baroness Gobelli, “an enormous woman of the elephant build” whose title cannot conceal her coarse nature and low birth (Marryat 1897). Marryat’s gothic depictions of these characters and their excessively fat bodies explores the racial and class dimensions of fatness in Victorian Britain which were influenced by the fatphobic theories of William Banting and his “morbid horror of corpulence” (Braziel and LeBesco 2001).

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Marryat, F. 1897. *The blood of the vampire*,. Leipzig: B. Tauchnitz.

Bio:

Dr. Jeanette Laredo is a scholar of all things awful including eighteenth-century British Gothic literature and Victorian horror fiction. She studies trauma, literary and cinematic monsters, horror films, and is interested in how digital tools can help us understand the dark spectres of our past.

M

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Monstrous Touch: A Gothic Exploration of Organic Science Fiction Interfaces

Science fiction interfaces are frequently represented in popular culture as clean, organised experiences realised through precise and mechanically produced forms. Such interfaces operate as a common boundary between two separate interacting components—a human and lever for example—providing a surface for an exchange of information or action to occur. This paper seeks to explore depictions that challenge the typical sterile and inorganic forms by examining interfaces with biological factors including warm, wet, sticky and spongy elements. These representations allow audiences to encounter characters that react and recoil in disgust when confronted with these experiences generating a sense of the abject and monstrous. This reaction forces an interface's inherent affordance—that of it requiring touch—towards a space where the biological representation manifests a sense of the unnatural and the gothic themes of liminality and uncanniness can be examined. The fleshy mechanics from this 'monstrous touch' create a transgression of boundaries where the perceived natural order of an interface experience—one that is machined, precise and inorganic—is crossed, intersecting with the biotic to produce feelings of revulsion and invoke aspects of the horrific.

Bio

Justin Matthews is a lecturer in Communication Studies teaching in the discipline of digital media and has worked in the commercial industry extensively as a digital producer. He is currently exploring research within the areas of user interfaces and experiences in science fiction moving image, and narrative structure and its morphology across digital mediums.

McAllister, Margaret

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Creatures of the Night: Reflections on Ghost Stories in Nursing

There are many narratives about ghosts where nurses play a central part, including *American Horror Story: Asylum* (2012), *The Ward* (2010), *Sick Nurses* (2007) and *Fragile* (2005). The lure of the Gothic is compelling because the health journey for a patient and the work of a nurse are, at times, terrifying. Some of the illnesses and effects of treatments can be shockingly gruesome. The specialised medical knowledge nurses and doctors possess can seem mystifying to others, while nurses' vigilance can

appear unnerving or annoying. Nurses working at night – on so called ‘graveyard shifts’ – take the importance of rituals needed to contain anxiety to a new level. One such ritual is the sharing of ghost stories. In this presentation, we explore the eerie nature of these tales, provide an initial categorisation, discuss the rituals around their telling and how they are currently circulated, and consider what function the telling of ghost stories may serve for nurses. Contemporary Gothic Studies (Spooner, 2006) suggest such analysis can deepen awareness of cultural anxieties that are hard to recognise and difficult to articulate, but which are alive for patients and nurses navigating the health care system.

Bio

Margaret McAllister, RN, BA, MEd, Ed D is Professor of Nursing in the School of Nursing, Midwifery and Social Sciences at CQUniversity, Australia and co-directs a multi-disciplinary research group on Narratives of Health and Wellbeing. Margaret has a background in nursing, mental health nursing, education and cultural studies. She is widely published and has produced 7 books, including *Stories in Mental Health*, *The Resilient Nurse*, and *Solution Focused Nursing*. She teaches mental health promotion, and the transformative power of stories at graduate level.

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Weird Science: Monstrous Disability in the X-Files

During its eleven-year run, Fox’s ground-breaking series *The X-Files* divided its narrative between what became known as “myth-arc” and “Monster of the Week” episodes. FBI Agent Fox Mulder, as a champion of the paranormal, often insisted that the monstrous and the disfigured were merely misunderstood. This was particularly evident in the Season 5 fan favourite episode, “A Post-modern Prometheus.”

