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PUBLICATIONS AND CONFERENCE PAPERS

Monograph

Origins and Effects of Poetic Ambiguity in Dylan Thomas's Collected Poems. MUSE 20. Trier: WVT, 2014.

Edited Volumes/Journal Issues

An Introduction to Poetic Forms. London, New York: Routledge, 2023.

Omission. Vol. 22 of *Symbolism: An International Annual of Critical Aesthetics.* Berlin, New York: DeGruyter, 2022.

Translating Renaissance Experience. Ed. with Anja Müller-Wood and Tymon Adamczewski. Montréal: Éditions québécoise de l'oeuvre, 2021.

Comparative Perspectives on the Robinsonade (special issue of *Porownania/Comparisons*). Ed. with Martina Kopf and Jakub Lipski. 2 (25) 2019.

Constructing Coherence in the British Short Story Cycle. Ed. with Florian Kläger. London: Routledge, 2018.

Essays

"Coherence Effects in Digital TV: The Case of Anthology Series". *Television by Stream: Essays on Marketing, Content and Audience Worldwide.* Ed. Christina Adamou and Sotiris Petridis. Jefferson: McFarland, 2023. 135-148.

"Introduction: Repetition and Variation"; "The Elegy"; "The Long Poem" (with Miguel Juan Gronow Smith); "The Sonnet"; "The Villanelle". *An Introduction to Poetic Forms.* Ed. Patrick Gill. London: Routledge, 2023. 1-6; 132-141; 166-174; 213-222; 223-231.

"Introduction: Omission". *Omission.* Vol. 22 of *Symbolism: An International Annual of Critical Aesthetics.* Ed. Patrick Gill. Berlin, New York: DeGruyter, 2022. 3-11.

"'Decorum will be strictly observed': Generic Tensions and Failed Dialogue in Martin Amis's London Trilogy". *When Dialogue Fails.* Ed. Anja Müller-Wood. *Language and Dialogue* (12:1). Spring 2022. 91-109.

“Stick to facts’: Author Figures and Textual Authority in *Robinson Crusoe* and the Twentieth-century Robinsonade”. *Avant* 12.1. 2021. <http://avant.edu.pl/en/2021-01-07>

“Smart Like Auden? ‘Lull’ and ‘September 1, 1939’”. *A Field Guide to the Poetry of Theodore Roethke*. Ed. William Barillas. Athens: Ohio University Press, 2021. 49-53.

“Impossible Worlds: Modality and Agency in the English Renaissance Sonnet.” *Translating Renaissance Experience*. Ed. Anja Müller-Wood, Tymon Adamczewski, and Patrick Gill. Montréal: Éditions québécoise de l’oeuvre, 2021. 107-121.

“The Past Is Immutable’: Technology’s Symbolism and the Future in *Black Mirror*”. *Symbolism: An International Annual of Critical Aesthetics* 20 (2021). 111-121.

“If I had ...’: Counterfactuals, Imagined Realities, and the Poetics of the Postmodern Robinsonade.” *Rewriting Crusoe: The Robinsonade across Languages, Cultures, and Media*. Ed. Jakub Lipski. Lewisburg: Bucknell University Press, 2020. 23-36.

“Listening to the Literary: On the Novelistic Poetics of the Podcast.” *The Novel as Network: Literary Forms, Ideas, Commodities*. Ed. Tim Lanzendörfer and Corinna Norrick-Rühl. London: Palgrave, 2020. 163-179.

“Dystopian and Utopian Omission of Discourse in Three Modern Robinsonades: *Lord of the Flies*, *Concrete Island*, *The Red Turtle*”. *The Robinsonade*. Special Issue of *Porównania/Comparisons*. Ed. Patrick Gill, Martina Kopf and Jakub Lipski. 2 (25) 2019. 145-156.

Introduction. *The Robinsonade*. Special Issue of *Porównania/Comparisons*. Ed. Patrick Gill, Martina Kopf and Jakub Lipski. 2 (25) 2019. 1-9.

