



Hamilton, Cristen. "Letting the Uncanny *in* the Short Story." *Plaza: Dialogues in Language and Literature* 5.2 (Summer 2015): 15-21. PDF.

Cristen Hamilton

Letting the Uncanny *in* the Short Story

In his book *The Uncanny*, Nicholas Royle provides a basis for understanding the uncanny with the explanation, "the uncanny is ghostly. It is concerned with the strange, weird, and mysterious, with a flickering sense (but not conviction) of something supernatural. The uncanny involves feelings of uncertainty...it is a peculiar commingling of the familiar and unfamiliar" (1). Amelia DeFalco adds to Royle's definition in her book *Uncanny Subjects: Aging in Contemporary Narrative* with the statement "the uncanny is an experience of doubling, one of ambivalence and contradiction. It has to do with the shocking, even frightening, upset of expectations" (7). Knowing the uncanny encompasses such a wide range of concepts and ideas: how is the effect of the uncanny achieved? Is it the mood established by a dark and stormy night, rife with goblins and ghouls, or does this unsettling genre consist of something more than mere clichés? I propose that certain linguistic patterns can be used to make a short story uncanny, such as: patterns of repetition, the use of lists, and contrasts of space. Though these patterns are not exclusive to uncanny stories, they can be used to make a short story disturbing. Examples of these three patterns can be found in "The Yellow Wall-Paper," by Charlotte Perkins Gilman, "Consequences," by Willa Cather, "The Monkey's Paw," by W. W. Jacobs, and "Bedtime Stories for Yasmin," by Robert Shearman. I propose to begin by examining how the use of repetition, lists, and contrasts of space can create a sense of the uncanny in "The Monkey's Paw."

One of the reasons that "The Monkey's Paw" is considered an uncanny story has to do with the way repetition is handled. In the short stories that will be discussed in this paper, words, phrases, and even themes are repeated to emphasize the eerie and the fantastic. For example, in "The Monkey's Paw," the grouping of elements in sets of three is ever present. The Sergeant-Major Morris relates his story of the monkey's paw as "three listeners leaned forward eagerly," the father, mother, and son who live in the house (Jacobs 689). Furthermore, the structure of the story is blocked off into three sections: Parts I, II, and III, to denote the beginning, middle, and end of the story. Each part can also stand alone structurally with its own beginning, middle, and ending.

In addition, the paw has the power "so that three separate men could each have three wishes from it" (689). We are specifically told that the visitor from Maw and Meggins who comes to tell the Whites of Herbert's death waited three times at the gate before going into Mr. White's house. At the end of the story, Jacobs again reinforces the repetition of three when the dead Herbert is trying to get in the house, and "a third knock sounded through the house" (694). Such constant reminders of this number are not accidental. Any repetition and/or pattern in a literary work is significant. In this case, three is a significant number because it has been long believed as "peculiarly appropriate for magical beliefs and practices" (Macqueen 130). The mystical qualities associated with the number three make it a powerful number that connotes the uncanny with its sheer presence and its insinuations of magic and the supernatural.

The reference in the story by Mrs. White to the *Arabian Nights*, for example, reminds us of such magical tales as "Aladdin and the Enchanted Lamp," in which a genie can grant wishes to the person who rubs the magic lamp in which he resides (Jacobs 690). Modern renditions of the "Aladdin" story include the stipulation that the owner of the lamp only has three wishes, but in the original tale there is no such limitation of power. It is interesting to note that Mrs. White does not refer to a specific story in *Arabian Nights*, but rather to the collection of tales itself. Perhaps this is because there are other references to the repetition of three in the collection of Asian folk and fairy tales that Jacobs wishes to call to our attention, which would indicate that three is a mystical number in the stories of other cultures as well. A glance at fairy tales from other cultures would further confirm this. There are three

wishes involved in the fairy tales “Rumpelstiltskin” and “Aschenputtel” (the German Cinderella story), and number three also appears in “Jack and the Beanstalk,” (Jack had three magic beans) “Snow White” (the wicked stepmother tried to kill Snow White three times before she was successful), and “Goldilocks and the Three Bears,” just to name a few.