Creator Chris Carter sought to write an episode that was an homage to Mary Shelley’s classic tale *Frankenstein*, but initially struggled to do so within the constraints of a successful contemporary sci-fi show that centred around FBI agents and their investigations. The creative journey to bring the story to the screen included stylistic techniques such as shooting in black and white, invoking comic books, and naming a character Polidori; alongside a cameo by Jerry Springer and legal negotiations with *The Simpsons’* Matt Groenig. The episode is ultimately remembered, however, for a road trip to see Cher in concert. This finale alludes to her iconic role in *Mask*, and links “the Great Mutato” character to Cher’s onscreen son in that film.

This paper explores the potentially dangerous liminal space wherein science, physical disability and monstrosity coalesce in the name of popular entertainment.

Bio

Dr Kimberley McMahon-Coleman is the Academic Director of Regional Campuses for the University of Wollongong, Australia. A former secondary teacher, she has also taught in the Humanities, Education and Learning Development. Kimberley holds advanced degrees in Literature, Special Education and Educational Leadership. Her most recent book publication is *Teaching University Students with Autism Spectrum Disorder: A Guide to Developing Academic Capacity and Proficiency* (Jessica Kingsley Publishers, 2016), with Dr Kim Draisma. With Dr Roslyn Weaver she has authored *Werewolves and Other Shapeshifters in Popular Culture* (McFarland, 2012) and *Mental Health Disorders on Television* (McFarland, forthcoming).

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"This horrible patrimony": Houses, Histories and Madness in Jessie Douglas Kerruish's *The Undying Monster*

The Undying Monster is, like so many Gothic narratives, concerned with a dark secret that refuses to remain buried; a secret that is associated both with a place and a family. The Hammand family has long resided in an estate named Dannow, but their wealth comes with a price: periodically, when conditions are right, the Dannows are either killed or driven to suicide by an unknown monster that lurks in the pine forest. When her brother Oliver is attacked by the monster but survives, Swanhild calls in a "super sensitive" detective in order to solve the mystery of the monster and hopefully vanquish it. But the monster turns out to be intimately connected with the Hammand family; a monster that comes from within. The process of uncovering the mystery surrounding the monster is a process that uncovers a dark family history that reveals the violence associated with an apparently peaceful England that is nevertheless plagued by social inequality and war.

Bio

Erin Mercer is a lecturer in the English Programme at Massey University. She is the author of *Telling the Real Story: Genre and New Zealand Literature* (Victoria UP) and *Repression and Realism in Post-War American Literature*. She recently edited a special Gothic issue of the *Journal of New Zealand Literature* and is the New Zealand Deputy Officer of the Gothic Association of New Zealand and Australia.

Oddi, Susannah

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Vulgar Vampire Serials: From penny dreadfuls and pulp fiction, to digital explorations in Wattpad fandoms

Serialisation "is vulgar, and below the dignity of literature" states Deborah Jenkins, a character in Elizabeth Gaskell's serial *Cranford* (1851-53). This echoes Victorian literary superiority which criticised the novelty of episodic fiction that the masses devoured. Melodramatic serials, such as Malcolm Rymer and Thomas Peckett Pres' penny dreadful, *Varney the Vampire or the Feast of Blood* (1845-1847), successfully engaged mass audiences and the culture of the times. As production processes evolved, a plethora of fantastical vampire narratives featured in low-brow pulp fiction magazines of the 1920's and 1930's.

The bias against writing for the masses remains. Writing for digital vampire fandoms disrupts notions of what constitutes the 'literary'. Yet, engaging in such vulgar enterprise may afford global visibility and feedback that shapes research and writing craft. This reflection on creative-practice based research discusses writing vampire fiction and non-fiction serial commentary within Wattpad, a global storytelling community of over 65 million monthly users. Writing popular serial content provides feedback on research ideas, assists in developing digital production and content management skills, and inspires creativity. Such serial endeavours encourage an isolated writer to be part of global genre communities of readers, writers and fans, with dynamic interactions serving to further cultivate passions for Gothic narratives, texts and media.

