

# Notes

## Introduction: The Spectral Metaphor

1. O'Connor reads Virginia's sacrifice as turning Wilde's story into a critique of the commodification of women by the institution of Victorian bourgeois marriage.
2. The *OED* designates the definition of the ghost as 'the soul of a deceased person, spoken of as appearing in a visible form, or otherwise manifesting its presence, to the living' the 'prevailing' one, with the phrase 'spoken of' designed to avoid the question of the appearance's empirical reality.
3. As Sconce points out in *Haunted Media*, the televisual ghost was sometimes mistaken for a 'literal' one (2). In general, the line between the literal and figurative meanings of the ghost is blurred by its uncertain ontological status. The *OED* definition of 'phantom', a synonym of both 'ghost' and 'specter', underlines the difficulty of distinguishing literal and figurative meanings when it comes to this cluster of terms. It designates the phantom as 'a thing (usually with human form) that appears to the sight or other sense, but has no material substance; an apparition, a spectre, a ghost' and adds 'Also *fig.*'. Thus, the literal sense is already without substance and this very insubstantiality forms the basis for its figurative adaptations.
4. Gunn explains how he uses

the conspicuous term 'idiom' to denote that haunting is more than a vocabulary and cannot be understood in relation to a single concept, e.g., the figure of the ghost; rather, as an idiom haunting refers to the way in which a theoretical perspective is lived and 'owned,' which is sometimes regrettably experienced by the unfamiliar as the 'jargon' of a clique.

('Review' 78)

5. On spiritualism, see Oppenheim; Owen; Warner. On telepathy, see Derrida, 'Telepathy'; Luckhurst, *Invention*; Royle, *Telepathy*. On the Gothic, see Castricano. On the uncanny, see Castle, *Female*; Masschelein; Royle, *Uncanny*.
6. See the texts collected and discussed in Blanco and Peeren's *The Spectralities Reader*.
7. Derrida's fascination with ghosts did not start with *Specters of Marx*, but can be traced to the introductions to the psychoanalytical works of Nicolas Abraham and Maria Torok written in the 1970s. It also pervades his appearance in Ken McMullen's 1983 film *Ghost Dance*, his books *Of Spirit* (1987), *The Gift of Death* (1992) and *Archive Fever* (1995), and 'Spectrographies', an interview with Bernard Stiegler conducted in 1993. For a more elaborate consideration of this spectral trajectory, see Blanco and Peeren.
8. In *Learning to Live Finally*, Derrida distills the 'concern for legacy and death' that pervades *Specters of Marx* to the question 'When will you become

responsible? How will you *answer* or finally *take responsibility* for your life and for your name?' On the same page, he asserts that 'learning to live should mean learning to die, learning to take into account, so as to accept, absolute mortality (that is, without salvation, resurrection, or redemption – neither for oneself nor for the other)' (24, emphasis in text). This reinforces how he takes the specter not as a figure transcending death, but as one that confronts with death and with the compounded responsibility for what one takes from the past (as heir) and leaves for the future (as ancestor).

9. Bal borrows Stengers's opposition between diffusion, 'which dilutes and ends up neutralizing the phenomena', and epidemic propagation, 'where each new particle becomes an originating agent of a propagation that does not weaken in the process' (32–3).
10. Rayner notes how 'a ghost, particularly in the theater, ought to startle an audience into attention with a shiver' (xiii).
11. *Specters of Marx* does not always carefully separate *hauntology* as that which characterizes all Being from the specter as a figure of alterity that can signify either power or dispossession. The difference between the way we are all always already ghosts of ourselves, inhabited by our coming death, and the way particular subjects (and other life forms) are excluded from a livable life is marked in *Learning to Live Finally*:

We are all survivors who have been granted a temporary reprieve [*en sursis*] (and, from the geopolitical perspective of *Specters of Marx*, this is especially true, in a world that is more inegalitarian than ever, for the millions of living beings – humans or not – who are denied not only their basic 'human rights,' which date back two centuries and are constantly being refined, but first of all the right to a life worthy of being lived.