In addition to repetition, lists are used in this short story to reinforce what is unsettling. There are lists in this story that build suspense, especially lists with a string of repeated conjunctions within them. The combination of lists with repeated conjunctions is significant because it shifts the mood of the story. What was once creepy now becomes chilling. For example, “at the foot of the stairs the match went out, and he paused to strike another, and at the same moment a knock, so quiet and stealthy as to be scarcely audible, sounded at the front door” (694). The list adds to the uncanny because it builds tension. There are four commas in this list and three conjunctions. The commas make us pause after each section of the list, and the conjunctions prolong the action of the story. A comma is a pause, a physical mark of space between words. These pauses heighten tension in the story, while the conjunctions prolong the action of the story because they force us to wait to find out what happens. We do know who knocked on the door—Mr. White’s dead son Herbert. Mrs. White knows too, and at the end of the story she tries to let her dead son in, while Mr. White fights to keep him out.

Suspense is built yet again at the end of the story with the list, “he heard the creaking of the bold as it came slowly back, and at the same moment he found the monkey’s paw, and frantically breathed his third and last wish” (695). The use of “and” more than once in the list helps to prolong the resolution, which intensifies the suspense. We are not privy to what the last wish was, but we do know that when Mrs. White finally opens the door, “the street lamp flickering opposite shone on a quiet and deserted road” (695). This last quote brings us to our final pattern: contrasts of space.

Contrasts of space are chiefly achieved through the use of prepositions in this story. Prepositions “show the relationship of a noun or pronoun to some other word in the sentence” and “a prepositional phrase is a group of words beginning with a preposition and usually ending with a noun or pronoun” (Warriner 18; 41). Prepositional phrases at the beginning of the three sections in the story show the dichotomy of outside space to inside space. What is “outside” the house in contrast with what is “inside” the house is established in the first sentence of the story and constantly reinforced throughout the rest of it.

Part I begins “without, the night was cold and wet, but in the small parlour of Laburnam Villa the blinds were drawn and the fire burned brightly” (Jacobs 688). “Without,” the outside, is a negative space in this scene: cold, dark, and chilly. Opposite to what is outside is what is “*in* the small parlour,” which is brightness and warmth (688). Part II begins with “in the brightness of the wintry sun next morning as it streamed over the breakfast table Herbert laughed at his fears” (691). The outside does not seem menacing in this second opening scene. It is bright, streaming over the breakfast table. It might appear to be bright inside, but Mr. White has brought something menacing into the family, something he does not realize until later. Though all harm that comes to the family comes from the *outside*, it does not occur until wishes are made *inside* the house. For instance, Part III, the last section, begins with “in the huge new cemetery, some two miles distant, the old people buried their dead, and came back to a house steeped in shadow and silence” (693). In Part I, the evil was “without,” but after the first wish it comes “in,” the first word of the beginning sentences in both Parts II and III.

At the end of the story, the wishes have all been made, the power of the monkey’s paw is no more, and the Whites have lost all that is dear to them for a mere two hundred pounds. The money was intended to pay the mortgage on their house, a space of warmth and vitality. Instead of this, the money brings darkness and sorrow to their home. Their house is “steeped in shadow and silence,” an ominous, negative image (693). “Shadow” and “silence” have replaced the “brightness” that used to be in the home in Parts I and II (693).

The shift from brightness to shadow enhances the moral of the story, which seems to be that you cannot control your fate, and any attempt to do so has dire consequences. Morris said the fakir who put a spell on the monkey’s paw “wanted to show that fate ruled people’s lives” (689). Mr. White made a wish with the monkey’s paw, and this wish unleashed a chain of events that brought death and despair to his family. His first and second wishes were wishes for something to come *into* his house (money, then the dead Herbert at the insistence of his wife). The third, and final wish was a wish for something to go away from his home, to keep something *out* of his house. In this story, letting the unknown in the home is dangerous.

