Contents

Foreword / 7
Acknowledgements /13
Introduction / 15

Part I. HISTORICAL AND THEORETICAL UNDERPINNINGS /25
1. American Gothic: Sources and Influences / 27
2. An Outline of Criticism of the Female Gothic / 61
3. Theoretical Background /73

Part II. EDITH WHARTON'S TURN-OF-THE-CENTURY AMERICAN
GOTHIC / 89
Introduction / 91
1. Engendering the American Gothic / 97
   1.1 The Battlefield at Home: Perspectives on the Married Couple in the
       Ghost Stories /98
   1.2 “Devouring the Powerless”: Views of Manhood and Bachelorhood in
       “The Eyes” and “The Triumph of Night” / 120
   1.3 The “Cheerful Obligations of a Wife”: Representations of Spinster
       and Single Women in the Ghost Stories / 126
   1.4 The Woman Writer and Her Ghostly Avatars / 131

Part III. SHIRLEY JACKSON AND THE POSTWAR AMERICAN GOTHIC / 137
Introduction / 139
1. The End is Nigh: Apocalyptic Phantasmagoria in The Sundial / 144
2. Loose Bonds: The Ineffectual Child and the Abjected (M)Other in The
   Haunting of Hill House / 157
3. From Individual Madness to Collective Hysteria: The Cult of Domesticity
   Exposed in We Have Always Lived in the Castle / 178
Part IV. JOYCE CAROL OATES AND THE POSTMODERN GOTHIC QUARTET / 195

Introduction / 197
1. Shapeshifters and Grotesque Bodies: An Ecofeminist Revisioning of the Gothic Family in Bellefleur / 204
2. Writing Beyond the Romance: Gothic Rituals of Female Initiation in A Bloodsmoor Romance / 229
3. Professional Men en cherchant la femme: Subverting the Detective in Mysteries of Winterthur / 249
4. A Game of Masks: Metamorphoses and Reinventions in My Heart Laid Bare / 274

Conclusions / 289
Works Cited / 293
Résumé / 307