“Now it’s failed’: The Sonnet Form in the Poetry of Philip Larkin”. *Poem Unlimited: New Perspectives on Poetry and Genre*. Eds. David Kerler and Timo Müller. Berlin: de Gruyter, 2019. 83-98.

with Jochen Ecke. “Alterity in the Genesis of the Contemporary British TV Superhero”. *Superheroes on World Screens*. Ed. Rayna Denison and Rachel Mizsei-Ward. Jackson: University Press of Mississippi, 2015. 133-149.

“I swore I’d not go reality’: The Bluths Through the Lens of Genre”. *A State of Arrested Development: Critical Essays on the Innovative Television Comedy*. Ed. Kristin M. Barton. Jefferson: McFarland, 2015. 197-210.

“Poetry of the Thirties and Forties: W.H. Auden and Dylan Thomas”. *A History of British Poetry: Genres, Developments, Interpretations*. Ed. Sibylle Baumbach, Birgit Neumann, Ansgar Nünning. Trier: WVT, 2015. 339-350.

“Across the Divide’: The Contemporary English Elegy”. *Symbolism: An International Annual of Critical Aesthetics* 12/13 (2013). 367-379.

with Florian Kläger. “‘You didn’t set me up. Did you?’ Genre, Authorship and Absence in Martin Amis’s *London Fields* and *Night Train*”. *Trespassing Journal* 2 (Winter 2013). Web.

"The drops which fell from Shakespear's Pen': *Hamlet* in Contemporary Fiction". *Alicante Journal of English Studies* 25 (2012). 257-268.

"Global English: The Proliferation of English Varieties in American Television Series". *Previously On: TV Series in the Third Golden Age of Television*. FRAME: Revista de Cine de la Biblioteca de la Facultad de Comunicación. Ed. Miguel A. Pérez-Gómez. 2011. 743-754. Web.

"It's a destiny thing - enjoy it! Free Will and Determinism in Bryan Fuller's Television Series". *The Television World of Pushing Daisies: Critical Essays on the Bryan Fuller Series*. Ed. Alissa Burger. Jefferson: McFarland, 2011. 115-133.

"The Uneasy Domesticity of Dylan Thomas's *Under Milk Wood*". *Constructions of Home: Interdisciplinary Studies in Architecture, Law and Literature*. Ed. Klaus Stierstorfer. AMS Studies in Cultural History 9. New York: AMS Press, 2010. 291-301.

"From Staging Interculturality to Intercultural Stagings: Text and Performance in the Plays of Sulayman Al-Bassam". *Staging Interculturality*. CDE 17. Ed. Werner Huber and Margarete Rubik. Trier: WVT, 2010. 237-249.

"Inscrutable Apocalypse and Lucid Movement? Dylan Thomas, Philip Larkin, and the Sonnet". *"My age is as a lusty winter": Essays in Honour of Peter Erlebach and Thomas Michael Stein*. Ed. Bernhard Reitz. Trier: WVT, 2009. 183-193.

"The Name of the Game': Form and Function of Episode Titles in *Grey's Anatomy*". *Grace under Pressure: Grey's Anatomy Uncovered*. Ed. Cynthia Burkhead and Hillary Robson. Newcastle: Cambridge Scholars Publishing, 2008. 22-31.

Reviews

Review of: Sarka Bubikova and Olga Roebuck. *The Place It Was Done: Location and Community in Contemporary American and British Crime Fiction*. *American Studies/Amerikastudien*.

"Nowhere to Go but Everywhere: Locations of the Contemporary British Elegy". *Symbolism: An International Annual of Critical Aesthetics* 16 (2016). 315-323.

Reference Entries

"Robert Burns, 'To a Daisy'"; "Charlotte Smith, 'The Female Exile'"; "Charlotte Smith, 'The Partial Muse'". *Encyclopedia of Literary Romanticism*. Ed. Andrew Maunder. New York: Facts on File, 2010.

"Monica Ali, *Brick Lane*". *Encyclopedia of Contemporary Writers and Their Work*. Ed. Geoff Hamilton and Brian Jones. New York: Facts on File, 2010.

