

**Postcolonial and Asian Gothic Creative Works and the Creation of New Life
Through Themes of Death, Destruction, and Decolonization - A Descriptive
Annotated Bibliography**

by

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Table of Contents

Title page	1
Table of contents	2
Introduction	3
Background to the topic	4
Coverage of the topic by other bibliographies	5
Intended audience	5
Dissemination of the bibliography	6
American works	7
Asian works	16
Australian works	22
Canadian works	24
Caribbean works	26
Colombian works	28
English works	29
Irish works	29
New Zealand works	32
Nigerian works	35
South African works	37
Transnational works	39

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Introduction to the bibliography

This document seeks to compile descriptions of critical analyses exploring written and filmed works that are centred on postcolonial and Asian Gothic themes. Postcolonial and Asian Gothic works emerged as a reaction to the effects of colonisation, becoming vehicles for the lasting trauma of colonisation, as well as expressions of resistance against this trauma. It was a way for creators that were part of the colonised community to take back control of their narrative. In Western Gothic literature, many of the countries which were colonised were depicted as “The Other,” a foreign, alien entity that needed to be subjugated and contained so that it did not taint the structures of the west. Regaining control for the colonised meant taking the very tropes of Gothic literature that were used to restrain them, and using them to expose and shatter the restraining bonds. As such, the tropes and motifs between Gothic and postcolonial and Asian Gothic literature often overlap, while the themes they explore are polar opposites. Discourse on this topic examines how this shattering occurs, and if there is a pattern that emerges from postcolonial and Asian Gothic works from around the globe.

This descriptive annotated bibliography will include criticism on as many works from around the globe as can be found in the duration of compiling this bibliography. It will serve primarily as an academic aid for students conducting research on this topic, or composing an essay on novels or films that belong in this genre. However, it can also serve non-academic purposes, for those pursuing this area of topic out of curiosity or interest.

Due to the limitations of word count, this annotated bibliography is intended to be a diving board of sort for researchers. Its purpose is to provide an idea of the expansiveness of postcolonial and Asian Gothic works, and the growing scholarly publications around them.

Background to the topic

Gothic literature, a genre which burgeoned in England in the eighteenth century, uses horror and the grotesque to depict contemporary social anxieties. For the most part, these social anxieties included fear of the foreign, or “the Other,” often depicted as monstrous figures, and at other times, simply as literal foreign bodies. These gothic stories often validated colonialist thinking, cautioning their demographic against the barbaric and savage outsiders who needed to be tamed and civilised by the West.

Postcolonial and Asian Gothic is a growing genre of literature and film that takes the Western Gothic narrative and subverts it to reclaim the voice that was denied it in the Western canon. Postcolonial and Asian Gothic literature use the same tropes as those found in Western Gothic narratives, but use it to decolonise and dismantle Imperialist narratives. This literature uses the same literary weapons that was used to silence them to now give themselves a voice and control their own narrative. This subversion of the English Gothic trope depends on which geographical region the postcolonial and Asian Gothic works originate from.

As well as being a growing sub-genre in literature, postcolonial and Asian Gothic themes are also being explored through film and television. While this growth is more evident in recent times, the use of horror and gothic tropes on-screen as decolonising narratives stretch back to the dawn of film and television, just as these tropes have been used to convey colonialist narratives.

This annotated bibliography will examine articles exploring postcolonial and Asian Gothic literature and films and their depiction of colonized bodies and communities. Specifically, it will look at analyses of how characters in written and filmed works are developed by exploring their trauma and struggle for identity and independence through gothic horror. It will be a record of the geographical origins of these works, their intended audience, and the ways in which the themes are explored in the articles.

Coverage of the topic by other bibliographies, databases etc., to demonstrate that a bibliographic gap exists

I recognised a need for such an annotated bibliography when I was an undergrad student reading English literature. Having discovered the study of postcolonial and Asian Gothic literature I realised the ability to tap into one source containing a list of as many articles and analyses on this topic as possible would be immensely useful for others who might be in the same position as I had been. In my searches, I was not able to identify any bibliographies that covered this topic. For example, search in Te Waharoa yielded 1,018 results, and while they included variations of bibliographies on Gothic works, none were focused around postcolonial and/or Asian works. It is still a relatively small area of scholarship to make it possible to try and record as much of the discourse in existence on this topic. At the same time the critical analysis conducted in this area is also expansive enough that having such a bibliography would prove useful to interested parties.

Intended audience

This annotated bibliography is intended to be used by academic students exploring creative works with postcolonial and/or Asian Gothic at their centre. Its purpose is to aid secondary or tertiary students in any of their research that may be centred on this topic, or on any of the creative works mentioned in the articles included in the bibliography.

By accessing this bibliography and being able to see a record of critical analysis on postcolonial and Asian creative works from around the world, the user should be able to acquire a strong idea of the context around this genre, thus pulling them onto research paths they may not have anticipated.

As well as academic users, this document can, of course, also cater to those who simply have personal interest in this topic and pursue their own research on it out of sheer curiosity. For this reason, ease of accessibility for this document is of particular interest.

Dissemination of annotated bibliography

One of the main purposes of this document is to ensure open accessibility; it should not be controlled by pay walls or subscriber limitations. Many bibliographies can only be found through affiliations with academic or tertiary libraries. It is my objective that this bibliography should be available to those who may not always be associated with academic institutions or libraries. Thus, in order to keep with the spirit of free and easy access, this annotated bibliography will, pending approval, be shared through a wordpress site. This way users of all backgrounds will be able to access this information.

Bibliography

American works

- ◆ Anderson, M. R. (2019). From Peyton Plantation to Peyton Place: Gothic Tropes in Grace Metalious's Infamous New England Novel. *Mosaic: An interdisciplinary critical journal*, 52(1), 1. Retrieved from <http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A579341579/AONE?u=vuw&sid=AONE&xid=fccodfcf>
- Which author and their works does the article focus on? *Grace Metalious's "Peyton Place"*
- Which part of the world's postcolonial Gothic work is this article concerned with? *American literature*
- How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Anderson looks at how Metalious manages to infuse her novel with Gothic elements usually found in Southern Gothic novels to deconstruct and criticise the confines of small town life. Anderson states that Metalious's choice of setting her novel in New England was a significant move, as despite being set in a northern state, its history entangles it with the southern states. Metalious's use of the Gothic is clear in the way the novel tackles racial inequality, and the murky history of America's past, as well as Peyton Place's past, both of which refuse to stay buried and resurface, forcing the residents to address them.*
- ◆ Cooper, L. (2017). Eating at the Empire Table: Cormac McCarthy's "The Road" and the Anglo-Irish Gothic. *Modern Fiction Studies*, 63(3), 547-570. Retrieved from <http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A508026889/AONE?u=vuw&sid=AONE&xid=1272a6ee>

