

**Regional Higher Education Research Funds (RHERF)  
Fall 2018 (for Spring 2019)**

██████████	Associate Professor	
<b>Name of Faculty Member</b>	<b>Rank</b>	
Group 1	██████████	English
<b>Faculty Group #</b>	<b>Campus</b>	<b>Department</b>

**I aim to complete two separate but related projects:**

1. a conference paper tentatively titled, "Shirley Jackson's Posthumanist Ghosts: Revisiting Spectrality and Trauma in Postwar America" for presentation at the 2019 International Conference on the Fantastic in the Arts, and
2. a journal article that extends the aforementioned conference paper to submit to *Arizona Quarterly: a Journal of American Literature, Culture, and Theory* for publication.

**Short description of project**

**Total Amount Requested:** \$3,273 (One, Three-Credit Course Release, 1/14/19-5/8/19)

**Research Compliance (Check one)**

Applicable. The proposed research activity is in compliance with all federal regulations and meets the requirements of the Offices of Research Compliance.

Note: your application can be approved prior to IRB or IACUC approval, but funding will be withheld until notification of approval or exemption.

Protocol number \_\_\_\_\_

Not applicable. Do not work with human or animal subjects.

██████████	11-19-2018
Applicant's Signature	Date
██████████	11/20/18
Academic Division Coordinator Signature	Date
██████████	11/20/18
Dean Signature	Date

Along with this cover page, please enclose 2) abstract, 3) introduction, 4) project discussion, 5) bibliographical information, 6) budget and justification, and 7) optional appended materials.

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**Abstract (\* = see Glossary in Appendix)**

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American author Shirley Jackson (1916-1965) has received relatively little scholarly attention. The few publications on her work frame her as either a gothic novelist whose ambitions were more literary than political or as an embittered female soul whose wounded characters are thinly-veiled articulations of her own domestic frustrations. A three credit course release will enable me to write, present, and publish an article tentatively titled, "Shirley Jackson's Posthumanist Ghosts: Revisiting Spectrality and Trauma in Postwar America" that revises Jackson's reputation, situating her as an influential ethnicist whose writing compels readers to become attentive to the pain and perspective of trauma\* survivors.

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## Introduction

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My overall scholarly project revises existing conceptions of trauma and ethics in Post-WWII American literature and culture. Recently, I have published work in *The Faulkner Journal*, the *Journal of the Midwest Modern Language Association*, and the *International Journal of the Fantastic in the Arts* that enlarges this project by bringing the emerging field of **critical posthumanisms\*** to bear on trauma literature, exposing the limitations of human-centered thought when attempting to work-through personal and cultural wounds.

With the assistance of the RHERF, I plan to continue this line of inquiry by researching, writing, presenting, and publishing a journal article that explains how American author Shirley Jackson uses the well-known figure of the ghost to compel readers to understand trauma not only as a specific event that wounds an individual, but as a cultural system of norms that polices the thoughts and behaviors of trauma survivors and prohibits them from mourning or working-through their painful histories.

I am requesting one three-credit course release for Spring 2019 (January 14<sup>th</sup>-May 8<sup>th</sup> 2019) from the RHE Research Fund to support me in researching, drafting, revising, and submitting:

1. a 3,000-word conference paper tentatively titled, "Shirley Jackson's Posthumanist Ghosts: Revisiting Spectrality and Trauma in Postwar America" for presentation at the 2019 International Conference on the Fantastic in the Arts, and
2. an 8,000-word journal article that extends the aforementioned conference paper to submit to *Arizona Quarterly: a Journal of American Literature, Culture, and Theory* for publication.

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## Project Discussion

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### Specific Aims:

Critics of mid-century America's Gothic Fantasist Shirley Jackson frame her oeuvre as a treatise on the domesticated female imagination that has been driven mad by the oppressive workings of patriarchal authority. While valuable, this interpretation legitimizes the authenticity of the traditional **humanist subject\*** and thus underestimates the value of Jackson's exploration of alternative models of subjectivity, perhaps especially as they relate to the elusive realities of trauma. "Shirley Jackson's Posthumanist Ghosts: Revisiting Spectrality and Trauma in Postwar America" reframes humanist readings of Jackson's work by theorizing her literary engagement with posthumanist modes of being. Noting the misogynistic implications of labeling the pained or traumatized woman as "mad," the project compels us to divorce Jackson's conception of the subject from humanist discourses of mental illness and imagine instead how she explores posthumanist modes of subjectivity that are not bound by either a single consciousness or a single body. I argue that Jackson's posthumanist sensibilities reveal an ethical impulse at the heart of her writing that invites readers to become attentive to previously unexplored realities of the traumatized subject. From *Hangsaman's* Natalie Waite to *We Have Always Lived in the Castle's* Merricat Blackwood, Jackson's posthumanist subjects are often, if not always, victims of severe but often subtle abuse, suggesting that what has been identified previously by Jackson scholars as evidence of "madness" could be rethought as evidence of trauma.

"Shirley Jackson's Posthumanist Ghosts" reveals how Jackson's most popular novel—the 1959 gothic tour de force, *The Haunting of Hill House*—grapples with the traumas inflicted by

mid-century American ideologies that codify identity under the rubric of **anthropocentric humanism**.\* By inviting the reader into the consciousness of a traumatized subject, Jackson reveals how the mind vulnerable enough to be haunted opens itself to the ethical possibilities that become available when one abandons the human as a valid construct. Jackson's traumatized subject is a ghostly consciousness that negotiates a mesh of bodies, historical moments, and social identities while retaining some semblance of individual personhood. Trapping this spectral subject within an archive of ghost stories, Jackson stages the painful and oppressive interactions between the traumatized subject and the social world that attempts to defer, package, and expunge her experiences as an effort to retain the authority of the human.

#### **Significance:**

Narratives that engage traumatic experience have become a prominent feature of the American cultural landscape, especially since WWII. Scholars often contend that this literature works to heal the victims of individual and cultural catastrophes by making trauma, its instigating events and its symptoms, evident and understood. I argue instead that when literary texts mythologize ethical catastrophes, they lead us to believe that trauma can be accurately described and controlled, thus impeding our capacity to confront personal and cultural wounds. This understandable impulse to contain trauma downplays the complexities of suffering and simplifies the unknowable realities of victimization, violence, and loss. To address this problem, "Shirley Jackson's Posthumanist Ghosts" advances my previous scholarship that challenges the prevailing notion that trauma literature functions as a healing agent by bringing trauma studies into the orbit of posthumanist thought. Instead of defining trauma as an exclusively human phenomenon, as do current trends, I show how the category of the distinct human self who

inhabits a knowable world is both insufficient and ethically problematic when engaging the territories of trauma. I demonstrate how cultivating an attentiveness to posthumanist models of subjectivity—which rely upon ever-emergent networks of bodies, environments, languages, technologies, identities, and symbolic codes—allows us to gain access to elusive components of personal and cultural traumas that remain otherwise unseen and unaddressed.

By demonstrating how posthumanist depictions of trauma can disturb readers into an ethic of radical openness and vulnerability, I establish trauma literature's potential to enlarge the boundaries of identity and reform concepts of social exchange.

My central aim is to show that, rather than healing the human, the literatures of trauma reveal that the human was always already posthuman, marking posthumanist models of subjectivity, ethics, and social exchange essential but overlooked components of trauma studies. Reread through this set of posthuman perspectives, trauma literature becomes an important means for empowering the unknowable to intrude upon and complicate lived experience, opening us to mental and social operations that encounter but do not simplify pain and loss.

#### **Preliminary Studies of Application**

I have presented numerous papers, published both journal articles and book chapters, and taught courses on trauma narrative and American culture (please see C.V.). I have also begun work on a monograph that proposes a new set of reading practices that would necessarily revise our engagement with twentieth-century American trauma literature and critical posthumanisms.

**Relationship to Teaching:**

In both **general education and major courses**, my aim in teaching foregrounds an ethics of reading that becomes instrumental for clarifying how a range of stories, poems, essays, plays, films, and television shows work interactively to establish and challenge our assumptions regarding human identity and social engagement. In order to perform such work, I must engage consistently in producing scholarship that both revises existing conceptions of ethics in post-WWII American literature, film, and culture as well as locates unstudied texts by contemporary artists.