"Vernon Watkins". *Companion to British Poetry: 1900 to the Present*. Ed. James Persoon and Robert R. Watson. New York: Facts on File, 2008.

"William Harris". *Eighteenth-Century British Historians*. Dictionary of Literary Biography 336. Ed. Ellen J. Jenkins. Detroit: Thomson Gale, 2007.

revision of "Hans Schleimer". *Lexikon des gesamten Buchwesens*. Vol. VIII. Ed. Severin Corsten, Stephan Füssel, Günther Pflug. Stuttgart: Hiersemann, 2003.

Conference Papers

"Friday's Ascendancy: The Role-Reversal Robinsonade from Postcolonialism to Ecocriticism". April Conference Fifteen. Krakow, April 2023.

"Friday's Physical Ascendancy: From Postcolonialism to Ecocriticism". ESSE 16. Mainz, August 2022.

"Deutschlandbilder in der zeitgenössischen englischen Fernsehdokumentation". Britische Deutschlandreisen: Jahrestagung der Prinz-Albert-Gesellschaft. Coburg, August 2022.

"Key Transitions in the Robinson/Friday Dynamic". PASE 2022: Transitions. Krakow, July 2022.

"Listeners Find Podcasts – Audible Finds Listeners". A Digital Symposium on Digital Audio-books. Boras, January 2021.

"Coherence Effects in Digital TV: The Case of Anthology Series." Discourses of Fictional (Digital) TV Series. Valencia, November 2020.

"Mimesis vs. Diegesis: Developments in the Fiction Podcast". Podcasting Poetics. Mainz, October 2019.

"'You can't prove which story is true': The Contemporary Robinsonade and Textual Authority". Authored Cultures/Authoring Cultures: Negotiating Control over Media Texts. Torun, December 2018.

"'I can still hear you': Self-Effacement and Foregrounding of the Speaker's Role in Elegies Public and Private". *Elegy: New Approaches*. Durham, September 2018.

"Digital Shakespeare: Quantitative Text Analysis in Support of Traditional Scholarship in the Humanities". ECHIC 2018: Equip & Engage: Research and Dissemination Infrastructures for the Humanities. Leuven, April 2018.

"A Decade of Podcasting in Review". *The Podcast: Forms, Functions, Futures*. Mainz, February 2018.

"And one of the best of its kind I ever heard': Acoustic Narration in Karl Bruckmaier's *Leben und Ansichten von Tristram Shandy, Gentleman* (2015). Second International Laurence Sterne Foundation Conference 2017: Adaptation in the Age of Sterne. Bydgoszcz, October 2017.

"Questions of Decorum': Martin Amis's *Einstein's Monsters* between Anthology and Cycle". Short Fiction: Co-Texts and Contexts/Le récit bref: co-textes et contextes. Leuven, May 2017.

"Bad Habits of Expectancy': Larkin as Sonneteer". New Perspectives in English and American Studies. April Conference Fourteen. Krakow, April 2017.

"Mind the Gap: The Contemporary Literary Novel and Conspicuous Absences". Novel – Seeming – Goods: Futures of the Anglophone Novel. Mainz, September 2016.

"Whatever is, is right?' The Transition from Wishing to Counterfactuality in English Verse". 4th International Congress on Linguistics, Literature and Cultural Studies in Modern Languages. UCAM Murcia, September 2016.

"If poetry could tell it backwards': The Pessimism of 21st Century Autopoetics". Writing and Insecurity: Writing the Twenty-first Century. Brighton, March/April 2016.

"Serialisation and Metaisation: The Sitcom as Imitator and Innovator". 50 Shades of Popular Culture. Krakow, February 2016.

with Florian Kläger. "Introductory: Textual Coherence, the Form of the Story Cycle, and the British Tradition". Constructing Coherence in the British Short Story Cycle. Mainz, October 2015.

"The dampest kind of dejection'? Defining the Elegy in the 21st Century". Poem Unlimited: New Perspectives on Poetry and Genre. Augsburg, October 2015.