- Which author and their works does the article focus on? *Cormac McCarthy's "The Road"*
 - Which part of the world's postcolonial Gothic work is this article concerned with? *American literature*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Cooper's Gothic reading of McCarthy's novel involves looking at the theme of consumption that is present throughout it. Cooper argues that the motif of consumption is frequent in the novel, "from evocations of a fossil fuel-driven economy to cannibalism" (Cooper, 2017). They offer "grotesque...Gothic images", according to Cooper, which McCarthy uses to comment on economics, racism, and gender (Cooper, 2017).*
- ◆ Rudin, S. (1984). The Urban Gothic: From Transylvania to the South Bronx. *Extrapolation (Kent State University Press)*, 25(2), 115–126. <https://doi-org.helicon.vuw.ac.nz/10.3828/extr.1984.25.2.115>
- Which author and their works does the article focus on? *This article examines the rising trend of horror fiction, while doing a close reading of Richard Lortz's "Dracula's Children" and Whitely Strieber's "The Wolfen."*
 - Which part of the world's postcolonial Gothic works is this article concerned with? *American literature*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Rudin looks at how the tradition of Gothic monsters has evolved since the time of Stoker's "Dracula" to the urban supernatural creatures of contemporary fiction. The article also examines why these supernatural creatures are still in popular demand, and what contemporary anxieties they represent. Rudin also analyses how the Gothic has "travelled"*

since Stoker's time, from the distant Transylvania to contemporary settings, and how these settings reveal contemporary sensibilities (such as the setting of South Bronx, for example, which is seen by the rest of country as a hotspot for crime, devastation, and disease, is reflected in Lortz's novel as the hubbub of vampiric and supernatural action).

- ◆ Gaylard, G. (2008). The postcolonial Gothic: time and death in southern African literature. *Journal of Literary Studies*, 24(4), 1+. Retrieved from <http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A199068133/AONE?u=vuw&sid=AONE&xid=6cffc624>
 - Which author and their works does the article focus on? *Gaylard doesn't focus on one particular author, and instead looks to the canon of southern African American literature.*
 - Which part of the world's postcolonial Gothic work is this article concerned with? *Southern African American literature*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Gaylard seeks to define how the Gothic might look in southern African literature, stating that the Gothic does not necessarily have to be the Eurocentric "fetishisation of the macabre and grotesque" but can also "involve the fantastic and sublime, often conveyed via a wry self-reflexivity in relation to time and mortality" (Gaylard, 2008). Gaylard focuses on the interstitiality of the African American experience and how that relates to quintessentially Gothic conventions. Gaylard acknowledges that southern African Gothic is still in its early stages, but states that it brings a necessary layer to the postcolonial literary canon.*
- ◆ Bryant, C. G. (2005). "The soul has bandaged moments": reading the African American gothic in Wright's "big boy leaves home," Morrison's *beloved*, and Gomez's *Gilda*. *African American Review*, 39(4), 541+. Retrieved from

<http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A144715500/AONE?u=vuw&sid=AONE&xid=af7bc90a>

- Which author and their works does the article focus on? *Richard Wright's "Big Boy Leaves Home", Toni Morrison's "Beloved", and Jewelle Gomez's "Gilda"*
- Which part of the world's postcolonial Gothic work is this article concerned with? *African American literature*
- How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Bryant illustrates how much of Wright's fiction recalls the American Gothic predecessors such as Edgar Allan Poe, Henry James, and Nathaniel Hawthorne, echoing tropes from these writers to convey the modern horrors of racism and oppression. Bryant also draws comparisons between the figure of Dracula, and the character, Sethe, in Morrison's "Beloved," exploring the monstrosity that is subjected to the iconic monster, and the dichotomy of human vs animal/monster that Sethe is always thrown into by those around her. Interestingly, Bryant also draws comparisons between Dracula and the Ku Klux Klan, a monstrous presence in the African American people's life that longs for "black blood" (Bryant, 2005). With Gomez's "Gilda" Bryant looks at how the author reframes age old narratives – the vampire at the centre of her novel is black, female, and bisexual, thus pushing the boundaries of the Gothic.*
- ◆ Liggins, Sandra. (2006). "The urban gothic vision of Colson Whitehead's *The Intuitionist* (1999)." *African American Review*, 40(2), 359+. *Academic OneFile* (accessed May 19, 2019).
<http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A152934689/AONE?u=vuw&sid=AONE&xid=c6c2a4c3>.

- Which author and their works does the article focus on? *Colson Whitehead's The Intuitionist (1999)*”
 - Which part of the world’s postcolonial Gothic works is this article concerned with? *African American literature*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Liggins opens the article with a quote from Richard Wright which connects African American literature, and the African American experience to the works of the horror writers Henry James, Nathaniel Hawthorne, and Edgar Allan Poe. Liggins points out the similarities between traditionally Gothic literature and African American literature: “the past still influences the present and future, and issues of identity still create conflicts within the individual,” and then goes on to demonstrate how the use of these old tropes in contemporary African American literature reframes age old Gothic questions (Liggins, 2006). Liggins also points out how the novel combines the urban Gothic landscape with traditional Gothic conventions.*
- ◆ Smethurst, J. (2001). Invented by Horror: The Gothic and African American Literary Ideology in *Native Son*. *African American Review*, 35(1), 29. Retrieved from <http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A74410612/AONE?u=vuw&sid=AONE&xid=ebodec56>
- Which author and their works does the article focus on? *Richard Wright’s “Native Son”*”
 - Which part of the world’s postcolonial Gothic works is this article concerned with? *African American literature*

- How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Smethurst looks at how Richard Wright employs the Gothic in his novel, and how he uses it to relay the African American experience and critique previous African American Gothic writing. Smethurst also examines how the Gothic relates to the “folk culture of the South” and the “mass culture associated with the urban North.” Smethurst is concerned not so much with finding the similarities between the Gothic and African American writing, but in identifying how the use of Gothic conventions in African American writing allows the writers to question their place in society (Smethurst, 2001).*

- ◆ Young, H. B. (2008). Black "like me": (mis) recognition, the racial gothic, and the post-1967 mixed-race movement in Danzy Senna's *Symptomatic*. *African American Review*, 42(2), 287+. Retrieved from <http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A199599252/AONE?u=vuw&sid=AONE&xid=4c6a56a0>

- Which author and their works does the article focus on? *Danzy Senna's “Symptomatic”*

- Which part of the world’s postcolonial Gothic works is this article concerned with? *American literature*

- How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Young looks at how Senna employs the Gothic to critique the mixed race movement of the late sixties. In particular, Young examines how Senna uses a “strained plot” to challenge “romantic ideas about community formation and race” (Young, 2008).*

- ◆ Curren, E. D. (1995). Should their eyes have been watching God? Hurston's use of religious experience and Gothic horror. *African American Review*, 29(1), 17+. Retrieved from

<http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A17276612/AONE?u=vuw&sid=AONE&xid=cbo4c29d>

- Which author and their works does the article focus on? *Zora Neale Hurston's "Their Eyes Were Watching God"*
- Which part of the world's postcolonial Gothic works is this article concerned with? *African American literature*
- How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Curren sets out to challenge the widespread interpretations of Hurston's novel as an "optimistic and uplifting tale of African American folk life" (Curren, 1995). Curren directs readers to the devastating events that happen near the end of the novel, and suggests that Hurston employs "religious experience and gothic horror" to convey the master and slave relationships (Curren, 1995). Curren identifies the Gothic that manifests itself in the form of drowned bodies and rabies attacks, transforming the known into the unknown, while pointing out that these horrors are very much real world horrors, rather than the supernatural horrors that are usually found in Gothic fiction.*
- ◆ Shockley, E. (2006). Buried alive: gothic homelessness, black women's sexuality, and (living) death in Ann Petry's *The Street*. *African American Review*, 40(3), 439+. Retrieved from <http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A159696864/AONE?u=vuw&sid=AONE&xid=d59b7c1b>
- Which author and their works does the article focus on? *Anne Petry's "The Street"*