Bio

Susannah Oddi is a PhD candidate with CQUniversity, Australia. Practice-led research examines the influence of an online community on digital creative writing and compares contemporary digital serial frameworks with Victorian techniques. Susannah holds a Master of Letters in Creative Writing and a Bachelor of Information Science in Librarianship and Literature. Susannah has a background in corporate research and teaching media and communications. Research interests include digital serial narratives, digital creative practice, reader interactivity, and Victorian and contemporary Gothic media and fandoms.

P

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Where Gothic Rends the Realist Text: Intersections of Genre and Breaking of Boundaries in the Works of Emily and Charlotte Brontë

This paper interrogates the intersections between the realist and the Gothic in *Jane Eyre* (1847) and *Villette* (1853) by Charlotte Brontë and *Wuthering Heights* (1847) by Emily Brontë. I suggest that the authors fit, uneasily, simultaneously and crucially, within both genres or modes. In fact, it is at the interface, intersection or even ‘front line’ between these two modes, that the most interesting innovations of Emily and Charlotte Brontë may be found.

Each narrative may be seen to cross from Victorian realism into Gothic and back again, and the authors do the same within spheres of literary criticism. These crossings reveal something striking and politically significant about the generic journeys of the authors. In each novel, the Gothic emerges as omnipresent: it lurks behind every painting and around every corner, even in those spaces of idyllic domesticity. This omnipresence of the Gothic mode enacts an important modification of the ostensibly realist text or space: “the hole torn in the realist text by the discovery of the Gothic allows Gothic meanings to pour in” (Willis 17). It is this spillage of the Gothic that marks Emily and Charlotte Brontë as revolutionary writers who expanded the boundaries of both Victorian realism and the Gothic, and began to carve fresh space for female writers.

Bio

Sarah Pearce has recently completed her PhD in English at Flinders University. Her doctorate focused on the suffering female body in the works of Emily and Charlotte Brontë, and more broadly on themes of embodiment, genre and feminist theory. Her works are published in *Aeternum*, *Outskirts*, *Writing from Below* and *Meniscus*.

Peaty, Gwyneth

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A Grave Journey: Reanimating the Gothic heroine in *Resident Evil*

The *Resident Evil* films have amassed a global profit of over \$1.233 billion, making them the most commercially successful remake of a video game series ever. The games themselves represent a 90s reimagining of classic Gothic horror tropes: evil scientists create a substance (the T-Virus) that transforms humans and other

creatures into monstrous beasts for nefarious purposes. In the films, the heroine of these trials is Alice: a woman whose body and mind undergo repeated alterations and augmentations throughout the series. Her identity is repeatedly erased, recovered, rebooted, and copied as the franchise progresses. By *Resident Evil: Afterlife* (2010), the fourth film in the series, Alice has been cloned many times. Multiple versions of her are created and destroyed in the clash between good and evil. And yet, despite the damage this explosion of blood and violence seemingly wreaks upon Alice, she only becomes stronger and more difficult to kill. This paper explores Alice's journey from vulnerable victim to monstrous creation, arguing that she embodies the evolution and mutation of the Gothic heroine as a narrative trope.

Bio

Dr. Gwyneth Peaty is an Internet Studies lecturer at Curtin University in Perth, Western Australia. She is GANZA's Deputy Officer for Australia and her research interests include horror, monstrosity, and the Gothic in popular culture.

Pettee, Lindsay

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Pulling at a Loose Thread: Nonlinear Gothic Reality in the Twenty-First Century

In her commentary on *The Secret of Hanging Rock*, Yvonne Rousseau asserts, "Nor is there justification for loose talk by people who have heard about the gravitational curvature of spacetime, and who have therefore postulated a mysterious gravitational effect associated with the Rock." Despite such a quick dismissal, many have drawn connections between the historical significance of Einstein's theories and how they might have influenced Lindsay's original novel. Considering the novel's famous introduction that allows the reader to decide if the events are "fact or fiction," there is certainly room for a non-traditional approach to the black hole theory. In short: human consciousness as the creator of the external universe.

The development of geocriticism and spatiality has drawn attention to the shift in perceptions of space and time throughout history. Starting with Lindsay's classic novel and ending with contemporary film and television shows such as *Dark*, *Westworld*, and *The Arrival*, this presentation explores how twenty-first century Gothic is concerned with not only humanity's position within a universe it does not understand, but also whether human consciousness is something to be trusted. As Lindsay once revealed in an interview with John Taylor, "I feel that one's in the middle of time and that the past, present and future is really all around."

