Introduction

A young woman arrived at a grotesque house where all the family members live within the dark and desperate confines of their car-selling business to work as a tax auditor. During the four days of her audition, she found herself allured by the uncle to his castle-like house and entrapped again by his sixteen year old nephew to his hellish cellar immediately after her first escapement. In these two entrapments, either her ideals and morals or life was threatened. Yet, after these strange events, virtue and courage eventually won. This is the story of Maria, the title heroine of Peter Carey’s *The Tax Inspector*. For one who ventures into the world of this novel, it is not hard to discern the influence of the gothic. Grotesque characters, claustrophobic space, queer sexual activities, bleak landscape all lurk in the gothic
novel. Behind these images are the recurring themes of entrapment, monstrosity, incest and decay.

However, this topic has drawn little critic attention. The neglect of the relation between *The Tax Inspector* and the gothic is largely due to the novel's unpopular status as a work which boldly touches on unspeakable subject matters. With rare exceptions like Thomas M. Disch's short review which labels the novel as "Antipodean Gothic," little enthusiasm has been paid to the affinity between *The Tax Inspector* and the gothic. Among the several more extended critic work on this book, Barbara Bode's "Angels and Devils" interpreted child abuse as the key element to show the ultimate corruption and downfall of the Australian family who in turn represent Western society. Greg Radcliffe's "Urban Cannibals," by juxtaposing the city and the country depicted in the novel, examined the themes of corruption and purity of this novel. While sharing a similar vocabulary with the gothic in their discussion of corruption, sexual exploitation and cannibalism, neither of these articles explicitly explored Peter Carey's application of the gothic to *The Tax Inspector*.

I. Antipodean Gothic?

The classic gothic tradition of Walpole, Radcliffe and Lewis has undergone many transformations. As Karen Weyant notes, the Brontë sisters subverted and revised the high gothic into a "New Gothic" in their works to "create new ways to achieve the ends served by old gothic." The boundaries among the gothic heroine, the villain and the hero were also blurred. Jane Eyre, for example, was emboldened and negotiated to represent "a newly bourgeois class of women: governesses and wives and mothers responsible for the education as well as their charges," while in the character of Edward Rochester, the villain and the hero were merged together.

In its American transplantation, as Ruth D. Weston explains, Charles Brockden Brown and James Fenimore Cooper translated the gothic settings to that of the American wilderness and the trope of labyrinthine wilderness was later extended by Edgar Allan Poe, Hawthorne and Faulkner to houses and families. Other American writers including Charlotte Perkins Gilman, Evelyn Scott, Ellen Glasgow, and Kate Chopin made further modification of the gothic to "depict the realities of women's confinement by houses and customs and of their psychological distress." Faulkner along with several other Southern writers conflated the modern grotesque character exemplified by Sherwood Anderson with the gothic to explore the
psychological formations and spiritual malaise. Being translated to express different experiences, the Australian gothic or what is also called as the “antipodean gothic” tends to demonstrate agoraphobic nature for its obsession with the brutal bush as fearful manifestation. While writers like Christina Stead practiced European-American gothic in picturing the home as claustrophobic space to represent repression and frustration of the family members in stories like *The Man Who Loved Children* (1940), protagonists of Marcus Clark, Henry Lawson and Patrick White often found themselves at the mercy of vagrants and nature.

Rather than an heir of the “antipodean gothic” led by Marcus Clark and Henry Lawson, Peter Carey’s gothic in *The Tax Inspector* demonstrates a hybrid combination of conventions essential to eighteenth-century high gothic, American grotesque characterization and domestic horror to present layers of repressed dynamics underlying from a dysfunctional middle class suburban family to the whole corrupted society on the Sydney landscape. The grotesque, the queer and the uncanny permitted in the realm of the gothic helped Peter Carey achieve his desire that his work create discomfort and unease in order to confront the readers with an unfamiliar reality. The present work will address just a part of this topic by discussing Peter Carey’s application and development of the traditional gothic through complication and embrace of uncertain visions that we often associate with postmodern fiction and a multicultural world in which the black and white narrative structure is simply impossible.