- Which part of the world's postcolonial Gothic works is this article concerned with? *African American literature*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Shockley's article urges readers to look at Petry's novel through a Gothic reading. Shockley points out that while, thus far, Petry's writing has been labelled as natural fiction, her fiction contains many "conventions of the gothic tradition" which offer readers a different experience of her novel (Shockley, 2006). Shockley looks at the politics of the female body, showing how Petry uses Gothic horror to look at the horrific legacy of white American men preying on, and trying to control, black American women's bodies. Shockley also points out the multiple other Gothic tropes that are present in Petry's novel in the form of "vampires, monsters, and ghosts" (Shockley, 2006).*
- ◆ Cooper, J. P. (2009). Gothic signifying in Charles Chesnutt's Mandy Oxendine. *MELUS*, 34(4), 119+. Retrieved from <http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A214711144/AONE?u=vuw&sid=AONE&xid=foe1ecc2>
- Which author and their works does the article focus on? *Charles Chesnutt's "Mandy Oxendine"*
 - Which part of the world's postcolonial Gothic works is this article concerned with? *African American literature*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Cooper's article opens with an examination of Chesnutt's dual racial identity, a "white Negro", as the author termed himself. Cooper states that Chesnutt draws on his own "racial and cultural liminality" in creating his characters, which Cooper turns to in their Gothic reading of the story, along with the "sense of gothic excess in the narrative" as each*

catastrophic event builds on another near the close of the novel (Cooper, 2009). Cooper points out that Chenutt's execution of these Gothic conventions offers him a stage on which to explore the racial and sexual anxieties of the African American people.

- ◆ Bryant, C. G. (1999). "Every Goodbye Ain't Gone": The Semiotics of Death, Mourning, and Closural Practice in Toni Morrison's *Song of Solomon*. *MELUS*, 24(3), 97. Retrieved from <http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A62350902/AONE?u=vuw&sid=AONE&xid=5a54a19d>
 - Which author and their works does the article focus on? *Toni Morrison's "Beloved"*
 - Which part of the world's postcolonial Gothic works is this article concerned with? *African American literature*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *While Bryant does not explicitly state that he will be doing a Gothic reading of this novel, its Gothic tropes mentioned in other articles mentioned above, and the gothic connotations of the themes he looks at make this article one to be included in this bibliography. Bryant looks at the elements of mortality and impermanence of death, both motifs often found in Gothic literature, and how these are used to explore the sorrow and grief of the effects of enslavement in the African American people.*
- ◆ Borst, A. G. (2008). Violence and miscegenation in Jean Toomer's 'Blood-Burning Moon'. *Gothic Studies*, 10(1), 14+. Retrieved from <http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A392793268/AONE?u=vuw&sid=AONE&xid=bd523a02>

- Which author and their works does the article focus on? *Jean Toomer's short story, "Blood-Burning Moon"*
- Which part of the world's postcolonial Gothic works is this article concerned with? *African American fiction*
- How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Borst looks at how "familiar Gothic conventions [appear] unexpectedly in an avant-garde Modernist text" (Borst, 2008). Borst suggests that the author "adapts an Anglo-American Gothic" to provide critique on the "nightmarish South still fraught with the ghosts of antebellum racial and economic principles" (Borst, 2008). Borst points out that this short story with its Gothic themes is an awkward fit with the rest of the short story collection – and this coupled with Toomer's refusal to be labelled as Harlem Renaissance writer – make the story one a collection of improbable subversions indeed.*

Asian works

- ◆ Conrich, I. (2010). Gothic bodies and the return of the repressed: the Korean horror films of Ahn Byeong-ki. *Gothic Studies*, 12(1), 106+. Retrieved from <http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A381056549/AONE?u=vw&sid=AONE&xid=7a45f404>
- Which creator and their works does the article focus on? *Ahn Byeong-ki and his films*
- Which part of the world's postcolonial Gothic works is this article concerned with? *Korean films*

- How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Conrich talks about the recent, growing trend of horror films in South-East Asia, pointing out how these make it easy for the films to cross national boundaries, and how Hollywood has tried to replicate these efforts – an interesting reversal of the western Gothic tradition being used in postcolonial and Asian works. Specifically, Conrich looks at how the Gothic is employed in Ahn’s films with the past having a “haunting presence”, “vengeful spirits”, and the “young feminine” being “both victim and the threatening force” within a Korean context (Conrich, 2010). Conrich analyses Ahn’s films and how they uses these Gothic tropes to tackle “modernity, identity, and gender” (Conrich, 2010).*

- ◆ Wisker, G. (2003). Showers of Stars: South East Asian Women’s Postcolonial Gothic. *Gothic Studies*, 5(2), 64–80. <https://doi-org.helicon.vuw.ac.nz/10.7227/GS.5.2.6>
 - Which author and their works does the article focus on? *South East Asian women writers’ fiction*

 - Which part of the world’s postcolonial Gothic works is this article concerned with? *South East Asian literature*

 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Wisker’s article focuses on how the supernatural and the fantasy are depicted in South East Asian women writers’ fiction as “everyday expressions of the imaginative experiences of Malaysia and Singaporean women writers” (Wisker, 2003). The article focuses on how Gothic elements are used to convey the constraints, expectations, and limits imposed on these women, and the trauma, struggles, and hardship that can result. Wisker points out that how these struggles are both a combination of colonisation as well their cultural traditions, but that by taking what is*

beneficial from each, the characters in these fictions can then “move on to create new ways of being” (Wisker, 2003).

- ◆ Jong-chul, C. (2016). Park Chan-kyong’s Asian Gothic as ‘The Most Sublime Hysteria’ in Its Return. *Third Text*, 30(5/6), 456–473. <https://doi-org.helicon.vuw.ac.nz/10.1080/09528822.2017.1334424>
 - Which creator and their works does the article focus on? *Park Chan-kyong’s film “Manshin: Ten Thousand Spirits” (2014) and the exhibition he curated, “Ghost, Spy, Grandmother” (2014),*
 - Which part of the world’s postcolonial Gothic works is this article concerned with? *Asian Gothic media*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Jong-chul looks at Park Chan-kyong’s role as a creator of Asian media who has embraced the Gothic, and his ideas of how the Gothic can help creators. The article examines how Park established the term “Asian Gothic’ to describe the rise of grotesque ancient imageries in a contemporary media culture” which he believes are a direct result of the “false modernity’ in colonial Asia” and which he believes can help heal colonial traumas (Jong-chul, 2016). Jong-chul scrutinises this hypothesis, looking at criticism from Slavoj Žižek and his notion of “the most sublime hysteria”, and theorises instead that the Gothic does not provide healing, but only gives the illusion of doing so (Jong-chul, 2016).*

- ◆ Park, J. H. (2011). Ghostliness in Asian Diasporic Film and Literature. *Asian Studies Review*, 35(1), 105–113. <https://doi-org.helicon.vuw.ac.nz/10.1080/10357823.2011.552102>

