

The Housekeeper and the Lady in The Haunting of Bly Manor (2020): Relationship between Place, Memory, and Ghostly Haunting

Rimpa Mondal

Research Fellow, Panjab University, Chandigarh, India

Abstract: The present paper tries to comparatively analyse two characters—the housekeeper, Hannah Grose, and the Lady of the Lake, Viola Llyod—from *The Haunting of Bly Manor (2020)* to understand the relationship between memory and the ghostly haunting of a geo-topographical space. The assumption about the experience of death is that the dead can, despite bodily immobility, replay and relive and remember their choicest memories in their final moments.

‘Ghost’ as a topological monster is a paradox because it defers the finality of death to overstay in the world of the living, while simultaneously being placeless for bodily death or physical death ends all material and worldly connections. Haunting by a ghost is diegetically presented as a reliving of memories in a state of suspension between bodily death and the unknown finality of death. Through the two characters, this paper will analyse the ways in which memory serves to create and maintain a sense of identity and self in life, and how a rupture in this connection is seen as death, both figuratively and literally.

The paper refers to the two episodes, namely ‘The Altar of the Dead ’and ‘The Beast in the Jungle’ to understand the memory-hopping, entrapment or “tucking away” in a memory, and the telescoping and microscoping of time and space by the characters as a way to safe-keep their identity as a living human, while simultaneously these happening at all signal their death and their suspension in the human world as ghostly figures.

Keywords: Monstrosity, Place, Space, Memory, Lake, Bly Manor

Introduction

Topographical study of the mind and memory ¹ discusses how events as experienced and stored as memory are placed in a form of a mental landscape which makes them available according to its

variously accessible terrain. Their studies discuss ways in which storage and retrieval of memories occur in the memory corpus, which in itself is seen as a location. Studying the mental or psychological scene or area of the imagination reveals how events are recalled especially seen in their narrative order and the emphasis is put on the parts considered more relevant or personal or not. They also discuss memory as a space wherein the individual can come in, travel through, and leave using aided methods like hypnosis and psychoanalysis. On the other hand, studies of spaces (Schlosser 2017, Rosário and Álvarez 2021, Tally Jr. 2021) consider the ways in which they serve as locations of memory units. They are not merely places or sites where characters act out their parts but are also part of the revisitation which constitutes their memory. For individuals as well as groups, spaces form an intricate part of identity, for example, of indigeneity and tribal identity. On the other hand is the idea of diaspora or migration of groups thriving without a space to call 'home' who form their identity by way of crises, (re)formulations and (re)negotiations.

In parallel, in cinema, especially in the supernatural horror genre, death and the presence of monsters make spaces uncanny. In horror narratives which include monsters as characters along with monstrous human characters, the topological relation of the monster to the setting becomes intrinsic to the characterisation of the same. The idea of a topographical relation of horror narratives to their locational settings has been borrowed from what Crane et al. discuss in the case of thrillers, which, according to them:

can be set anywhere: in crowded cities; in suburban houses; in remote rural locations; on planes, trains, buses and spacecraft; in dense jungles, or in sparsely populated deserts; on land or on the high seas. ... But this flexibility does not suggest that setting is irrelevant to plot—quite the opposite. Within the thriller genre, different settings enable and constrain certain kinds of stories. (220)

Instances of death and the presence of otherworldly creatures are often used tropes in horror narratives to build up the established codes for horror. The most popular instance is of the ghost that refuses to leave a place which it has claimed as its own and thereby keeps haunting it for years, decades, or

centuries on end without giving respite to whoever occupies the space after them. Their haunting often turns deadly and murderous when the envy of the ghost for the material world surpasses the bounds of mere placation and turns into perverse occupation and ejection of its human residents. As a process signified by the occupation of the body as a residence of the soul becoming a post-death eviction of the soul from the physicality and corporeality of the human body, death marks the transition that turns the same soul into an immaterial presence and continuation as a ghost figure. The conversion of the soul into a ghost and into a monster, the final boss' to be 'defeated by the 'protagonist' (who is usually a human survivor of the monster's evils), is a popular trope for horror narratives.