Bio

Lindsay is an instructor of English at several community colleges in San Diego, California. She received a Master's degree in English with a specialization in British

Literature and a research focus on Australian Gothic literature, post-colonialism, and geocriticism from San Diego State University. Her interest in Australian literature began as a child while enjoying yearly family trips to visit relatives in Sydney during school holidays. Today, she enjoys unsettling her students by assigning them her favorite dark and twisted Gothic texts.

Piatti-Farnell, Lorna

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The Water and the Corpse: Gothicising the River in *The Frankenstein Chronicles*

As part of the Gothic topographies of place, water often indicates a liminal area, and successfully takes on complex meanings as a cultural and representational conduit. Considered as an allegorical entity, a river, therefore, can be seen as more than a simple material place, where a mass of water flows: indeed, it can be taken instead to be an iconographic presence, which signifies otherworldliness, secrecy, and the cyclical intangibility of human life. Taking this idea as a point of departure, this paper explores the representation of the river as a Gothicised entity in *The Frankenstein Chronicles*. Neither an adaptation nor a re-thinking of Shelley's famous tale, this television series develops against the backdrop of the novel's historical narrative, and interlaces itself with the imagination of both the creature and its monstrous science. Set in London in 1827, the series is marked by dismembered bodies, tortured experimentations, and horrific cultural disquiets. In the midst of it all, flows the river Thames, an entity that, within the narrative, acts both a physical placing and a symbolic channel. Through the exploitation of abject imagery and materialities, this body of water evokes the disturbing juncture of natural geography, and a haunting blend of spectrality, corporeality, and decay. In *The Frankenstein Chronicles*, the Thames is a river of corpses, and of barely concealed unthinkable secrets. It is a locus of horror, ghostly memory, and fear, as its waters fail to hide the cultural repulsions and anxieties that are deeply rooted in the Gothicised fringes of the urban collectivity. The river is transformative, as much as it is fluid, and death is only part of the story it has to tell.

Bio

Dr Lorna Piatti-Farnell is Associate Professor and Director of the Popular Culture Research Centre at Auckland University of Technology, New Zealand. She is the President of the Gothic Association of New Zealand and Australia (GANZA), and Chair of Gothic and Horror Chair for the Popular Culture Association of Australia and New Zealand (PopCAANZ). Her research interests lie at the intersection of contemporary popular media and cultural history, with a focus on Gothic Studies. She has published widely in these areas, and is author of multiple single-authored books, including *The Vampire in Contemporary Popular Literature* (Routledge, 2014) and *Consuming Gothic: Food and Horror in Film* (Palgrave, 2017). A/Prof. Piatti-Farnell is currently working on a new edited collection, entitled *Gothic Afterlives: Remakes of Horror in Contemporary Media* (Rowman & Littlefield, forthcoming 2019).

Philp, Alex

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(Re)negotiating Barbara Baynton's Roadside: Exploring the Potential of Adolescent Sister Relationships in Rural Australian Gothic Fiction

Within Australian gothic fiction, females struggle to comfortably and autonomously navigate rural spaces. When entering rural landscape, young females in particular are often removed through murder or disappearance, and both Kay Schaffer's observation of the rural as 'no place for woman' (1988, 71) and the dominant gothic trope of the young, vulnerable maiden (Milbank 2007, 155; Turcotte 2009) are seen operating strongly here. Though the concept of young female vulnerability is evident in numerous rural Australian gothic narratives, perhaps none are quite so harrowing as the canonical stories within Barbara Baynton's *Bush Studies* (1902). Within *Bush Studies*, the roadside is one particular space where Baynton's women struggle to move with autonomy and agency. My practice-led research argues that writing sister relationships into rural gothic narratives has the potential to (re)negotiate the roadside to be a space that accommodates the agency and mobility of adolescent female characters. My creative practice is in dialogue with Baynton's stories by asking what the bond of sisters might reveal or change about her gothic roadside. This presentation, which includes both reflective practice and textual analysis of Baynton's stories, explores how sisters can disrupt established gothic spaces and forge a legitimate space for young female voices within rural Australian gothic narratives.

