Monstrous Femininity and Objectified Masculinity in Daphne du Maurier's "The Doll"

Donna Mitchell

(Mary Immaculate College, University of Limerick)

"The Doll" by Daphne du Maurier has a mysterious and fragmented heritage. Originally written in 1927 when the author was just twenty, it was briefly published ten years later in Michael Joseph's small compilation of rejected short stories entitled *The Editor Regrets,* and was not seen again until its rediscovery in 2007. Rich in uncanny subject matter and subverted gender norms, it centers on an obsessive love triangle between the anonymous male narrator, his female love interest, Rebecca, and her life-size automaton, Julio. In writing such a controversial tale, du Maurier challenged the bourgeois attitude of British society during the early twentieth century when it abandoned its brief attempt to revise notions of masculinity and femininity from World War I. This period saw huge revolutionary social change for British women as a result of various acts that promoted greater gender quality. Such reforms included The Sex Discrimination Removal Act (1920), which granted women access to legal professions, The Law of Property Act (1922), which allowed men and women to inherit equal shares of property, and The Matrimonial Causes Act (1923), which gave men and women equal rights to men in the event of divorce. Furthermore, all British women won the right to vote in 1928. In her discussion of this immediate post-war period of 1920s Britain, Elaine Showalter emphasizes the return of a widespread conservatism regarding sex roles and gender issues despite the introduction of these acts, and states that "one of the main signs of this [movement] … was the shift of feminist interests away from questions of women's independence to questions of women's relationships to men" (197). Du Maurier's early work reflects this change as it shows how she intercepted "the traditional marriage plot by demystifying romance with a new type of heroine who [wa]s … in pursuit of her own fulfilment" (Horner and Zlosnik 103). This became a distinctive feature in many of her protagonists who were either disinterested in traditional male-female relationships or disenchanted by the mistreatment of women by men. They exemplify her challenging of the normative image of female sexuality and relationships by destabilizing "the heterosexual desire which drives the [orientation of the] plot" (125). In other words, du Maurier used her stories to present female characters who were interested in seeking out alternative pursuits that went beyond traditional domesticity and motherhood. This chapter will use "The Doll" to

discuss the author's literary revolt against such regressive societal notions through her experimentation with gender and sexuality. More specifically, it will explore how she used her stories to portray societal fears of emerging female independence in relation to their relationships with men as liberation also meant changes in their attitude towards sex. In an attempt to maintain control of woman's sexual identity despite her newfound freedom, they were reminded that female promiscuity was regarded as a shameful and unnatural trait. Du Maurier therefore used her female protagonists to expose how any attempt made by them to practice the same sexual freedom as men was condemned. In this story, the central female figure is painted as a vampire-like *femme fatale* by the male protagonist whose descriptions are initially influenced by his desire for her doll-like beauty and silence. His attraction to her, which causes him to be seemingly powerless around her, raises the issue of female sexuality and its influence on men. His later contempt of her sexual practices, as well as her disinterest in a natural male suitor, demonstrate how the overtly sexual British woman of the 1920s could be regarded as a monstrous feminine figure who objectified her male suitor, and in doing so, threatened the very foundations of traditional heterosexual unions. As well as its discussion of female sexuality and gender relations of this time, this chapter will also explore how "The Doll" can be read as a seminal text for some of du Maurier's later works, particularly in relation to the character sketch of this version's Rebecca, who is similar in many ways to the infamous Rebecca de Winter of her most famous novel.

Layers within the text are evident from the beginning as the Russian-doll-like structure of a tale within a tale is used to advise the reader that the proceeding events have been recorded in a shabby pocket book that was found hidden amongst the rocks in "– Bay" (du Maurier, *The Doll: The Lost Short Stories* 13). This deliberate omission of an exact location as well as the mystery surrounding the identity of the journal's owner illustrate the first of many gaps and insinuations within the story. Further evidence of these features is disclosed by the finder of the journal who admits that, at times his careful transcript contains spacing or dots between sentences whenever a word or sentence is illegible. This confession confirms both his ignorance of certain details and his position as an outsider to the recorded events. The real narrator is the nameless owner of the journal whose identity remains unknown for the duration of the story. Anonymity is a typical feature of du Maurier's early work — most notably evident in *Rebecca* (1938) — as she wishes for the reader to focus on the complexity and interchanges in the relationships between her characters rather than on the context in which they are set (Forster 54). This is also a clever layering technique in terms of

character development as it presents one character through the mind of another character. The first lines that follow the letter are then especially significant as they offer the reader a first impression of the anonymous narrator. His preoccupation with the matter of insanity is immediately evident as he ponders whether men ever realize it when they are insane, and in doing, sets the tone of the story's subject matter. Such a query can initially be interpreted as either a fear for his own sanity or a judgement of his love interest whom he subsequently portrays as being psychologically unbalanced. He claims that his encounter with her left him "poisoned" and unable to sleep, thus suggesting that he has experienced a great and terrible tragedy as her lover (14).