The other common trope is when a locational setting, by way of its being an obvious presence within the human world serving as an animated place of activities and memory-making, turns into a graveyard of the same memories and thereby turns into a haunted space for evil to occur and reside in lieu of inhabitation by humans. Spaces desolate of human habitation and with close and/ or frequent contact with the dead are ideal for horror narratives. Peter Johnson studies both cemeteries and gardens as heterotopia. Of both spaces, he writes that "the space itself is presented as extraordinary, a 'world set apart' from the everyday, 'another world'" (3). In identifying the purpose of a cemetery as "a space for emplacing the placeless" (4), Johnson creates a connection with the locational idealness of such spaces as horror narrative settings.

In another strain, it is important to identify the idealness of spaces in becoming harbouring spaces for unrecoverable memories—both tangible and intangible. These well-frequented spaces are home to memories preserved over time with concerted efforts like commemorative buildings and sites, museums, and libraries, which are reserves of a past to be read as history while it is kept as immediate as the present. Hallam and Hockey (2001) note, "[j]ust as the spatialising of memory and death allows human mortality to be apprehended and given meaning, so the temporal reach of material spaces transcends the here and now, connecting with future lives and deaths" (84).

Spaces, therefore, can be read as major memory-constructing machinations and also provide ways in which the memory can serve to create and maintain a sense of identity and self in life. The present paper extrapolates the above idea that a rupture in this connection is what gets narrativized as death, both figuratively and literally, of the identity and of the self that is contained by the physical body. The narrative analysed for this purpose is the Netflix web drama series titled *The Haunting of Bly Manor* (2020) directed by Mike Flanagan.

***The Haunting of Bly Manor* (2020): An Overview**

The Haunting, called by reviewer ² as a “gothic romance” (but self-reflexively called “a love story” by one of the characters in its last episode), has been tagged under horror. Abidingly, it can be specified as a locational horror wherein the titular manor is the location of the events described as ‘hauntings’ and plays a character that forwards the action. In the series, two characters—the ghostly monster or the Lady of the Lake, Viola Llyod, and the housekeeper of the house, Hannah Grose—are used as the textual figures under analysis. The paper deals with episodes five and eight, which are mainly concerned with these two characters. The series works out the idea of the Manor as haunted while presenting a story of its vengeful ghost known only as the ‘Lady of the Lake’ to its occupants. The Lady, who was owner of the Manor sometime in the seventeenth century, was Viola Lloyd. The backstory of Viola, as being adamantly attached not just to the house but also to her daughter and the trunk of clothes, gives her ghostly presence in the mansion and the narrative a human dimensionality.

In the eighth episode, ‘The Beast in the Jungle’, many pointers explain Lady Viola’s ghostliness and haunting, like her facelessness as she traverses the Manor over centuries; the haunting becoming a telescoping of memories as the finality of death for the Lady keeps being stubbornly deferred; and most importantly, the microscoping of time and space in the physical space of the Manor and the mental space of the characters.

The other character, Hannah Grose is the resident housekeeper of the Manor who had been employed by the immediately precedent owner of the Manor, the Wingrave couple. The intermittent presence and absence of Hannah in between conversations makes an interesting mystery which is

given a separate episode for an explanation and conclusion. Her presence and visibility to Dani and the children is an interesting take on how the interconnectedness of identity continues to inform the relationship between the dead and the living.

In the fifth episode, 'The Altar of the Dead' the housekeeper, Hannah Grose, is shown reliving her favourite memory repeatedly, being sent from one memory to another unexpectedly and in a disrupted manner. Her memory-hopping gets her closer to the realisation of her death while also being the marker of the fact that her soul is trapped in the Bly Manor. The death of Hannah is an interestingly sequenced subplot, with the use of cinematic elements of flashbacks, repetitive scenes, (con)fusion of memories, and her moving in and out of memories as if with the end of each byte of memory³.

