Universitat Oberta de Catalunya

uoc.edu

Citation for published version

Rosso, A. [Ana]. (2021). Subversion in Ambiguity: The Female Revenant in three Fantastic Short Stories by Claude Vignon, Edith Nesbit, and Emilia Pardo Bazán (1856–1908). Women's Writing, 28(4), 490–511. doi: 10.1080/09699082.2021.1985285

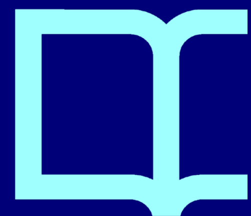
DOI
http://doi.org/10.1080/09699082.2021.1985285

Handle
http://hdl.handle.net/10609/150257

Document Version
This is the Accepted Manuscript version.
The version published on the UOC's O2 Repository may differ from the final published version.

Copyright and Reuse
This manuscript version is made available under the terms of the Creative Commons Attribution Non Commercial No Derivatives license (CC-BY-NC-ND) http://creativecommons.org/licenses/by-nc-nd/4.0/, which allows others to download it and share it with others as long as they credit you, but they can't change it in any way or use them commercially.

Enquiries
If you believe this document infringes copyright, please contact the UOC's O2 Repository administrators: repositori@uoc.edu



This is an Accepted Manuscript of an article published by Taylor & Francis in *Women's Writing* on 23 Dec 2021, available at: https://doi.org/10.1080/09699082.2021.1985285

Subversion in Ambiguity:

The Female Revenant in three Fantastic Short Stories by Claude Vignon, Edith Nesbit, and Emilia Pardo Bazán (1856– 1908).

Ana Rosso

Abstract

Female ghosts and ghost stories have formed the focus of several seminal feminist critical studies. Due to the strong tradition of the nineteenth-century British fantastic short story and genre as a whole, as well as the extensive body of work by female authors in the English language, women writers from other European countries and their forays into the genre have often been overlooked. This article seeks to elucidate the evolution of the female ghost / revenant archetype in the work of three authors from France, Britain, and Spain by re-examining them from a comparative perspective. Focusing on three short pieces – "Isobel la ressuscitée" (Noémi Cadiot, also known as Claude Vignon – 1856), "From the Dead" (Edith Nesbit – 1893), and "La resucitada" (Emilia Pardo Bazán – 1908), and drawing on the theories on horror and the abject of French feminist author Julia Kristeva, the article positions the female revenant as "otherness, a burden both repellent and repelled, a deep well of memory that is unapproachable and intimate: the abject." Exploding the period's reliance on the comfortable dichotomies of life and death, male and female, lover and mother, angel and whore, the liminal space occupied by the revenant becomes a site for the re-evaluation of existent societal concerns in the work of three female authors who were engaged in the feminist discourse of the mid-nineteenth to the beginning of the twentieth century.

Keywords

Liminality, abject, sexuality, motherhood, marriage, domesticity.

Introduction

A complex fantastic literary archetype, the female revenant appears in some of the nineteenth century's most well-known pieces, such as Edgar Allan Poe's "Ligeia" (1838) or Auguste Villers de l'Isle-Adam's "Véra" (1874). This article centres around a comparative analysis of three short stories depicting revenants by women authors Claude Vignon (née Noémi Cadiot), Edith Nesbit, and Emilia Pardo Bazán. A sculptor, art critic, journalist, and writer of realist and fantastic fiction, in her youth Claude Vignon had formed part of "the most militant branch of the French feminist movement, and . . . those early commitments are reflected in her subsequent body of work."[1] Vignon's personal life was far from conventional: after marrying at a young age, she soon separated from her husband over their views on marriage and motherhood, and went on to lead an independent life as a member of the Parisian female artistic and intellectual élite. Scholarship on Vignon tends to focus on her artistic endeavours, despite having left behind several realist novels and two largely ignored fantastic short story collections, *Minuit! Récits de la veillée* (*Midnight! Stories from the Vigil*, 1856) and *Contes à faire peur* (*Frightening Stories,* 1857), neither of which have been translated into English. Edith Nesbit tends to be primarily recognized for her children's literature, although she was a committed feminist and one of the founders of the Fabian Society. Her personal life was tumultuous, her husband getting two women pregnant during their marriage and subsequently coercing Nesbit to live under the same roof as one of these women and her child. A marginal figure in late Victorian sexual politics, she achieved considerable notoriety with her supernatural fiction. Emilia Pardo Bazán was a Spanish feminist author, literary critic, journalist, editor, and one of the most significant contributors to the nineteenth-century novel in Spain. Credited with introducing naturalism to Spain, she

was also a prolific writer of short stories, having published an estimated six hundred over the course of her career. *Los Pazos de Ulloa* (*The House of Ulloa,* 1886), a "genre hybrid"[2] novel in which she blends elements of realism and the fantastic, is considered one of the most important nineteenth-century Spanish literary works. Pardo Bazán lived an extremely independent life, refusing to abandon writing at her husband's request and becoming one of the leading voices in the Spanish discussion of the *cuestión femenina*, the Woman Question, advocating for women's right to education and to enter the public sphere in Spain. Although considered more conservative than European feminists of her time due to her Catholic faith, Pardo Bazán remains "the first modern Spanish feminist,"[3] as well as the first female university professor in her country, a title which she received in 1916. The three writers' work was inscribed within the discursive sphere surrounding women's place and role in society, their relationship with men, and their nature more generally.

Published during a period of just over fifty years, Vignon's "Isobel la ressuscitée: Légende des bords du Rhin" ("Isobel the Resuscitated: A Legend from the Banks of the Rhine," 1856), Nesbit's "From the Dead" (1893), and Pardo Bazán's "La resucitada" ("The Risen Woman," 1908) offer a glimpse into the "female revenant plot" and its evolution over time in the second half of the century in France, Britain, and Spain. The stories' multifaceted portrayals of the revenants and their return from the dead allow the writers to explore questions centred around characterization and plot, the fantastic as a genre, and women's place in society.

Despite being recurrent throughout the nineteenth century in male-authored stories, the revenant is less prominent in female writers' works, where the ghost tends to figure more heavily. While often referred to interchangeably, the female revenant and the ghost are built on distinctions fundamental to the revenant's subversive power. Unlike the immaterial ghost, the revenant is more than mere apparition, her juxtaposition of the ghostly and the physical

signifying both life *and* death, presence and absence. For Vanessa Dickerson, "the ghost corresponded . . . to the Victorian woman's visibility and invisibility, her power and powerlessness, the contradictions and extremes that shaped female culture."[4] Thomas H. Fick emphasizes male-authored stories' depiction of the female ghost's repulsive physical presence and idealized spirit, where the spiritual acts as a façade for the body's subversive power.[5] At the root of the revenant's ability to destabilize societal, cultural, and gendered categories is her defining duality, "the intimidating physical body of a woman freed from earthly and societal constraints."[6] Deriving from the physical return from the grave, nowhere is the female "in-betweenness"[7] of ghosts emphasized more successfully than through the revenant. Vignon, Nesbit, and Pardo Bazán's revenants are interrupted in their transition to the other world by their resurrections. Anthropological studies have noted the significance of rites of passage signalling the transition between key life stages, such as birth, marriage, or death. Similar to the neophyte in a rite, the revenant is "neither living nor dead . . . , and both living and dead . . . [her] condition is one of ambiguity and paradox, a confusion of all the customary categories."[8] The liminal interval of transition between vital phases, characterized by its transient nature, represents an opportunity for change and transformation, "a realm of pure possibility whence novel configurations of ideas and relations may arise."[9] Epitomizing the liminal, the revenant echoes its questioning of neat borderlines, endowing her with the power of rites of passage to "paradoxically expose the basic building blocks of culture."[10][11]