Bio

Alex Philp is a PhD candidate and sessional academic at the Queensland University of Technology (Brisbane). She researches the Australian gothic, sister relationships, and transgression in fiction. Her short fiction has appeared in various Australian journals such as *Overland*, *The Review of Australian Fiction*, and *Voiceworks*.

Prosser, Ashleigh

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"Here we are again!": A Gothic Journey of Textual Haunting, from Peter Ackroyd's *Dan Leno and the Limehouse Golem* (1994) to *The Limehouse Golem* (2016)

This paper proposes a comparative analysis of Peter Ackroyd's 1994 neo-Victorian Gothic novel, *Dan Leno and the Limehouse Golem*, and its recent adaptation by screenwriter Jane Goldman as *The Limehouse Golem*, a neo-Victorian horror film released in 2016 directed by Juan Carlos Medina. It seeks to explore how the depiction of London's East End in Ackroyd's novel, and the cinematic adaptation of it, can be read as a Gothic journey of textual haunting. In Ackroyd's narrative,

London's East End is haunted by a malevolent 'spirit of place' that appears to have manifested itself as a monstrous serial killer, the Limehouse Golem. This paper proposes that Ackroyd's 'spirit of place' is an inheritance of the area's 'real' history of violence combined with its literary history in the Late Victorian Gothic, for the novel's textual phantoms are those "shadows, spectres and written ghosts" of the neo-Victorian that Heilmann and Llewellyn suggest "never quite materialize into substantive presences but instead maintain simulations of the 'real'".¹ Yet it is of significance that the 'real' which is invoked here is by necessity an imagined reality, one that is informed by a vision of the world that the Victorians left behind in their own texts, which is furthered by neo-Victorian adaptations of those texts, and of their forms and styles, characters and tropes. As such, this paper proposes to examine precisely how such a neo-Victorian (re)vision is at play within *The Limehouse Golem*, a cinematic adaptation of a work of historiographic metafiction that simultaneously invokes the imagined realities of Victorian textual phantoms to evoke those of the neo-Victorian Urban Gothic. One could argue, then, that the famous nineteenth-century pantomime turn for which the real Dan Leno was so well known that resounds throughout both texts encapsulates not just Ackroyd's neo-Victorian Gothic vision of London's East End, but Goldman's adaptation of it too, for "here we are again!"

Bio

Dr Ashleigh Prosser is an Early Career Researcher and Learning Designer working in the Educational Enhancement Unit (Office of the Pro Vice-Chancellor, Education) at the University of Western Australia. She completed her PhD by research in English & Cultural Studies at the University of Western Australia. For her doctoral thesis, she wrote a study of the Gothic mode in contemporary English author Peter Ackroyd's London-based novels and historical works. Ashleigh's research interests lie with the Gothic, and its relationship to haunting and the uncanny in literature and popular culture. Ashleigh is currently the Social Media Manager for the Gothic Association of New Zealand and Australia (@GANZA_Official) and Associate Editor of *Aeternum: The Journal of Contemporary Gothic Studies*.

R

Rall, Denise N.

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The Likelihood of Monsters: Locating a Taxonomy for Supernatural Beings

To paraphrase Aristotle's remark on the existence of supernatural beings, he preferred to consider a 'probable impossibility' to an unlikely possibility - which very nearly echoes the words of the fictional detective, Sherlock Holmes. Recently, Kathryn Schulz reports on two MIT scholars who asked two hundred people to rank magic spells in order of plausibility in 2015, and they repeated the test later. In her essay, Schulz makes the case for a distinctive 'ranking' of supernatural entities, based not only on human emotional responses to the supernatural: but on 'patterns of evidence, a grasp of biology, theories of physics: it turns out that we need all of these to account for our intuitions about supernatural beings.' Therefore, she concludes that ghosts become 'more likely' than gnomes, as we consider the afterlife and reports that seven out of ten Americans believe in angels, whereas demons have fallen off in plausibility as they have left the contemporary Christian lexicon.

This paper will examine the recent studies on popular conceptions of the likelihood of supernatural beings and potentially offer further results from an online survey.