While my arguments in "Shirley Jackson's Posthumanist Ghosts" do not address pedagogy directly, their theoretical underpinnings both inform and energize my teaching at Ohio University. Analyzing how narratives engage trauma as a means to experiment with radical conceptions of human and non-human subjectivities and theorize new systems of ethical relations is foundational to the readings, assignments, lectures, and discussions in all of my courses. Moreover, researching and writing "Shirley Jackson's Posthumanist Ghosts" makes possible the new courses in writing and cultural studies I design and offer every Spring for OUC.

**Methods and Timeline:**

As with most scholarship in English and Cultural Studies, my work relies upon reading three types of material: **primary sources (literary and cinematic texts)**, **secondary sources** that contextualize and analyze those texts, and what we broadly conceive of as “theory”—**philosophical writings** that can be employed to open new avenues of thought regarding literature and culture. The following timeline clarifies both when this research will be completed as well as when and how the resulting paper and article will be disseminated. (Note: given the time-intensive commitment such projects require, **my timeline for completion** begins before, and ends after, the **dates of the requested course release**.)

- October 15, 2018—submit conference proposal to International Conference on the Fantastic in the Arts.
- October 15, 2018 to January 15, 2019—research emerging scholarship on spectrality studies, trauma, Shirley Jackson, Gothic literature, and postwar American literature and culture. (See Working Bibliography in Appendix.)
- January 15, 2019 to March 15, 2019—draft 3,000-word conference paper.
- March 15, 2019 to July 15, 2019—working from comments and feedback gained at the ICFA conference, extend conference paper into an 8,000-word article and submit to *Arizona Quarterly: a Journal of American Literature, Culture, and Theory* for publication.



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**Biographical Information (C.V.)**


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**EDUCATION**


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Ph.D., English, Southern Illinois University, January 2014.  
 Specialties: 19<sup>th</sup>/20<sup>th</sup>/21<sup>st</sup>-Century American Literature, Contemporary  
 Critical Theory, and Cultural Studies. Edward Brunner, chair.  
 M. A., English, SUNY College at Brockport, May 2000.  
 B.S., English, SUNY College at Brockport, *Magna Cum Laude*, May 1998.

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**JOURNAL ARTICLES**


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- “Mourning the Human: Working Through Trauma and the Posthuman Body in Lev Grossman’s *The Magicians* Trilogy.” Solicited by Sheril Vint, President of the International Association of the Fantastic in the Arts (IAFA). *Journal of the Fantastic in the Arts*, vol. 28, no. 3, 2017, pp. 369-377.
- “Posthuman Wounds: Simulating Trauma in Philip K. Dick’s *Do Androids Dream of Electric Sheep?*” *Journal of the Midwest Modern Language Association*, vol. 47, no. 2, 2015, pp. 91-112.
- “A Sound ‘Almost Human’: Trauma, Antropocentric Authority, and Nonhuman Otherness in *Go Down Moses*.” *The Faulkner Journal*, vol. 27, no. 2, 2013, pp. 23-44.
- “Remembering Why We Once Feared the Dark: Reclaiming Humanity Through Fantasy in Guillermo del Toro’s *Hellboy II*.” *Journal of Popular Culture*, vol. 45, no. 5, 2012, pp. 1041-49.
- “‘Not an Apocalypse, the Apocalypse’: Existential Proletarianization and the Possibility of Soul in Joss Whedon’s *Dollhouse*.” *Science Fiction Film and Television*, vol. 4, no. 2, 2011, pp. 225-48.

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**BOOK CHAPTERS**


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- “Posthumanist Magic: Beyond the Boundaries of Humanist Ethics in Young Adult Fantasy.” *Posthumanism in Young Adult Fiction: Finding Humanity in a Posthuman World*, edited by Donna White and Anita Tarr. University Press of Mississippi 2018, pp. 227-46.
- “Breaking Through the Canvas: Towards a Definition of (Meta)Cultural Blackness in the Fantasies of Clive Barker.” *Clive Barker: Dark Imaginer*, edited by Sorcha Ni

Fhlainn. Manchester UP 2017, pp. 148-63.

“Mapping the ‘Homeland of the Unknown’: Re-Reading Trauma and Fantasy Through Willing Un-Belief.” (Forthcoming, Brill Press International).