Women Writers and the Fantastic

From the early Gothic to its revival and beyond, women form an integral part of the fantastic in Britain, both as authors and as fictional characters, which is in turn reflected in the wide-ranging scholarship on the "female Gothic" and the female fantastic more generally. Due to their lesser number, nineteenth-century European women writers' forays into the

genre have often been overlooked. In France, like in Britain, the fantastic short story was highly popular, and numerous male authors published in this style, yet despite the strength of the French fantastic tradition, fewer women chose to write fantastic pieces. Interestingly, while authors such as Rachilde or Mie d'Aghonne, and even Claude Vignon herself, published vampire stories, ghost or revenant fiction did not seem to be popular amongst French female writers. While studies on the more canonical fantastic authors in France were common in their native country, the many permutations of the French fantastic have recently begun to be rediscovered, exemplified by the inclusion of Terry Hale's chapter on the French and German Gothic in the *Cambridge Companion to Gothic Fiction*. In Spain, translations from early 1800's German, British, and French Gothic novels were popular throughout the century. Spanish writers produced fantastic pieces, but these have received scant attention until recently, due to a bias towards those authors' more realistic work and the "perception that [the genre] either never existed or was not influential and only negligently practised by Spanish writers."[12] Further, recent studies on the Gothic have stressed the need to expand our conception of the genre beyond the "tyranny of Anglo-American narratives"[13] to reflect that "literary genres do not emerge overnight, nor do they arise in cultural isolation."[14] Hale sees the fantastic as "a widely European phenomenon from its very beginnings, and . . . even more so as its early features were transformed in several Continental variations."[15] Avril Horner and Sue Zlosnik similarly emphasize the genre's "international characteristics,"[16] while Jerrold Hogle describes the Gothic as "stemming . . . from an uneasy conflation of genres, styles, and . . . cultural concerns."[17] This article positions itself within this emerging comparatist perspective, broadening the understanding of the revenant plot through an analysis of three pieces by writers engaged in the feminist movement in each of their countries. The salient features of these European stories illuminate the ways in which women

writers were using the fantastic and the figure of the female revenant to explore issues surrounding the "Woman Question."

Experiencing a revival in the age of realism, naturalism, and first-wave feminism, the fantastic became a vehicle for "all that is not said, all that is unsayable, through realistic forms."[18] Concomitant with the return to popularity of the genre, writing short stories became increasingly widespread amongst female writers, for whom it captured "the spirit of the age."[19] Enabling women to treat matters central to their experience, the short story showed "a recurring interest in . . . their relationship with men, their social position and status, their choices, their emotions."[20] Feminist and "New Woman" writers thus redefined depictions of women in literature of the period. Female-authored fantastic short stories, bringing together the two modes of writing, had an even stronger focus on women's experience, due to the genre's ability to treat questions about gender and women's place in society more freely than in realistic fiction. Towards the turn of the century, literary experimentation continued to evolve as the "inescapable forces of social modernization . . . penetrated . . . artistic invention,"[21] giving rise to the modernist movement. Characterized by a confrontational attitude towards conventional sensibilities, a principled self-scrutiny,[22] and an impetus to innovate, the movement became a vector for the exploration of contemporary social issues, one of which was the New Woman. Seeking to "overturn existing modes and subjects of representation,"[23] the genre allowed female writers to "reach beyond . . . masculine portrayals of women" and "view themselves outside the parameters of patriarchy."[24]

The evolution of the fantastic genre during the period and the growing influence of the Woman Question in fictions of the unreal illuminate the progression between the stories. The subversiveness of the revenant plot is interpreted in varied ways, each reflecting the author's personal and literary circumstances. "Isobel," as the earliest of the stories, is typical of early female-authored Gothic. "From the Dead" and "La resucitada" were written within

just over ten years of each other, and this closeness also applies to their approach to the revenant plot. The stories take traditional Gothic elements, such as the untimely death of a loved woman, the haunted house, or sexuality, and disturb the reader's expectations by using these in conjunction with feminist concerns. According to Roger Luckhurst, the Gothic is characterized by its repeated staging of transgression to establish and police borders, delineating strict categories of being,[25] and the stories reflect this movement. However, Claire Drewery highlights the modernist movement's concerns with transcending boundaries – social, psychological, thematic, or theoretical[26] – which the latter two stories also prefigure. New Woman fiction, as well as realist and naturalist literature, are evoked too, as elements from these genres are combined.

Throughout Europe and contemporaneous to the Gothic's resurgence and the emergence of modernism, a culturally and societally pervasive discourse strove to construct stability around seemingly neat, contrasting pairs of opposing ideas. Many of these oppositions were centred on women's lives, roles, and behaviour, and were reflected in literary works: the angel and the whore, the lover and the wife, or the victim and the *femme fatale*, a "powerful . . . threatening figure, bearing a sexuality that is . . . rapacious, or fatal to her male partners,"[27] for instance. Vignon, Nesbit, and Pardo Bazán interrogate these dichotomies through the revenant, dissolving them into an ambiguity which extends beyond plot and characterization. Often reduced to binary opposites, traditional female Gothic characters vacillate between "distressed heroines . . . deceived or misled by the sinister forces around them"[28] or powerful, dangerous *femmes fatales*. The revenants in the three stories do not commit to either model of the traditional feminine fantastic character, resisting categorization through carefully constructed dualistic personae built on numerous oppositions: physical/spiritual, real/unreal, alive/dead, good/evil, and so on. Turn-of-the-century male-authored pieces such as Robert Louis Stevenson's "The Strange Case of Dr

Jekyll and Mr Hyde" (1886), or Oscar Wilde's *The Picture of Dorian Gray* (1890) explored (male) subjectivity in fictions of split selves. As Rosemary Jackson notes, "fantasies of . . . divided identities . . . oppos[ing] traditional categories of unitary selves"[29] were common during the period. The revenants in these three stories destabilize those narratives of the fragmented, replacing them with characters who exhibit "the peculiar unity of the liminal: that which is neither this nor that, and yet is both."[30]