Bio

Dr Denise N. Rall is an adjunct fellow in the School of Arts & Social Sciences at Southern Cross University in Lismore, NSW, and an adjunct lecturer at the University of New England, Armidale, NSW, Australia. She holds a Ph.D. in Internet Studies and an MA in Comparative Literature from the University of Wisconsin. Her eclectic research interests include textiles, fashion and wearable art, and how technology and the Internet changed women's roles in computing, domestic work, craft and social protest. Her edited book, *Fashion & War in Popular Culture* (2014, Intellect), surveys colonial conquest, protest and conflict as they impact on fashion and textiles. Her recent interest in supernatural beings extends her interest in how groups of people rank themselves and others.

Randell-Moon, Holly

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Wynonna Earp as Weird West: Gothic queerings of the Western Genre

In this presentation I examine the television series *Wynonna Earp* (2016) as a feminist and queer take on the Gothic Western or Weird West genre. Combining elements of horror, the supernatural, and Gothic geographies, *Wynonna Earp* focuses on the

titular character, a descendent of Wyatt Earp, who is cursed to battle revenants, outlaws that Wyatt Earp killed but which return from the dead over and over again until an Earp descendent breaks the curse. Set in Earp's fictional home town of Purgatory, the show also features other supernatural beings (such as witches and vampires) who are attracted to the spiritual energy of the Ghost River Triangle, the geography Purgatory is located in. The show's presentation of a contemporary reality where dead people, sorcerers, and even dragons commingle with living characters invokes Gothic Westerns where the lines between the living and dead, right and wrong, order and chaos, are constantly blurred or queered. In its embrace of the Weird West, the West as ontologically weird and queer, I suggest the show undertakes a feminist and queer reading of ontology as fundamentally abnormal by presenting Wynonna as a flawed, pregnant, and unstable leading protagonist, which implicitly critiques the autonomous and emotionally austere figures such as Wyatt Earp that populate previous Western genres.

Bio

Holly Randell-Moon is a Senior Lecturer in the School of Indigenous Australian Studies at Charles Sturt University, Australia. Her publications on biopower, race, and popular culture have appeared in the journals *Social Semiotics*, *The Journal of Australasian Popular Culture*, *Aeternum: The Journal of Contemporary Gothic Studies*, *Feminist Media Studies*, and *Celebrity Studies*. Along with Ryan Tippet, she is the editor of *Security, Race, Biopower: Essays on Technology and Corporeality* (2016, Palgrave Macmillan). She is Co-Editor of the *Somatechnics* journal.

Rutherford, Amanda

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The Intersections of the Gothic Monster with Contemporary Fairy Tale Film

Contemporary fairy tale film continues to journey into new modes of representation of the classic myths and folklore tales of past, due largely through the advancement in film production and technology. This has enabled highly detailed full and part animation combinations, and highly realistic viewing. An interesting area of the narrative adaptation is the frequent inclusion of the Gothic as a means of reinstating concepts of terror and fear into the text, which have been previously sanitized for the targeted younger viewership. Spooner says that the performance and representation of Gothic has "adapted and changed with the times" (2017, p. 9), and one of the major developments seen is the rewriting of the 'monster' in contemporary fairy tale films, as the creatures have been transformed from their previous on-screen representation, into a darker, more sinister gothic monster of ancient classic themes. I will examine the portrayal of the Gothic monster in the modern fairy tale film, emphasising the concept that "scariness has gained ground as pleasure" (Warner, 1998, p. 4), and that the macabre repertoire of monsters and the terror invoked by them, "is designed to have disturbing effects" (Botting, 1999, p. 5) both on the characters and the audience imagination.

Bio

Amanda Rutherford is a post graduate student at the Auckland University of Technology and teaches in the School of Communications. Her research interests include media communications and popular culture, with a particular interest in Gothic and Horror studies, film and television, myth, legend and fairy tales.