“Consequences” by Willa Cather is another story where the uncanny is conveyed through the same three patterns as “The Monkey’s Paw.” In this story, repetition is also used to reinforce the uncanny. Like “The Monkey’s Paw,” there is a theme of three that plays a vital role in the story. For a start, there are three sections: a beginning, middle, and end, all physically separated on the page by a double-space in the text. Cavanaugh and Eastman discuss three suicides; Cavanaugh also tells his friend about three meetings with the man who “haunts” him, and his first meeting with his “haunt” is at three o’ clock in the morning. I am suggesting that the appearance of number three, like in “The Monkey’s Paw,” is not accidental or arbitrary. Cather relies on the number three in order to emphasize the overall eeriness. It is a reminder to readers that this is an uncanny story, a story where everything is not always what it seems.

The same could be said about the use of lists, as the use of lists in “Consequences” serve to enhance what is mysterious and unpleasant. In Cavanaugh’s first meeting with his haunt, the stranger is described as being “in shabby evening clothes and a top hat, and [he] had on his usual white gloves” (Cather 429). Clearly, there are trademarks for this stranger, unattractive trademarks that differentiate him from other people. For example, his “teeth, [were] worn and yellow—shells,” a list that describes decay (429). His hands are “knotted and spotty,” evidence of his old age (429). He is also seen as “a black figure” furtively “keeping close to the dark wall and avoiding the streak of light that fell upon the flagstones” (420). After his first meeting with Cavanaugh, the stranger “stepped back into the shadow of the trees” (430). He keeps to dark areas and late nights.

Cavanaugh also describes the mysterious stranger who haunts him as a man whose “scalp grows tight to his skull, and his hair is dyed until it’s perfectly dead, like a piece of black cloth” (Cather 432). The image of a skull with a piece of black cloth around it brings the Grim Reaper to mind. When in his company, this mysterious stranger also always speaks of, or alludes to, the death of people associated with Cavanaugh. First is one of his girls, Kate, who the stranger said died of a drug overdose, then he mentions “I’m dining tonight with Marcelline—all that is left of her,” a comment that suggests she is close to death (430; 431). Finally, he mentions Cavanaugh’s dead twin brother Brian (432). Images of darkness and decay taint Cavanaugh’s descriptions of this man. He is old, at times he looks like Death, he talks about death, Cavanaugh says “he know[s] all about my life and my affairs,” and Cavanaugh tells Eastman the stranger takes things he did in the past and makes them look “rotten” (433; 432). Cavanaugh’s “haunt” is a man who seems to possess supernatural abilities. Perhaps images of this man serve to foreshadow Cavanaugh’s own death at the end of the story.

Contrasts of space in this story occur in the meetings between Cavanaugh and Eastman, as well as Cavanaugh and his haunt. The opening scene of the story is outside, and Eastman is in a place where “the streets were in confusion about him, the sky was in turmoil above him, and the Flatiron building, which seemed about to blow down, threw water like a mill-shot” (416). This is a chaotic scene, filled with negative descriptions. Words such as “confusion,” “turmoil,” and “blow down” express the idea that outside means danger (416). Cavanaugh saves Eastman from the storm by bringing him inside his limousine, a warm, dry, safe, space. When Cavanaugh meets his haunt for the first time, he is outside, waiting for a tow truck. It is late at night, and they are alone. The stranger is odd, old, and seems to know his friends, though Cavanaugh believes he has some details wrong. When the tow truck comes along, Cavanaugh’s haunt “got up, sighed, and stepped back into the shadow of the trees” (430). He stays outside, in the darkness, while Cavanaugh goes into the car.