Set in sixteenth-century Germany, "Isobel la ressuscitée" revolves around a young student, Franz, and his fascination with the titular lady of the manor. In a bid to warn him before it is too late, his professor, Sturff, tells Franz the woman's story: she is no mere noblewoman, having died and returned from the grave with fantastic powers, which have rendered her immortal and led her to kill several husbands. Despite Sturff's admonitions, Franz becomes one of these dead husbands at the end of the story. Vignon's writing follows a more traditional early Gothic pattern than Nesbit and Pardo Bazán's – Isobel belongs to "the demon lover tradition . . . linked to a 'fatal sexuality' . . . embodied by the revenant who attempts to claim a living lover."[31] The story is structured around her portrayal, which occurs through the two men's eyes with the use of embedded narration. Sturff's story firmly positions her as fantastic, unreal: she is simply "not a woman,"[32] and is constructed and told by these men through a range of associations, from the religious, to the vampiric, the ghostly, and the magical. Despite her seductive outward appearance, "utterly devoid of the hideousness and horror . . . of the apparitions of the dead,"[33] she is in fact a "monster," "daughter of hell," "Satan's offspring," and "blood-spoiled vampire."[34] A meek, submissive wife in life, death transfigures her into her dark mirror image – a strong, sexually voracious revenant. Like the husbands who preceded him, Franz only wants to "win her love, and die."[35] Promiscuity and deadliness go hand in hand, as Isobel's husbands perish in her

bedroom, further underlining the significance of her sexuality, and adding to its traditional early-Gothic motifs.

Written almost forty years after "Isobel," Nesbit's "From the Dead" is told from the perspective of a male narrator, Arthur, who discovers he was deceived into marrying Ida, and ends their marriage during their honeymoon. Months later, he is summoned to her deathbed, but arrives too late, learning that she has died and he is a father. That night, Ida rises from the dead and asks him to take her back, but he rejects her, terrified. Similar in many ways to Nesbit's story, Pardo Bazán's "La resucitada" differs and is set apart from "Isobel" and "From the Dead" due to its focalization happening through Dorotea, the revenant herself. It begins as she opens her eyes in the crypt and follows her as she returns home to reclaim her life. The revenant's expectations of a joyful homecoming, however, are thwarted as she admits to herself that she has become a stranger in her own home. Her husband and children do not recognize her as their late wife and mother, their rejection driving Dorotea to lock herself back in the crypt, the story ending as she lies in her tomb.

Abjection and the Revenant

Melissa Edmundson Makala contrasts male writers' tendency to portray the female revenant from the perspective of a lover from whom she has been prematurely taken, with Gothic ballads by women where female characters return from the grave empowered and seeking revenge.[36] Although the revenant has no vengeful motivation in the story, "Isobel" follows the female-authored pattern of "intimidating figures,"[37] while Nesbit and Pardo Bazán's stories differ, combining and redefining elements of both. The use of male narrators enables Vignon and Nesbit to depict the men's efforts to de-humanize and secure the "otherness" of the loved women who have returned from the grave. The three authors' different ways of approaching the revenant story stem from the need to rethink and

appropriate a subject-matter which was more prominent in men's writing. The mournful longing for the dead women characterizing male-authored revenants persists in Vignon and Nesbit's pieces: just as Isobel's husband wants to "pull Isobel from the grave," [38] Nesbit's narrator wishes Ida "would come."[39] Confronted with their revenants, however, and in typical fantastic fashion, the male characters in Vignon and Nesbit's stories express an extreme ambivalence. Just as Isobel arouses "terror and joy,"[40] Arthur "dread[s] to look, yet . . . dare[s] not turn away."[41] This is done differently in "La resucitada:" when Dorotea's husband rejects her advances, his attraction and repulsion are filtered through the revenant's internal focalization and her pain, his once passionate attitude set against his present trepidation. Dorotea notices "his eyes, dark and dilated by . . . horror . . . those once gallant, lustful eyes."[42] In a constant state of contradiction and ambiguity, the revenant elicits both desire and disgust, enacting the process of abjection.

In *Powers of Horror*, Julia Kristeva defines abjection as an affective state contributing to the subject's creation of selfhood, allowing it to distinguish itself from what is other. As Kelly Hurley notes, "abjection begins when this proto-subject . . . clear[s] out a space on which the ego will be constructed and from which an 'I' will emerge."[43] Subjectivity is constructed when the self rejects, *abjects,* what is other to itself, establishing the borders to a fragile selfhood. This is constantly called into question, as the abject "beseeches, worries, and fascinates desire," fragility giving way to a disturbance of "identity, system, order [and] borders, positions, rules."[44] Further, the abject has a protective function with regards to culture itself,[45] as it enables it to preserve and separate itself from what is Other. Kristeva sees the corpse as the ultimate example of the abject, its presence positioning the subject at the border of his very condition as a living being.[46] This border, the confrontation with the corpse/revenant, becomes the focus of the French, British, and Spanish stories. The

border/encounter with the revenant is latent with opportunity, which is rendered all the more significant because the confrontation is a strongly gendered one.

Prior to abjection is the settling in of an Other who "precedes and possesses" the proto-subject, causing the self to emerge through that possession.[47] Underpinning Arthur's abjection in Nesbit's story is his strong association with the revenant in the moments preceding their encounter, as he "taste[s] the bitterness of death."[48] Arthur's experience of the border/encounter and of this threshold state is signalled by his shifting attitudes towards Ida. These are discernible in the changing system of reference he still employs, through his retrospective narration, to label her. She is referred to from a place of closeness, as "my wife," "my love," "my darling," but also from a distance – by her full name, as "the dead woman," or "the poor ghost," "the figure by the bed."[49] This distance is taken to its extreme, to abjection, with the narrator unable to recognize her as a fellow human being: she becomes "it," her love "unspeakable," and is finally nothing more than "a huddled heap – the corpse."[50] Nesbit's story firmly positions Ida herself as the Other through the male first-person narration, and her resulting unknowability. Designating her as "dead, dead, dead"[51] gives way to othering, and, as Kristeva notes, "the sought-after turns into the banished," the narrator's alternating feelings characteristic of abjection, which is "above all ambiguity."[52] Victoria Margree contrasts male-authored Gothic fictions where closure results from the death of a supernatural figure challenging patriarchal authority with Nesbit's stories, where the death of characters who are models of New Womanhood is a banishment to be lamented:[53] Arthur's regret throughout and at the end of the story parallel "Nesbit's own sympathies . . . with the revenant, and not the culture that excludes her." As a result, his first-person narration, despite being vested in terror, is also characterized by a strong empathy with Ida.