S

Senff, Naomi von

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Crichton's Mechanical and Monstrous: Playing God with creationism and ethics in *Jurassic World* and *Westworld*

Crichton's novels and movies feature strong ethical considerations in relation to creationism and whether scientists should create an unnatural being for the entertainment of and subjugation to the dominant wealthy class. As author, his works feature bio-ethics and scientific research, coupled with a knowledge that science and medicine have made some horrific mistakes in their search for perfection. The worlds created by Crichton feature a strong creationist theme, which ultimately results in an un-natural monstrosity being inserted into a modified 'natural' world. Both the *Jurassic Park* series and *Westworld* owe a debt to Mary Shelly's *Frankenstein*, utilising a protagonist tinkering with unnatural mechanisms to create a hybridisation - a creature that appears to be natural but which is based on genetic modification. *Westworld* deals with creationism of a compliant fantasy race of humanoids and animals, who are conditioned / programmed to behave in particular ways until they are able to achieve a form of self-determination. The *Jurassic* series relates to bring post-extinction creatures back to life without a consideration of whether something should be done. Both are high budget fantasies geared to the wealthy, enabling a form of tourism where the user has 'control' over the outcome.

Bio

Naomi von Senff is an independent scholar based in Sydney. Research interests include vampire fiction, witchcraft and demonology in opera and libretti, gothic literature, leitmotif, pop-culture, criminology and fashion. Naomi is also an Assistant Coroner working with the Coronial Case Management Unit and has interests in law and bio-ethics.

Speakman, Blair

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Gotta catch 'em all... Gothic Pocket Monsters: The Pokemon-world as a Site of Otherness and Transgression

In 1996 "a different kind of monster appeared, Nintendo's Poketto Monsuta, pocket monsters, or as they became known in the western world, *Pokémon*" (Bainbridge, 2014, p. 400). While some scholars have reflected upon societal issues represented in

the *Pokemon* video game series (1996-Present) including environmentalism, consumerism, and genetic modification, there has been limited attention on *Pokémon's* connection to the Gothic and its appropriation of Japanese folklore. Spooner (2006) argues that a recurrent feature of contemporary Gothic is sympathy for the monster, as those that are typically represented as other are placed at the centre of the narrative. This can be seen in *Pokemon* where the player is encouraged to sympathise, live, and collaborate with these creatures, as they are presented as being the player's partners throughout their journey. Simultaneously, Pokemon are also viewed as being 'other' as they are frequently regarded as transgressive figures. This conference presentation will critically examine how the representation of these monsters as being other highlights the contradictions inherent in the relationship between Pokemon and humans throughout the series.

Bio

Blair Speakman is pop culture enthusiast who is particularly fascinated with the construction of authenticity in music fandoms. This interest led Blair to his Master's thesis on the (re)construction of authenticity and identity in the Lady Gaga fandom after the release of *Cheek to Cheek* (2014). Furthermore, Blair started his Doctorate of Philosophy at Auckland University of Technology (AUT) in July 2017, focusing on Queer characters in contemporary Gothic television shows, and is a recipient of AUT's Vice-Chancellor Doctoral Scholarship. He is also highly involved in University extra-curricular activities, including being the secretary for the student LGBTIQA club.

Staite, Sophia

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Playing the Bloody Rose: Deconstructing Childhood in *Kamen Rider Kiva*

Media created by adults for children is constrained by tensions between what children will enjoy and what their parents will approve of. It is a macrocosm, in many ways, of a society's hopes and fears for its children. In this context, what does the use of 1980s nostalgia and gothic imagery in the 2008 Japanese children's action program "Kamen Rider Kiva" signify? "Kiva" features stained glass vampires, a story of love and betrayal across two generations, and questions the obligation for young people to follow the paths their parents and societies have laid out for them. At the same time, the program is simply an installment in a decades long franchise designed to market toys to primary school aged children. It follows a predetermined format for certain in-story events to match toy production schedules, and the heavier aspects of the plot (such as infidelity, child abandonment, haunting, and death) coexist with rubber suit monsters and slapstick humour. In this presentation I argue that "Kamen Rider Kiva" is an excellent case study of the fundamental differences in the cultural construction of childhood between Japanese and Anglophone societies.

Bio

Sophia Staite is a PhD candidate at the University of Tasmania. Her research focuses on transnational children's media flows, with a particular interest in Japanese media.