The last “haunting” Cavanaugh describes to Eastman is when the stranger visits him inside his home. As Cavanaugh explains, “[the stranger] knows me like a book; everything I’ve ever done or thought. But when he recalls them, he throws a bad light on them, somehow. Things that weren’t much off color, look rotten. He doesn’t leave one a shred of self-respect” (432). Perhaps this mysterious older man knows the real Cavanaugh, the inside Cavanaugh. Other than the idea that Cavanaugh’s haunt could be Death, it is possible that he could be his alter-ego, the man Cavanaugh could become in the future, if he continues to lead a life of indulgence. This would make sense in an uncanny story because “the figure of the double embodies the condition of uncanniness, provoking insecurity and dread in the ‘original’ self who observes in his or her other a kind of doppelganger” (DeFalco 95). Perhaps this is why the title of the story is “Consequences.” Maybe Cavanaugh’s haunt is a consequence of his lifestyle. Whoever (or whatever) the haunt is, the doubt and disappointment he brings into Cavanaugh’s home and into his heart ultimately lead to suicide, or so thinks Eastman when he questions, “had Cavanaugh entertained his visitor last night, and had the old man been more convincing than usual?” (Cather 435).

After these thoughts on Cavanaugh's fate, the last line of the story is "Eastman thought of his office as a delightful place" (434). This idea may seem odd and out of place right after Eastman's musings on a dead man, but it fits because it serves to further the contrasts of space. "Consequences" begins with Eastman physically *outside* in the rain, "signaling frantically for a taxi," and ends with an *internal* thought that he has while he is inside Cavanaugh's sitting-room (416; 435). Cavanaugh's home, his inside space, became "shady" to Eastman with the introduction of the stranger and his dirty glove (419). Like "The Monkey's Paw," something bad, rotten, evil was let into what was once a safe and secure place, a home. The home is significant because, as Gaston Bachelard explains in *The Poetics of Space*, it is a place where "life begins well, it begins enclosed, protected, all warm in the bosom of the house" (7). Once evil invades the home, the inside space is no longer safe. It becomes tainted by the evil that came inside. The suggestion at the end of this story could be similar to "The Monkey's Paw:" letting something unknown *in* the home is dangerous. However, the difference between the two stories is that the White family let the paw and its problems into their home voluntarily, whereas Cavanaugh's haunt came into his home of its own volition.

Much like the stories just discussed, "The Yellow Wall-Paper" by Charlotte Perkins Gilman uses repetition to reinforce the uncanny. There is the obvious obsession with the wallpaper that is repeated and reinforced again and again when the narrator describes it in great detail at various points in the story. This wallpaper's "color is repellant, almost revolting, a smoldering, unclean yellow, strangely faded by the slow-turning light" (Gilman 520). The narrator constantly keeps going back to the color of the wallpaper, "the strangest yellow, that wallpaper! It makes me think of all the yellow things I ever saw—not beautiful ones like buttercups, but old foul, bad yellow things" (527). The yellow color is perceived as negative, and this color has a profound effect on the narrator. In addition to the repetition of color, the wallpaper has an "outside pattern" and inside is the figure of a woman who moves (526). As Sandra Gilbert and Susan Gubar explain, "eventually, as the narrator sinks more deeply into what the world calls madness, the terrifying implications of both the paper and the figure imprisoned behind the paper begin to permeate—that is, to *haunt*—the rented ancestral mansion in which she and her husband are immured" (90). The narrator seems to see a woman behind the paper, trapped under it, and "the faint figure behind seemed to shake the pattern, just as if she wanted to get out" (Gilman 525). The narrator repeats this pattern and becomes obsessed with it as well as with the color.