"La resucitada," with Dorotea as the focalizer of the narration and the resulting lack of insight into the minds of her bereaved family, shows a further development in the revenant plot, and underscores its emphasis on the revenant herself. From the mid-eighteenth century, "the oppression and 'othering' of the female seen from her point of view has been a principal Gothic subject."[54] In ghost stories, as Nina Auerbach has noted, "sometimes . . . women perform as alluring phantoms, but ghost experiences are almost always reserved for men."[55] The inclusion of a revenant's point of view presents a departure from male-authored revenant stories where the male lover/narrator's perspective is customary, as in the work of Poe. Indeed, Poe, with his "trademark abnormal psychologies," was perhaps the strongest influence on the development of the fantastic at large in Spain,[56] and Pardo Bazán's decision to move these reflections inward to the revenant is no coincidence. Different from the grief-stricken husband's perspective in "From the Dead," but also from the embedded narrations and tales of local legends in "Isobel," the Spanish story is one of introspection. Dorotea "makes her son's blood curdle" and her daughter avoids her like a "cursed apparition,"[57] rendering her unable to resume her role as mother. Similarly, her husband repeatedly reacts to her presence in horror. Dorotea's self-aware narration prioritizes the reactions of those surrounding her, giving way to an abjection expressed through the opposition between past and present. She marvels at her children's tears, "more grief-stricken, more anguished" than those after her death, and laments that her husband "hadn't put his strong arm around her waist again."[58] Despite the family throwing a reception to welcome Dorotea back to life, she contrasts their outer satisfaction with their actions: "she who thought she would be received amidst exclamations of intense joy!"[59] The importance of the opposition between the past and present "Doroteas" perceived by her husband and children represents the "old" and the "New Woman" whom her family, and society at large, cannot accept. Although different in their use of male and female narrators, Dorotea's feelings surrounding her husband and children's

rejection resemble Nesbit's presentation of Arthur's abjection of Ida, both stories presenting the revenant as an outsider to the family. The authors' different focus is on female sexuality in "From the Dead" and wife- and motherhood in "La resucitada."

Vignon's distant embedded narrations, on the other hand, do not support a reading emphasizing the titular character's abjection. Indeed, Isobel is not abjected at all: she chooses to leave her castle and, at the end of the story, is said to have returned to her magical forest, which is portrayed as her true home. Isobel detaches herself from her ancestral castle, her German village, her husbands, and her narrator himself, silencing his (her) story. Different from Nesbit and Pardo Bazán's stories, "Isobel" positions its titular character as the One, othering that which surrounds her, including her very narration. Similar to male-authored fantastic fiction of the period, the story uses her unknowability to draw attention to the female revenant, allowing questions pertinent to women's position at the time. The abjection of (or by, in the case of Isobel) the revenants exposes those fragile borders which attempt to delineate what is acceptable from what is not, the proper from the improper, creating a sense of ambiguity which mirrors the literary revenant herself.

Liminality in the Revenant Plot

The challenging and questioning of borders in the work of Vignon, Nesbit and Pardo Bazán is reflected in the thematic liminality which the stories themselves are built on. Liminal literature has been defined as "texts, genres or representations centred around the notion of the threshold, or whose fundamental theme is the idea of a crossover, a transgression or an entry into the Other."[60] The return from the dead is the ultimate crossover, featuring the utmost Other, the female revenant. The subject's innate ambiguity resembles the fantastic genre itself, which Tzvetan Todorov defines as "that hesitation experienced by a person who knows only of the laws of nature, confronting an apparently supernatural

event."[61] While the three stories and their focus form part of this tradition, each exhibits subtle variations on this uncertainty. Jackson notes "a gradual transition from the marvellous to the uncanny"[62] from the appearance of the Gothic in the mid-eighteenth century, onwards. This can certainly be seen running through the French, British, and Spanish texts, but considering them alongside each other sheds light on the innovative ways in which these, as well as other literary strategies, were used in conjunction with one another. Just as the lives of contemporary women were characterised by a "condition of betweenness,"[63] their fantastic works were defined by a strong hybridity in terms of generic categories, resulting in a thematic liminality which allows for a discourse both aesthetic and socially engaged.

Written over forty years before Nesbit and Pardo Bazán's stories, "Isobel" is closer both in time as well as thematically to the *first-wave* Gothic, due to, as we have seen, its setting, plot, and characterization. As such, it can be considered the Gothic "precursor" to the more innovative works by Nesbit and Pardo Bazán. Indeed, "Isobel" appears to form part of the Gothic-marvellous alluded to by Jackson. The story's form, its telling of Isobel as a mentor's words of caution to a student, and the concluding moral reiterating these approximate the classic French *conte*, a sort of allegorical, didactic fable, as well as the tale – the story itself draws attention to its structure as Franz refers to Sturff's narration as "a story or . . . a tale."[64] The combination of different elements allows the story's use of form and genre to mirror the subject's liminality.

Much of the existing scholarship on "From the Dead" focuses on its third and final part, which recounts Arthur's encounter with the revenant. The second part, however, Arthur's conversation with Ida's nurse, sheds light on the thematic liminality of his encounter with the revenant. The nurse is reminiscent of Nelly Dean in *Wuthering Heights* (1847), or Mrs. Fairfax in *Jane Eyre* (1847), both of whom would become influential models for servant figures in fantastic and sensation novels. In these works, the female housekeeper has a central

role, either as narrator or confidante to the main character. The nurse in "From the Dead" replicates many of the Gothic housekeeper's traits, most notably through her frank and opinionated statements to Arthur, which in turn serve as vehicles for an unmediated depiction of Ida. She also stands as gatekeeper to the house and to Ida herself, the conversation, which coincidentally takes place in the very middle of the story, happening before Arthur can be allowed to see Ida's body. As his own rite of passage towards her, the exchange with the nurse places Arthur in a threshold state before he even confronts Ida. Revenants are "potentially figures of the imagination, projections of sexual fears and anxieties."[65] Despite suggesting that "some things . . . cannot be written,"[66] his own motivations, fears, and regret drive the confrontation with the revenant. Prefiguring her apparition, Arthur wonders "suppose she did move?"[67], giving way to an encounter punctuated with introspection and reverie.

Ida's apparition evinces the marvellous in its continuation of Arthur's fantasy of waking her with a kiss, which happens on three occasions, mirroring the story's tripartite structure: after their fight, when he sees her corpse, and finally when it is dispelled as "the red lips were like marble, and she did not wake."[68] In his first fantasy, he imagined himself ending their fight with kisses and apologies, but during their encounter, it is Ida who enters his bedroom and kisses him. As Emma Liggins has noted, this emphasizes both his repression and fear of her sexual agency.[69] Arthur's regret revolves around his need to "tell each other everything, . . . understand and be comforted,"[70] expressed at the very beginning of the story. His attempts to give meaning to Ida mean that he can only envisage this dialogue with her apologizing for her "improper" behaviour. Prefigured by his fantasies, narrated in his words, the coalescence of elements prefiguring and describing the encounter with the revenant renders Arthur, not Ida, the focus of the piece. When he laments "I shrank from her, I feared her, I would not take her to my heart,"[71] it is not his abjection of the revenant, but of the bride

months before, which he regrets. This is a process which he has been working to reverse since their separation, yet when faced with Ida once more, his reaction remains the same. The thematic ambiguity in this piece results from its Gothic retelling of a man's inability to come to terms with his wife's subjectivity and independence.