Identity, Memory, Ghosts

There are multiple cinematic tropes used in the rendition of the ghostly monster(s) that haunt(s) the grounds of the Manor—the haunted house, the ghosts existing in invisible parallel world(s) that intersects with the world of the living, the coming and going in through memories which turns the past and the present into one long haunting memory, and primarily, the previous lady of the titular house who turns into the ghostly monster that was the main reason for other ghosts to be present at all. The series postulates that if memories continue being recounted in the minds of people, then the 'human' persists to be. The reason why the present occupants of the Manor keep interacting with Hannah as a human and not a ghost might be because of the continuation of the memories which 'keep alive' a fellow occupant.

Additionally, the landscape of the Manor is intricately tied to the memories and lives it stores as a space, and itself, it is tied as a place stored in the fading memories of the characters, both ghostly and living. To this end, ghostly haunting is not a mere persistence of a disgruntled ghost in the human world disrupting the daily actions of the people coming in its path. Instead, it is a continuation of the desire to protect, which arises out of care and attachment in the material world wherein such concerns matter. The haunting by Viola is an example of this desire. The maternal care which Viola has for her

daughter makes her designate the little girl, Isabelle, as the sole and rightful inheritor of her title and wealth and also makes her protect the girl's future with all might and fury. Her wait for her daughter was a part of her desire to see her grow up and inherit the legacy so that her purpose to care was fulfilled and she could move on to a peaceful afterlife. The failure of this happens due to her husband's fear of her attachment to the family and the house as a curse, which makes her wait period turn monstrously long.

The theme of haunting takes over from this point, where it stops being a wait for the expected to happen and the waiting period to end. Rather, it turns to become a refusal to accept the not-happening of the expected, a refusal to accept that what was expected often does not come to pass and the concomitant lack of preparation for such a situation which thwarts expectations. The forever wait for some respite in the endlessness of time is reflected in the visages of the ghosts, who in their wait, have forgotten who they were waiting for and who they themselves were before their wait began. The only thing that they knew about themselves was that they were waiting for something. Their facelessness reflects a loss of memories which constituted their human identity and gave purpose to their wait in the first place.

The repetitive experience of memories, in which the characters find themselves looped, reveals the associations which people form and revert to and why they choose them of all others. The memories in which the characters are trapped are the ones which direct and guide their entire purpose in life and continue doing so in death. It moulds their identities and personalities in their daily interactions and interpersonal relationships. The memories for Viola are of her being alone, waiting for her daughter to come to her during her long sickness. For Hannah, her memory with Owens on his first visit to the Manor for his interview was her fondest that she keeps returning to it, not wanting to open other doors or pay attention to other sounds which take her away from the spatial-temporal dimension of that memory.

Hannah's intrusion into the memory shared only by Peter and Rebecca is an instance when the narrative reveals a blurring of boundaries between the individual memories and identities of the

other residents of the Manor—of past and present. It is in this moment where the memories turn porous, and they seem to be merging into one grand memory of the manor itself. The Manor, in subsuming the bodies and souls of the previous occupants of its space, allows them to grow into itself as a part of itself, which Owens at the beginning of the series refers to as ‘one big gravity well ... [where] it’s easy to get stuck in ...’, revealing an inability to leave the Manor. While Owens actually calls the entire Bly town as a gravity well, Henry in his first meeting with Dani calls it, as Flora would also call it later, ‘a great good place’ and ‘perfectly splendid.’ It is reflected aptly in the episode’s opening conversation between Owens and Hannah—that interestingly repeats itself thrice in the recollections of Hannah throughout the episode—where they talk about dementia and forgetting and death as echoing each other.