Lists further the obsession felt by the narrator. The use of conjunctions in the list adds to the suspense in the story, but more importantly, emphasizes the paranoia of the narrator. The continual use of "and" creates suspense by extending the description of the wallpaper. Repetition of this conjunction at the beginnings of lists adds to the paranoia growing in the narrator because, with each "and" what is bothering her increases. For example, the narrator says "sometimes I think there are a great many women behind [the wallpaper], and sometimes only one, and she crawls around fast, and her crawling shakes [the wallpaper] all over" (528). She also states that the pattern has so many heads trying to get through, and "they get through, and then the pattern strangles them off and turns them upside-down, and makes their eyes white!" (528). The description of this uncanny event is made more so with the list and use of conjunctions because it heightens our awareness that this narrator is not stable. First, she sees one thing, then another, and then something else.

In terms of contrasts of space, the setting of "The Yellow Wallpaper" oscillates between being inside the room and outside the room, inside the wallpaper, and outside the wallpaper. The wallpaper in the story could be a symbol for the paper the narrator writes on in her journal. By ripping the paper off the walls, she is letting her true self, (the person within) come out. Her true self can come *out* when she peels the paper off the walls because this is an issue of control. The narrator is inside the room, explaining "out of one window I can see the garden" and "out of another I get a lovely view of the bay" (521). There is the inner and outer space of the room in this story.

At the end of the story, the narrator says she doesn't "want to go out, and I don't want to have anybody come in, till John comes" (529). This room and this wallpaper, is hers, and hers alone. There is a form of power and freedom in that. By this, I mean that, instead of being trapped in a room, she could be described as being safe in a room of her choosing. She takes possession of the room and the wallpaper, and by taking possession, gains her freedom because she "owns" the wallpaper and her room. She mentions "outside you have to creep on the ground, and everything is green instead of yellow" (530). The narrator's obsession with yellow is so strong that she does not want to leave the color, which covers the room and comes to symbolize the space she is in. But she creeps out eventually, and tells

John she's "pulled off most of the paper, so you can't put me back!" (530). The narrator, Jane, has achieved freedom from her stifling condition, but at the cost of her sanity.

"Bedtime Stories for Yasmin" follows the same three patterns previously discussed in this paper. We will begin with a look at repetition in this story. There is, first of all, the obvious repetition of storytelling itself. Mrs. Timothy and her husband read stories to Yasmin, Mrs. Timothy had stories read to her as a child, and Yasmin tells a story to Mrs. Timothy at the end. The theme of storytelling is cyclical in "Bedtime Stories for Yasmin." Mrs. Timothy doesn't want Yasmin to be frightened like she was when she was a girl, so no scary stories are allowed in her house. She is furious when her husband "lets in" a scary story by telling it to Yasmin.

Yasmin in turn tells her mother a story that is so scary that she becomes disoriented and reverts back to her old behavior with Uncle Jack, the mysterious man who first told her horrific, gruesome tales when she was a child. If she made any noise while Uncle Jack was telling her a story, "he'd simply stop the story, turn back the pages, and start all over again" (Shearman 77). Likewise, when Yasmin is telling her story, "Mrs. Timothy wanted her to stop, but she didn't think she could, she froze, and she knew that she had to keep quiet, if she made even the slightest sound Yasmin would start all over—and no, that was nonsense, of course she could make it stop, she only had to tell her to stop, this was a four-year-old girl, stop, stop, *stop*" (83). Mrs. Timothy's paranoia increases with the repetition of the word "stop." She is confused in this scene and begins to lose control, as evinced by the back and forth arguments taking place inside her head, and the repetition of the word "stop" six times in one sentence, with emphasis on the final word in italics (83). She begins to question what is real, and the more she questions, the more the lines between reality and fantasy begin to blur.

Lists in "Bedtime Stories for Yasmin" are also used to create a sense of unease. After Yasmin starts her creepy tale, Mrs. Timothy is too frightened to sleep. Hearing knocking at the door and believing it is her estranged husband, she gets out of bed, "just putting her foot down to the carpet when she felt it brush against her, it was too smooth and too oily, and she realized that the darkness had a texture to it now, the shadows were alive, the shadows wanted her" (86). The build up of suspense is in the list of descriptions of the creepy thing brushing against her, the idea of shadows personified in the night. There is power in the length of lists. The longer the list, the more powerful it is. The idea that "the darkness had a texture" suggests that what was once illusive can now become quite real.