(24–5, emphasis in text)

This acknowledgment, however, is parenthetical and receives no further elaboration.

12. See my book *Intersubjectivities and Popular Culture* for an extensive discussion of identities-as-intersubjectivities.
13. This objection is addressed by Derrida in a 2005 interview, where his explanation of 'pure hospitality' as consisting in 'welcoming whoever arrives before imposing any conditions on him, before knowing and asking anything at all, be it a name or an identity "paper"' is followed by the qualification that

it supposes also that one address him, singularly, that he be called therefore, and that he be understood to have a proper name: 'You, what is your name?' Hospitality consists in doing everything to address the other, to accord him, even to ask his name, while keeping this question from becoming a 'condition', a police inquisition, a blacklist or a simple border control.

('Principle' 7)

14. In her queer reading of spectrality, Freccero similarly stresses that a passive politics need not be complacent:

the passivity – which is also a form of patience and passion – is not quite the same as quietism. Rather, it is a suspension, a waiting, an attending to the world's arrivals (through, in part, its returns), not as guarantee or security for action in the present, but as the very force from the past that moves us, perhaps not into the future, but somewhere else.

(‘Queer’ 207)

15. See, for example, the special issue of *Parallax* (2001) on the New International, edited by McQuillan, and the contributions by Macherey, Montag, Eagleton and Ahmad in Springer.
16. Žižek notes that ‘the ultimate truth of the capitalist utilitarian despiritualized universe is the dematerialization of “real life” itself, its reversal into a spectral show’ (*Welcome* 14). According to Hitchcock, materialism and spectrality should be thought as implicated in each other. In *Oscillate Wildly*, he proposes, on the basis of a reading of class in Marx, a ‘spectral empiricism’ that emphasizes materialism’s status as a theory of becoming rather than being and the specter’s dissociation from unreality: ‘The reality of class as spectral does not mean it does not exist; it means merely that one grasps the immaterial as also and already constituent of material reality’ (152, 159).
17. Derrida’s *Of Spirit* is also based on a lecture (given in 1987 at the Collège international de philosophie in Paris), but this text seems to cleave closer to the spoken version and, in places, invokes and questions who it speaks as/for: ‘I shall hold, in the very dry description of these two paths, only to what can still say something to us – at least I imagine it can – about *our* steps, and about a certain crossing of *our* paths. About a *we* which is perhaps not *given*’ (107, emphasis in text). In *Learning to Live Finally*, Derrida, asked about his reluctance to say ‘we’, answers: ‘I do indeed have a hard time saying “we,” but there are occasions when I do say it’ (39). He then proceeds to outline the conditions under which he is able to say ‘we Jews’, ‘we French’ and ‘we Europeans’ (39–42). Derrida’s repeated references to the quandaries of speaking as or of a ‘we’ make its unreflective use in *Specters of Marx*, a text explicitly concerned with intersubjective ethics, more notable.
18. See Bakhtin’s ‘Author and Hero in Aesthetic Activity’ and my discussion of the intersubjective look in *Intersubjectivities and Popular Culture* (73–82).
19. See also Briefel, who calls this phenomenon ‘spectral incognizance’.

## 1 Forms of Invisibility: Undocumented Migrant Workers as Living Ghosts in Stephen Frears’s *Dirty Pretty Things* and Nick Broomfield’s *Ghosts*

1. Throughout this chapter, I avoid the term ‘illegal immigrant’, since I reject the association of illegality with a person’s entire being rather than specific actions. At the same time, ‘migrant’ alone avoids the distinction between documented and undocumented, which both films show to be crucial in determining the degree of dispossession suffered.
2. Lacan defines the gaze as a form of vision that looks not out of a determinate pair of individual eyes, but from a more abstract, comprehensive viewpoint resembling an all-seeing eye (72). Representing the idea that the

subject is always already looked at by the impersonal 'spectacle of the world', the gaze is a universal, inescapable phenomenon akin to Derrida's visor effect (75). However, because the gaze filters what it sees, or makes visible, through a screen of normative images, it is also historically and culturally specific. Hence, Silverman, in *The Threshold of the Visible World*, speaks of the *cultural gaze*.

