



Neo-Gothic Narratives

Syllabus

Let's get this out of the way: Like summer term, winter term 2020/21 will be an experiment in pandemic pedagogics; it is also my first term at Goethe-University, so please bear with me! I look forward to experimenting with new forms of (online) teaching, but I will need your help. Please keep in touch, take part in the Zoom classes, and use the forum/wiki/padlet for asynchronous coursework (timelines, study questions, book reviews – tasks specified below). Most importantly, please let me (and the other course members) know if something does not work for you or if you have different ideas about how to do things. Let's do this together!

class:

- **Wednesday**, 16:15-17:45 [online]

As Zoom is not the perfect medium for everyone (and some of you might struggle with technical issues) the seminar will combine synchronous Zoom classes and asynchronous sessions (see schedule & tasks below).

contact:

- [office: 4.154 IG-Farben-Haus]
- **e-mail:**
- **office hours:** Tuesday, 9:00-10:30 (and on appointment) on Zoom – please send me an e-mail for the Zoom link.
- **twitter:** @susannegruss

resources:

- **OLAT:**

literature:

- You need to **buy** the following primary texts (listed in the order of discussion in class):
 - (1) Angela Carter, "The Bloody Chamber" (1979) (a copy will be made available to you during term)
 - (2) Sarah Waters, *Affinity* (1999)
 - (3) John Harwood, *The Ghost Writer* (2004)
 - (4) Kazuo Ishiguro, *Never Let Me Go* (2005)
 - (5) Helen Oyeyemi, *White Is for Witching* (2009)
- optional: Sarah Perry, *Melmoth* (2018)
- Please make sure that you have watched Guillermo del Toro's *Crimson Peak* (2015) and read at least *Affinity* and *The Ghost Writer* by the beginning of term!
- Apart from these longer primary texts, all **other texts** that are mandatory reading are available on OLAT.
- Please check the **bibliography** for further references (full bibliographical details, further reading).

course description:

The gothic has gone through a variety of iterations ever since its beginnings in the late eighteenth century, and elements such as the haunted labyrinthine building, the innocent gothic heroine, or the dark family curse remain instantly recognisable. In this seminar, we will investigate contemporary gothic novels from a variety of angles. We will use del Toro's *Crimson Peak* and Carter's "The Bloody Chamber" to establish a basic understanding of gothic conventions and their contemporary re-visions. Additionally, we will use the first weeks of term to familiarise ourselves with theories of the gothic (such as the sublime, terror vs. horror, Freud's uncanny, Kristeva's abject, and Abraham and Torok's phantom). We will then discuss spiritualism and the panopticon as a gothic space (Waters's *Affinity*), trauma and/in the ghost story (Harwood's *The Ghost Writer*), gothic dystopia (Ishiguro's *Never Let Me Go*), and rewriting as well as the postcolonial gothic (Oyeyemi, *White Is for Witching*).



For those of you who want to use the winter months for some extra gothic reading, I'd be more than happy to set up a book club-style discussion group of Sarah Perry's recent *Melmoth*.

e-mail and Zoom etiquette:

- Please give me some time to answer your **e-mails** (up to 3 or 4 days). I will not write e-mails after 8pm or on weekends.
- The usual: Please **mute yourself** if you are not talking. If you feel uncomfortable talking into the camera (or if you have connection issues), feel free to use the **chat** to contribute to class discussions.
- I obviously won't (and can't) force anyone to turn on their **camera** when we zoom but would still kindly ask you to do so (or drop me a brief note at the beginning of term explaining why you would rather not). Yes, staring at yourself onscreen can be cringeworthy, but if we want to use Zoom to create a **seminar experience**, being able to see each other's faces and nonverbal communication just makes everything so much easier for me (and you). Imagine trying to keep a discussion going while staring into a void of black rectangles.
- Most of us will zoom from our **private spaces** – this means that my kids might make an appearance at some point (sorry). Zoom bombing family members, flatmates or pets are always welcome! Added bonus: you get to eat and drink during classes (as long as you have muted yourself, see above).
- Our Zoom seminar should be a **safe space** for everyone. Recording (parts of) sessions or taking (and posting) screenshots is an absolute no-go. All material shared onscreen will be made available to you on OLAT.
- I am not exempt from the occasional **technical blip** – please be patient if I freeze and simply carry on with your discussion. Like the terminator, I will be back, promised.
- **Be kind (to yourself, to each other, and to me).**

course performance & requirements:

- Apart from preparing the **compulsory reading**, please stick to the tasks detailed in the course schedule below.
- I expect you to take part in class **regularly** and **actively**, both in synchronous and asynchronous sessions. As indicated below, I will use your activity in the forum to track participation. Communication is key, so talk to me if you are struggling.
- For **asynchronous sessions**, I have indicated the tasks I expect you to cover over the week in the schedule below. This should not take more time than the 90-minute course slot (plus the time you would normally take to read/prepare for class).
- Instead of an oral presentation, **each** of you is expected to write at **least two 1½–2 page book reviews**. Please write an academic book review focussing not only on plot, but in particular on the (gothic) context of the seminar. Please hand in the book reviews on the date specified in the schedule below. I will read them and send you feedback. For those of you who do not need a term paper but an **assignment**, please revise and slightly extend your book reviews (2x **3 pages**) and hand them in by the end of term at the latest.

term paper:

- If you need to write a term paper for this course, please stick to the department's style sheet and attend the Zoom session of term papers.
- You can, of course, use ideas developed in your books reviews as part of your term paper – see the book reviews as an exercise in academic writing.
- Developing a topic **independently** and coming up with a suitable **thesis** is part of your assignment. Please talk to me/chat with me as soon as possible – I will not accept & grade your term paper if I have not talked to you about your topic.



 mandatory reading / viewing

 to do

 background reading

01 04.11.20 **organisation**

Zoom

Gothic brainstorming – definitions, genre, literary history

to read, to watch, to do:

- C. Spooner, "Preface" (*Twenty-First-Century Gothic*, ix-xii) 

task: Please have a quick look at the forum **before we start** and introduce yourself (including your pronouns) – if you want to, you can also upload a selfie and/or a picture of your workspace. And if you have a pet, upload a pic for us (pretty please).

02 11.11.20

Genre 1

Horace Walpole, *The Castle of Otranto* (1764) – 'male' Gothic

Angela Carter, "The Bloody Chamber" (1979)

feminist rewriting

to read, to watch, to do:

- H. Walpole, "Preface" to *The Castle of Otranto* (25-34) 
- A. Carter, "The Bloody Chamber" (111-143) 
- Podcast M. Bragg, "Gothic" (*BBC In Our Time*, <https://www.bbc.co.uk/programmes/p0054792>) 
- G. Wisker, "At Home All Was Blood and Feathers: The Werewolf in the Kitchen – Angela Carter and Horror" (161-175) 

tasks:

- Answer the **forum question** and engage with the others' entries – there will be an open question for every asynchronous week of this seminar, and I will use your forum questions to track participation.
- Listen to Bragg's **podcast** and take notes – which characteristics of gothic literature are specified in the podcast? Then watch my short **video on (male) gothic** (linked in today's OLAT session). Do let me know if you have any questions!
- Add your thoughts about Walpole's "Preface" and Carter's "The Bloody Chamber" to the **neo-gothic wiki**. I will prompt you to use the wiki throughout the seminar to create a **glossary** of gothic elements, writers, and texts – starting today!
- Please take the **minute paper** (link in today's OLAT session) for some feedback – we will discuss your questions at the beginning of next session!

We will evaluate your experience of this asynchronous session at the beginning of our next (Zoom) session.

03 18.11.20

Zoom

Benicio del Toro, *Crimson Peak* (2015)

viewing response – (female) gothic, contemporary gothic

to read, to watch, to do:

- watch the film 
- C. Bloom, "Introduction to the Gothic Handbook Series: Welcome to Hell" (1-28) 
- S. Gruss, "Revisiting the Bloody Chamber: Transnational Bluebeard-Tales in Helen Oyeyemi's *Mr Fox* (2011) and Guillermo del Toro's *Crimson Peak* (2015)" (125-139) 
- H. Kaye, "Gothic Film" (239-251) 



tasks:

- Read Bloom's article carefully and take some **notes** – what are his **main theses**? can you relate his article to del Toro's *Crimson Peak*?
- Please take the **Minute Paper** (link in today's OLAT session) for some feedback – I will upload results & answers to open questions in the folder for next session!