Another equally creepy list is made when Mrs. Timothy tells Yasmin to sleep with her. Mrs. Timothy is not sure (at first) about Yasmin's identity when she sees her in the hallway. She is then relieved to know it is her daughter, but finally realizes "she saw that Yasmin's eyes were too wide, and her mouth was too big for her face, and then Yasmin pulled her back, and she held on to her mother's head tight so it couldn't move" (87). Yasmin has become a creature of nightmare, a creature from a storybook, a wolf in child's clothing.

Yasmin finishes the story she started earlier, and she tells her mother that there are ghosts in the world, "so very many—and some of them want to tear you apart, some of them want to drag you down to Hell—and some, if you're lucky, just want to tell you stories" (88). The conjunction "and" is repeated frequently in the lists used here, at some points to mimic the persona of an anxious child. Frightened young children, lacking the complex vocabulary of adults, will often repeat the word "and" many times when rattling off a list. For example, when the narration flashes back to Mrs. Timothy as a little girl, she is described as waking up, "and then she sat up with a start, and it was so dark, and the moonlight had gone, it was as if the moon had been switched off, and she was still terrified, and Uncle Jack was gone" (78).

This technique of repeating "and" will be used later in the story as the adult Mrs. Timothy becomes scared "and she kept her eyes closed, and stilled her breath, and listened for the slightest sound" (86). Not only can this technique mimic the feelings of fear in children, it can also be used to emphasize the uncanny by creating suspense, as explained earlier in "The Monkey's Paw" and "Consequences." Shearman uses the conjunction "and" at the beginning of lists in sets of three or more elements, sometimes even as the first word in the list, eighteen times when describing something eerie and/or horrifying in the text. One of these lists is almost an entire paragraph in length.

In this story contrasts in space are very similar to those in "The Monkey's Paw." Like in "The Monkey's Paw," this story deals with what comes *in* the house versus what goes *out* of it. When, as a young girl, Mrs. Timothy gets rid of the storybook she gets the scary out of the house. When she goes

outside to get rid of the book, “the blackness of the outside seemed richer and meatier than the blackness of the house, and in it poured. She dropped the book into the bin. She slammed the lid down, in case it tried to get out again” (79). The stories in the book are described as a blackness with substance, a blackness contrasted with the blackness of the house. The “blackness of the house” is a result of the darkness of the evening because the sun has set. It is black in the house because you can’t see, a superficial blackness based on sight. In contrast, “the blackness of the outside” is from the stories in the book. Knowledge of these stories makes this blackness “richer” and “meatier” because they are dark in nature and content. There is substance to these tales; there is awareness of these tales. This is where the terrors come from, and “the uncanny is what comes out of darkness” (Royle 108). By getting rid of the book that contains them, young Mrs. Timothy is taking these negative things out of her home.

In contrast, Yasmin brings the blackness back into the home with her scary tales that awaken all the old fears Mrs. Timothy had as a little girl. Yasmin apologizes to her mother for what her story “let in” (Shearman 84). On the same page, her mother admits, “it wasn’t the story that was frightening. It was what the story might have *let in*” (84). This theme is repeated a third time when Mrs. Timothy “was frightened of what the story might have *let in*” (85), and a fourth, with the rhetorical question, “what had Yasmin’s story let in?” (86). The fear of the unknown is repeated in possibility. Mrs. Timothy is frightened of what Yasmin’s story “might have *let in*” her home (84). She doesn’t know what Yasmin’s story brought in, only that it is dark and fearful.