Monstrous Femininity in the Male Gaze

It is important at this point to note that the entire tale is told through the eyes of the "male gaze," a concept that was developed by feminist film critic Laura Mulvey in order to explain the correlation that stems from the "sexual imbalance" of a "split between [an] active/male [onlooker] and [a] passive/female [recipient]" (19). The function of this gaze is to project man's "fantasy onto the female figure, which is [then] styled accordingly" and "coded for strong visual and erotic impact," so that she can "play to and signify male desire" by being "on display [and] sexualized" (19-21). The gaze is present in this tale in terms of how all details and descriptions of the other characters are told from the narrator's perspective, thereby suggesting that they are most likely influenced by his opinion. This is most noticeable in his attitude towards Rebecca as he disparages her for her inability to return his affections in his assertion that she could never love him nor any other man. His condemnation of her continues with a careful dissection of her physicality which is described in deliberately ominous and juxtaposing terms: "[Y]our pale earnest face, your great wide fanatical eyes like a saint, the narrow mouth that hid your teeth, sharp and white as ivory, and your halo of savage hair …You have that fatal quality of silence … You would be fatal to any man" (15). His repetition of the word "fatal" in this passage can be read as both a defining term in relation to her character and self-justification of his inability to control his sexual attraction to her. Soon afterwards, he repeats other terms from this passage to portray her as a "savage" woman with untamed and "wild" hair (16). Together, these descriptions create a portrait of a mysterious and silent figure that is defined by her sexuality and therefore evocative of Christopher Frayling's theory of "The Fatal Woman" (Horner and Zlosnik 111-2). The introduction of this *femme fatale* "altered the whole direction of the vampire tale from the mid-nineteenth century onwards [as she was both] sexually aware and sexually dominant ...

attractive and repellent at the same time" (Frayling, cited in Horner and Zlosnik 111-2). The creation of her character therefore exemplifies how literature reflected the arising "cultural anxiety concerning adult female sexuality" (Horner and Zlosnik 112). Rebecca's status as a pseudo-vampire is secured by her possession of an angelic beauty with "eyes like a saint [and] halo of savage hair" and an underlying primitiveness that is signified by her concealed teeth that were "sharp and white as ivory" (15). Such blending of innocence and danger is reminiscent of Jonathan Harker's account of The Three Sisters in Bram Stoker's *Dracula* (1897) whom Harker initially believes to be "three young women, ladies by their dress and manner" (46). His portrayal of them became an exemplary portrait of the female vampire in literary texts: "All three had brilliant white teeth that shone like pearls against the ruby of their voluptuous lips. There was something about them that made me uneasy … [One of them] arched her neck [and] actually licked her lips like an animal" (46-7). This paradoxical blend of beauty and danger, which is a typical trait of the female vampire that ensures her victim's submission, is mirrored in "The Doll" through the narrator's surrender to his infatuation with Rebecca. Her power over him and his ensuing obsession positions her as a threat to the conventional status quo in terms of gender relations as she represents the deadly threat of female sexuality with regard to male supremacy. She can therefore be psychoanalytically defined as the "monstrous feminine," which is the "feminine excess [that] exorcises fears regarding female sexuality" (Gamble 253). This term is a simple reversal of the traditional male monster, but "as with all other stereotypes of the feminine ... [the female monster] is defined in terms of her sexuality" (Creed 3).