3. According to Silverman, 'we can appear, and so Be, only if others "light" us up' (*World* 19).
4. Nancy's account of his heart transplant makes clear that once the visible in-visible has been brought to the surface, it cannot be unseen again – the revelation is permanent: 'this gaping open [*béance*] cannot be closed. (Each x-ray moreover shows this: the sternum is sewn through with twisted pieces of wire.) I am closed open' (10).
5. The *avisual* can also be related to the foreclosed perceptions Freud calls 'negative hallucinations' (Silverman, *Flesh* 103).
6. In child-development expert Clifford's competency-based definition, social invisibility occurs when an 'individual occupies space within the group but is perceived by others as contributing little other than his own presence' (800). Clifford examines social invisibility in a small group (a nursery class) and his findings are based on the questionable assumption that the group's perception is based on an accurate recognition of the individual's skills and attributes. In contrast, Fullmer, Shenk and Eastland discuss social invisibility in a wider social setting that emphasizes its stigmatizing effect and the way perception exceeds mere registration by predetermining what is considered to be objectively there.
7. Wills, who analyzes *Dirty Pretty Things* in terms of its fragmentation of female migrant bodies, uses the term 'anonymous corporeality' to refer to the way refugees tend to be cinematically visualized as nothing but bodies, which are, moreover, coded as abject (116).
8. See [www.ghosts.uk.com](http://www.ghosts.uk.com) for information on the deaths and the ensuing court cases. A gangmaster, Lin Liang Ren, was convicted in 2006 of manslaughter and facilitation (helping others break immigration law). Two of his associates, Zhao Xiau Qing and Lin Mu Yang, were also convicted of facilitation. The owners of the Liverpool Bay Fishing Company, who bought cockles from Lin Liang Ren, were cleared.
9. The Morecambe Bay tragedy was the second large-scale fatal incident involving trafficked Chinese immigrants. In 2000, 58 Chinese people died from lack of air in a sealed lorry container between Zeebrugge and Dover. There were only two survivors. The Dutch lorry driver was convicted of 58 counts of manslaughter and given a sentence of 14 years. See McAllister.
10. On the pitfalls of authenticity, see Jay; for a deconstruction of the equation between experience, seeing and knowing, see Scott. Silverman's *World Spectators* also emphasizes that we do not simply perceive what is already there in front of us, but, through our (imaginative) seeing, actively shape the world.
11. See Poole for a full account of Bakhtin's theory of empathy and its debt to Scheler.
12. The website raised £405,928 to pay off the debts the victims' families' owed to the trafficking gangs.