The ending of this story is uncanny because we don’t really know what is going on. In the end, Mrs. Timothy seems to be reverting back to her life as a child. She is described as “a frightened little girl” (88). Yasmin, who seems grown up now, is seen “holding hands with a man without a face who had just leaked out of the shadows” (88). There is the negative outward space—the man is *without* a face and came from *out* of the shadows. After Mrs. Timothy is told, “there’ll be more stories tomorrow,” the final scene ends with, “and they shrank away into the darkness of the hallway, and closed the door, and locked it” (88). The darkness is now inside. Mrs. Timothy is trapped in her room, and there is no escape from the creatures and stories that are now in her home. The suggestion at the end of this story seems to be that sometimes what is in stories can come out and invade a home. Just like the creeping woman who was let out of the wallpaper in Gilman’s story, in Shearman’s tale something eerie also comes out, an unknown terror let loose from the whispered words of a child.

As can be seen, repetition, lists, and contrasts of space are patterns that are present in most, but not all, uncanny short stories. These patterns provide the foundations for the uncanny in short stories, and it is in these stories that language has the power to “let things in.” For example, in “The Monkey’s Paw,” Morris’s story lets in disaster, death, and grief. By letting in the story of the monkey’s paw, the White family lets in a magical paw with wishes that are granted in a manner that causes death to Herbert and pain to their family. In “Consequences,” the stranger’s story lets in guilt, uncertainty, and disappointment. Cavanaugh’s reason for committing suicide may seem to be a mystery, but Eastman’s rhetorical questions about the stranger at the end of the story shed light on the matter and also suggest that Cavanaugh and the stranger are connected more by consequences rather than by coincidences. In “The Yellow Wall-Paper” the narrator’s story lets in (and out) a new woman, freed from bondage, but crazy. Jane, the narrator, is able to “creep” as she pleases once the wallpaper has been ripped from the walls in her room, but one wonders about the sanity of a woman who crawls over her husband. Finally, in “Bedtime Stories for Yasmin,” Yasmin’s story lets in fear, paranoia, and an alternate world that is chilling. At the end of the story, we are left wondering if ghosts do exist, and if they can haunt people in ways Cavanaugh’s stranger never could. If so, then the lines between what is real and what is fantasy become almost indistinguishable as the power of fear transforms a grown woman into a child. Whatever the uncanny brings to the short story, it is never what is expected.

Works Cited

- Bachelard, Gaston. *The Poetics of Space*. 1958. Trans. Maria Jolas. Boston: Beacon 1994. Print.
- Cather, Willa. “Consequences.” 1915. *American Fantastic Tales: Terror and the Uncanny from Poe to the Pulps*. Ed. Peter Straub. The Library of the America: New York, 2009. 416-35. Print.
- DeFalco, Amelia. *Uncanny Subjects: Aging in Contemporary Narrative*. Columbus: Ohio State UP, 2010. Print.

- Gilbert, Sandra and Susan Gubar. 1979. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. New Haven, Connecticut: Yale UP, 1984. Print.
- Gilman, Charlotte Perkins. "The Yellow Wall-Paper." 1899. *Fiction 100: An Anthology of Short Fiction*. Ed. James H. Pickering. 12th ed. New York: Longman-Pearson, 2010. 519-31. Print.
- Jacobs, W. W. "The Monkey's Paw." 1902. *Fiction 100: An Anthology of Short Fiction*. Ed. James H. Pickering. 12th ed. New York: Longman, 2010. 688-95. Print.
- Macqueen, John. *Numerology: Theory and Outline History of a Literary Mode*. Edinburgh: Edinburgh UP, 1985. Print.
- Royle, Nicholas. *The Uncanny*. New York: Routledge, 2003. Print.
- Shearman, Robert. "Bedtime Stories for Yasmin." 2012. *The Best British Short Stories 2013*. Series ed. Nicholas Royle. Cromer, Norfolk: Salt, 2013. 75-88. Print.
- Warriner, John E., Joseph Mersand, and Francis Griffith. *Warriner's English Grammar and Composition*. 5th ed. New York: Harcourt, 1977. Print.