- Which author and their works does the article focus on? *This article considers the state of Asian, and refer to three texts on Asian film to do so: Glen Mimura's "Ghostlife of Third Cinema: Asian American Film and Video"; Andrew Hock Soon Ng's "Asian Gothic: Essays on Literature, Film and Anime"; and Bliss Cua Lim's "Translating Time: Cinema, the Fantastic and Temporal Critique."*
 - Which part of the world's postcolonial Gothic works is this article concerned with? *Asian and Asian diasporic film and literature*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Park uses the three texts mentioned above to look at how Asian and Asian diasporic film and literature employ the Gothic tropes of ghostliness and haunting to explore the Asian experiences of "globalisation, modernisation and transnational movement" (Park, 2011).*
- ◆ Ng, A. H.-S. (2006). Malaysian Gothic: the motif of haunting in K.S. Maniam's "Haunting the Tiger" and Shirley Lim's "haunting". *Mosaic: A journal for the interdisciplinary study of literature*, 39(2), 75+. Retrieved from <http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A147603511/AONE?u=vuw&sid=AONE&xid=297cea5a>
- Which author and their works does the article focus on? *K.S. Maniam's short story, "Haunting the Tiger", and Shirley Lim's short story, "Haunting"*
 - Which part of the world's postcolonial Gothic works is this article concerned with? *This article looks at Malaysian literature.*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Ng asserts at the start of the article that his reading is not about submitting "Asian-ness to a neo-Imperialistic gaze", but rather it can "provide interesting insights into the interstitial conditions... of the postcolonial subject" (Ng, 2006). Ng examines how the motif of haunting is*

used in both short stories to examine themes of nationalism and gender, and gender and domesticity. He also applies Anne William's "concept of male and female Gothic to read these two texts" (Ng, 2006).

- ◆ Lizada, M. A. N. (2018). When She Started Acting Queer: A Queer Gothic Reading of Nick Joaquin's *The Woman Who Had Two Navels*. *Kritika Kultura*, (30/31), 438–454. Retrieved from <http://search.ebscohost.com/helicon.vuw.ac.nz/login.aspx?direct=true&db=hlh&AN=128890480&site=ehost-live>
 - Which author and their works does the article focus on? *Nick Joaquin's "The Woman Who Had Two Navels"*
 - Which part of the world's postcolonial Gothic works is this article concerned with? *Philippine English literature*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Lizada presents a queer and Gothic reading of Joaquin's novel, asserting that the Gothic tropes present - "the idea of doubling and monstrosity" - in fact, as catalysts to the "queer potential" found in the novel's protagonist (Lizada, 2018). The article goes on to argue that this comes about due to the fact that "heteropatriarchal narratives encoded in the novel's postcolonial world" are rejected in favour of the protagonist rewriting themselves a more suitable narrative (Lizada, 2018). By rejecting the "imagined bodily monstrosity" and therefore by rejecting the Gothic constraints of western Gothic, Joaquin's protagonist is able to carve out a new identity for themselves (Lizada, 2018).*
- ◆ Gamal, A. (2013). Postcolonial recycling of the Oriental vampire in Habiby's *Saraya*, *The Ghoul's Daughter* and Mukherjee's *Jasmine*. *Arab Studies Quarterly*, 35(1), 4+.
Retrieved from

<http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A320844974/AONE?u=vuw&sid=AONE&id=2de341a0>

- Which author and their works does the article focus on? *Emile Habiby's Saraya, "The Ghoul's Daughter" (1991) and Bharati Mukherjee's "Jasmine" (1989)*
- Which part of the world's postcolonial Gothic works is this article concerned with? *The article focuses on diasporic Palestinian and Indian works.*
- How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Gamal draws comparisons between the two works and how they write against the Orientalist narrative all the while drawing on "their respective myths of Oriental vampires" (Gamal, 2013). Gamal points out how these authors draw on vampiric myths from their country of origins as a continuation of that myth of "otherness, unspeakableness, foreignness" and apply it to the narrative of the coloniser and the colonised (Gamal, 2013). The article thus identifies how specifically Gothic tropes are used to critique and reject the colonialist narrative.*
- ◆ Mohan, A. (2015). *Giraya and the Gothic Space: Nationalism and the Novel in Sri Lanka. University of Toronto Quarterly, 84(4), 29–53.* <https://doi-org.helicon.vuw.ac.nz/10.3138/UTQ.84.4.04>
 - Which author and their works does the article focus on? *Punyekante Wijenaiké's novella, "Giraya" 1971*
 - Which part of the world's postcolonial Gothic works is this article concerned with? *Sri Lankan fiction*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Mohan examines how the feudal manor is used in Wijenaiké's story as a symbolic tool to critique the nationalist discourse. Mohan asserts that Wijenaiké evokes spectrality with her use of setting,*

employing it as a Gothic element that disrupts and deconstructs Sri Lanka's post-independence narrative as a "rural utopia" by dissembling the idea of "home" which is at the centre of her story (Mohan, 2015). Mohan makes a strong argument for the fragmented legacy that is left behind by colonialism as depicted in Wijenaikē's novella, asserting that the idea of home, stability, and nationality is a crumbling one. The article not only comments on the state of the nation through Wijenaikē's narrative, but also the state of the novel form, calling into question the supposed established power of the "ordered social realist novel" (Mohan, 2015).

Australian works

- ◆ Kral, F. (2008). Postcolonial Gothic as Gothic sub-version? A study of black Australian fiction. *Gothic Studies*, 10(2), 110+. Retrieved from <http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A392479779/AONE?u=vuw&sid=AONE&xid=68042cef>
- Which author and their works does the article focus on? Alexis Wright's "Plains of Promise" (1997), and Mudrooroo's "Master of the Ghost Dreaming" (1991), "The Undying" (1998), "Underground" (1999), and "The Promised Land" (2000).
- Which part of the world's postcolonial Gothic works is this article concerned with? Kral looks at Black Australian fiction
- How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? With this article, Kral chooses to focus on two main

ideas: the first being the reclamation and reuse of the Gothic by Black Australian authors in their postcolonial fiction, and how this is achieved; and second, that Gothic themes are an inherent part of the postcolonial experience. Kral is also careful to explore how the subversion in this fiction recalls the true “subversive tradition” of the Gothic genre, instead of merely echoing the Gothic tropes that are found in European fiction (Kral, 2018).