“‘There is Nothing Less Like Mankind Than His Image’: The Apocalypse, Ontological Pluralism, and the Trans-subjective Robot in Capek’s R.U.R.” *Theorizing the Fantastic in the Twentieth Century*, edited by Alison Heney. (Forthcoming, Cambridge Scholars Press).

“The Fall of the Rebellion; or, Defiant and Obedient Heroes in a Galaxy Far, Far Away: Individualism and Intertextuality in the *Star Wars* Trilogies.” *Culture, Identities and Technology in the Star Wars Films: Essays on the Two Trilogies*, edited by Carl Silvio and [REDACTED] McFarland, 2006, pp. 11-33.

“Introduction: Moving Away from Myth: Star Wars as Cultural Artifact.” *Culture, Identities and Technology in the Star Wars Films: Essays on the Two Trilogies*, edited by Carl Silvio and [REDACTED] McFarland 2006, pp. 1-8.

#### EDITED COLLECTION

Silvio, Carl and [REDACTED] eds. *Culture, Identities and Technology in the Star Wars Films: Essays on the Two Trilogies*. McFarland, 2006.

#### SOLICITED BOOK REVIEWS

“Vulnerable Creatures and the Wounded World-Soul: Clive Barker’s *The Scarlet Gospels*.” *Los Angeles Review of Books*. 6 June 2015.

#### CONFERENCE PRESENTATIONS

“‘Her Heart Beats *Shame, Shame, Shame*’: Resisting the Traumatic Reading Practices of Contemporary Fantasy” at the International Embodiment in Science Fiction and Fantasy Conference. Hamilton, Ontario. May, 2018.

“The Accanny Authority of Shirley Jackson’s Publication History” at the PCA/ACA (Popular/American Culture Associations) International Conference. Indianapolis, Indiana. March, 2018.

“Posthuman Theory as Activism in a World Without Us: Auschwitz, Androids, and the Ethical Demands of Reading in Willing Unbelief” at the M/MLA (Midwest Modern Language Association) Convention. Cincinnati, OH. November, 2017.

“The Flash, the Shutter, and the Traumatic Sublime: Photographs of Animal Trauma in Fantastic Literature and Social Media” at the PCA/ACA International Conference. San Diego, CA. April, 2017.

- “Teaching with Ghosts: Re-Enchanting Reading through Spectrality Studies” at the Ohio Council of Teachers of English and Language Arts (OCTELA). Columbus, Ohio. February, 2017.
- “A World Without Us: Trauma and Nonhuman Identities at the End of Human History” at the Speculative Fiction Across the Liberal Arts Conference. Athens, Ohio. October, 2016.
- “Mapping the ‘Homeland of the Unknown’: Re-Reading Trauma and Fantasy Through Willing Un-Belief” (revised version) at the 6<sup>th</sup> Interdisciplinary Global Conference on Trauma. Budapest, Hungary. March, 2016.
- “Mourning the Human: Working Through Trauma and the Posthuman Body in Lev Grossman’s *The Magicians* Trilogy” at the PCA (Popular Culture Association) National Conference. Seattle, Washington. March, 2016.
- “Posthuman Magic and Transhuman Technology: Beyond the Boundaries of Humanist Ethics in Young Adult Science Fiction and Fantasy” at the IAFA (International Association of the Fantastic in the Arts) International Conference. Orlando, FL. 2015.
- “Sacrificing the Human for ‘Some Other Creature’: Paulo Bacigalupi’s *The Windup Girl*” at the M/MLA (Midwest Modern Language Association) Convention. Columbus, OH. November, 2015.
- “‘Where Modern Minds are Weakest’: Spectrality Studies and the Post-Traumatic Subject.” at the M/MLA (Midwest Modern Language Association) Convention. Detroit, MI. 2014.
- “Mapping the ‘Homeland of the Unknown’: Re-Reading Trauma and Fantasy Through Willing Un-Belief” at the ACLA (American Comparative Literature Association) Convention. NY, NY. 2014.
- “Posthuman Wounds: Simulating Trauma in Philip K. Dick’s *Do Androids Dream of Electric Sheep?*” at the M/MLA (Midwest Modern Language Association) Convention. Milwaukee, WI. 2013.
- “‘There is Nothing Less Like Mankind Than His Image’: The Apocalyptic Impulse and Ontological Pluralism in Capek’s *R.U.R.*” at the ACLA (American Comparative Literature Association) Conference. Providence, RI. 2012.
- “Breaking Through the Canvas: Towards a Definition of (Meta)Cultural Blackness in the Fantasies of Clive Barker” at the IAFA (International Association of the Fantastic in the Arts) International Conference. Orlando, FL. 2012.