The classic gothic is often about women’s entrapment. Since the birth of it as a literary genre in Horace Walpole’s *The Castle of Otranto* (1764) and after Ann Radcliffe, the genre’s most prominent propagator, the narrative convention of a central female character being trapped by a villain and rescued by a hero has been rightly established. Conventionally, the villain, as Greek notes, is “usually stereotyped as an immoral older but still sexually potent aristocrat”. Against the villain, the hero, as is observed by Nelson C. Smith, is often a young man “of no background but of seeming moral refinement”. Although it often seems impossible at first for him to marry her because of unbridgeable social chasm, when his identity as the true heir of the villain’s castle is secured, the tale ends with her being happily married to him. *The Castle of Otranto*, for example, is about an elder man’s insane pursuit of his deceased son’s fiancée who flees into the “long labyrinth of darkness” in the “subterraneous” regions of the castle and her rescue from the young peasant Theodore who married her later when he was found out to be the true
heir of the castle of Otranto. Peter Carey’s *The Tax Inspector*, which hinges on the heroine’s potential corruption or victimization by these two Catchprice men, reflects the gothic convention laid down by Walpole and Radcliffe. In the meanwhile, the boundaries among the three quintessential characters, notably, the villain, the heroine and the hero, which have already blurred in the Brontë sisters’ novels are further transgressed in Peter Carey’s *The Tax Inspector*.

II. Appropriation

Jack, the older man, is also the superior one in economic terms and social status. Bits of information about the photo of himself shaking hands with the Premier of the State, his ability to “fix” things, and his dinner with the Attorney General, fashionable artists and artwork dealers in Rose Bay bear his importance in the Sydney upper society. His expensive taste in car, house, restaurant, art and music are all reminiscent of the aristocratic villain. Above anything else, Jack also has an obsession with women with high moral sense in the way that the traditional villain in classic gothic tales has an insatiate desire for the innocent young girl’s virginity or blood. With his superstar good looks, dazzling wealth, expensive taste and puppy-dog ways of flirtation, he has rich experience in seducing and corrupting people with high moral imperatives. He has strong interest to purchase these people’s moral rectitude. Against the successful and wealthy uncle, Benny is nobody. He is only a sixteen year old boy who lived in the cellar of his family house, which, according to Anthony J. Hassall, reflects his “junk status” in the family. Being isolated, he is also cared by no one in the family. When the novel begins, he was fired and excluded from the family business, but all these could not stop him from regarding himself as the true heir of the family business. Despite his nobody status in the family and the desperate situation that Catchprice Motor was facing, he was determined to revive it and to be the savior to his whole family as a salesman and angel. He told Vish or Johnny:

“Howie, Cathy, Mort. They think they’re on a rock, but they’re on ice. They don’t know what’s beneath them...Down here I make the future, our future, I’ve prepared myself for a complete new life...I’m going to run this business effectively... I can show you a new layout for the whole place. A proper workshop, a modern showroom...”

(102-103)
While the two major male characters are hinted to the gothic males, Maria also exhibits conformity to the stereotypical gothic heroine. Similar to her predecessors, Maria is an idealist and moralist. She has an idealistic view of herself as a crusader to fight against social inequalities and she believes her career as a tax inspector could work toward a redistribution of social wealth between the rich and the poor. Although she is depicted as a beautiful woman through other characters’ eyes, being eight-month pregnant, she is least likely to be the sexual objective. Her moral sense, however, makes her one. Both Jack and Benny are attracted by her moral qualities rather than her beauty.

Jack was highly impressed by Maria as a smart woman who was “articulate and considered in the way she assembled the information for him, telling him neither too much nor too little,” for he had a habit to demand that “his executives say everything they had to say in documents of one page only.”(169) When he discovered that she was a smart woman “with a clear and simple sense of right and wrong”, his sexual interest was greatly aroused. Experienced and resourceful, he even quickly devised tact to captivate her:

One step at a time.

Once he had the death threats cancelled it was only a very small step to having her agree to have dinner with him. He knew this was an achievable goal. (171)

Step by step, but also quite efficiently, he gains her trust. Maria’s vigilance was finally relaxed when she was allured to Jack’s elegant “chamber” which is also consciously alluded by the author to a castle, as is known, the prototype of the gothic space:

But it was not the painting but the house that captivated her, and when she was standing there at last, she could not fear a man who lived in a house whose main living room had an arched roof which opened like an eyelid to the night sky, whose side walls were of pleated canvas, a house whose strong, rammed-earth back wall promised all the solidity of a castle... (203)