Monstrous femininity is a shared trait in many of du Maurier's female figures and may have been inspired by some of the women in her life. Helen Taylor's introduction to du Maurier's autobiography discusses the author's "contempt for the constraints and sheer dullness of orthodox femininity in the early to mid-twentieth century" in terms of how it pervades her fiction through her unconventional heroines (Taylor, cited in du Maurier, *Myself When Young* xvi). She subsequently asserts that du Maurier was "[u]nimpressed by the place in history accorded to women" and so turned to literature to "[cross] gender lines and [explore] her own disembodied spirit through fictional conflicts of gender, creativity and subjectivity" (xii). As a result, her female characters have a tendency to depend on no one but themselves. This lack of desire for human companionship is portrayed in a most literal sense in "The Doll" as Rebecca chooses the company of her automaton over her human lover. Her delight at creating such an unorthodox tale is detailed in a short diary entry from this time as

she admits to knowing that the story was "pretty extravagant and mad" in terms of its subject matter (du Maurier, *Myself When Young* 127).

Additionally, her inspiration for such a controversial love story may have stemmed from the unusual nature of her parental relationships which made her "ambivalent about femininity" from a young age (Taylor, cited in du Maurier, *Myself When Young* xvi). Despite being very close to her father when she was a little girl, their bond became strained in later years due to his discomfort with her maturation towards womanhood. She confesses that he adored her as a child but "became emotional, suspicious, [and] even possessive" of her during her adolescent years (du Maurier, *Myself When Young* 109). Her experience of such strained emotions is evident in "The Doll" through the narrator's obsession with Rebecca. Du Maurier's relationship with her mother was also problematic from a young age and she has openly admitted that they were never close. Early diary entries reveal her disregard for her mother whom she believed to be "the Snow Queen in disguise" as "[t]he [Snow] Queen was wicked … an enemy" (11-2). The assertion that her mother was a dangerous imposter reveals her preoccupation with evil women and monstrous femininity from an early age. This is also apparent is another early entry in which she concludes that "[e]vil women [a]re more terrible than evil men" because they can use their beauty as a masquerade of innocence such as "witches [who do] not have to be old [and are] sometimes beautiful" (11).

Rebecca's encompassment of a monstrous femininity is repeatedly suggested by the terms used to describe her to the reader. The narrator notes her aversion to smiling but claims that on the rare occasions when she did, it was an "unearthly" smile that caused her eyes to "be transfigured as if by a shaft of silver" (du Maurier, *The Doll: The Lost Short Stories* 17). Such imagery conveys folkloric notions of silver bullets used to eliminate supernatural creatures such as werewolves or vampires and alludes to her status as a threat to society. Her monstrous femininity is further signified by the scarlet dress that she wears on her next meeting with the narrator who conjures a Faustian analogy when he likens her to the demon "Mephistopheles" (22). She can also be read as an early prototype for the character of the first wife in *Rebecca* both in terms of her physicality and her ability to enthrall men. The narrator's various accounts of her physicality are almost identical to descriptions of the character of Rebecca in her most celebrated novel as he notes that "she looked like an elf … [and had a] slim body like a boy" (16). The terms used in this particular description mirror that of Rebecca de Winter whose elf-like beauty and boyish physique is remembered by numerous characters who also describe her as being "the most beautiful creature … ever" (du

Maurier, *Rebecca* 144). In both cases, these women are presented as overtly sexual beings that have an extraordinary effect on the men they encounter who subsequently become both powerless in their presence and easily influenced by them. This suggests that the combination of female sexuality and beauty is often regarded as a dangerous trait that can be used to mesmerize and manipulate men.

Du Maurier's Dolls

The narrator's adoration of Rebecca's beauty and silence emphasizes the correlation between the aforementioned male gaze and its objectification of women as is signified in this text through the figure of the doll. According to critic Ellen Datlow, "dolls, more than any other object, demonstrate just how thin the line between love and fear, comfort and horror, can be [for the onlooker]" (13). Possessing the ability to either unnerve or comfort their observer, they have the potential to both "stimulate our anxiety and help manage it" (Ribbin 114). The paradoxical nature of their effect on humans is evident in du Maurier's tale as the narrator's reaction to Rebecca is reminiscent of Nathaniel's reaction to the doll in E.T.A. Hoffman's *The Sandman.* Although Nathaniel initially admires Olympia's "exquisitely lovely face," he is also wary of her "strange blank" eyes until they "flash open" under his gaze, thus illustrating its power (35). But despite evoking such a strong reaction from her he admits to feeling "a terrible deathly frost surge through him [as] he looked into her eyes" (39). His distress may be linked to the reversal of the gaze which occurs at the moment the male subject becomes the surveyed object and the voyeuristic doll acquires the position of power. This also reveals the (adult) human's typical discomfort under the doll's gaze which occurs as a result of their realization that it is completely "devoid of life [and therefore] lacking … the power of sight" (42-3). The lifelessness of Olympia's gaze is emphasized once more at the end of the story when Nathaniel finally recognizes that her "deathly pallid wax face had no eyes, but black hollows in their stead [because] she was a lifeless doll" (47). As Olympia acts as a substitute for the human lover, she can be regarded as an uncanny double[1] of the corporeal woman. Nathaniel's reaction to this revelation also demonstrates how the doll is completely reliant on the child for the establishment of its identity as, "[w]ithout the child's compassion and imagination … [it] is a corpse" (Simms, cited in Sencindiver 116). This peculiarity becomes