04 25.11.20 **Sarah Waters, *Affinity* (1999) 1**

reading response – gothic space (panopticism)

to read, to watch, to do:

- read the novel 
- L. Armit & Sarah Gamble, "The Haunted Geometries of Sarah Waters's *Affinity*" (141-170) 
- hand in a 1½–2 page **book review** (keep in mind that you need to write two for the seminar) 
- R. Arias, "Female Confinement in Sarah Waters' Neo-Victorian Fiction" (256-277) 

tasks:

- Answer the **forum question** and engage with the others' entries – please start your answer with a brief **reading response** (What did you think about Waters's novel? What are the gothic elements? Which topics would you like to discuss?).
- Read Armit & Gamble's article carefully and **take notes** – how do they describe the gothic/panoptic spaces of *Affinity*? do you agree with their reading? Then watch my short **video** on (Foucauldian) **panopticism** (link in today's OLAT session). Do let me know if you have any questions!
- Add to the **neo-gothic wiki** – more gothic elements, writers, and texts.
- Please take the **minute paper** (link in today's OLAT session) for some feedback – we will discuss your questions at the beginning of next session!

05 02.12.20 **Sarah Waters, *Affinity* (1999) 2****Zoom**

spiritualism, ghosts & lesbians

to read, to watch, to do:

- A. Owen, "The Other Voice: Women, Children & Nineteenth-Century Spiritualism" (34-73) 
- C. O'Callaghan, "A Journal of Two Hearts? Lesbian Identities and Politics in *Affinity*" (47-74) 
- R. Carroll, "Becoming My Own Ghost: Spinsterhood, Heterosexuality and Sarah Waters's *Affinity*" (43 paragraphs) 

tasks:

- Read Owen's article carefully and **take notes** – what are her main theses? and how does Waters make use of female spiritualism in *Affinity*?
- Please take the **minute paper** (link in today's OLAT session) for some feedback – I will upload results & answers to open questions in the folder for next session!

06 09.12.20 **Gothic Theory 1**

Freud's uncanny (1919) – Kristeva's abject (1982)

to read, to watch, to do:

- S. Freud, "The Uncanny" (418-430) 
- J. Kristeva, from *Powers of Horror* (1-9) 
- B. Creed, "Kristeva, Femininity, Abjection" (64-70) 
- M. A. Massé, "Psychoanalysis and the Gothic" (307-320) 



tasks:

- Answer the **forum question** and engage with the others' entries – please start your answer with a brief **reading response** (What did you think about Freud's and Kristeva's theories? Did you struggle while reading – and if so: why?).
- Have a look at my **video on Freud, Lacan, & Kristeva** (link in today's OLAT session). Do let me know if you have any questions! Then add to the **neo-gothic wiki** – more gothic elements, writers, and texts (and, today, theories).
- Do you have **specific questions** about writing an academic paper / an abstract for next session? Post them in the **forum**.
- Please take the **minute paper** (link in today's OLAT session) for some feedback – we will discuss your questions at the beginning of next session!

07 16.12.20

Zoom

Gothic Theory 2

Abraham & Torok's phantom ()

Term Papersto read, to watch, to do:

- N. Abraham, "Notes on the Phantom: A Complement to Freud's Metapsychology" (287-292) 
- hand in a potential topic / thesis / abstract for your term paper 
- E. Rashkin, "Tools for a New Psychoanalytic Literary Criticism: The Work of Abraham and Torok" (31-52) 

tasks:

- Read Abraham's "Notes on the Phantom" carefully and **take notes**. What do you think about the "phantom"? Did you struggle while reading – and if so: why? Think about the concept of the phantom in the context of gothic fiction – where and how could it be applied in critical readings?
- Think about your **term paper**! Ideally, you should have developed a rough idea by now – today is the day to articulate this idea in class and get some (peer) feedback.
- Please take the **minute paper** (link in today's OLAT session) for some feedback – I will upload results & answers to open questions in the folder for next session!

🎄 Christmas Break 🎄

08 13.01.21

John Harwood, *The Ghost Writer* (2004) 1

reading response – the (neo-)Victorian ghost story

to read, to watch, to do:

- read the novel 
- hand in a 1½–2 page **book review** (keep in mind that you need to write two for the seminar) 
- J. Briggs, "The Ghost Story" (176-185) 
- N. Freeman, "The Victorian Ghost Story" (93-107) 

tasks:

- Answer the **forum question** and engage with the others' entries – please start your answer with a brief **reading response** (What did you think about Harwood's novel? What are the gothic elements? Which topics would you like to discuss?).



- Read Briggs's article on the **ghost story** and take notes – what are the main characteristics of the ghost story? Now add to the **neo-gothic wiki** – more gothic elements, writers, and texts (including Harwood's *Ghost Writer*).
- Next week I would like to discuss some passages of the novel in more detail – and you get to choose! Post the passages (or stories) you would like to talk about in the **forum**.
- Please take the **minute paper** (link in today's OLAT session) for some feedback – we will discuss your questions at the beginning of next session!