Although Jack succeeded in seducing Maria, virtue finally triumphed. Her moral defense was regained when she discovered that Jack was the representative of the “dirty money” that she assumed to be her mission to battle with. Maria barely escaped from Jack’s entrapment.
Being waved by Maria, something rarely did by people toward him previously, Benny indulged himself in picturing Maria as a good person. He was attracted by Maria for the goodness and maternity that she represented. He vaguely related his self-shouldered mission for his family’s revival to the possession of Maria. Although he was uncertain about what exactly to do with Maria, he prepared for her abduction and torture in his cellar and, with his shot gun pushing into the base of her spine, drove her into his bunker and drove the story to essential gothic tropes. The cellar, which, according to Hassall, was a place “with its claustrophobic suggestions of hell”,[9] was closer to the gothic space than Jack’s tasteful house. It evokes sense of claustrophobia for its hellish atmosphere. The novel’s point of view directly enters it twice, focalizing first through Vish then Maria. After she was taken into it, the inside of the room appeared to Maria as:

It was like a subway tunnel in here. She could smell her death in the stink of the water...She did not see her name written on the wall, but in any case she did not understand the parts or what they did—the snakes in bottles, the cords tied with plastic, the writing on the wall, the ugly white fiberglass board with its straps and buckles. How could you ever understand? It was like some creature run over on the road. The rough-sawn barrel grabbed and tore at her dress. (259)

With the central heroine being locked and controlled in such a claustrophobic space, a gothic trope is formed. The deteriorate state of the cellar also symbolizes its inhabitant’s mental crisis and dehumanization. Although Benny repeatedly told people that he was an angel, he was actually perceived as “a demon”, “a spider”, a “lethal creature with his long shapely hairless legs protruding from a black silk carapace” by Maria. (262) Only until the end of the story, when he was killed by Maria who cracked his head with an iron bar, was his identity vaguely hinted as a half angel. Before his death, Benny was a monster between the angel and the serpent.

In the character of Benny, monstrosity with markings of deviant sexualities and gendering is another conventional modality that The Tax Inspector borrows from the gothic. In Monsters in and Among Us, Cecil E. Greek analyzed the relation between sexual deviance and gothic literature:

Sexual perversions are key in Gothic literature because they are spawned by severe repression and their imaginative exploration allows for the expansion of the parameters of sexual practice. Homosexuality, sodomy, incest, rape, group copulations, necrophilia,
and coprophagy are often part of the plots in order to destabilize the comfortable boundary line between the normal and perverse.\footnote{10}

In *Queer Gothic*, George E. Haggerty specifically studied the queer quality of the gothic. "Transgressive social-sexual relations are the most basic common denominator of gothic writing," writes Haggerty, and according to him, gothic terror "is almost always sexual terror, and fear, and flight, and incarceration, and escape are almost always colored by the exoticism of transgressive sexual aggression." Gothic fiction, writes Haggerty earlier, has offered "testing ground for many unauthorized genders and sexualities, including sodomy, tribadism, romantic friendship (male and female), incest, pedophilia, sadism, masochism, necrophilia, cannibalism, masculinized females, feminized males, miscegenation, and so on."\footnote{11} Father-son sexual relationship as the subject matter of the novel breaks the double taboo of incest and homosexuality.

Benny's monstrosity was the result of his identity crisis, especially gender identity. The discarded and isolated condition of his cellar reflects his own marginal existence and isolation from the family. Being hurt and disserted by his mother, he was also cared by no one in the family. Preferring his brother Johnny who had the appearance of their grandfather Albert "Cacka" Catchprice, Gran did not love him. Although Johnny repeatedly told Benny that he would take care of him, he fled away from home and took refuge at the Krishna temple. His aunt Cathy secretly had some affection toward him, but she was too weak to acknowledge her affection. When she explained to her husband Howie why she went together with Benny to sing some songs in front of Maria, she said "It was like your dog stood up and talked to you. If the dog said get your guitar, you would". (133) It was also Cathy who fired Benny from the family business which signifies the total exclusion of his role in the family. Above all, he was also the victim of child molestation, a family tradition that could be traced back to generations ago.