As a writer, literary critic, and academic, Pardo Bazán was deeply involved in the literary discussions of her time. Throughout her career, she resolutely eluded generic classification, defining herself as "not an idealist, a realist, or a naturalist, but an eclectic,"[72] and expressing her inclination for writing in the style of different periods and genres.[73] Susan McKenna emphasizes her diverse, experimental approach to the short story genre.[74] For Lou Charnon-Deutsch, her short fiction is "a mixture of romanticism and manners sketch, the starkest naturalism, . . . most fanciful legends, . . . and supernatural accounts."[75] Further, as Beatriz Trigo suggests, the author forms a strong association between the fantastic, realism, and questions of gender.[76] "La resucitada" exemplifies Pardo Bazán's wide-ranging manner of writing. The incipit of the story positions it firmly within the realm of the Gothic through its usage of imagery customary to the genre. Set in her familial crypt, the typically Gothic motifs set the scene for the revenant's awakening: surrounded by "candelabra", "a bat", "black shapes", and wearing a "burial cloth", Dorotea, "lying in her grave, open[s] her eyes."[77] The story's internal focalization is at the heart of the thematic ambiguity characterizing it. If liminal texts represent threshold states, then the Spanish story and its representation of Dorotea's oscillation between life and death is liminal from beginning to end. The fantastic hesitation between rational and supernatural is here expressed through the revenant's own search for meaning. While "she knew she wasn't dead," and "came to her senses" in the crypt, she also refers to her awakening as "living *again,*" an "unthinkable event,"[78] not wanting to settle for one or the other. Pardo Bazán, like Nesbit, merely suggests a more rational explanation to the revenant's return with a single word – a syncope for

Dorotea, catalepsy for Ida. Dorotea's increasing estrangement from the world of the living not only questions boundaries in herself and her family, but becomes an opportunity for formal and generic experimentation for the author. The middle of the story is characterized by its repeated allusions to her cadaverous appearance, the uncanny nature of her movements, and her unsuccessful attempts at dissimulating what she is, seemingly shunning the real for what is fantastic. Dorotea's pallor is a central aspect of her appearance, with the movements of her pale hands "trying to play with [her son]'s blonde curls," or "bringing a wine glass to her dry lips"[79] highlighting her undead nature. The author's typically naturalist manner of describing her corpse/body, unflinchingly detailed, however, clashes with the fantastic nature of the subject. The marvellous, that generic precursor of the fantastic, punctuates the story from beginning to end: the party thrown to celebrate Dorotea's return from the grave when her family believe she had been buried alive, their reluctant acceptance of the undead in their house, and Dorotea's stunned reflections suddenly project the reader into a world characterized by the unreal and the supernatural.

The story allows Pardo Bazán to question not only literary content, but literary form itself. Before returning to the grave, Dorotea's brain is said to be "invaded by gusts of madness."[80] The late-nineteenth fantastic trope in which a central male character loses his mind after his confrontation with the unexplained, widespread in male-authored fantastic fiction, is here reversed onto Dorotea. Whether mad or not, this female revenant is not spoken by others, but has control over narrative content. This is Pardo Bazán's most innovative decision in the story, subtly reversing the customary fantastic narrative, where "the events are supernatural, the narrator is natural"[81] by focalizing the narration through the unreal. Dorotea's progression towards self-awareness and her return to the grave anchor a thematic fluidity where the only constant is the unexplained as neither madness or logic, strange or normal, but something new entirely. Constantly shifting, Pardo Bazán never commits to one

tone or genre, resulting in a layering of perspectives and approaches to the fantastic throughout the text. Jackson sees the fantastic as aiming "to erode the pillars of society by un-doing categorical structures,"[82] and "La resucitada," as well as "Isobel" and "From the Dead," exemplify this through their systematic use of the unstable boundary and the border as sites for debate.

The Dark Angel in the House

Mirroring the stories' challenging of generic categories, their depictions of the home and women's role within it work to subvert notions juxtaposing women with the private and the domestic. Throughout Europe, the nineteenth and early twentieth centuries were marked by an ideology of gender-based spheres, separating the male/public from the female/private. This view of women's role became known as the Victorian ideal of the "Angel in the House," a transnational model of femininity built on the pillars of domesticity and motherhood, crystallizing many of the concerns regarding the "Woman Question" around them. As Jackson posits, "fantasy recombines and inverts the real, but it does not escape it: it exists in a parasitical or symbiotic relation to the real."[83] The use of the home, motherhood, and marriage as backdrops to the fantastic invites interrogation of these spaces and roles.

Incapable of returning to the familial nucleus and her position as wife and mother, Pardo Bazán's revenant chooses death over life. Scholarship on the story has generally agreed that the author does not successfully use the story as a vector for her own feminist views,[84] an interpretation this article takes issue with. Highly critical of the Angel in the House in her writings, Pardo Bazán openly put forth her views on the subject in articles and at conferences, but chose to do so more indirectly in her fiction.[85] As Xavier Aldana Reyes has noted, "although her feminist politics did not manifest exclusively through the Gothic, . .

. the mode . . . allowed her to explore the plight of women in contemporary Spain,"[86] and "La resucitada" remains one of her most successful "feminist fantastic" pieces.

Pardo Bazán presents her revenant as an active, desiring subject, but the description of Dorotea's failed seduction of her husband directs the focus of the story's subversiveness away from the purely sexual. The caresses Dorotea seeks from her husband are intriguingly qualified as "licit,"[87] bringing attention to the fact that they are married. Further, her seductive advances are explained by her need "to know if she would be rejected."[88] The normative framing and lack of open references to the sexual nature of Dorotea's desiring actions helps to circumvent problematic associations between her and the sexually unbridled *femme fatale*. She also disrupts those customary depictions through her portrayal, focused on what renders her repulsive: her painstaking efforts to mask her deathly appearance with makeup, ribbons, pearls, and perfume are marred by her "waxen pallor, . . . the shape of the funereal headdress"[89] and the smell of the crypt. Her efforts to attract her husband only cause horror: his past "daring, lustful gallantry" is now "respect and reverence,"[90] passivity, while she moves towards him, gaining sexual agency in this elusive manner. The story avoids presenting the dangerous lure of the revenant, situating the attraction/repulsion dichotomy within marriage and the opposition between past and present instead, as we have seen. Pardo Bazán is often seen as more conservative than her naturalist peers in France, as well as her feminist sisters in Britain, which is often attributed to her strong Catholic faith, a trait which also sets her apart from Vignon and Nesbit. However, despite being "strongly attached to the Catholic religion . . ., she [was] also aware of its limiting effect on . . . women's freedom and education" and "did not envision art as a subordinate to a religious . . . message." [91] Indeed, this relative conservativism, expressed in her eschewal of equating Dorotea with the Gothic temptress, has the effect of shifting the focus away from female sexuality and desire themselves, redirecting it towards questions surrounding marriage and motherhood.