The Manor allows itself to be the last place for its occupants in life as in death, permitting the dead to be more mobile and freer on its grounds than in cemeteries and graves with their coffins. The Manor becomes a comfortable burial ground for its residents with a homely sense of its familiarity, but by turning the home into a grave, it reveals its unhomeliness. Further, as is seen in the spooky phone calls that the Manor residents get, there is Henry’s desire to have the affection of Flora, who was biologically his child from Charlotte. The entire narrative in its persistence and stubborn continuation—which conventional definitions call ‘haunting’—lies care as its driving force. The care manifests in a suffocating obsession, which makes the characters perpetrators as much as victims of it. The safe place turns unsafe and oppressive to the point of being unwelcoming and inhospitable altogether for the very same people for whom it was meant to be safe. This transition is makes it a horror story instead of a love story.

The analogy of the last moments of life and then death with a dream sequence is also of important mention. This analogy begins with the likeness of dreams to films.⁴ The argument is that in waking life, we do not experience jumps from one place or time to another; instead, we have to pass through all the intermediate times and places. Whereas, in films, there can be a jump in any dimension, which can be together or separately, and it is experienced all altogether; or while

remaining in the same space there can be a jump forward or backward in time; or while remaining in the same time there can be a jump across different spaces. The time-space jumps which Hannah and others experience in the form of being tucked away in memories are the cinematic experiences of life's moments in an analogical relation to dreaming. But it can also be a cinematic replay of life for dying people as in cases of near-death experiences. In this construction in terms of a cinematic process, the monstrous evil comes as alive and immediate to the audience as a dream sequence, and as palpable and threatening as in out-of-body perspective⁵ in literature on psychiatry and religion. The series therefore is cinematically self-reflexive and monstrous in its presentation.

An important mention to be made here is of the stress by the distinguished writer H. P. Lovecraft on scientific "realism" in fiction (Joshi 177), and of the area of spectral geography that notes parallels between magical geography in fiction and, noted by David Matless, "the academic discipline of geography, and of popular and policy geographical discourse" (336). In studying ghostly narratives, there is a "law ... of interaction of other worlds with ours" (Matless 341). In *The Haunting*, the Moonflower or the Queen of the Night flower that blossoms only for one night year is used as a scientific realist trope for the Anthropocene history of the characters in contrast to the temporality of planetary time portrayed by the ghost's trope.

The 'Queen' of the Manor's nights is the Lady of the Lake and the Manor that in a spacetime trope for the Manor extends to become a trope for the vast spacetime of planetary nature and the planet's ecological spacetime. Following Rakshit and Gaur's ecogothic study of Amitav Ghosh's works, in *The Haunting* too "[c]onnecting the uncanny, improbable experiences to the everyday lives of people is historically plausible, culturally inclusive, and literarily urgent" (3) to study "the repressed cultural past of peripheries [and] the commodification of human and extra-human nature" (3) as represented by the human characters and the ghosts of the Manor.

Ghostly Haunting and Spatial Boundedness of Ghosts

In the series, there is no particularly identifiable case of a monster figure other than the ghostly occupants of the Manor. The dimension in which they continue their residence in the Manor is

invisible to the other occupants but there are moments of overlap and merging and blurring of the boundaries which separate the world of the living from that of the dead. The minor ghosts of the people who lived in the previous centuries remain voicelessly and unassumingly in the house, almost acquiescing to the more powerful figure of Lady Viola who even in death remains the Lady of the Lake. As such, the naming of the evil as presented by the minor ghosts remains as infrequent as their presence, and sometimes it is left out altogether.

Instead of a nameless attribution of some fearful threat, the reference to the power of Lady Viola is acknowledged in her naming as the Lady of the Lake. The obeisance to her ladyship over the Manor is not questioned or resisted even by the present owner and heirs, the Wingrave family. The continuation of her title from the Lady of the Manor to the Lady of the Lake, remains even after her death in a proper case of ghostly clinginess, as reflected in discussions of the narration as a projection of the diabolical by the governess⁶. In this representation of temporality and social significance in terms of the Anthropocene, there is a contrast executed with the Manor's significance as planetary time (Chakrabarty). The schedule of the Lady's rise and wanderings through the Manor make the residents schedule themselves accordingly in a fear of disturbing it. Dani's fearlessness in defying the restrictions on her own wanderings thereby emerge as disturbances to the larger spacetime design in a representative anthropological nature of intrusion.