- ◆ Mafe, D. A. (2012). Ghostly girls in the "Eerie Bush": Helen Oyeyemi's *The Icarus Girl* as postcolonial Female Gothic fiction. *Research in African Literatures*, 43(3), 21+. Retrieved from <http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A300442936/AONE?u=vuw&sid=AONE&xid=a619fd22>
 - Which author and their works does the article focus on? *Helen Oyeyemi, and her novel “The Icarus Girl”*
 - Which part of the world’s postcolonial Gothic works is this article concerned with? *Nigerian fiction*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Mafe draws on the Yoruba tradition of characters proving their mettle against the ominous backdrop of the “eerie bush,” using Oyeyemi’s novel which, Mafe states, also subverts this historically masculine tradition of proving one’s worth against this harsh environment (Mafe, 2012). Mafe talks about how the novel’s navigation of the “metaphorical landscape” of the bush can be read as a critique of colonisation (Mafe, 2012).*
- ◆ Turcotte, G. (2018). The Caribbean Gothic Down Under: Caribbean Influences in Marianne de Pierres’ Parrish Plessis Novels. *Caietele Echinoc*, 35, 237–243. <https://doi-org.helicon.vuw.ac.nz/10.24193/cechinoc.2018.35.15>

- Which author and their works does the article focus on? *Marianne de Pierres' novels "Nylon Angel", "Code Noir", and "Crash Deluxe"*.
- Which part of the world's postcolonial Gothic works is this article concerned with? *Australian fiction*
- How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Turcotte looks at how de Pierres' novel combine "voodoo, postcolonial theory, Indigenous spirituality and Caribbean culture" along with Gothic and science fiction elements to examine Australia's present and (possibly future) issues of race and class (Turcotte, 2018). Turcotte highlights how de Pierres uses the interplay of voodoo and Indigenous spirituality to demonstrate the nuances of racial politics in Australia*

Canadian works

- ◆ Andrews, J. (2001). Native Canadian gothic refigured: reading Eden Robinson's *Monkey Beach*. *Essays on Canadian Writing*, (73), 1-24. Retrieved from <http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A30600281/AONE?u=vuw&sid=AONE&xid=a2e29471>
- Which author and their works does the article focus on? *Eden Robinson's "Monkey Beach"*
- Which part of the world's postcolonial Gothic works is this article concerned with? *Canadian literature*
- How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Andrews is concerned with how the Gothic might be relevant to Canadian literature, and how addressing the Gothic might influence ongoing discussions around Canadian literature. Andrews uses Eden*

Robinson's novel "Monkey Beach" for this examination. The article focuses on how Robinson, while using elements of the Gothic, does not necessarily adhere to its traditions, but inverts them through various means, i.e. by setting her novel in Canada, and focusing on its indigenous people.

- ◆ Castricano, J. (2006). Learning to talk with ghosts: Canadian gothic and the poetics of haunting in Eden Robinson's 'Monkey Beach.'. *University of Toronto Quarterly*, 75(2), 801-813. Retrieved from <http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A205524626/AONE?u=vuw&sid=AONE&xid=7da49716>
 - Which author and their works does the article focus on? *Eden Robinson's "Monkey Beach"*
 - Which part of the world's postcolonial Gothic works is this article concerned with? *Canadian literature*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *In this article, Castricano is concerned with analysing how the characters in Robinson's novel deal with the ghosts of their past, and the horrifying legacies of colonialism which still haunt them. Castricano addresses how, in this instance, the presence of ghosts are, in fact, beneficial and healing to the protagonist, in direct opposition to the horrifying effects they have in traditional Gothic fiction. The article points out how the character, Lisamarie is able to reclaim the spiritual dimension of her culture which was denied them at the time of colonisation; this also further establishes the subversion of traditional Gothic literature in that the novel gives prominence to "value of knowledge derived from sources often repudiated in and by the materialism of the West" (Castricano, 2006).*

- ◆ Johnson, B. (2009). How to Build a Haunted Nation: The “Cheerful Ghosts” of Robertson Davies’ ‘High Spirits.’ *University of Toronto Quarterly*, 78(4), 1012–1028. <https://doi-org.helicon.vuw.ac.nz/10.3138/UTQ.78.4.1012>
 - Which author and their works does the article focus on? *Robertson Davies’ collection of short stories, “High Spirits”*
 - Which part of the world’s postcolonial Gothic works is this article concerned with? *Canadian literature*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Johnson is concerned with looking at how the use of ghosts and haunting in Davies’ fiction work towards creating a particular form of “Canadian identity and culture” (Johnson, 2009). Johnson argues that the spectres from Davies’ “light-hearted parodies of English ghost stories” contribute to a “homely gothic” that is significant in discussion of Canadian literature and postcolonial Gothic (Johnson, 2009). Thus, Johnson presents a new framework of perceiving the Gothic aspects present in Canadian literature, adding another layer to the discussion about Canadian national identity.*

Caribbean works

- ◆ Byrne, E. (2018). The Globalised Garden: Jamaica Kincaid’s Postcolonial Gothic. *Wagadu*, 19, 77+. Retrieved from <http://link.galegroup.com.helicon.vuw.ac.nz/apps/doc/A583489033/AONE?u=vuw&sid=AONE&xid=b60fa572>
 - Which author and their works does the article focus on? *Jamaica Kincaid’s “My Garden (Book)”*

- Which part of the world's postcolonial Gothic works is this article concerned with? *Caribbean fiction*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *This article connects the postcolonial and the Gothic through a look at Kincaid's writing on gardening. Byrne examines how Kincaid's writing about this hobby can "[haunt] the present" and "[speak] of forgotten violences" (Byrne, 2018). Through the postcolonial background of the author, Kincaid, the article looks at how gardening becomes a globalised movement, taking on the liminality that comes with Gothic narratives, while also looking at how such a pleasurable past time can also be infused with the pain of past hauntings.*
- ◆ Munroe, A. (2015). "Haunted and Obeah": Gothic spaces and monstrous landscapes in Jean Rhys's *Voyage in the Dark*. *Studies in the Humanities*, 42(1-2), 108+.
- Retrieved from
<http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A441400773/AONE?u=vwu&sid=AONE&xid=ae9b95b2>
- Which author and their works does the article focus on? *Jean Rhys's "Voyage in the Dark"*
 - Which part of the world's postcolonial Gothic works is this article concerned with? *Caribbean literature*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Munroe addresses Jean Rhys's dual identity (being of Welsh and Creole descent) to demonstrate how Rhys draws on this duality to explore themes of liminality and multiplicity in her novel. Munroe points out how this liminality is applied to the characters (who often occupy multiple, contradictory roles), as well as to the landscape and setting which often*

involves Rhys presenting disorienting spaces, or using “spatial superimposition” and “importing a ‘Caribbean Goth’ to an English landscape” (Munroe, 2018). Munroe identifies how British Gothic monsters are recast as monsters from the “obeah tradition” (Munroe, 2018). Munroe highlights that by bringing these figures from the obeah tradition directly to the British landscape, Rhys infiltrates the British Gothic tradition, forcing it to accommodate a narrative that it has sought to suppress in the past.