Starford, Rebecca

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The Terror of Loneliness: Gothic Pathways and Uncanny Intersections in Elizabeth Harrower and Helen Hodgman

In *The Origins of Totalitarianism* (1951), Hannah Arendt describes loneliness as 'the common ground for terror'. While Arendt's treatise explores the function of loneliness as the primary weapon of oppressive political regimes, applying her reading of the affect to Elizabeth Harrower's *The Watch Tower* (1966) and Helen Hodgman's *Blue Skies* (1976) demonstrates the profoundly Gothic nature of these Australian novels. Set in the mundane and familiar suburbia of Sydney and Hobart respectively, these ground-breaking works examine the subtle and unique unravelling of the female psyche in the domestic space when the lonely and emotionally isolated protagonists encounter the uncanny. This paper explores the way loneliness and the uncanny intersect in these texts, the literary effects such an intersection produces, and how these novels have proved precursors for a more contemporary - and distinctly Australian - Gothic genre I have coined 'the domestic uncanny'.

Bio

Rebecca Starford is a second-year PhD candidate in Creative Writing at the University of Queensland. Her research interests include the uncanny and haunting in contemporary Australian literature, and the creative component of her thesis, a novel entitled *The Visitor*, investigates the literary representation of the uncanny in contemporary Australian fiction. Rebecca is the author of the memoir *Bad Behaviour* (Allen & Unwin) and the forthcoming novel, *The Handler* (2020), and is the publishing director of *Kill Your Darlings* magazine.

T

Thompson, Matthew

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“Take Responsibility for Your Actions”: Vampyr, Video Games and the Use of Avatars and Interactivity in the Modern Vampire Figure

As the figure of the vampire was portrayed more and more as a more tragic figure in the popular fiction of the late 20th and early 21st Century, the themes surrounding it have evolved to reflect ideas of conflict between power and humanity. However, the medium of video games has often struggled, or ignored entirely this dynamic conflict due to the notion of the player playing a vampiric protagonist and having to ‘beat’ the game- making the notion of using a vampiric power come down to optimum usage rather than moral choice.

Vampyr (2018), however, attempts to engage actively with this thematic conflict of the vampire figure on several layers. This paper will explore how *Vampyr* utilises the interactive element of video games to create choices within the game that reflect the power/humanity tension in the protagonist. Furthermore, it will examine how *Vampyr* utilises the degree of participation of the player to replicate this on a higher, more direct level to the audience themselves in order to explore the unique opportunities that video games offer the Gothic.

Bio

Dr Matthew Thompson is a PhD graduate from the Australian National University whose thesis reflected upon the influence of Jack the Ripper on serial killer narratives and Neo-Victorianism. He has been published in both *Aeternum* and the *Australasian Journal of Popular Culture*.

W

Wicks, Anne-Maree

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The Feminine Motif: Weird Fiction in Shirley Jackson's *The Haunting of Hill House*

Shirley Jackson's *The Haunting of Hill House* (1959) is described by critical scholarship as difficult to define because its 'disturbing' themes participate in multiple genres without belonging. In an attempt to make sense of Jackson's novel, the 1963 and 1999 film adaptations, *The Haunting*, rework these disturbances and thereby label it as a work of Gothic or Horror. This paper investigates the difficult and ambiguous themes in Jackson's novel as Weird Fiction – a literary mode described by scholarship as difficult and perhaps 'ill-advised' to define. By examining Jackson's novel as a Weird Fiction text, this paper does not limit or corrupt the other genres it is claiming participation, such as Gothic and Horror. This discussion achieves this by re-evaluating the mixing of genres in Jackson's novel, as well as speaking to the sexual difference in Jacques Derrida's "The Law of Genre" (1980). The disturbing themes in Jackson's novel reject and overcome the mad and monstrous figurations attributed to the feminine by masculine imagination and sexuality. Just like Weird Fiction, the feminine elements in Jackson's novel give birth to a new kind of monster that disturbs the Derridean law of genre.

Bio

Anne-Maree Wicks is a PhD candidate of English Literature at the University of Southern Queensland. Her research project focuses on Weird Fiction as a genre, as well as positioning *écriture féminine* as a conceptual lens for examining weird fictions' by women writers.