13. Bardan's reading of *Dirty Pretty Things* invokes Marciniak's notion of 'palatable foreignness' and proposes that especially Senay's portrayal by Tatou, a white French actress, ensures that audiences experience 'a safe encounter with otherness' that emphasizes sameness rather than difference (53).
14. See Mbembe's discussion, in 'Aesthetics of Superfluidity', of apartheid-era Johannesburg as a fragmented city in constant flux where a schizophrenic provisionality became, for many, the only way of life. He quotes the artist William Kentridge as saying: 'I question the cost and pain engendered by self-multiplicity [...] There is a kind of madness that arises from living in two worlds. Life becomes a collection of contradictory elements' (384n41).
15. Mbembe's extrapolation from case studies involving Camaroon and Togo to a general theory of the African postcolony (and, in his book title, *the postcolony*) is contentious. In this regard, it is important to note that Tutuola's work invokes particular Yoruba folk traditions and that there is no such thing as a generalized 'African ghost'.
16. To counter this aspect of Mbembe's work, Weate, in line with my aims here, adopts the spectral practice of 'thinking the invisible' – 'excavating the hidden dynamic within any given situation' – to unearth a concealed potential for resistance in *On the Postcolony* in the notions of play and baroque practice (36).
17. See my article 'Everyday Ghosts and the Ghostly Everyday in Amos Tutuola, Ben Okri, and Achille Mbembe' for a fuller critique of Mbembe's reading of Tutuola.
18. Mbembe does discern some limited opportunities for resistance in the simulacral and 'fundamentally magical' regime of postcolonial autocracy, which create 'potholes of indiscipline on which the *commandement* may stub its toe' (*Postcolony* 111). According to Syrotinski's deconstructive reading of *On the Postcolony*, while absent from Mbembe's descriptions of specific regimes, redemptive potential, in the form of a 'non-utopian future hope' that has parallels to Derrida's messianic, can be located in his dedication to a 'writing Africa' that goes beyond notions of representational adequacy or political effectiveness (113).
19. Significantly, in 'Spectral Housing and Ethnic Cleansing,' Appadurai instates an opposition between cosmopolitanism and spectrality as dispossession by showing how Mumbai's increasing spectralization (through the growth of the black economy, more and more uncertain housing conditions, the fetishization of capital and bouts of ethnic violence) is accompanied by its decosmopolitanization.
20. I use 'she' to counter Mbembe's insistent use of 'he'. While this pronoun may be justified by the fact that Tutuola's main character is a boy, Mbembe has been faulted for his 'unconscious gender bias' (Weate 39). According to Butler, Mbembe ignores 'the question of specifically gendered meanings' in his discussion of fetishism and, in general, presupposes a gender-neutral body ('Mbembe's' 69–70). With both Spivak, in 'Ghostwriting', and Hitchcock, in *Imaginary States*, pointing to the (subaltern) woman as the primary exploited party in globalized production, and with women constituting the majority of refugees, Mbembe's wandering subject is intersected by gender in ways that demand acknowledgment.

21. Mbembe connects the two when he writes: 'This critique rests upon the notion – developed by Tutuola – of the ghost, or better, of the *wandering subject*' ('Life' 1).
22. Augé speculates that 'perhaps the reason why immigrants worry settled people so much (and often so abstractly) is that they expose the relative nature of certainties inscribed in the soil' (118–9).
23. In *Intersubjectivities and Popular Culture*, I theorize 'versioning' as a similar strategy of creative recombination.
24. Waldby supplements the commodity model of (legal) organ and tissue donation by introducing the notion of intercorporeality. She challenges the perception of donated organs as 'detachable things, biological entities that are severed from social and subjective identity once they are donated or removed from a particular body', instead emphasizing the relationality produced by the way the donated organ is seen, by many donors (or their families) and recipients as 'retain[ing] some of the values of personhood' (240). For Waldby, the 'material confusion' of bodies is not necessarily (only) exploitative but can re-orient essentialist notions of embodied identity and establish new forms of social exchange (245). In combination with Mbembe's remarks, this opens the way to a consideration of organ-selling as a practice that is admittedly highly problematic but not without potential for creating a limited form of agency. If the interior body cannot be protected from exploitation by keeping its borders intact, as Okwe seems to believe, it can take on a different function in addition to its role as a commodity when considered as also a site of social exchange.
25. In 'Ghostwriting', Spivak challenges Derrida's conceptualization of Marx as a clandestine immigrant, noting that 'this privileging of the metaphoric (and axiomatics) of migrancy by well-placed migrants helps to occlude precisely the struggles of those who are forcibly displaced, or those who slowly perish in their place as a result of sustained exploitation' (71). Arguing that the specter, which in *Specters of Marx* figures a wide range of phenomena, including deconstruction itself, is like the migrant means diffusing and generalizing a highly specific and itself not unitary experience. I prefer to make the reverse move of metaphoring migrants as specters while carefully specifying which characteristics they do and do not share.
26. See Malkki on the historical emergence of the refugee as a particular, variegated category in international law and the difference between refugees and exiles. Distinctions also need to be made between refugees, asylum seekers and migrants, since refugees and asylum seekers tend to be perceived as victims, while undocumented migrants are often considered parasites. Significantly, in *Dirty Pretty Things* both main characters are presented as 'legitimate' refugees/asylum seekers rather than as 'economic migrants' like the characters in *Ghosts*.
27. In *Precarious Life*, Butler critiques Agamben's generalizations (68). However, she, too, proposes a politics based on a common vulnerability, in her case a shared susceptibility to loss and mourning: 'Despite our differences in location and history, my guess is that it is possible to appeal to a "we", for all of us have some notion of what it is to have lost somebody. Loss has made a tenuous "we" of us all' (20). While Butler qualifies the 'we' she constructs and devotes considerable attention to the way certain lives are considered