- ◆ Casanova-Vizcaíno, S. M. (2017). Home, Sweet, Home: Colonial Structures and the Gothic Genre in Contemporary Puerto Rican Narrative. *Gothic Studies*, 19(1), 22–33. <https://doi-org.helicon.vuw.ac.nz/10.7227/GS.0017>
 - Which author and their works does the article focus on? *Ana Lydia Vega’s “Miss Florence’s Trunk: Fragments for a Romantic Trash Novel” (1991) and Marta Aponte Alsina’s “Over My Dead Body” (2012)*
 - Which part of the world’s postcolonial Gothic works is this article concerned with? *Puerto Rican fiction*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Casanova-Vizcaíno looks at these two Puerto Rican text and analyses how they represent colonial structures through a Caribbean lens of the Gothic. The article looks at how an image of the character’s daily lives are presented through their diary entries, and how these present the physical structures, while also helping to form an idea of the colonial structure on which their society is based. The characters continue to live with the effects of colonialism where slavery and sexual abuse prey on their fears.*

Colombian works

- ◆ Columbus, C. K. (1986). The Heir Must Die: One Hundred Years of Solitude as a Gothic Novel. *Modern Fiction Studies*, 32(3), 397–416. <https://doi-org.helicon.vuw.ac.nz/10.1353/mfs.0.0157>

- Which author and their works does the article focus on? *Gabriel Garcia Marquez's "One Hundred Years of Solitude" (1967)*
- Which part of the world's postcolonial Gothic works is this article concerned with? *Colombian literature*
- How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Columbus suggests a Gothic reading of Garcia Marquez's famous novel – one which is not often touted, though she makes a strong argument for it by identifying clear Gothic tropes and motifs that Garcia Marquez's novel shares with other established Eurocentric works of Gothic literature. Particularly persuasive is Columbus's argument that the distinctions between good and evil, and virtue and sin are easily erased or confused in Garcia Marquez's fiction – something that is often found in traditionally Gothic fiction. Columbus manages to take the magical realist aspects of Garcia Marquez's novel and identify their ability to occupy a Gothic role, demonstrating how Colombia's colonial history is refracted through the evolving culture and legacy of Colombia.*

English works

- ◆ Stratford, A. (2019). Reopening Sarah Kane's "Chamber of Horrors": Blasted as Gothic Drama. *Modern Drama*, 62(1), 23–44. <https://doi-org.helicon.vuw.ac.nz/10.3138/md.0874r>
- Which author and their works does the article focus on? *Sarah Kane's play "Chamber of Horrors"*
- Which part of the world's postcolonial Gothic works is this article concerned with? *English literature*

- How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *By presenting a Gothic reading of Sarah Kane's play Stratford's aim is to reclaim the term "Gothic" and place it "in a feminist and postcolonial context" (Stratford, 2019). In fact, Stratford asserts that identifying the Gothic aspects of the play makes a case for the play being a study on the feminist and the postcolonial. Stratford focuses on specific Gothic conventions: "the chamber, the ruin, the unspeakable narrative, and the vampire", all of which, she asserts elevate Kane's play as one that is significant to the feminist and postcolonial critique and theatre (Stratford, 2019).*

Irish works

- ◆ Flannery, E. (2013). 'A land poisoned': Eugene McCabe and Irish postcolonial gothic. *Literature & History*, 22(2), 91+. Retrieved from <http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A368075312/AONE?u=vuw&sid=AONE&xid=01ae47a8>
- Which author and their works does the article focus on? *Eugene McCabe, and his novel "Death and Nightingales", and short story trilogy: "Cancer", "Heritage", and "Victims"*
- Which part of the world's postcolonial Gothic works is this article concerned with? *Iris postcolonial gothic literature*
- How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Flannery's main goal is to take McCabe's fiction which is famous for naturalism and identify the Gothic frameworks in it. Flannery explores how the Gothic is used in McCabe's fiction to convey the effects of land violence and trauma.*

- ◆ Keogh, C. (2014). The Critics' Count: Revisions of *Dracula* and the Postcolonial Irish Gothic. *Cambridge Journal of Postcolonial Literary Inquiry*, 1(2), 189-206. doi:10.1017/pli.2014.8
 - Which author and their works does the article focus on? *Bram Stoker's "Dracula"*, as well as Irish criticism at the time when postcolonial studies was being established, to its development up to the time of the article's publication
 - Which part of the world's postcolonial Gothic works is this article concerned with? *Irish literature*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Keogh is concerned not so much with a single novel – Stoker's "Dracula" - but in how situating it within the progression of criticism and postcolonial studies can help academics to understand how Irish postcolonial studies has evolved as a subject. Keogh points out that Irish studies in the eighties have allowed for "more nuanced brands of contemporary postcolonialism" (Keogh, 2014). Specifically, Keogh looks at Irish Gothic fiction – and even more specifically, "Dracula" - and the critical revision that they've undergone.*

- ◆ Dickman, C., Linder, L. M., & Schwab, S. K. (2007). Three Lights on Shade: Identity, the Gothic, and the Postcolonial in Neil Jordan's Fiction. *An Sionnach: A Review of Literature & Culture & the Arts*, 3(2), 150–174. Retrieved from <http://search.ebscohost.com/helicon.vuw.ac.nz/login.aspx?direct=true&db=hlh&AN=31432639&site=ehost-live>
 - Which author and their works does the article focus on? *Neil Jordan's novel "Shade"*

- Which part of the world’s postcolonial Gothic works is this article concerned with? *Irish literature*

- How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *This article looks at how Neil Jordan’s novel addresses the transformation of Ireland “from a colony to a Free State”, and how this is conveyed via the use of the Gothic (Dickman, Linder, & Schwab, 2007). Dickman, Linder and Schwab are very much concerned with how identity, the Gothic, and the Postcolonial are dealt with in Jordan’s novel, and how much each perspective influences the other. The three critics argue that Jordan’s novel has a significant role in Irish Gothic fiction, addressing the Gothic tropes that are used in the novel, and comparing these to Jordan’s film work. They also argue that the excessive use of Gothic tropes in his fiction, as well as the way he inverts them makes his work a Gothic satire of sorts.*

- ◆ Smith, A. (2003). Demonsising the Americans: Bram Stoker’s Postcolonial Gothic. *Gothic Studies*, 5(2), 20–31. <https://doi-org.helicon.vuw.ac.nz/10.7227/GS.5.2.3>
 - Which author and their works does the article focus on? *Bram Stoker’s “Dracula”*

 - Which part of the world’s postcolonial Gothic works is this article concerned with? *Irish literature*

 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Smith places Stoker’s “Dracula” within the context of eighteenth century humanism, and more recent definitions of humanity, looking at how the human was defined against the non-human, or the monstrous. Smith points out these definitions – often passing off as science – were used to bolster “theories of degeneration”, and that they can be identified in Stoker’s novel (Smith, 2003). Smith highlights the way Dracula is painted as an outsider and a monstrous other who essentially “infects” the British society, thus playing into the contemporary fears of imperial decline.*

New Zealand works

- ◆ D'Cruz, D. (2017). Rewriting the female Gothic in the antipodes: Fiona Kidman's Mandarin Summer. *ARIEL*, 48(1), 97+. Retrieved from <http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A481649769/AONE?u=vuw&sid=AONE&xid=f572be6f>
 - Which author and their works does the article focus on? *Fiona Kidman's "Mandarin Summer"*
 - Which part of the world's postcolonial Gothic works is this article concerned with? *New Zealand literature*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *D'Cruz's articles presents a feminist Gothic reading of Kidman's novel, analysing how Kidman subverts the traditional Female Gothic tradition. D'Cruz argues that Fiona Kidman's "redeployment of the Gothic genre" should earn her a place in the "international feminist canon" (D'Cruz, 2017). D'Cruz points out that Kidman "[reinvents] the genre" by refusing to use "victim feminism" that has been identified as being too often present in traditional Gothic literature, and instead choosing to convey a narrative that results in the "triumph of female cognitive power" (D'Cruz, 2017). The article also highlights how Kidman's protagonist occupies a liminal position by refusing to succumb to "patriarchy's binary divisions between women" (D'Cruz, 2017).*

- ◆ Lynch, C. (n.d.). Post-colonial New Zealand cinema : Gothic aesthetics and the repression of Pākehā violence in 'Fantail'. *Pūrātoke*, Pūrātoke.

