

IX Coloquio Internacional de Literatura Gótica:
"Cine y teatro góticos"

**Lo mínimo en el horror: la deshumanización del
cuerpo femenino en *A Girl is a Half-formed Thing* de
Eimear McBride y *Una chica es una cosa a medio formar*
(dir. Juan Miranda)**

Karolina Ulloa
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“Your body is a temple for Christ”
(McBride 14).



For you. You'll soon. You'll give her name. In the stitches of her skin she'll wear your say. Mammy me? Yes you. Bounce the bed, I'd say. I'd say that's what you did. Then lay you down. They cut you round. Wait and hour and day. (McBride 3)



Smith



A parasite cannot exist without a host, and the interaction between these two agents always occurs in a liminal space. Parasite, etymologically, derives from para-, next to, and sitos, food. It exists alongside its host while simultaneously feeding off its life force. In so doing it both defines and undermines the limits of that host. (202)



Tidwell



"CONFUSION OF BOUNDARIES" (541)

01

"In the stitches of her skin she'll wear your say" (McBride 3).

02

"Feeling limbs feeling. Pins and. Needles" (McBride 42).

"LUST"

(McBride 51)

"LOST"

(McBride 53)

Body Horror

ALDANA REYES

[C]orporeality constitutes the main site of fear, anxiety and sometimes even disgust for the characters, and, by extension, the intended readers/viewers. Its workings involve the inscription of horror into the human body by virtue of a **change**, or a series of them, that transforms the perceived 'normal' body into a negatively exceptional and/or painful version of itself. ... [H]orrific scenarios stem from either the **decay** of the body, its gradual or sudden **loss of humanity** (physical and/or moral), its uncontrollable nature and desires or else the feelings of **disgust** it can arouse. (393)



Fuck me if he could and I and I and I. ... He did not get me after all. ...

Oh but he did. I'm lying. I am not I am. ... Pull my skirt down by my ankles. Shed. And it was so quiet that I could hear him open me. ... Oh God. It hurts me take it out. It. ... It hurts me. And kissing and choking me. Almost too much of my body taken up. (McBride 57-8)

"HE RIP ME".

(McBride 59)

"THESE ARE
MY BITS. MY
PIECES".

(McBride 152)



**I wanted you to come I say. My My My
brother. ... For. What? This. He pull up
my skirt. ... Stitching up my eyes and
sewing up my lips. ... Take me stitch by
stitch. (McBride 131)**

My. llllllllllllllllll. Love my. Brother
no.

Silent.

He's gone. He's gone. Goodbye.

(McBride 188)



“You’re hurt me” (McBride 192).

"Doos the fuck the fuckink slatch in me" (McBride 192).

“Kom shitting ut h mith fkng kmg” (McBride 193).

**Soon I'n dead I'm sre. Loose. Ver the
aIrWays. Here. mY nose my mOuth I.
VOMit. Clear. CleaR. He stepS up gETs.
Look. And I breath. And I breath my.**

(McBride 194)

Stick it in **the** don't **inside** where **the** **water** is swimming
through **my** nose and mouth through **my** sense **my** organs
s through **my** through.

(McBride 197)

**“My name is
gone”.**

(McBride 203)







PÍA LABORDE-NOGUEZ

“Para ti. Tú pronto. Tú le pondrás nombre. En las puntadas de su piel llevará tu decir” (00:00:30-00:00:37).





Hui

"the parasite acts as if he is looking at his mirror image in the scene" (171).



“¿A quién le estoy hablando? ¿A quién le estoy hablando ahora?”

(00:54:33-00:54:44)





"Me estoy muriendo. Cuando lo hace. De dolor"
(00:21:16-00:21:26).



“Mi nombre se ha ido”.

(01:05:27)

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¡Gracias!

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