As Michel Focault's work has amply shown, the history of sexualities culminates in the production of individuated subjects who experience sexuality and gender as part of their core identity. In *Bodies That Matter*, Judith Butler further links inhumanity and failures of gendering. She writes:

The construction of gender operates through exclusionary means, such that the human is not only produced over and against the inhuman, but through a set of forecolures, radical erasures, that are, strictly speaking, refused the possibility of
cultural articulation. Hence, it is not enough to claim that human subjects are constructed, for the construction of the human is a differential operation that produces the more and less “human,” the inhuman, the humanly unthinkable. (8)

As Butler writes, improper gender becomes allied with inhumanity. Benny’s gender construction was greatly troubled by his father’s incestuous activities and he had difficulty to establish his own gender identity. When he grew up and male sexual characteristics began to manifest on his body, he regarded body hair as something improper to his gendering or the object of his abjection. Being unable to identify himself either male or female, he decided to become an angel, a kind of genderless or androgynous being. His pursuing of the goal to become an angel which stood for some super ego of his lower self turned out to be his demonic quest for identity. In order to transform himself into an angel, Benny tattooed wings on his body and removed any trace of his body hair. As a result, as the narrator remarks, “he had made himself into the spitting image of the woman who had shot him.” (65) When Cathy saw him enter with his father, she thought the two as “Mort and his lost wife, side by side.” Not only did Benny have a woman’s image, in what he did with his father on the bed, he also played the role of a woman. When Benny stood in front of the mirror with his tattooed wings and shiny hairless body in his cellar, he was a monster like Buffalo Bill who dressed up in his suit, which was patchwork of women’s skins in The Silence of the Lambs (1991) by Jonathan Demme. Like Buffalo Bill, he was a monster whose body was improperly gendered.

The Tax Inspector is also a typical gothic text, for example, in its inclusion of all the ten constituents of the high gothic novel which was isolated by Frederick S. Frank, including claustrophobically confined space, the pursuit theme, the suspension of rationality and morality, the presence of spectral or demonic “machinery”, the predominance of “evil” and of psychopathic emotion in the sense of extreme apprehension, together with genealogical complications in the shape of paternal or avuncular villainy. Frank’s constituents are all immediately and exactly applicable to either the characterization, plot deployment or claustrophobic setting of The Tax Inspector, but this novel also transcends the black and white narrative structure of the high gothic by depicting a world which is much more complicated than that of the eighteenth century high gothic tales.
III. Rewriting

The Tax Inspector is more complicated than the classic gothic. In the first place, it is a novel without a hero. Both of the two major male characters, in different degrees, demonstrate some villainy and monstrosity. In what they did in the story, namely, Jack’s habit in corrupting people with high moral sense and Benny’s experiments on people one after another, including his aunt Cathy, Mort and Armenian immigrant Sarkis Alaverdian, in his attempts to become a fascist figure who can control everybody around him and his final abduction of Maria with his shot gun, both of them exhibit the monstrous qualities of a serial killer. In the meantime, both of them failed to be monstrous enough for themselves were victims of some other evils. Jack was disclosed to be the representative of the “dirty money,” but he was also suggested to be the victim of the society that he represented. As the narrator comments, he “had got himself off the main straight road and on to the boggy side-roads of lies.”(170) He wished to change, as was frequently expressed by himself. He hated to do dirty business and establish dangerous connections, as he thought, “I crawled down sewers. I shook hands with rats”(238), but he was unable to give up the habit of “fixing” things through these people. As Hassall writes, Benny was “the ultimate victim of the Catchprice Story.”[13] Although his monstrous identity has posed threats and tremendous terror to the heroine, he turned out to be murdered, if not victimized, by her. Thus, the dichotomy between the victimized and victimizer which was core to the classic gothic is challenged or even dismissed in The Tax Inspector.

To totally discard the hero is a radical change to the gothic, but it is also the result of accumulative revisions. In Mary Shelley’s Frankenstein, for instance, there is no central female character who might be called a heroine.[14] Charlotte Brontë’s Jane Eyre “appears to be the only gothic feminist who survives childbirth and lives with her gothic hero to tell the tale,”[15] and in this same work, the gothic villain is tamed and merged with the hero. Toni Morrison’s Beloved, for another example, breaks with woman-centered gothic and parallels male and female imprisonment. While the male characters have lost some of their potency either in monstrous villainy or heroic pluck, the gothic heroine has also undergone great change, most often in an opposite direction for she gets more and more emboldened. As Caroline Joan (Kay) Picart and Cecil Greek observe, while in early gothic tales, the imperiled young women respond defensively, “displaying a passive courage,” later gothic heroines “progressively become more active and occasionally effective in their attempts to
overturn the gendered hierarchy." On the other hand, when past values based on dichotomies like good and evil, virtue and villainy, white and black, etc., have collapsed, the gothic heroine as embodiment of absolute and empty “good” against which the villain’s “evil” is defined has also been replaced by embrace of plurality and uncertainties.

