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Bottle Trick (Hopkinson, 2000) -- 'Ashputtle', Angela Carter (1987) -- Lady Oracle (1976), Margaret Atwood -- The Greatcoat, Helen Dunmore (2012) -- Duppies and 'The Glass Bottle Trick', Nalo Hopkinson (2000) -- Conclusion -- References -- Filmography -- Chapter 5: The Spectral Voice: In the Red Kitchen (Roberts, 1990), Affinity (Waters, 1999), Beyond Black (Mantel, 2005) -- Popular Ghosts and Real Ghost Hunting -- Spiritualism -- Spirit Contact -- In the Red Kitchen (1990), Michèle Roberts -- Beyond Black (2005), Hilary Mantel -- Affinity (1999), Sarah Waters -- References -- Filmography -- Theatre -- TV -- Chapter 6: Domestic Hauntings: The Little Stranger (Waters, 2009), Birdcage Walk (Dunmore, 2017), The Stopped Heart (Myerson, 2016) -- Haunted Houses and Change -- The Little Stranger (2009): Sarah Waters. Silenced Women: Oppressive, Domestic Spaces, Murders Birdcage Walk (Helen Dunmore, 2017) -- Julie Myerson's The Stopped Heart (2016) -- References -- Filmography -- Music -- TV -- Part III: Traumas of Place: Postcolonial Hauntings -- Chapter 7: Postcolonial Hauntings and Urban Gothic in Singapore and Malaysia: The Serpent's Tooth (Lim, 1982), The Bondmaid (Lim, 1992), Haunting (Lim, 1981), The Black Isle (Tan, 2012), Ponti (Teo, 2018), House of Aunts (Cho, 2014), The Croc -- Artifice, Bondmaids and Family Ghosts-Catherine Lim -- The Bondmaid (1997) -- The Serpent's Tooth (1982) -- Domestic Ghosts: Shirley Lim, 'Haunting' (1981) -- Sandi Tan's The Black Isle (2012) -- Singapore: Cities, Space, Place and Ghosts -- Pontianaks at Home, Ponti (Sharlene Teo, 2018), 'The House of Aunts' (Spirits Abroad, 2014), Zen Cho -- Conclusion -- References -- Filmography -- Chapter 8: Traumas of Place, Travel, Hauntology: Novel without a Name (Duong, 1995), Daughters of the House (Roberts, 1992), The Winter Ghosts (Mosse, 2010) -- Trauma: A Particular Form of Haunting -- Duong Thu Huong: Novel Without a Name (1995) -- Kate Mosse: The Winter Ghosts (2010) -- Michèle Roberts: Daughters of the House (1992) -- Conclusion -- References -- TV -- Chapter 9: Visits and Visitations: A Visit (Jackson, 1950), Ghost Summer (Due, 2015), Her Fearful Symmetry (Niffenegger, 2009), Hotel World (Smith, 2001) -- 'A Visit, or The Lovely House', Shirley Jackson (1950) -- Hotel World, Ali Smith (2001) -- Her Fearful Symmetry, Audrey Niffenegger (2009) -- Helen Oyeyemi, White Is for Witching (2009) -- Past Guilt and Ghostly Returns-Tananarive Due, Ghost Summer (2015) -- Conclusion -- References -- Chapter 10: Conclusion: Breaking Boundaries, Leaking Truths, Pressing Issues: Ghost Wall (Moss, 2018) -- Breaking Boundaries, Leaking Truths: Ghost Wall (Sarah Moss, 2018). Moving Forward by Learning from the Haunted Past -- References -- Index.

Sommario/riassunto

"In this compelling exploration of the gendered resonances of ghosts, revenants and superstitions for the contemporary woman writer, Gina Wisker asks us to look again at the dark secrets which leak out of haunted spaces. Revelatory in the connections it makes between female-authored Gothic narratives and forgotten crimes, violence, injustices and oppression, it advances arguments about the ghost story's inventiveness by critiquing the terrifying silences of history and the trauma of place." - Dr Emma Liggins, Reader in English Literature, Manchester Metropolitan University, UK This book offers new insights on socially and culturally engaged Gothic ghost stories by twentieth century and contemporary female writers; including Shirley Jackson, Angela Carter, Toni Morrison, Ali Smith, Susan Hill, Catherine Lim, Kate Mosse, Daphne du Maurier, Helen Dunmore, Michele Roberts, and Zheng Cho. Through the ghostly body, possessions and visitations, women's ghost stories exposelinks between the political and personal, genocides and domestic tyrannies, providing unceasing reminders of

violence and violations. Women, like ghosts, have historically lurked in the background, incarcerated in domestic spaces and roles by familial and hereditary norms. They have been disenfranchised legally and politically, sold on dreams of romance and domesticity. Like unquiet spirits that cannot be silenced, women's ghost stories speak the unspeakable, revealing these contradictions and oppressions. Wisker's book demonstrates that in terms of women's ghost stories, there is much to point the spectral finger at and much to speak out about. Gina Wisker is an Associate Professor at the University of Bath, and Professor Emeritus of Higher Education & Contemporary Literature at the University of Brighton, UK. Gina has published twenty-six books and over one hundred and forty articles, including *Key Concepts in Postcolonial Literature* (2007); *Horror Fiction: An Introduction* (2005); *Margaret Atwood, an Introduction to Critical Views of Her Fiction* (2012) and *Contemporary Women's Gothic Fiction* (2016). Gina co-edits the online dark fantasy journal *Dissections* (2006-), *Spokes* poetry magazine (1990s-) and hosts 'words and worlds' readings for ICFA. Gina lives in Cambridge, has two sons and a feisty poodle.