Further, extrapolated from Bloomfield and Vurdubakis (2014), the articulating and rhetorical rehearsing of the philosophical anomalies and moral conflicts through science, and mediating it using technology, are also effective in social organisation. The status of being the Lady of the Manor and its continuation in the afterlife for Viola is pertinent and contiguous to her identity even post mortem. The association of naming with the construction of identity as discussed by Jane Pilcher (2016) also implicates and complicates the nameless bodies and body-less names, as embodied names and named bodies placed in their contextual social positionalities; thus, bringing into play the politics of contextualising the "body-subjects" by "making the body visible ... and by making visible also the connections between naming and the embodiment of identity" (776).

The term ‘Lady of the Lake’ refers to Viola’s wandering ghost makes a classed and gendered nuance of her position in terms of the contemporariness of the other occupants and the cultural distance of the target audience obvious and significant. Viola’s desire to possess and own—in times when women were not financially successful or even accepted as direct owners—makes her very conscious about her possessions. The very nature of being alive is included in the idea of possessing. Ghosts can be read as ‘material’ beings as their continuation on earth is due to a yearning to keep possessing worldly things even in the afterlife and not let go of their possessions of the material world behind. Their localisation in a space as a supernatural monstrosity is also based in their being not able to leave behind that which they want to keep claiming as their own even beyond death.

The designation is also important as she continues to let the place thrive on its own and does not make it uninhabitable for the occupants. Her worldly status as a feudal lady extends into her afterlife which is made possible by the grounds of Bly Manor. Her haunting of the Manor as a kind of nightly errand in search of her daughter and as a confirmation of her ownership of the place is opposed to the mere adamant refusal of ghosts in general to leave the place which they get attached to. Furthermore, the afterlife of the other dead spirits haunting the grounds is not due to their personal refusal to leave, but instead due to an entrapment by the superior and intensely forceful magnetism of the ghostly Lady.

In an argument scene between Peter and Rebecca, Peter claims that possessing the bodies of the Wingrave children alone can assure them of a life together as the house itself will only pull them away from each other into their memories. This doomed magnetism of the house has been narrativized as not a postmortem attribute gained or developed by Viola due to her life circumstances, rather it was carried into her ghostly after-life directly from her human personality when she refused to submit to the dictates of life and death, and the shrouded angel of death gave up all visits to the Bly Manor altogether, leaving not just Viola to her fate but also the other people who died there.

Caused first by Peter and then attempted by Dani, Viola’s and by extension the Manor’s planetary and ecogeographical spacetime gets disturbed that only resumes after their deaths as

sacrifices to pacify the anger of the ‘hungry monster’ which by extrapolation are ecological and climatic changes. Through the sacrificial death of Dani, the natural ecological temporal order is restored and an angelic calm takes the place of the monstrous anger.

Haunted Spaces and Loss of Identity

In the series, there is a conspicuous overlap in terms of the attachments the characters have for the house and how they re-live the recurring memories. This re-living makes the characters haunted while they themselves haunt the grounds with their disrupted/ing presence—of being and/or not being and of discontinued presence. Through the narrative of a ghostly haunting, a link can be found between the aspects of place, time, identity, and memory. The characters Viola and Hannah, in their prolonged experience of the moment of death, feed on the memories gained in life. In this prolonging of memories revisited lies the nature of their haunting.

With both Viola and Hannah, their death floods their minds with the ‘memories’ where they are ‘tucked in.’ Hannah in her revisits is more frequently recalls her memories of the Bly Manor and Owens. On comparing Hannah’s death—which is a month-old incident considering that it happened on the day the au pair arrived in the house—to the death of Viola—which happened in the seventeenth century, the memories of the former are fresher to the dying and therefore easily recallable. But her loss of the same memories, the repetition of the one she most liked, and the jumbled sequence in which she re-lives them make her state more apparent.