more grievable than others, she glosses over important distinctions between forms of loss and degrees of vulnerability.

## 2 Spectral Servants and Haunting Hospitality: *Upstairs, Downstairs, Gosford Park and Babel*

1. The dominant literary and visual representation of servants in wealthy households is paralleled in historiography, since only the leisured classes left documentation of their household expenses. In actuality, in the eighteenth century, 'domestic servants were an integral part of all but the poorest households' and the majority of servants were employed by 'craftsmen, artisans and retailers' (Kent 111). On the difficulty of quantifying the nineteenth-century servant population, see Higgs.
2. Gibson points to the 'politicization of hospitality', which separates migrants into the invited and the uninvited, and increasingly associates those considered guests with parasitism ('Accommodating' 371). She tries to recuperate the hospitality metaphor by inverting the terms: 'It is precisely strangers who "give" to the nation-state its defining difference and its infrastructure of cheap labor within the service economies. It is therefore the nation-state who parasites the "guest" or the asylum seeker' (381). Rosello, on her part, rejects the continued use of the hospitality metaphor on the basis that 'the paradigm of hospitality provides the citizen of European countries with dangerously readymade scripts on how to relate to the migrant. Nor does it necessarily help the newcomer to negotiate his or her arrival to imagine that some invitation has been extended' ('Wanted' 15-16).
3. Kent shows how, especially for eighteenth-century single women, service was an economically lucrative profession that allowed for an independent existence and valued experience: skilled servants could move up the ranks and were better remunerated. Davidoff writes that 'deliberate, narrow identification with the place of work, "my kitchen," pride in the job no matter how menial, "keeping my brass taps always shiny," or pride in the status and possessions of the employing family allowed servants a certain self-respect without total allegiance to or acceptance of the system' (414). Research by Hegstrom, moreover, finds many female ex-servants from the 1920s and 1930s remembering service as a positive experience (18). This attitude may stem from class and gender socialization, but nevertheless challenges the disdain for service work displayed in *Dirty Pretty Things*.
4. *Djinn* appear in Arabic folklore and the Koran. The *djinn* of the Koranic tradition are 'supra-human beings composed of fire and flames, not perceivable by man, and capable of emerging in a variety of forms. Many regard them as the nature spirits of the pre-Islamic Arabian world, forces that were beyond the control of men and at odds with his desires. These spirits were gradually brought under the control of Allah, the majority of them being converted to Islam and serving as his companions' (Bravmann 46). In folklore, *djinn* is a general name for what in the west would be called spirits. The term derives from the verb for 'to cover, to conceal' and various types of *djinn* can be distinguished with different powers and attitudes to humans (Tritton 715).