Traditionally, the gothic heroine has an essential existence, but her importance more lies in her functions as the plot stimuli and the place against which villainy and heroism are defined. The typical heroine, as Antje Kahle observes, “is most the trigger for the entire plot.”[17] During the whole process of her arrival, her potential victimization and finally, her escape and marriage, there is no spiritual growth or change involved. Her existence is an abstract one as an absolute symbol of the virtuous, the moralistic, and the passive. While Maria retains the function as trigger of the plot, as Benny remarked of her before his fall and death, she is “the real thing.” She is neither as morally virtuous as Jack regarded or as good a mother as Benny wishfully thought.

When Maria is first introduced as the tax inspector to the Catchprice Motor, she was eight month pregnant with a baby whose father was some other woman’s husband, and when he was asked to make the choice, he chose his family. Different from the traditional gothic heroine whose virtue is impossibly formidable, Maria is also allowed to have her personal flaws and weaknesses. On one hand, hatred toward immoral rich people is the major component of her moral sense; on the other, she holds ambiguous or snobbish attitude toward the nice things that the rich people own. Upon Jack’s enchanting talismans like suggestion to have a drive in his Jaguar, dinner at Chez Oz, a look of his Daniel Makeveitch painting at his beach house, her snobbery took hold of her and his moral sense receded. Her snobbery also made her venerable to Jack’s amorous advances:

In another situation the sentimentality of this observation might have made her hostile, but now it actually touched her. She began to do exactly what she had planned she would not do and as she, now, turned and kissed him, she felt not the weight of her pregnancy but the quite overwhelming ache of desire. (204)

She was not innocently and naively cheated by Jack. In the past ten years’ battlement with the extraordinary rich people in Sydney, Maria was fully aware of Jack’s potential corruption. She was just too weak to resist his temptations and it was until Jack’s identity as the representative of the “dirty money” was undeniably
disclosed in front of her, did she regain her strength to break with him. Nor was she a good mother as Benny thought. It was until her baby’s birth did she actually feel some affection toward him. Before that, she did not want to have the baby nor she feel any love toward it. In watching the videotape about birth, she regarded it as a “home movie of an assassination,” and birth to her was something happened “like the hellish mechanical creatures in Disneyland who are condemned to repeat the same action eighty times a day.”(74) In both cases, however, she eventually overcame her weaknesses and triumphed over her potential victimizers. At the end of the story, Maria even turned to be the murderer.

In Maria’s case, the passivity of traditional gothic heroine does not exist any longer, either. She might be weak sometimes, but she is always sure about who she is and what she should do next. For example, her reactions to her confinement in Benny’s cellar showed much presence of her mind instead of any hints of collapse. In spite of her passive situation, she reacted coolly toward Benny’s threats and rationally sized her oppressor as “a teenage boy beset with lust and shyness.”(260) She even talked Benny into assistance when her delivery was drawing near and instructed him to accomplish this task. Although she was the one confined, in sharp contrast to Benny’s bewilderment and confusion, she was the one capable of action, and resultantly, the one to survive.

In some sense, the gothic theme about the return of the repressed is also hinted in the character of Maria. Growing up in Greek-immigrant-working-class family background, Maria and her family represent the oppressed and the repressed. As is shown by the street names, the Sydney culture and history are defined by the white middle class families like the Catchprices. While the names of people like those in the Catchprice family were written on the street signs, the stories of the oppressed ethnic group and working class were imprinted in the memory of their younger generations. Maria’s career decision to become a tax auditor does not have nothing to do with her childhood memories about her parents’ nightmarish working class life. Maria could clearly remember how her mother wandered along the streets to find piece work and how she was humiliated by the Mercedes-Benzes owner and his mother. When the Tax Office began checking the returns of Mercedes-Benzes owners, Maria was on behalf of her oppressed mother whose life was also about to be devoured by the capitalist cannibal machinery to sit in the office of the same man who had humiliated her mother. As she acknowledged, she was not above feelings
of revenge too see the same proud and cruel man now sad and stupid when his tax evasion was exposed.