In light of Dorotea's husband and children's rejection, domestic space acquires fundamental significance, representing Pardo Bazán's interpretation of what Norman N. Holland and Leona F. Sherman have termed the Gothic "image of woman-plus-habitation."[92] While the importance of the house is retained, the customary associations of the female and the domestic are altered. Different from the victims inhabiting spectral mansions, but also from the *femmes fatales* haunting them, the beginning of the story depicts Dorotea as a fantastic being who, rather uncharacteristically, seeks sanctuary in her home. Her expectations, however, are quickly supplanted by a sense of estrangement. As she knocks on her house's door, she compares herself to "a beggar soliciting hospitality in a helpless hour," her alienation taking over as she wonders, "is this truly my house?"[93] Once inside, Dorotea herself defamiliarizes the space, as she invades the home with "the humid stench of graveyards," "the cold draft of the grave," "the icy breath of the crypt."[94] Her presence acquires an almost transformative power in her ability to turn home into crypt, and far from fulfilling her hope to be "free at last," the claustrophobia of her awakening persists back in her "sweet home."[95] The story effaces the binary opposition of home and crypt through Dorotea's frustrated inability to fully belong in either of them and her preoccupation with these spaces, as she likens dying with falling into a dark well, and her joyful escape from the crypt is tainted by the memory of being taken down to it. This merging of the two is shattered as the husband evokes it, sealing Dorotea's banishment. As he tells her "people do not come back from where you have returned,"[96] his words halt that movement between the two, relegating her *outside* the home as he traces its borders. "Where" she has been is what renders Dorotea Other to the house and her family, whose failure to recognize and accept her highlight the significance not only of domestic space, but also of domestic duty.

Numerous Spanish nineteenth-century women's novels presented female self-denial as the only path to subjecthood,[97] in a discursive exaltation of women's domestic fate. This

was an ideal which Pardo Bazán had previously denounced in several essays, the novel *Memorias de un solterón* (*Memoirs of a Bachelor*, 1896), and in her short stories. She broached the topics of arranged marriage in "El encaje roto" ("Torn Lace," 1897) and "Vampiro" ("Vampire," 1901), domestic *ennui* in "Fantaseando," ("Fantasising," 1910) and nineteenth-century ideals of wifehood in "La punta del cigarro" ("The Tip of the Cigar," 1914), for instance. Written during Spanish modernism, the representation of Dorotea's realization of the futility of her life outside her roles as wife and mother closely resembles the portrayals of women in British early twentieth-century literature. These modernist works depicted women who, "unable to give shape to their own life, . . . find themselves dependent on external factors, most frequently linked to male authority, to shape it for them."[98] The long-suffering, self-abnegating domestic angels pervasive in nineteenth-century literature, along with the self-aware, introspective characters found in modernist works, are here combined and transformed into their monstrous alter-ego. The result is a main character and a plot which combine the traditional Spanish realist novel, the Gothic genre, and the emerging modernist movement's features. Thus, Pardo Bazán's story deconstructs contemporary literary conventions and, by extension, destabilizes the societal structures which they work to support.

Similarly to Pardo Bazán's protagonist, Ida's attempt to return to her husband in "From the Dead" has been deemed problematic and at odds with her previous characterization as more progressive. Additionally, her attempt to kiss Arthur is, differently from Dorotea's, an element which likens her to existing models of the male-authored revenant. The apparition scene is rife with Gothic themes: the bedroom setting, a narrator experiencing crisis, a sexually charged female phantasm. By evoking Poe and other male authors' narratives of resurrected lovers and desperate grieving men, Nesbit complicates the encounter's latent subversion. While, as we have seen, she transgresses Victorian gender

ideology,[99] Ida, like Dorotea, also strives to fulfil her prescribed "womanly" roles of wife and mother, the figures of the New Woman and the temptress merging with the domestic angel. Before dying, her letters are the instruments through which she attempts to enact her domestic functions. Her first letter leads to her marriage to the narrator. While her separation from Arthur certainly conveys her strength and independence, impending death and her second letter bring him back to her, to reveal the existence of their son, and, by extension, provide a final attempt to create a familial nucleus. During their *post-mortem* encounter, Ida pleads with Arthur to "forgive" and "love [her] again,"[100] but, upon his undisguised terror as she approaches to kiss him, vanishes never to live again. Combining elements of the New Woman, the *femme fatale*, and the aspiring wife, the story is remarkably similar to "La resucitada" in its depiction of the women's unsuccessful attempts to negotiate seemingly contradictory positions and reintegrate themselves to their "proper" roles.

Nesbit and Pardo Bazán's stories diverge, however, in that Ida was never a wife, a mother, or even a corpse – she separates from her husband during the honeymoon, dies in childbirth, and rises from the dead. On the threshold of marriage, motherhood, and burial, Ida's evolution into these vital roles is repeatedly halted, leaving her perpetually in transition. Furthermore, although the importance of setting their encounter in the bedroom, with its sexual and marital connotations, cannot be denied, the spaces in which Arthur abjects Ida are, more significantly, inherently liminal. As Drewery notes, this type of setting would later become characteristic of modernist short stories, "frequently set in . . . in-between spaces . . . or transitional areas."[101] Ida's abjection occurs in a hotel room, and a house where she had been transgressively living as a single mother, both spaces defined by their temporariness. Nesbit constructs a plot revolving around an innate ambiguity that is negated when Ida is abjected, resolving her indeterminacy with banishment. Written during the age of the New Woman, the revenant's inability to move forward seems to hint at the lack of progress Nesbit

perceives for women from an ideological as well as societal perspective. As Nick Freeman notes, "in mixing … social observation with … Gothic fantasy, she approached her task in a manner that was quite distinct from the realism usually associated with New Woman fiction."[102] Again, the revenant is more than a thematically ambiguous figure, who, as we have seen, bridges the gap between the Gothic and the New Woman, also anticipating subjects and preoccupations which would be integral to women's modernist writing almost two decades later.

Space in "Isobel" similarly mirrors the piece's thematic liminality as Vignon depicts Isobel's movements and the spaces she exists in. This revenant is different from Nesbit and Pardo Bazán's in her occupation of multiple spaces, each carrying meaning through the associations it conjures: the church, the bedroom, the enchanted forest, Sturff's home, and the castle. She disrupts the church setting through her comparisons to both the saintly figures and the Gothic beings inhabiting it, challenging contemporary associations of women and the seraphic. Isobel's bedroom becomes the site of the death of her husbands, including Franz, and reinforces the idea of Isobel's powerful sexuality, with the image of the husband dying in the (female) bedroom. In the descriptions of her otherworldly origins, the forest is her magical reign, described as a place of unreality and fantasy, the "home of the fairies," a place "outside of what is real."[103] Isobel is also compared, in the legends surrounding her as well as in Sturff's words, to the German mythical siren Lorelei, who lures sailors to their deaths, and who resides, like Isobel, along the river Rhine and its surrounding woods.[104] The forest also reappears in the ending as the place where she is assumed to have fled after Franz's death, returning her to the magical and marvellous. Isobel invades Sturff's house, a heavily masculinized space, interrupting his (her) story, and securing the lovesick Franz as her victim. The castle itself, typical of Gothic literature, is a contested space which she, as rightful heir, only regains as lady of the manor after the death of her first husband. When

juxtaposed, the multiplicity of settings and Isobel's ability to move between them take on further meaning. If, as Liggins contends, "the haunting of specific rooms can be mapped onto clashes over territory and the gendering of domestic space,"[105] then Isobel's ability to inhabit and move between them calls into question the very idea of gendered space through her transcendence of their boundaries.