[1] Freud based his definition of "the uncanny" as on the German term, "*unheimlich,*" for which the English translation literally means "unhomely" and explained it as being something or someone that is both familiar (*heimlich*) and unfamiliar (*unheimlich*), and therefore frightening. More importantly in the context of this chapter is Freud's determination that the familiar figure of the double in "the uncanny" is merely a consequence of mental processes/telepathy, or an identification that results in a "doubling, dividing, and inter-changing of the self" (Freud 12). In the case of Hoffman's characters, the union between man and uncanny doll double (instead of woman) is perhaps influenced by Nathaniel's desire to procure a beautiful partner despite her corresponding silence and inanimate demeanor.

even more relevant in fantastic texts due to the doll's position within a genre that permits the animation of lifeless objects.

The figure of the doll arises in du Maurier's story through the narrator's desire to envisage Rebecca in doll-like terms as illustrated in his confession of imagining how easy it would be to strangle her. In this fantasy, he visualizes her in inanimate terms by imagining her lips parted and her eyes turning lifeless and white similar to the doll's standard facial expression. This male fantasy of a doll-like object of desire reminds the reader of Olympia's inert status in Hoffman's tale. The narrator's tendency to view Rebecca in this manner is repeated when he observes her demeanor during a violin recital and recounts that her eyes were "wide open, her lips parted in a smile" while she played "weird, haunting notes … like a child's prayer" (18-9). His reaction to her performance is akin to a sexual climax as he admits to losing himself in the music that was steadily "flying higher … it was fulfilment" (8). Her doll-like silence is once again highlighted in this scene in the conversation that follows as she says little else apart from a confession that she played the piece for him because she wanted to experience what it felt like to play for a man. Despite his delight at this admission, he is disappointed upon their next meeting as their awkward conversation is loaded with pauses and he accuses her of becoming "detached" towards him (20). This encounter takes place at her flat where he becomes preoccupied with one particular room that has heavy curtains and seems mysterious to him but for reasons unknown to the reader because the passage states that the next pages of the journal were "completely illegible" due to a series of ink blots and discoloration (21). However, the writing that is clear describes his frustration at her maddening indifference towards him. He admits that this attitude, as well as her continued silence, causes him to feel a love for her that verges on jealousy and madness as he becomes obsessed with the mystery surrounding her true identity.

The issue of objectified masculinity arises when the narrator is introduced to Julio the doll. His immediate preoccupation with Julio's eyes mirrors his earlier fixation on Rebecca's saintly eyes and raises the notion of the doll's gaze once again as he provides a detailed description of his love rival using a series of ominous and predatory terms: "[A] boy of about sixteen … His face was the most evil thing … ashen pale … and the mouth was a crimson gash … the eyes were cruel … and curiously still … The hair was sleek and dark, brushed right back from the white forehead. It was the face of … a grinning hateful satyr" (23). Julio's status as an automaton is only revealed afterwards, almost as an afterthought when the narrator recalls that it was not a boy in the chair but "a doll. Only a doll" (24). His discomfort