Viola’s only memory has been her memory of the promise that her daughter would open the casket which carries her possessions. The strength of this sole memory keeps her tethered to the world and by the time of Dani’s arrival, even if blurred and misted, it turns her into the dreaded ghost of the Manor—one that pulls away people to their deaths in the lake and the same which Dani uses to save Flora from the fate. Viola’s memory becomes the planetary memory of ecological order and design, which is the only memory that needs preservation and pursuit to fulfilment. Other memories, as of Hannah, are short-spanned memories of humanity or the anthropological history.

In their experience of time and space in death too, there is a marked difference. For Viola, there is a confusion in the psychological experience of time within the space of the house. There is an obvious microscoping and telescoping of time within the spatiality of the house. This collapse—of the way time is experienced—in turn makes the house’s space microscopic and telescopic in nature which further experience with the ghost concerned. The collapse and overturning of the spatial continuum are presented via the microscoping of the large Manor ground into the compacter dimension of Viola’s coffin, and also in the telescoping of the Manor into a universe unto itself with herself at the centre.

The same collapse and overturning in the temporal dimension are shown where there is a microscoping of the experiences of separation and death—seen in the brevity of the actual death scenes in the entire series, and also a telescoping of the last moments right after death unto the complete loss of the sense of identity or unto facelessness. The telescoping of temporality is the aspect most focussed as is seen in the expansion of the final moments right before the onset of the oblivion of death into entire cinematic episodes dedicated one to each character before everything falls into place with the final episode that focusses entirely on Viola turning into a faceless revenant of Bly Manor.

Furthermore, the ghostly haunting by the temporal vagrancy of Viola and the others is an attempt to try to live despite the event of death. Viola’s temporal disruption lies in the cause of her unfinished task of meeting her daughter which she might only be able to do not in the afterlife but if she dies and meets her daughter. In Hannah’s case, her temporal confusion and jumps are due to the figurative death as in forgetting and out-of-body experiences and amnesia. In waiting for a complete acceptance of her real and literal death, she tries to re-live what she can. Her knowledge of the impossibility of her real death to happen, till Viola’s will to be is intact, makes her even more desperate to not let those memories fade and for identity to be lost in a blur. Also, her knowledge of the fates of the other ghosts and of her own fate as one of the many ghosts haunting Bly Manor makes her reiterate to herself the basics of her identity and the time-space context wherein she finds herself—“You are Hannah Grose. The year is 1987. You are at Bly” (episode 5; 00:03:15). The jumps in her

memories disorient her, yet she persists in retaining her identity until her final death. It reflects her fear of suffering an afterlife similar to that of the faceless ghosts; a subsuming into the vaster spacetime entity.

Viola, on the other hand, had given up this persistence and replaced it with what has earlier been described as a refusal to accept the not-happening of the expected. Hers becomes a refusal to accept that what was expected often does not come to pass and the concomitant lack of preparation for such a situation which thwarts expectations. Her adamancy about not dying had not predicted the ruthlessness of an afterlife where identity is lost and the fulfilment of desire is not guaranteed. In the namelessness of her prolonged afterlife, Viola forgets the reasons of her identity-less state but retains an anger for being in it. Her loneliness which had brought death on some hapless people is contained in the identity that Dani provides her. Dani's beingness only angers Viola into action, that is to take away her life but it brings a peace on the estate which is no longer an expansive personal coffin but a collective graveyard of the memories and lives lived on the grounds.