"Fain would I dwell on form': *Romeo and Juliet*, Genre, and German Film Adaptation". Shakespeare's *Romeo and Juliet* in European Culture. Murcia, November 2014.

"The Contemporary Elegy in English: Observations on Generic Reconfigurations". Beyond Words: Crossing Borders in English Studies. April Conference Thirteen. Krakow, April 2014.

"Struggling to Present 'a cohesive, manageable story': Adapting *Brief Interviews with Hideous Men* and *Money* for Film and Television". Association of Adaptation Studies Conference. Berlin, October 2010.

"The Enemy You Know: The Uneasy Domesticity of Dylan Thomas's *Under Milk Wood* as a Response to a World in Crisis". Constructions of Home: Interdisciplinary Studies in Law, Architecture and Literature. Münster, November 2008.

"Dylan Thomas's Wordplay: A Test Case for the Translation of Poetry?" Poetry and Translation. Stirling, July 2008.

"O my prophetic soul': *Hamlet* and the Contemporary Novel". Mid-Atlantic American/Popular Culture Association Conference. Pittsburgh, November 2002.

Invited Talks

“Tennyson and the Brownings“. The Victorian Period. Bayreuth, June 2021.

“Journey and Interiority in *Robinson Crusoe*“. English Prose from the 16th to the 18th Century. Mainz, January 2021.

“On the Novelistic Poetics of the Podcast.“ Podcast PhD Group, Université de Paris, January 2021.

“The Limits of Knowledge: Theodicy in *An Essay on Man* and *The Seasons*“. Literature of the Enlightenment. Mainz, May 2019.

“Age of Reason, Age of Enlightenment: *A Modest Proposal*“. Literature of the Enlightenment. Mainz, April 2019.

“‘And not add a last line’: The Contemporary Novel, Conspicuous Absences, and Metafictional Pessimism“. Hamburg, June 2018.

“*In Memoriam*“. Core Readings in English Literature. Mainz, May 2018.

“*The Rape of the Lock*“. Core Readings in English Literature. Mainz, April 2018.

“Tennyson and the Brownings“. The Victorian Period. Bayreuth, December 2017.

“British TV Superheroes“. Bydgoszcz, October 2017.

“Warum heißt es eigentlich auf Deutsch ‘Wolke Sieben’ aber auf Englisch ‘Cloud Nine’?“. SWR 3: Kurze Frage – kurze Antwort. Mainz, December 2016.

“Form without Frowns: Making Sense of the English Sonnet“. Fremdsprachentag: Jahrestagung des Sprachenverbandes Englisch und Mehrsprachigkeit. Mainz, September 2016.

“Philip Larkin’s Sonnets“. Core Readings in English Literature. Mainz, May 2016.

“‘That much never can be obsolete’: Humboldt, Employability and the Future of Higher Education“. DAAD Alumni Conference. Windhoek, March 2015.

“Satire and the Rise of the Novel: Pope, Swift, Sterne“. The Rise of the Novel. Mainz, January 2015.

“*The Wipers Times*: Satire in the Trenches“. The Great War and Its Cultural Afterlives. Mainz University, May 2014.

“*The Rape of the Lock* and Literary History“. Core Readings in English Literature. Mainz, June 2013.

"Vox Pops: Reflection and Creation of Popular *Stimmungen* in Contemporary German and British News Media". *Stimmungen: Climates, Moods, Atmospheres*. University of Edinburgh, June 2011.

"The Underdog Winning out in the Long Run: Defining the Term 'Cult Film' within Cultural and Economic Parameters". Universität Siegen, June 2010.

"Comedy und Atomkriegsszenarien im England der 50er und 60er Jahre: Ein Zugang zu *Dr Strangelove, or How I Learned to Stop Worrying and Love the Bomb*". Kultursommer Rheinland-Pfalz: Great British Films. Mainz, June 2009.

"Poetic Ambiguity: History and Theory." Jagiellonian University Krakow, April 2007.