at Rebecca's possession of the doll is immediately evident and may explain the repetition of the redundant terms used in this passage, thus illustrating his effort to reassure himself that Julio was *just* a doll. But despite his attempt to belittle his rival, Julio has an arousing effect on Rebecca and she kisses the narrator. His distress at Julio's presence remains throughout their encounter and demonstrates the uncanny effect of the doll when it is "perceived as [a] life-endangering" threat that can potentially "render the human inanimate" (Sencindiver 113): "[W]hen I raised my eyes … I looked straight into his damned doll's eyes. They seemed to squint at me and leer …his crimson treacherous mouth was twisted" (24). His emphasis of the doll's red mouth in this passage gives a feminine quality to his features that is repeatedly mentioned throughout the story. He quickly becomes fixated on Julio who, like Rebecca, represents a version of the Other due to his status as both inanimate object and substitute lover. He can be regarded as a more dangerous version of the Other however, in terms of his potential to be a competitor for Rebecca's affection. This possibility, as well as Rebecca's multiple attempts to keep the doll hidden, feeds the narrator's obsession with it. This is a technique that du Maurier repeats in *Rebecca* when the anonymous narrator is haunted by the Other in the form of Rebecca's ghost, who exists as both "a phantom in [the narrator's] mind", and a "textual creation constructed in mystery" (Horner and Zlosnik 122-5). In both cases, the focus of the obsession is a figure whose foreignness is regarded as sinister in the mind of the narrator.

The Danger of the Baudrillardian Simulacrum

As their relationship becomes increasingly strained, the narrator resorts to using vampire terminology to describe her character once again. He claims that she was cold towards him and her "mouth was icy" as she repeatedly rejected his advances (26). But despite his uncertainty of her affection, he remains in her company and describes her ever-present silence as she sat without saying a word and refused to explain Julio to him. His assertion that she answered him in evasive terms and changed the subject whenever he mentioned the doll suggests once again the existence of gaps and missing information in the narrative. Gaps become even more significant as he provides a vague account of their last evening together by using a careful selection of staggered terms such as "crash" and "utter desolation" to describe its aftermath (27).

He attempts to explain his devastation at the loss of their relationship by emphasizing the contrast between Rebecca's allure and that of ordinary women in his claim that one

cannot begin to imagine what kissing her is like in comparison. Once again, the exact details of this experience remain undisclosed as the reader is informed that the following section is unintelligible and contains only broken sentences and half formed ideas. The next part of the journal reveals details of his uninvited return to her apartment later the same night. He confesses that all his fears were realized when he finds her partaking in a sexual act with Julio. His attempt to influence the reader's perception of Rebecca returns at this point when he recounts "the unholy rapture in her eyes, and her ashen face" as she asks him how she could possibly care for him or any other man (26). The terms such as the "unholy rapture in her eyes" and her "ashen face" used in this passage reminds the reader once again of his earlier concerns regarding aspects of her sexual identity such as her *femme fatale* status as both pseudo-vampire and sexualized doll. His use of these depraved terms to depict her interaction with Julio here can therefore be read as a deliberate attempt to present her as an unnatural creature. More importantly however, it reveals that his portrayal of her has not been an objective one, but rather, one that has been heavily influenced by his disgust of her sexual preference for an automaton over a natural man like him.

From a theoretical perspective, Rebecca's possession of a male sex doll raises the notion of the Baudrillardian simulacrum in relation to the interchangeable relationship between the sign and the real. Specifically, the third stage of Baudrillard's theory, which "marks the *absence* of basic reality" is applicable to Julio as it relates to the sign's ability to "play at being an appearance" of the real when in fact it has become an imitation copy with no original (6). In other words, the sign now represents a hyper reality that is the binary opposite to any meaningful version of reality. In this case, Rebecca's infatuation with Julio and her correlating disinterest in "real" men threatens man's potential as lover and mate. The man doll in this equation therefore signifies the extinction of its natural male predecessor. As a result, Rebecca's love of Julio challenges the very nature of sexual relations between men and women, thereby securing her status as a threat to the conventional status quo. Her interest in Julio supersedes the narrator's potential to become her lover, which can be read as a potential form of male impotence as the natural man's sexual function is no longer needed or even desired in this instance. In other words, the reliability and desirability of the doll ensures that man has been effectively removed from the sexual equation. This revised pairing has further substantive implications on man's sexual function when considered in terms of

women's use of electronic toys for their sexual pleasure[2] and the practice of artificial insemination using a sperm donor[3] when they wish to conceive a child.

Transferring his attention to Julio, the narrator describes his horror at the motorized doll's simultaneous state of animation and lifelessness which is a unification that emphasizes his uncanniness. This is a typical feature of the doll figure in Gothic and horror narratives, which only become terrifying on account of the human observer's fear. In this instance, the narrator is sickened to see "his filthy vile face looking at me. His eyes never left me […] He was a machine – something worked by screws – he was not alive, not human" and never recovers from his encounter with the doll (29). He admits that Rebecca left the following day and remains only as a memory to torment him as he realizes that he will never see her again as she has chosen Julio over him. By the end of the story, his demise appears to be inevitable as he confesses to feeling cursed and unable to cope or live with such pain and rejection.