Looking past Isobel's qualities as a *femme fatale* and transcendence of gendered boundaries, however, her predatory actions towards men appear to be no more, and no less, than her attempts to recreate the familial structures which her evil side seems to repudiate so completely. Even as the archetypal *belle dame sans merci*, Isobel does not escape patriarchal structures. Marriage is the precondition to entering her deadly bedroom, invariably preceding each of her victims' demises. Despite her transgressive qualities, Isobel cannot enact her destiny as a Gothic archetype outside of the family apparatus. Her failure to escape those gendered structures, like Ida and Dorotea's death-defying desire to regain their functions as wives and mothers, sheds light on the centrality of these roles to women's lives.

The importance of the marriage plot and its bearing on female characterization in novels and stories of the second half of the century cannot be overstated. Indeed, "the popular novel of the past . . . ended more or less happily with the sound of wedding bells. The new novel very often began there."[106] The revenant plots found in these three stories show a similar preoccupation in fantastic literature, where marriage, motherhood, and the domestic ideal are questioned and re-evaluated. The revenant's transgressive abilities are expressed through her movement between spaces, her steps blurring the borders of fragile societal categories in "Isobel" and "La resucitada." Space is de-gendered, its resulting transitional nature rendering it a site for the exploration of female experience and male/female relations.

Conclusion

The plot of the return from the dead and the figure of the female revenant were transformed by the French, British and Spanish writers. Characterized by the indefinite, the ambiguous, and the liminal, these threshold stories reinterpret the more formulaic aspects of the Gothic and the fantastic at large. The use of the *femme fatale* archetype and its decidedly marvellous tone render Vignon's story an exploration of the unknowability of women and suggest several dichotomous associations which are also found in the British and Spanish pieces. While Vignon empowers her revenant, transforming her into a threatening figure who destroys her husbands and escapes abjection, Nesbit and Pardo Bazán's stories differ in their representations, reflecting the growing influence of the feminist movement in the 1890's and early 1900's. The ideal of the Angel in the House is questioned in differing ways, with Vignon depicting Isobel as escaping it entirely, Nesbit displacing her revenant from the home, and Pardo Bazán depicting her character's failing efforts to belong in the domestic space. While Vignon and Nesbit use male narrators, Pardo Bazán's innovative decision to privilege the revenant's perspective is symptomatic of the modernist genre's move inwards. This article aligns with the recent emergence of a more European, transnational approach to the field of Gothic studies, aiming to reconsider the genre and its variations in light of "a recognition that in our globalizing world there is a constant need for reassessment of our cultural histories."[107] Considering these stories from a wider, European perspective not only sheds light on the variations of the genre in transnational contexts, but also its progression during the period. The differences and common aspects of these pieces show how Vignon, Nesbit, and Pardo Bazán's reinterpretations of the revenant plot resulted in a mirroring and anticipation of each other's concerns, engaging the three writers in a dialogue rendered possible by the imaginative potential of the Gothic. Ultimately, the power of these stories is that they do not seek to *redefine* female characterization, but to resist definitions, to destabilize categories, and question existing models and patterns of women's representation

in literature. These reinterpretations and distorted Gothic characteristics allow the authors to denounce, rather than perpetuate, the dichotomous depictions of women found not only in fantastic fiction, but across genres, and national boundaries.

---

[1] David Allen Harvey, "Forgotten Feminist: Claude Vignon (1828 – 1888), Revolutionary and *femme de lettres*," *Women's History Review* 3, no. 4 (2004): 564.
[2] Xavier Aldana Reyes, *Spanish Gothic: National Identity, Collaboration, and Cultural Adaptation* (London: Palgrave, 2017), 109.
[3] Denise DuPont, *Whole Faith: The Catholic Ideal of Emilia Pardo Bazán* (Washington, DC: The Catholic University of America Press, 2018), 1.
[4] Vanessa Dickerson, *Victorian Ghosts in the Noontide: Women Writers and the Supernatural* (Columbia: University of Missouri Press, 1996), 5.
[5] Thomas H. Fick, "Authentic Ghosts and Real Bodies: Negotiating Power in Nineteenth-Century Women's Ghost Stories," *South Atlantic Review* 64, no. 2 (1999): 88; 90.
[6] Melissa Edmundson Makala, *Women's Ghost Literature in Nineteenth Century Britain* (Cardiff: University of Wales Press, 2013), 31.
[7] Dickerson, *Victorian Ghosts*, 9.
[8] Victor Turner, "Betwixt and Between: The Liminal Period in Rites of Passage," in *Betwixt and Between: Patterns of Masculine and Feminine Initiation*, ed. Louise Carus Mahdi, Steven Foster, and Meredith Little (La Salle, IL: Open Court, 1994), 7.
[9] Turner, "Betwixt and Between," 7.
[10] Ibid., 18.
[11] Ibid., 7.
[12] Aldana Reyes, *Spanish Gothic*, 18.
[13] Avril Horner, introduction to *European Gothic: A Spirited Exchange 1760 – 1960*, ed. Avril Horner (Manchester: Manchester University Press, 2002), 1.
[14] Terry Hale, "French and German Gothic," in *The Cambridge Companion to Gothic Fiction*, ed. Jerrold E. Hogle (Cambridge: Cambridge University Press, 2002), 63.
[15] Ibid., 64.
[16] Avril Horner and Sue Zlosnik, introduction to *Le Gothic: Influences and Appropriations in Europe and America*, ed. Avril Horner and Sue Zlosnik (London: Palgrave, 2008), 2.
[17] Jerrold E. Hogle, "Introduction: The Gothic in Western Culture," in *Cambridge Companion* (see note 14), 2.
[18] Rosemary Jackson, *Fantasy: The Literature of Subversion* (London: Routledge, 2009), 15.
[19] Angelique Richardson, introduction to *Women Who Did: Stories by Men and Women 1890 – 1914*, ed. Angelique Richardson. (London: Penguin, 2002), xlvi.
[20] Harriet Devine-Jump, introduction to *Nineteenth-Century Short Stories by Women: A Routledge Anthology*, ed. Harriet Devine-Jump (London: Routledge, 1998), 8.
[21] Michael Levenson, introduction to *The Cambridge Companion to Modernism*, ed. Michael Levenson (Cambridge: Cambridge University Press, 2011), 4.
[22] Peter Gay, *Modernism: The Lure of Heresy, from Baudelaire to Beckett and Beyond* (London: Norton, 2008), 3-4.
[23] Peter Childs, *Modernism* (London: Routledge, 2017), 3.
[24] Maren Tova Linett, "Modernist Women's Literature: An Introduction," in *The Cambridge Companion to Modernist Women Writers,* ed. Maren Tova Linett (Cambridge: Cambridge University Press, 2010), 2; 3.
[25] Roger Luckhurst, introduction to *Late-Victorian Gothic Tales*, ed. Roger Luckhurst. (Oxford: Oxford University Press, 2005), xii.
[26] Claire Drewery, *Modernist Short Fiction by Women: The Liminal in Katherine Mansfield, Dorothy Richardson, May Sinclair, and Virginia Woolf* (Farnham: Ashgate, 2011), 3.
[27] Rebecca Stott, *The Fabrication of the Late-Victorian Femme Fatale: The Kiss of Death* (London: Macmillan, 1992), viii.