- Which creator and their works does the article focus on? *The film “Fantail” (2013), written by Sophie Henderson, and directed by Curtis Vowell*
 - Which part of the world’s postcolonial Gothic works is this article concerned with? *New Zealand cinema*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Lynch looks at how this New Zealand film presents a new iteration of the traditional Gothic heroine, and how the role of this character is used to carry the Gothic themes across. As opposed to the traditional Gothic heroine being traumatised by repressed monsters that would threaten the colonial empire, this film, Lynch asserts, is about a heroine who is haunted by the very violences exerted as a result of colonialism. The article examines how this film uses Gothic tropes to discuss “ignorance of Māori historical disenfranchisement and eroticisation and appropriation of Māori culture” - practices which Lynch states are an all too frequent trend in New Zealand cinema (Lynch).*
- ◆ Jew, K. M. (2017). Reflective Entrapments: Intimacy and Distance in Dianna Fuemana's Mapaki. *JNZL: Journal of New Zealand Literature*, 35(2), 72+.
Retrieved from
<http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A535100507/AONE?u=vwu&sid=AONE&xid=f8c974e5>
- Which author and their works does the article focus on? *Dianna Fuemana's play, “Mapaki”*
 - Which part of the world’s postcolonial Gothic works is this article concerned with? *New Zealand Pacific Island/Niuean literature*

- How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Jew begins by highlighting that the Gothic is very much present in New Zealand cinema and theatre if one expands its definition from “trapped heroines” or “the supernatural, sublime raptures” to anxieties arising from “sinister and unseen forces” (Jew, 2017). Jew also points out that theatre’s “connection to porous boundaries and roles” makes it and the Gothic a very likely and potent combination (Jew, 2017).. Having made this argument, Jew then tackles how Fuemana employs Gothic elements in her play with a postcolonial twist. Jew also situates this play within the context of other Gothic Pacific Island plays and thus establishes common traits from these pieces. The article highlights how Fuemana subverts the traditional narrative by employing its motifs and inviting audiences, while at the same time employing “theatrical alienation techniques...potentially mystifying her spectators” (Jew, 2017).*

Nigerian works

- ◆ Satkunanathan, A. H. (2011). Textual transgressions and consuming the self in the fiction of Helen Oyeyemi and Chimamanda Ngozi Adichie. *Hecate*, 37(2), 41+. Retrieved from <http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A311719050/AONE?u=vuw&sid=AONE&xid=483d23f6>
- Which author and their works does the article focus on? *Helen Oyeyemi's “White Is for Witching” and “The Opposite House”, and Adichie's short fiction anthology, “The Thing around Your Neck”*

- Which part of the world's postcolonial Gothic works is this article concerned with? *Nigerian diasporic literature*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Satkunanathan looks at transgression and consumption as metaphors for a "refusal to contribute to cultural commodification" and "supernatural excess" in these novels (Satkunanathan, 2011). She states that through these metaphors both Oyeyemi and Adichie redefine the parameters of the Gothic. Satkunanathan's article focuses especially on the mode of articulation as being related to consumption, and as a form of asserting one's identity against an oppressive narrative, something that is the very essence of postcolonial literature, but also a common theme in Gothic works.*
- ◆ Ilott, S., & Buckley, C. (2016). "Fragmenting and becoming double": Supplementary twins and abject bodies in Helen Oyeyemi's *The Icarus Girl*. *Journal of Commonwealth Literature*, 51(3), 402–415. <https://doi-org.helicon.vuw.ac.nz/10.1177/0021989414563999>
- Which author and their works does the article focus on? *Helen Oyeyemi's "The Icarus Girl"*
 - Which part of the world's postcolonial Gothic works is this article concerned with? *Nigerian English literature*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Ilott and Buckley focus on the Gothic element of the abject that is present in Oyeyemi's novel. They argue that Oyeyemi's novel does not offer a "positively transformed identity", and, by analysing how the abject is portrayed in the novel, they further argue that the novel actually "resists the construction of a stable identity" (Ilott & Buckley, 2016). The article highlights how Oyeyemi portrays the abject both in relation to bodies and to places, and that dshe demonstrates a disintegration of the two, thereby holding back any*

“comforting resolutions” about a “unified sense of self” (Ilott & Buckley, 2016). In constructing this argument, Ilott and Buckley drawing on the criticism of Kristeva and Derrida.

- ◆ Mabura, Lily, G.N., (Spring 2008). Breaking Gods: an African Postcolonial Gothic reading of Chimamanda Ngozi Adichie's *Purple Hibiscus* and *Half of a Yellow Sun*. *Research in African Literatures*, 39(1).
 - Which author and their works does the article focus on? *This article mainly focuses on Chimamanda Ngozi Adichie's novels Purple Hibiscus and Half of a Yellow Sun, but in analysing these two, the article also looks to past novels for context: Chinua Achebe's Things Fall Apart (1959), Mongo Beti's Poor Christ of Bomba (1971), and Bessie Head's A Question of Power (1974).*
 - Which part of the world's postcolonial Gothic works is this article concerned with? *Both of these novels by Adichie take place in the author's homeland, Nigeria.*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *The article first examines how Achebe's, Beti's, and Head's novels depict Gothic themes in their precolonial and colonial stories, before then examining Adichie's novels. Mabura seeks to discuss how these two novels of Adichie's play with the Gothic themes, and reintroduce these to the stage of African literature. Mabura uses the comparison between Adichie's novels, which are set in postcolonial Africa, with the other three which look at precolonial and colonial Africa, and with this juxtaposition examines the evolving effects of colonisation through (what Mabura argues is) Gothic themes.*

South African works

- ◆ Shear, J. (2006). Haunted house, haunted nation: Triomf and the South African postcolonial Gothic. *Journal of Literary Studies*, 22(1-2), 70+. Retrieved from <http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A156204967/AONE?u=vwu&sid=AONE&xid=6fe409ac>
 - Which author and their works does the article focus on? *Shear's article focuses on the South African writer, Marlene van Niekerk and her novel "Triomf" (1994).*
 - Which part of the world's postcolonial Gothic works is this article concerned with? *Van Niekerk's chose her home for the setting of her novel: Johannesburg, South Africa.*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Shear looks at how van Niekerk's novel explores the cultural anxieties that were present during the apartheid and post-apartheid eras, and how she uses Gothic conventions as a framework to achieve this. The article covers how the author juxtaposes the country's "mythologised past" and its "postcolonial claims for the past and the present" (Shear, 2006). The Gothic, according to Shear's examination, is very much a tool that van Niekerk uses in her study of the death and rebirth of a nation. Shear also uses "Specters of Marx" by Jacques Derrida to aid them in their analyses of the themes of haunting in the novel.*

- ◆ Kroll, C. (2012). Bodies of Evidence: South African Gothic and the Terror of the "Twice-Told Tale." *Textus*, 25(3), 89–102. Retrieved from

<http://search.ebscohost.com/helicon.vuw.ac.nz/login.aspx?direct=true&db=hlh&AN=89763822&site=ehost-live>