Complicated as Maria is, she opens up possibilities for multiple interpretations. She does not only work as the link between the dark secret underlying a dysfunctional family embodied in Benny’s queer body and the corrupted and barbarous character of the public sphere represented by Jack, she is also inscribed with a narrative of class and race conflict. While Jack stands for the moral outlaw, Benny the sexual outsider, Maria represents the racial and class pariah. Maria’s significance, however, can be extended to even more plural explanations. Her existence echoes multiple roles in the novel: as a daughter and a mother she is paralleled with Cathy and Gran; her family’s traumatized experience as ethnic group and working class mirrors that of Sarkis and his mother. In her multiple facets of identities and roles, Maria is also a narrative technique for Carey to assemble while let loose a large cast of characters through which Carey presents a vivid and panoramic view for the social compositions of Sydney. Carey’s characterization owes a debt to Charles Dickens. Each character who has shown face in the novel leaves a deep impression on the reader for their peculiarities. Various people of their idiosyncrasies are like grotesque ghosts animate in the nightmarish world of *The Tax Inspector*. Apart from the three major characters we have spared much words to discuss, Gran Catchprice was vividly depicted in her idiosyncratic ways in cooking lamb, smoking, opening and closing the cyclone gate of the Catchprice house like a jail keeper and the gelignite she carried along with in her handbag wherever she went. Cathy who dressed in cowboy suits, Johnny who changed his name into Vishnabarnu, Mort who was trapped in pedophilia, the depressed and unemployed Sarkis, the gangster who celebrated his daughter’s birthday and then issued death threat to the young lady, the greengrocer who showed confidence in his shop but suffered from fierce financial difficulties, the two man to whom Maria spoke at the dinner party, etc., are all unforgettable images that can linger long in the reader’s mind. Anyhow, Maria is always properly at the center of the narrative and her multiple facets of identities collect these kaleidoscopic depictions right in control so that they do not ramble too far to do any harm to the plot line.

**Conclusion**

*The Tax Inspector* revisits the classic gothic, exhibiting conformity to the entrapment motif and queer convention, but it also transcends the traditional gothic.
In inscribing plural meanings and uncertain identities to the heroine, it stops being a mere showcase for horror and pleasure brought about by deviant sexualities and gender. Instead, it presents panoramic view of the social life as well as the claustrophobic terror.

Notes:
[1] Barbara Bode. “Angels and Devils—Child Sexual Abuse in Peter Carey’s The Tax Inspector”. Antipodes. December 1995: 106-110.
[2] Greg Radcliffe. “Urban Cannibals: Peter Carey’s The Tax Inspector,” Journal of Australian Studies, June 1998.
[3] Karen Weyant. “Examining the Novels of the Brontë Sisters,” in Harold Bloom, ed., The Brontë Sisters. New York: Infobase Publishing, 2002: 51-55.
[4] Weston did not include Edgar Allan Poe, but Poe as a prominent American propagator of the gothic who explored psychological collapse mirrored by physical description of the fall of the house is widely discussed in Leslie A. Fiedler’s Love and Death in America and many others.
[5] Ruth D. Weston. Gothic Traditions and Narrative Techniques in the Fiction of Eudora Welty. Louisiana: Louisiana State University Press, 1994: 20.
[6] Cecil E. Greek. Monsters in and among Us: Toward a Gothic Criminology. Cranbury: Associate University Press, 2010: 30.
[7] Nelson C. Smith. The Art of Gothic: Ann Radcliffe’s Major Novels. New York: Arno Press Inc., 1980: 9.
[8] Peter Carey. The Tax Inspector. Faber and Faber Limited, 1991.
[9] Anthony J. Hassall. Dancing on Hot Macadam. St. Lucia: University of Queensland Press, 1994:154.
[10] Cecil E. Greek. Monsters in and among Us: Toward a Gothic Criminology. Cranbury: Associate University Press, 2010:25.
[11] George E. Haggerty. Queer Gothic. Urbana and Chicago: University of Illinois Press, 2006: 2.
[12] Patrick Bridgewater. Kafka, Gothic and Fairytale. Amsterdam & New York: Rodopi B.V., 2003: 54.
[13] Anthony J. Hassall. Dancing on Hot Macadam: Peter Carey’s Fiction. St. Lucia: University of Queensland Press, 1994:151.
[14] Essaka Joshua. Mary Shelley: Frankenstein. Combria: Humanities-Ebooks LLP, 2007:17.
[15] Harold Bloom. The Bronte Sisters. New York: Infobase Publishing, 2002:53-54.
[16] Caroline Joan (Kay) Picart and Cecil Greek. Monsters in and Among Us. NJ: Rosemont Publishing & Printing Corp., 2007:30-31
[17] Antje Kahle. The Role of Women in Gothic Novels. Norderstedt: Druck and Bindung, 2005: 8.
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