09 20.01.21
Zoom

John Harwood, *The Ghost Writer* (2004) 2

trauma & the phantom

to read, to watch, to do:

- A. Heilmann & M. Llewellyn, "1 Memory, Mourning, Misfortune: Ancestral Houses and (Literary) Inheritances" (33-65) 
- S. Gruss, "Spectres of the Past: Reading the Phantom of Family Trauma in Neo-Victorian Fiction" (123-136) 

tasks:

- Review your notes on the phantom, then read the chapter by Heilmann and Llewellyn carefully and **take notes** – what are their main theses? do you (dis)agree with their reading – and why?
- Please take the **minute paper** (link in today's OLAT session) for some feedback – I will upload results & answers to open questions in the folder for next session!

10 27.01.21

Kazuo Ishiguro, *Never Let Me Go* (2005) 1

reading response – heterotopia & gothic space(s) 2

to read, to watch, to do:

- read the novel 
- hand in a 1½–2 page **book review** (keep in mind that you need to write two for the seminar) 
- F. Botting, "In Gothic Darkly: Heterotopia, History, Culture" (13-24) 
- S. Groes, "'Something of a lost corner': Kazuo Ishiguro's Landscapes of Memory and East Anglia in *Never Let Me Go*" (211-224) 

tasks:

- Answer the **forum question** and engage with the others' entries – please start your answer with a brief **reading response** (What did you think about Ishiguro's novel? What are the gothic elements? Which topics would you like to discuss?).
- Watch my **video on heterotopia** (link in today's OLAT session). Do let me know if you have any questions!
- Read Botting's article carefully and **take notes** – use it to add to the **neo-gothic wiki** – more gothic elements, writers, and texts (including Ishiguro and heterotopia).
- Please take the **minute paper** (link in today's OLAT session) for some feedback – we will discuss your questions at the beginning of next session!

11 03.02.21
Zoom

Kazuo Ishiguro, *Never Let Me Go* (2005) 2

doubles, clones – Frankenstein?

to read, to watch, to do:

- G. Byron & L. Ogston, "Educating Kathy: Clones and Other Creatures in Kazuo Ishiguro's *Never Let Me Go*" (453-464) 
- S. Wasson, "'A Butcher's Shop Where the Meat Still Moved': Gothic Doubles, Organ Harvesting and Human Cloning" (73-86) 
- M. J. Hillard, "*Never Let Me Go*: Cloning, Transplanting, and the Victorian Novel" (109-134) 



tasks:

- Read Byron & Ogston's article carefully – do you (dis)agree with their reading of Ishiguro's novel (and why)?
- Please take the **minute paper** (link in today's OLAT session) for some feedback – I will upload results & answers to open questions in the folder for next session!

12 10.02.21 *Helen Oyeyemi, White Is for Witching (2009) 1*

reading response – post-colonial gothic

to read, to watch, to do:

- read the novel 
- hand in a 1½–2 page **book review** (keep in mind that you need to write two for the seminar) 
- H. Cousins, "Helen Oyeyemi and the Yoruba Gothic: *White Is for Witching*." (47-58) 
- B. Tredennick, "'I think I am a monster': Helen Oyeyemi's *White Is for Witching* and the Postmodern Gothic" (168-186) 

tasks:

- Answer the **forum question** and engage with the others' entries – please start your answer with a brief **reading response** (What did you think about Oyeyemi's novel? What are the gothic elements? Which topics would you like to discuss?).
- Watch my **video** on the **post-colonial gothic** (link in today's OLAT session). Do let me know if you have any questions!
- Read Cousins's article carefully and **take notes**, then use it to add to the **neo-gothic wiki** – more gothic elements, writers, and texts (including Oyeyemi and the post-colonial gothic, of course).
- Please take the **minute paper** (link in today's OLAT session) for some feedback – we will discuss your questions at the beginning of next session!

13 17.02.21 *Helen Oyeyemi, White Is for Witching (2009) 2***Zoom**whiteness – *Dracula***Round-Up & Open Questions**to read, to watch, to do:

- /

task:

- Think about *White Is for Witching* in terms of adaptation (Oyeyemi has called it her own version of *Dracula*) – can you see parallels to Stoker's paradigmatic gothic novel?

Easter Egg: Finished reading the complete syllabus? Well done! Now please log on to OLAT (see link above), sign into the course, go to the forum (thread 00) and post your favourite meme to let me know that you are done. Please e-mail me if you cannot access OLAT (I am still trying to figure out how OLAT works, so this might be entirely my mistake).