“Not an Apocalypse, the Apocalypse’: Existential Proletarianization and the Possibility of Soul in Joss Whedon’s *Dollhouse*” at the IAFA International Conference. Orlando, FL. 2010.

“Remembering Why We Once Feared the Dark: Reclaiming Humanity Through Fantasy in Guillermo del Toro’s *Hellboy II*” at the IAFA International Conference. Orlando, FL. 2009.

“Student Ghosts: Students, Cell Phones, and the Study of the (Post)Humanities” at the National Endowment for the Humanities Teaching Conference. Baltimore, MD. 2008.

“My Life Underwater” at the PCA/ACA (Popular/American Culture Associations) National Conference. Boston, MA. 2007.

“An *Old Hope* and the Phantom Menace: the Valorization of Expressive Autonomy in the Original *Star Wars* Trilogy and its Subversion in the Prequel Trilogy” at the PCA/ACA (Popular/American Culture Associations) National Conference. San Diego, CA. 2005.

“*Star Wars* and Culture,” keynote address at the Phi Theta Kappa Regional Conference. Albany, NY. 2005.


“Queer Magic: Homosexuality and Spiritual Praxis in Clive Barker’s *Sacrament*” at the PCA/ACA National Conference. San Antonio, TX. 2004.

“A Midsummer Night’s Nightmare: Teaching the Canon With/Through/As Popular Fiction” at the TYCA (Two Year College Association) Northeast Conference. Boston, MA. 2004.

“The Wonderful (and Horrific) Worlds of Disney” at the Quests for Memory and Culture in Children’s Literature Conference. Rochester, NY. 2004.

#### ACADEMIC EMPLOYMENT

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Associate Professor of English, Ohio University-, 2014-Present.

, Southern

Summer 2012.

College, 2002-

Lecturer, Department of International Education, SUNY College at Brockport, 2000-2002.

Lecturer, Delta Honors College, SUNY College at Brockport, 1998-2002.

Lecturer, English Department, SUNY College at Brockport, 2000-2001.

Teaching Assistant, SUNY College at Brockport, 1998-2000.

Writing Tutor, SUNY College at Brockport, 1997-2000.

#### HONORS & AWARDS

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Ohio University Summer Research Grant, 2018.

Popular Culture Association Summer Research Institute Grant, 2014.

Popular Culture Association's "Best Paper" Award for Science Fiction and Fantasy Area, National Conference, 2016.

Midwest Modern Language Association Graduate Student Paper Prize, 2013.

Dissertation Research Assistantship Award, 2013-2014. Awarded on a competitive basis by SIU Graduate School.

Graduate Teaching Assistant of the Year Award, 2012. Awarded annually to a single student by SIU English Department.

American Comparative Literature Association Travel Grant, 2012.

Finalist, Whedon Studies Association Article of the Year Award, 2011.

#### PROFESSIONAL AFFILIATIONS

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Reviewer for Routledge Academic Publishing, *The Historian*, and *MELUS (Multi-Ethnic Literatures of the United States)*

Modern Language Association (MLA)

Midwest Modern Language Association (M/MLA)

American Culture Association (ACA)

International Association of the Fantastic in the Arts (IAFA)

Popular Culture Association (PCA)

**Budget and Justification**

The RHE Research Fund is the primary resource for RHE faculty to obtain course release time. I am requesting \$3,273 for one three-credit course release from January 14<sup>th</sup>-May 8<sup>th</sup> 2019.

**Previous University Funding:**

- RHE Summer Research Funds, 2019. \$500 to purchase scholarly materials for ongoing monograph project, *Ghost, Animal, Android: Trauma, Posthuman Ethics, and Radical Vulnerability in American Literature, 1940-2010*.
- Department/College Travel Funds, 2014-2017. Ohio University RHE has offered \$1500 annually that has supported twelve conference presentations on the relationship between literature, trauma, and ethics.
- Department/College Travel Funds, 2018. I have applied for a \$1300 stipend from OU Faculty Travel and Development fund to subsidize part of the expenses to present at the 2019 International Conference on the Fantastic in the Arts in Orlando, Florida.