Du Maurier's undeniably eccentric treatment of gender and sexuality in this text can be read as a satirical response to societal concerns regarding women's changing roles in Britain during the early years of the twentieth century. Her ability to present a simple tale that is loaded with complex subject matter relating to the power of female sexuality, the fragility of male sexuality, and the objectification of both men and women illustrates her developing skills as a young writer. Rebecca's replacement of a human lover with a sex doll in an effort to fulfil her sexual desire suggests a rejection of male sexuality in favor of an automaton. Despite the fact that electronic sex toys and artificial insemination were relatively new developments at this time, their existence added to existing concerns regarding the male suitor's function in the independent woman's newfound sexual identity and correlating fears of man's expiration. In summation, while "The Doll" may not possess the understated elegance of some of du Maurier's later works, it is unique in its revelation of her condemnation of British society's attempt to promote traditional heterosexual unions in order to return women to domesticity, prevent men from being subjected to the objectification suffered by their female counterparts, and portray any alternative versions of female sexuality as a form of monstrous femininity.

Works Cited

[2] Although electronic sex toys were initially advertised in magazines from c.1900, they were soon considered to be offensive and so were removed from mainstream media during the 1920s.
[3] While artificial insemination did not become popular until the 1980s, the procedure was first publicized in an American medical journal, *Medical World*, in 1909.

Baudrillard, Jean. *Simulacra and Simulation,* translated by Sheila Faria Glaser, University of Michigan Press, 1994.

Creed, Barbara. *The Monstrous Feminine: Film, Feminism, Psychoanalysis,* Routledge, 1993.

Datlow, Ellen. *The Doll Collection,* Tor Books, 2015.

Du Maurier, Daphne. *Rebecca,* Orion Publishing, 2007.

Du Maurier, Daphne. *The Rebecca Notebook & Other Memories,* Virago Press, 2005.

Du Maurier, Daphne. *Myself When Young: The Shaping of a Writer,* Virago Press, 2005.

Du Maurier, Daphne. "The Doll." *The Doll: The Lost Short Stories,* Harper Collins, 2011.

Forster, Margaret. *Daphne du Maurier,* Arrow Books, 2007.

Freud, Sigmund. "The Uncanny." *The Standard Edition of the Complete Psychological Works of Sigmund Freud: Volume XVII (1917-1916),* edited by James Strachey, Hogarth Press, 1957, pp. 219-252.

Gamble, Sarah. Ed. *The Routledge Companion to Feminism and Postfeminism,* Routledge, 2006.

Gross, Kenneth. *On Dolls,* Notting Hills Editions, 2012.

Hoeveler, Diane Long. *Gothic Feminism: The Professionalization of Gender from Charlotte Smith to the Brontës,* Pennsylvania State University Press, 1998.

Horner, Avril and Sue Zlosnik. *Daphne du Maria: Writing, Identity and the Gothic Imagination,* Palgrave Macmillan, 1998.

Hoffmann, E.T.A. *The Sandman,* Penguin Classics, 2016.

Mulvey, Laura. *Visual and Other Pleasures,* Palgrave Macmillan, 2009.

Mulvey-Roberts, Marie. "From Bluebeard's Bloody Chamber to Demonic Stigmatic." *The Female Gothic: New Directions,* edited by Diana Wallace, Diana and Andrew Smith, Palgrave Macmillan, 2009, pp. 81-96.

Rippin, Ann. "Feminine Writing: Text as Dolls, Drag and Ventriloquism." *Gender, Work and Organisation,* vol 22, no. 2, Mar. 2015, pp. 112-128.

Showalter, Elaine. *The Female Malady: Women, Madness and English Culture, 1830-1980,* Virago Press, 1987.

Stoker, Bram. *Dracula,* The Guernsey Press, 1992.

Taylor, Helen. Ed. *The Daphne du Maurier Companion,* Virago Press, 2007.

Wallace, Diane. *Female Gothic Histories: Gender, History and the Gothic,* University of Wales Press, 2013.

Yi Sencindiver, Susan. "The Doll's Uncanny Soul." *The Gothic and the Everyday: Living Gothic,* edited by Lorna Piatti-Farnell and Maria Beville, Palgrave Macmillan, 2014, pp. 103-130.