Literature

primary literature:

- Carter, Angela. 1979. "The Bloody Chamber." *The Bloody Chamber and Other Stories*. London: Vintage, 1995. 111-143.
- del Toro, Guillermo, dir. *Crimson Peak*. Universal, 2015. DVD.
- Harwood, John. 2004. *The Ghost Writer*. London: Vintage, 2005.
- Ishiguro, Kazuo. *Never Let Me Go*. London: Faber and Faber, 2005.
- Oyeyemi, Helen. 2009. *White is for Witching*. London, Basingstoke and Oxford: Picador, 2010. Kindle file.
- Perry, Helen. *Melmoth*. London: Serpent's Tail, 2018. Kindle file. [only if you want to attend the gothic book club 😊]
- Waters, Sarah. 1999. *Affinity*. London: Virago, 2000.

recommended literature:

- Armitt, Lucie. *History of the Gothic: Twentieth-Century Gothic*. Cardiff: University of Wales Press, 2011.
- Bloom, Clive, ed. *Gothic Horror: A Guide for Students and Readers*. Basingstoke and New York: Palgrave Macmillan, 2007.
- Botting, Fred. *Gothic*. London: Routledge, 2013. [The New Critical Idiom]
- Clery, E. J. "The Genesis of 'Gothic' Fiction." *The Cambridge Companion to Gothic Fiction*. Ed. Jerrold E. Hogle. Cambridge: Cambridge University Press, 2002. 21-39.
- Davison, Carol Margaret. *History of the Gothic: Gothic Literature 1764–1824*. Cardiff: University of Wales Press, 2009.
- Hogle, Jerrold E., ed. *The Cambridge Companion to Gothic Fiction*. Cambridge: Cambridge University Press, 2002.
- Hogle, Jerrold E., ed. *The Cambridge Companion to the Modern Gothic*. Cambridge: Cambridge University Press, 2014.
- Killeen, Jarlath. *History of Gothic: Gothic Literature 1825-1914*. Cardiff: University of Wales Press, 2009.
- Punter, David and Glennis Byron. *The Gothic*. Malden, MA, Oxford, and Victoria: Blackwell, 2005.
- Punter, David, ed. *A New Companion to the Gothic*. Oxford and Malden, MA: Blackwell, 2012.
- Punter, David. *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day*. Vol. 1 *The Gothic Tradition*. London and New York: Longman, 1996.
- Punter, David. *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day*. Vol. 2 *The Modern Gothic*. London and New York: Longman, 1996.
- Spooner, Catherine and Emma McEvoy, eds. *The Routledge Companion to Gothic*. London and New York: Routledge, 2007.

secondary literature:

- Abraham, Nicolas. "Notes on the Phantom: A Complement to Freud's Metapsychology." *Critical Inquiry* 13.2 (1987): 287-292.
- Arias, Rosario. "Female Confinement in Sarah Waters' Neo-Victorian Fiction." *Stones of Law, Bricks of Shame: Narrating Imprisonment in the Victorian Age*. Eds. Jan Alber and Frank Lauterbach. Toronto: University of Toronto Press, 2009. 256-277.
- Armitt, Lucie and Sarah Gamble. "The Haunted Geometries of Sarah Waters's *Affinity*." *Textual Practice* 20.1 (2006): 141-170.
- Bloom, Clive. "Introduction to the Gothic Handbook Series: Welcome to Hell." *The Palgrave Handbook of Contemporary Gothic*. Cham: Palgrave Macmillan, 2020. 1-28.
- Botting, Fred. "In Gothic Darkly: Heterotopia, History, Culture." *New Companion to the Gothic*. Ed. David Punter. Oxford and Malden, MA: Blackwell, 2012. 13-24.
- Bragg, Melvyn. "Gothic." *In Our Time*. BBC Radio 4, 04 January 2001. <https://www.bbc.co.uk/programmes/p0054792>.
- Briggs, Julia. "The Ghost Story." *A New Companion to the Gothic*. Ed. David Punter. Oxford and Malden, MA: Blackwell, 2012. 176-185.
- Byron, Glennis, and Linda Ogston. "Educating Kathy: Clones and Other Creatures in Kazuo Ishiguro's *Never Let Me Go*." *21st-Century Gothic: Great Gothic Novels Since 2000*. Eds Daniel Olson and S. T. Joshi. Lanham, MD: Scarecrow Press, 2011. 453-464.
- Carroll, Rachel. "Becoming My Own Ghost: Spinsterhood, Heterosexuality and Sarah Waters's *Affinity*." *Genders* 45 (2007): 43 paragraphs.
- Cousins, Helen. "Helen Oyeyemi and the Yoruba Gothic: *White Is for Witching*." *The Journal of Commonwealth Literature* 47.1 (2012), 47-58.
- Creed, Barbara. "Kristeva, Femininity, Abjection." *The Horror Reader*. Ed. Ken Gelder. London and New York: Routledge, 2000. 64-70.
- Foucault, Michel. "Panopticism." *Discipline and Punish: The Birth of the Prison*. New York: Vintage, 1995. 195-228.
- Freeman, Nick. "The Victorian Ghost Story." *The Victorian Gothic: An Edinburgh Companion*. Edinburgh: Edinburgh University Press, 2012. 93-107.
- Freud, Sigmund (1919). "The Uncanny." *Literary Theory: An Anthology*. Eds. Julie Rivkin and Michael Ryan. Malden, MA and Oxford: Blackwell, 2004. 418-430.
- Groes, Sebastian. "'Something of a lost corner': Kazuo Ishiguro's Landscapes of Memory and East Anglia in *Never Let Me Go*." *Kazuo Ishiguro: New Critical Visions of the Novels*. Eds Sebastian Groes and Barry Lewis. Basingstoke: Palgrave Macmillan, 2011. 211-224.