**External Funding:**

- Popular Culture Association Summer Research Institute Grant, 2017. \$2500. I was funded by the Popular Culture Association to perform archival research on Shirley Jackson at the Browne Popular Culture Library at Bowling Green State University.

**Justification for Course Release:**

According to my Offer Letter/Contract, the opportunity to earn yearly course releases “based on [my] scholarship productivity” is a constitutive component of my work as a Group I faculty member in English at OU-██████████

As stated in the “Procedure and Criteria for Promotion, Tenure, and Renewal of Appointment Division of Arts & Sciences, Ohio University-██████████” Group I faculty members are required to 1. “sustain professional growth appropriate to his or her discipline as evidenced by participation at conferences, meetings, workshops, courses related to the discipline, etc.” and 2. demonstrate “successful research and scholarship appropriate to his or her discipline as evidenced by refereed publications, presentations, exhibitions, grants, awards, etc.” In an effort to detail the discipline appropriate amount of scholarly production in English, I turn toward the Athens English Department Workload Policy, which clarifies that: in order to publish a single academic article, one needs 2.5 years of consistent teaching loads of 2/2. To apply this to OU-██████████ if a scholar teaches a 4/4 workload, they should only be expected to publish a single article every 5 years. However, as clearly stated above in the “Procedure and Criteria for Promotion, Tenure, and Renewal of Appointment Division of Arts & Sciences, Ohio University-██████████” in order to be promoted, one must publish multiple publications in the probationary timeframe between professorial ranks and provide evidence of sustained growth in scholarship. Therefore, in order to perform the *requisite* amount of research required to fulfill one’s professional obligations—and earn promotion to Full Professor in under 10 years—an OU-██████████ English faculty member requires course releases.

Since beginning my career at ██████████ in 2014, I have published three peer-reviewed journal articles in premier periodicals; published two essays in peer-reviewed books; had two additional

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essays accepted for publication in peer-reviewed books; published one solicited book review; presented eleven conference papers at international, national, and regional conferences; earned a competitive research grant from the Popular Culture Association and Bowling Green State University; and received the “Best Paper” award at the 2016 National Popular Culture Conference in Seattle, Washington. I also serve as a peer reviewer for multiple journals and academic publishers and am an active affiliate of the Popular Culture Association (PCA), the International Association of the Fantastic Arts (IAFA), the Midwest Modern Language Association (M/MLA), and the Interdisciplinary Network of Global Trauma Scholars and Practitioners.

Yearly course releases have been instrumental in facilitating this work and are essential in supporting the sustained scholarly growth required for my position.

**Ohio University ██████████ Spring 2019 Teaching Schedule Considerations:**

In collaboration with OU-██████████ Associate Dean ██████████ my Spring 2019 teaching schedule was devised in anticipation of the new RHE (██████████) Policy. Under my name on the OU-██████████ course schedule, we have listed three, three-credit-hour courses. In the event that I receive the proposed course release, my schedule will remain unchanged. In the event that I do not receive the proposed course release, there is another course listed on the schedule that can either be added to my schedule or be taught by an adjunct.

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## Appended Materials

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### Glossary:

- **Anthropocentric humanism:** a philosophical framework that positions human agency as central to all existence.
- **Critical posthumanism:** a set of interdisciplinary practices and theories that seek to undercut the notion of human exceptionalism by foregrounding the cognitive, cultural, biological, technological, and linguistic ways in which “the human being” as a single mind housed within a single body does not exist.
- **Humanist subject:** a traditional notion of personhood that denotes the human as an ethically-grounded being with a mind, body, and soul.
- **Trauma:** the response to an occurrence or series of occurrences that cannot be incorporated into an individual’s subjective or cultural framework. Such experiences typically result in anxiety, extreme sensitivity to physical and emotional stimulus, overwhelming emotional states, nightmares, and a fragmented sense of self and history.