[28] Makala, *Women's Ghost Literature*, 22.
[29] Jackson, *Fantasy*, 103.
[30] Turner, "Betwixt and Between," 9.
[31] Makala, *Women's Ghost Literature*, 50.
[32] Claude Vignon, "Isobel la ressuscitée: Légende des bords du Rhin," in *Minuit! Récits de la veillée* (Paris: Amyot, 1861), 198. All translations of this work are my own.
[33] Ibid., 183.
[34] Ibid., 157; 156; 203; 192; 192; 195.
[35] Ibid., 197.
[36] Makala, *Women's Ghost Literature*, 25.
[37] Ibid.
[38] Vignon, "Isobel," 176.
[39] Edith Nesbit, "From the Dead," in *The Power of Darkness: Tales of Terror* (Ware: Wordsworth Classics, 2006), 43.
[40] Vignon, "Isobel," 164.
[41] Nesbit, "From the Dead," 43.
[42] Emilia Pardo Bazán, "La resucitada," in *Cuentos Completos*, ed. Juan Paredes Nuñez (La Coruña: Galicia Editorial, 1990), 3: 145. All translations of this work are my own.
[43] Kelly Hurley, *The Gothic Body: Sexuality, Materialism, and Degeneration at the Fin de Siècle* (Cambridge: Cambridge University Press, 2004), 43.
[44] Julia Kristeva, *Powers of Horror: An Essay on Abjection*, trans. Leon S. Roudiez (New York: Columbia University Press, 1982), 1; 4.
[45] Ibid., 2.
[46] Ibid., 1; 4; 2; 3.
[47] Ibid., 10.
[48] Nesbit, "From the Dead," 42.
[49] Ibid., 43; 41; 36; 42; 44; 44.
[50] Ibid., 43; 43; 44.
[51] Ibid., 44.
[52] Kristeva, *Powers of Horror*, 8; 9.
[53] Victoria Margree, *British Women's Short Supernatural Fiction, 1860 – 1930: Our Own Ghostliness* (London: Palgrave Macmillan, 2019), 94–95; 93.
[54] Hogle, "Introduction," 10.
[55] Nina Auerbach, "Ghosts of Ghosts," *Victorian Literature and Culture,* 32, no. 1 (2004): 281.
[56] Aldana Reyes, *Spanish Gothic*, 114.
[57] Pardo Bazán, "La resucitada," 144.
[58] Ibid.
[59] Ibid.
[60] Manuel Aguirre, Roberta Quance, and Philip Sutton, *Margins and Thresholds: An Inquiry into the Concept of Liminality in Text Studies* (Madrid: The Gateway Press, 2000), 9.
[61] Tzvetan Todorov, *The Fantastic: A Structural Approach to a Literary Genre*, trans. Richard Howard (New York: Cornell University Press, 1975), 25.
[62] Jackson, *Fantasy*, 14.
[63] Dickerson, *Victorian Ghosts*, 14.
[64] Vignon, "Isobel," 175.
[65] Emma Liggins, "Gendering the Spectral Encounter at the Fin de Siècle: Unspeakability in Vernon Lee's Supernatural Stories," *Gothic Studies* 15, no. 2 (2013): 41.
[66] Nesbit, "From the Dead," 42.
[67] Ibid., 43.
[68] Ibid., 42.
[69] Liggins, "Gendering the Spectral Encounter," 41.
[70] Nesbit, "From the Dead," 41.
[71] Ibid., 44.
[72] José Manuel González Herrán, introduction to *La cuestión palpitante*, by Emilia Pardo Bazán (Barcelona: Anthropos, 1989), 83.
[73] Emilia Pérez Romero, "Alarcón en la obra crítica de Emilia Pardo Bazán," *La tribuna: cadernos da casa-museo Emilia Pardo Bazán* 7 (2009): 235.
[74] Susan McKenna, *Crafting the Female Subject: Narrative Innovation in the Short Fiction of Emilia Pardo Bazán* (Washington, DC: The Catholic University of America Press, 2009), 29.

[75] Lou Charnon-Deutsch, *The Nineteenth-Century Spanish Story: Textual Strategies of a Genre in Transition* (London: Tamesis, 1985), 80.
[76] Beatriz Trigo, “El espacio fantástico en tres cuentos de Emilia Pardo Bazán, o la reafirmación de la sociedad patriarcal,” *Cuaderno Internacional de Estudios Hispánicos y Lingüística* 2 (2002): 110.
[77] Pardo Bazán, “La resucitada,” 143.
[78] Ibid.
[79] Ibid., 144.
[80] Ibid., 145.
[81] Todorov, *The Fantastic*, 84.
[82] Jackson, *Fantasy,* 102.
[83] Ibid., 12.
[84] Isabel Clúa Ginés, “Los secretos de las damas muertas : Dos reelaboraciones de lo fantástico en la obra de Emilia Pardo Bazán,” *Cuadernos de Investigación Filológica* 26 (2000): 135; Trigo, “El espacio fantástico,” 109-34.
[85] Charnon-Deutsch, *Textual Strategies*, 69.
[86]Aldana Reyes, *Spanish Gothic*, 120.
[87] Pardo Bazán, “La resucitada,” 145.
[88] Ibid.
[89] Ibid., 144-145.
[90] Ibid., 144.
[91] Maryellen Bieder, “Women, Literature, and Society: The Essays of Emilia Pardo Bazán,” in *Spanish Women Writers and the Essay: Gender, Politics, and the Self*, ed. Kathleen M. Glenn and Mercedes Mazquiarán de Rodríguez (Columbia: University of Missouri Press, 1998), 34; DuPont, *Whole Faith*, 2.
[92] Norman N. Holland and Leona F. Sherman, “Gothic Possibilities,” *New Literary History* 8, no. 2 (1977): 279.
[93] Pardo Bazán, “La resucitada,” 143.
[94] Ibid., 144-145.
[95] Ibid., 143.
[96] Ibid., 145.
[97] Lou Charnon-Deutsch, “On Desire and Domesticity in Spanish Nineteenth-Century Women’s Novels,” *Revista Canadiense de Estudios Hispánicos* 14, no. 3 (1990): 410.
[98] Alison Pease, *Modernism, Feminism, and the Culture of Boredom* (Cambridge: Cambridge University Press, 2012), 64.
[99] Margree, *Women’s Short Supernatural Fiction*, 93.
[100] Nesbit, “From the Dead,” 44.
[101] Drewery, *Modernist Short Fiction*, 3.
[102] Freeman, “Nesbit’s New Woman Gothic,” 455.
[103] Vignon, “Isobel,” 170; 212.
[104] Ibid., 162; 195.
[105] Emma Liggins, “Beyond the Haunted House? Modernist Women’s Ghost Stories and the Troubling of Modernity,” in *British Women Short Story Writers: The New Woman to Now*, ed. Emma Young and James Bailey (Edinburgh: Edinburgh University Press, 2015), 46.
[106] Holbrook Jackson, *The Eighteen Nineties: A Review of Art and Ideas at the Close of the Nineteenth Century* (London: Faber and Faber, 2010), 271.
[107] Horner and Zlosnik, introduction, 1.