- Gruss, Susanne. "Revisiting the Bloody Chamber: Transnational Bluebeard-Tales in Helen Oyeyemi's *Mr Fox* (2011) and Guillermo del Toro's *Crimson Peak* (2015)." *And Thereby Hangs a Tale: A Critical Anatomy of (Popular) Tales*. Eds Ina Habermann and Christian Krug. Erlangen: FAU University Press, 2020. 125-139.
- Gruss, Susanne. "Spectres of the Past: Reading the Phantom of Family Trauma in Neo-Victorian Fiction." *Neo-Victorian Literature and Culture: Immersions and Revisitations*. Eds Nadine Boehm-Schnitker und Susanne Gruss. London and New York: Routledge, 2014. 123-136.
- Heilmann, Ann and Mark Llewellyn. *Neo-Victorianism: The Victorians in the Twenty-First Century, 1999-2009*. Basingstoke and New York, NY: Palgrave Macmillan, 2010.
- Hillard, Molly J. "Never Let Me Go: Cloning, Transplanting, and the Victorian Novel." *Journal of Narrative Theory* 49.1 (2019): 109-134.
- Kaye, Heidi. "Gothic Film." *A New Companion to the Gothic*. Ed. David Punter. Oxford and Malden, MA: Blackwell, 2012. 239-251.
- Kristeva, Julia. *Powers of Horror: An Essay on Abjection*. New York, NY: Columbia University Press, 1982.
- Massé, Michelle A. "Psychoanalysis and the Gothic." *A New Companion to the Gothic*. Ed. David Punter. Oxford and Malden, MA: Blackwell, 2012. 307-320.
- O'Callaghan, Claire. *Sarah Waters: Gender and Sexual Politics*. London: Bloomsbury, 2017.
- Owen, Alex. "The Other Voice: Women, Children and Nineteenth-Century Spiritualism." *Language, Gender and Childhood*. Ed. Carolyn Steedman. London: Routledge & Kegan Paul, 1985. 34-73.
- Rashkin, Esther. "Tools for a New Psychoanalytic Literary Criticism: The Work of Abraham and Torok." *Diacritics* 18.4 (1988): 31-52.
- Tredennick, Bianca. "'I think I am a monster': Helen Oyeyemi's *White Is for Witching* and the Postmodern Gothic." *Monsters and Monstrosity from the Fin de Siècle to the Millennium: New Essays*. Eds Sharla Hutchison and Rebecca A. Brown. Jefferson: McFarland, 2015. 168-186.
- Walpole, Horace. "The Castle of Otranto, Preface to 1764 edition." *Gothic Horror. A Guide for Students and Readers*. Ed. Clive Bloom. Basingstoke and New York: Palgrave Macmillan, 2007. 25-34.
- Wasson, Sara. "'A Butcher's Shop Where the Meat Still Moved': Gothic Doubles, Organ Harvesting and Human Cloning." *Gothic Science Fiction 1980-2010*. Eds Sara Wasson and Emily Alder. Liverpool: Liverpool University Press, 2011. 73-86.