Conclusion: Memory, Ghosts and Identity

The idea proposed here is that spatial identity, by which the reference made is to the identity derived from relationality and the feeling of belongingness to a place, plays an integral part in memory-making, and it also has an important part to play in the totality of personal identity for an individual. Disruptions and fluctuations in spatial identity is reflected in a breakdown of identity as well as of memory. The characters of Hannah and Viola represent this breakdown in their peculiar ways which brings dimensionality to the haunted narrative. Both are parallel to each other in the ways in which they experience their identity building and dismantling in tandem with their relation with the house. The Manor emplaces their living as well as their death and extends into their haunting.

Furthermore, this argument supports the relationality of persona to the memories constituted by a space. The blurring, fading, (re-)membering and re-living of memories as a telescoping of those moments right before the final death by effacing of the corpus, marks the finality of death of the individual which entails an erasing the identity. The link between memory, physicality, and identity

is therefore proposed to be due to the spatiality of the same. A critique of this argument can be about the ghostliness and identity construction for the placeless, the spaceless, and the homeless. It is proposed that this aspect be analysed through those monsters which are not localised, as zombies and revenants, and those which attune and accustom themselves to the spaces which they occupy, as aliens and jinns.

Notes

1. Theorists have discussed mind and memory as a landscape. Sigmund Freud gave the iceberg model of the unconscious; Hermann Ebbinghaus studied memory and forgetting (replicated in Murre and Dros (2015)); Loftus (2003) studied make-belief memories.
2. Romain Lindsey's review of this series uses the term 'gothic romance' in the title but does not elaborate on it.
3. The use of the term used for computer's storage memory 'byte' as an analogy explains how each memory the characters retain, play, and replay occupies a temporal-spatial unit. The playing and re-playing of a memory in terms of how much of it is a kind of cache memory—used again and again—can explain why it is included in the moments of Hannah's death.
4. It has been discussed in detail by Hugo Münsterberg (1916) and Arnheim (1933), deployed philosophically by Suzanne Langer (1953) and can be interpreted in the cinematic presentation by Federico Fellini in his *La Citta Delle Donne* (or *City of Women*; 1980).
5. Various terms have been developed to describe this; 'Life Review' by Greyson, 'Visual life review experience' by King, and 'visual life review experience' by Parnia et al.
6. Edmund Wilson, Camille Paglia and Jack Morgan hold conflicting opinions on the governess as projecting the diabolical upon the circumstances at the Bly estate. Morgan notes that Paglia seems to entertain the projective reading that "[t]he ghosts may be emanations of her own double-sexed imagination" (Paglia 613)—and the objective one simultaneously, but he does not take up the latter direction into consideration.

Works Cited and Consulted

- Arnheim, Rudolf. *Film as Art*. U of California P. Internet Archive. Accessed June 17, 2024.
- Bloomfield, Brian P. and Theo Vurdubakis. "On the Naming of Monsters: Organisation, (In)equality and Diversity in the Age of Technological Reproduction." *Equality, Diversity and Inclusion: An International Journal*, vol. 31, no. 7, 2014, p. 575-94.
- Chakrabarty, Dipesh. "The Climate of History: Four Theses." *Critical Inquiry*, vol. 35, no. 2, Winter, p. 197-222. JSTOR, DOI: 10.1086/596640.
- Crane, Ralph, et al. "Key Concepts and the Thriller: Space, Place, and Mapping." *Teaching Space, Place, and Literature*, edited by Robert T. Tally Jr., Routledge, 2009, p. 219-26.
- de Gaynesford, Maximilian. "Film and the Space-Time Continuum." *Philosophy of Film without Theory*, edited by Craig Fox and Britt Harrison, Palgrave Macmillan, 2023.
- Greyson, Bruce. "Implications of Near-Death Experiences for A Postmaterialist Psychology." *Psychology of Religion and Spirituality*, vol. 2, no. 1, Feb. 2010, p. 37-45.
- Hallam, Elizabeth, and Jenny Hockey. "Death, Memory and Material Culture. Berg.
- Johnson, Peter *The Cemetery: A Highly Heterotopian Place.* *Heterotopian Studies*. 2012.
www.heterotopiastudies.com. Accessed Jan. 18, 2020.
- Joshi, S. T. "Time, Space, and Natural Law: Science and Pseudo-Science in Lovecraft." *Lovecraft Annual*, no. 4, 2010, p. 171-201. JSTOR, www.jstor.org/stable/26868421.
- King, Robert A. "A Closer Look at Visual Life Reviews and Age in Adulthood During Near-Death Experiences." *Journal of the Society for Psychological Research*, vol. 86, no. 4, p.206-25.
- La Citta Delle Donne [City of Women]*. Directed by Federico Fellini and performances by Marcello Mastroianni, Donatella Damiani, and Anna Prucnal. Gaumont Italia, 1980. Internet Archive. Accessed July 15, 2024.
- Langer, Suzanne. *Feeling and Form: A Theory of Art Developed from Philosophy in A New Key*. Charles Scribner's Sons, 1953. Internet Archive. Accessed June 28, 2024.