- Which author and their works does the article focus on? *South African fiction in general, and specifically that of Nadine Gordimer, Alex La Guma, and Marlene Van Niekerk*
- Which part of the world's postcolonial Gothic works is this article concerned with? *South African English literature*
- How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Kroll looks at how South African fiction uses the Gothic to critique and deconstruct apartheid and its notions of white supremacy. Kroll refers to the works of Gordimer, La Guma, and Van Niekerk to make her argument. She states that these authors represent the other side of apartheid "which [produced] a repressed kinship between white and non-whites," while they evoke South African history as a spectre that hangs over the present (Kroll, 2012).*

Transnational works

- ◆ McInnis, D. (2008). Re-orienting the Gothic romance: Jean Rhys, Tayeb Salih, and strategies of representation in the Postcolonial Gothic. *ARIEL*, 39(3), 85+. Retrieved from <http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A199500472/AONE?u=vuw&sid=AONE&xid=626097da>

- Which author and their works does the article focus on? *Jean Rhys's "Wide Sargasso Sea" (1966) and Tayeb Salih's "Season of Migration" (1966)*
 - Which part of the world's postcolonial Gothic works is this article concerned with? *The Caribbean islands, and Sudan, also the birth places of the authors.*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *McInnis's primary argument is that the reclamation of Gothic tropes, conventions, and frameworks is precisely what can be found in postcolonial Gothic texts. McInnis looks at how Rhys and Salih reject the imperialist narrative of suppressing the Other (which is, often, the colonised), and use the tools of that narrative to give voice to the very Other that has been marginalised. McInnis draws comparison between both novels, and how both look at multiplicity of perspectives, and the dichotomy of the foreign and the barbarous, both frequent motifs used in imperialist Gothic narratives.*
- ◆ Smith, A. (2009). Kipling's Gothic and postcolonial laughter. *Gothic Studies*, 11(1), 58+. Retrieved from <http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A381057952/AONE?u=vwu&sid=AONE&xid=7e3ccc9b>
- Which author and their works does the article focus on? *Rudyard Kipling's short stories*
 - Which part of the world's postcolonial Gothic works is this article concerned with? *The article focuses on Kipling's short stories set in India, but Kipling's English identity also categorises his work as part of the English canon.*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Smith takes a somewhat unexpected approach and connects the postcolonial and the Gothic through comedy, offering a new way*

to read the Gothic. He backs his reasoning by identifying the hyperbolic excess that is present in both the comic and the Gothic, and highlighting how both can be used to question and subvert “socio-political” realities, and introduce new perspectives (Smith, 2009). Kipling was Anglo-Indian, so while much of his experience was colonial, Smith suggests his dual identity offers his work a “liminality” that can be found in postcolonial Gothic literature.

- ◆ Rueschmann, E. (2005, Winter-Summer). Out of place: reading (post) colonial landscapes as Gothic space in Jane Campion's films. *Post Script*, 24(2-3), 8+. Retrieved from <http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A172169169/AONE?u=vuw&sid=AONE&xid=b904195a>
 - Which film maker and their works does the article focus on? *Jane Campion, and her films set in Australia and New Zealand*
 - Which part of the world’s postcolonial Gothic works is this article concerned with? *Australia and New Zealand*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Rueschmann is concerned with exploring how Australian and New Zealand landscapes are used in Campion’s films as symbols or metaphors that convey “social and psychological relationship, historical myths and contemporary social issues” (Rueschmann, 2005). Rueschmann looks at how Campion utilises the New Zealand landscape’s qualities of the “unsettling, claustrophobic, and mythic”, qualities which British colonisers tried to deny and control, as significant elements in her films (Rueschmann, 2005).. This article focuses on how the interplay of a national landscape and how it is portrayed in films can describe how deeply embedded national identity is in a people’s relationship to landscape.*

- ◆ Gonzalez, T. (2012). The gothic in Cristina Garcia's *The Aguero Sisters*. *MELUS*, 37(3), 117+. Retrieved from <http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A304307186/AONE?u=vuw&sid=AONE&xid=20d2ca4b>
 - Which author and their works does the article focus on? *Cristina García's "The Aguero Sisters"*
 - Which part of the world's postcolonial Gothic works is this article concerned with? *Cuban American literature*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *In this article Gonzalez strives to peel back the magical realist themes that are too easily associated with US Latina/o fiction, and seeks to establish the Gothic elements that are present in García's novel. Gonzalez does this by identifying the moments of horror, disbelief, and fear that come about due to unnatural and frightening events that are usually associated with the return of the repressed. Gonzalez takes care in pointing out that this does not fall into magical realism, as García doesn't present these as events that are part of daily life for the characters, but are instead presented as extraordinary and ghostly events.*

- ◆ Ng, A. (2007, June). The wider shores of gothic: Malaysia-based critic Andrew Ng identifies a Gothic tradition in Australian and contemporary 'Australasian' fiction. *Meanjin*, 66(2), 149+. Retrieved from <http://link.galegroup.com/helicon.vuw.ac.nz/apps/doc/A166821698/ITOF?u=vuw&sid=ITOF&xid=62828080>
 - Which author and their works does the article focus on? *General Australian and Australasian fiction*

- Which part of the world's postcolonial Gothic works is this article concerned with? *Australian and Australasian literature*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *Ng's article focuses on identifying the postcolonial Gothic elements present in Australian and Australasian fiction. Ng is not simply concerned with how the Gothic can evoking "Australian fiction of the past", but also has its "contemporary 'multicultural' uses" (Ng, 2007). Ng urges readers to think of Australian and Australasian Gothic fiction as "a way of thinking about certain issues", instead of as just a genre (Ng, 2007). The article also focuses on how these fictions employ space in their narratives, and points out how Australian and Australasian fiction can still have settings not confined to their geographic location.*
- ◆ McVeigh, M. (2017). Different but the Same: Landscape and the Gothic as Transnational Story Space in Jane Campion's *Sweetie* (1989) and Lucrecia Martel's *La Ciénaga* (2001). *Critical Arts: A South-North Journal of Cultural & Media Studies*, 31(5), 142–155. <https://doi-org.helicon.vuw.ac.nz/10.1080/02560046.2017.1401102>
- Which creator(s) and their works does the article focus on? *Jane Campion's film "Sweetie" and Lucrecia Martel's film "La Ciénaga."*
 - Which part of the world's postcolonial Gothic works is this article concerned with? *Australian cinema, and Argentinian cinema*
 - How does this article explore how postcolonial and Asian Gothic works subvert the Western Gothic canon? *McVeigh analyses the two films and how both use landscape and Gothic elements "to explore notions of universal cinematic storytelling" (McVeigh, 2017). Interestingly, the film makers' subversive use of the Gothic - which has traditionally been about warning against the foreign,*

outside Other, and keeping it at bay – allows them to create what McVeigh calls a “transnational story space”, thus making their local stories globally relatable. McVeigh looks at the commonalities between Martel’s film (which has been looked at from the angles of feminism, social and cultural history, class and ethnicity) and Champion’s film (which looks at female space, the suburban, and national identity through the Gothic and postcolonial lenses), and how each of the film’s use of landscape and the Gothic allow for transnational storytelling.

(Word count: 10,009)