**Working Bibliography:**

- Anderson, Melanie, R. "‘Whatever Walked There, Walked Alone’: What is Haunting Shirley Jackson’s Hill House?" *Journal of the Georgia Philological Association*, 2009, pp. 198-205.
- Blackford, Holly. "Haunted Housekeeping: Fatal Attractions of Servant and Mistress in Twentieth-Century Female Gothic Literature." *Literature Interpretation Theory*, vol. 16, no. 2, 2005, pp. 233-61.
- Bonikowski, Wyatt. "‘Only One Antagonist’: The Demon Lover and the Feminine Experience in the Work of Shirley Jackson." *Gothic Studies*, vol. 15, no. 2, 2013, pp. 66-88.
- Caminero-Santangelo, Marta. "Multiple Personality and the Postmodern Subject: Theorizing Agency." *Shirley Jackson: Essays on the Literary Legacy*, edited by Bernice M. Murphy, McFarland, 2005, pp. 52-80.
- Castricano, Jodey. "Shirley Jackson’s *The Haunting of Hill House* and the Strange Question of Trans-Subjectivity." *Gothic Studies*, vol. 7, no. 1, 2005, pp. 87-101.
- Derrida, Jacques. *Specters of Marx: the State of Debt, the Work of Mourning and the New International*, translated by Peggy Kamuf, Routledge, 1993.
- Egan, James. "Sanctuary: Shirley Jackson’s Domestic and Fantastic Parables." *Studies in Weird Fiction*, 1989, pp. 15-24.
- Felman, Shoshana and Dori Laub. *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*, Routledge, 1992.
- Friedman, Lenemaja. *Shirley Jackson*. Twayne, 1975.
- Hague, Angela. "A Faithful Anatomy of Our Times: Reassessing Shirley Jackson." *Frontiers: A Journal of Women Studies*, vol. 26, no. 2, 2005, pp. 73-96.
- Haraway, Donna J. *When Species Meet*, University of Minnesota Press, 2008.
- Hattenhauer, Darryl. *Shirley Jackson’s American Gothic*, State University of New York Press, 2003.
- Jackson, Shirley. *The Haunting of Hill House*, Penguin, 1959.
- LaCapra, Dominick. *History and Its Limits: Human, Animal, Violence*, Cornell University Press, 2009.
- Lootens, Tricia. "‘Whose Hand Was I Holding’: Familial and Sexual Politics in Shirley Jackson’s *The Haunting of Hill House*." *Shirley Jackson: Essays on the Literary Legacy*, edited by Bernice M. Murphy. McFarland, 2005, pp. 150-68.
- Murphy, Bernice M. "I am God’: The Domineering Patriarch in Shirley Jackson’s Gothic Fiction." *Horrifying Sex: Essays on Sexual Difference in Gothic Literature*, edited by Ruth Branstock Anolik. McFarland, 2007, pp. 135-49.
- Newman, Judy. "Shirley Jackson and the Reproduction of Mothering: *The Haunting of Hill House*." *Shirley Jackson: Essays on the Literary Legacy*, edited by Bernice M. Murphy. McFarland, 2005, pp. 169-82.
- Oppenheimer, Judy. *Private Demons: The Life of Shirley Jackson*, Putnam, 1988.
- Rubenstein, Roberta. "House Mothers and Haunted Daughters: Shirley Jackson and Female Gothic." *Tulsa Studies in Women’s Literature*, vol. 15, no. 2, 1996, pp. 309-31.
- Barks, John G. "Chambers of Yearning: Shirley Jackson’s Use of the Gothic." *Twentieth-Century Literature*, vol. 30, no. 1, pp. 15-29.
- Pascal, Richard. "Walking Alone Together: Family Monsters in *The Haunting of Hill House*." *Studies in the Novel*, vol. 46, no. 4, 2014, pp. 464-85.

- Santner, Eric, L. "History Beyond the Pleasure Principle: Some Thoughts on the Representation of Trauma." *Probing the Limits of Representation: Nazism and the "Final Solution,"* edited by S. Friedlander. Harvard University Press, 1992, pp. 143-54.
- Tal, Kali. *Worlds of Hurt: Reading the Literatures of Trauma*. Cambridge University Press, 1996.
- Taylor, Mathew A. *Universes Without Us: Posthuman Cosmologies in American Literature*, Minnesota University Press, 2013.
- Wolfe, Cary. *Animal Rites: American Culture, the Discourses of Species, and Posthumanist Theory*, University of Chicago Press, 2003.

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