- Loftus, Elizabeth F. "Make-Believe Memories." *American Psychologist*, vol. 58, no. 11, 2003, p. 867-73. APA PsycNet, doi: 10.1037/0003-066X.58.11.867.
- Matless, David. "A Geography of Ghosts: The Spectral Landscapes of Mary Butts." *Cultural Geographies*, vol. 15, no. 3, SAGE, 2008, p. 335-57. JSTOR, doi: 10.1177/1474474008091331.
- Morgan, Jack. *Biology of Horror*. Southern Illinois UP, 2002.
- Münsterberg, Hugo. *The Photoplay: A Psychological Study*. D. Appleton, 1916. *Internet Archive*. Accessed June 20, 2024.
- Murre, Jaap M J and Joeri Dros. "Replication and Analysis of Ebbinghaus 'Forgetting Curve.'" *PLoS One*, vol. 10, no. 7 e0120644, July 2015. *PubMed Central, National Library of Medicine*. DOI: 10.1371/journal.pone.0120644.
- Paglia, Camille. *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson*. Vintage, 1991.
- Parnia, Sam, et al. "Guidelines and Standards for the Study of Death and Recalled Experiences of Death—A Multidisciplinary Consensus Statement and Proposed Future Directions." *Annals of the New York Academy*, vol. 1511, no. 1, Feb. 2022. DOI: 10.1111/nyas.14740.
- Pilcher, Jane. "Names, Bodies and Identities." *Sociology*, vol. 50, no. 4, Aug. 2016, p. 764-79. JSTOR, www.jstor.org/stable/10.2307/26555809.
- Rakshit, Nobonita, and Rashmi Gaur. "'Return of the Repressed': Postcolonial Modernity, Climate Change, and the Peripheral Aesthetics in Amitav Ghosh's Gun Island (2019)." *ISLE: Interdisciplinary Studies in Literature and Environment*, OUP on behalf of the Association for the Study of Literature and Environment, p. 1-22. DOI: 10.1093/isle/isae075.
- Romain, Lindsey. "The Haunting of Bly Manor is a Beautiful Gothic Romance." *Nerdist*. 2020. www.nerdist.com/article/haunting-of-bly-manor-review/. Accessed June 27, 2024.
- Rosário, Filipa and Iván Villarrea Álvarez, editors. *New Approaches to Cinematic Space*. Routledge, 2019.

Schlosser, Kolson. "Critical Geosophies: A Pyschotopological Reading of Rice's Vampires and Romero's Zombies." *Environment and Planning D: Society and Space*, vol. 35, no. 3, Sage, 2017, p. 533-49.

Tally, Robert T. Jr., editor. *Spatial Literary Studies: Interdisciplinary Approaches to Space, Geography, and The Imagination*. Routledge, 2020.

The Haunting of Bly Manor. Created by Mike Flanagan and performances by Victoria Pedretti, Kate Seigel, and T'Nia Miller. Intrepid Pictures, Amblin Television, and Paramount Television, 2020. Netflix. Accessed Dec 5, 2023.