5. The perception of danger attached to the close proximity of masters and servants is especially acute in racialized contexts, as is clear from South Africa's 1950 Group Areas Act prohibiting black workers from living under one roof with their white employers (Mbembe, 'Aesthetics' 387). In the period dramas under discussion here, masters and servants share a house, but are separated by internal architectural boundaries.
6. See the documentary *Maid in Britain*, broadcast on BBC Four, 28 December 2010.
7. Watson references works by Plautus, Cervantes, Shakespeare, Dickens, Beaumarchais and Wodehouse. In most of these, servants may indeed 'talk back, talk more, and talk to better effect,' but they remain marginal characters (483). It is, moreover, revealing that every speaking servant Watson discusses is male.
8. See Robbins for an extensive discussion of the servant-narrator in nineteenth-century literature.
9. Notably, the reprisal of *Upstairs, Downstairs* favors upstairs events, as does *Downton Abbey*.
10. The association between spiritualism and social redistribution is further explored in Chapter 3.
11. Since Sarah's real name is never revealed, I will refer to her as Sarah throughout this chapter.
12. McClintock relates the 'servant's labor of *invisibility*' to the middle-class housewife's own vanishing act, which involved concealing the work it took to keep the house clean: 'Her success as a wife depended on her skill in the art of both working and appearing not to work [...] idleness was less the absence of work than a conspicuous labor of leisure' (162, emphasis in text). According to McClintock, only a 'tiny, truly leisured elite' could escape this disavowal, yet I would suggest even wealthy mistresses are subject to a certain erasure of their labor (161). The 2010 episodes of *Upstairs Downstairs*, for example, underline the strain it puts on the lady of the house to manage her staff with seeming effortlessness.
13. Whereas in the texts Blackford discusses it is invariably the servant who haunts, Gowing provides a fascinating account of a seventeenth-century servant haunted by her dead mistress, whose husband repeatedly impregnated the servant. Gowing emphasizes how female servants and their mistresses were bound together in their responsibility for men's sexual exploits and as potential rivals (it was not unusual for servants to become mistresses). Significantly, the servant's account of her ghostly mistress, when related to a magistrate, becomes an act of agency, serving to stake a claim to the maid's role as part of the family and revealing 'the authority that supernatural forces could give the powerless to expose secrets and misdeeds' (198).
14. Arnado defines maternalism as 'a system of power relations wherein the maid is under the mistress' protective custody, control, and authority', characterized by mistress benevolence in which 'false generosity' and 'ideological camouflage' mask the condition of subservience (154). See also Hegstrom; Lan.
15. *Gosford Park's* narrative is driven by Sir William McCordle's sexual pursuit of a series of young female employees and his cruelty in dealing with the unwanted consequences. *Upstairs, Downstairs*, too, features several storylines



of (forced) sexual relationships between masters and servants, including a homosexual one.

16. In *Downton Abbey*, the master's decision to hire a cripple valet not only raises questions about the valet's ability to do his job, but his labored gait is seen to reflect badly on the family.
17. See Ghosheh for a discussion of the difficulties in providing protection for international migrant domestic workers through national and international legislation and regulation.
18. See Star and Strauss on the micromanagement of the 'invisible work' of domestic servants through Foucauldian practices of surveillance.
19. In *Frame Analysis*, Goffman writes:

Given that the frame applied to an activity is expected to enable us to come to terms with all the events in that activity (informing and regulating many of them), it is understandable that the unmanageable might occur, an occurrence which cannot be effectively ignored and to which the frame cannot be applied, with resulting bewilderment and chagrin on the part of the participants. (347)

20. Goffman defines a symmetrical rule as 'one which leads an individual to have obligations and expectations regarding others that these others have in regard to him' and an asymmetrical rule as 'one that leads others to treat and be treated by an individual differently from the way he treats and is treated by them' ('Nature' 476).
21. Light remarks on the late, limited unionization of British domestic workers (251) and Coser writes that it 'seems characteristic of the servant role, even when some legal safeguards are being provided, to be patterned on familial rather than occupational roles' (33). As much literature on domestic service points out, viewing servants as *almost* members of the family does not change the power relation, since they are most often likened to the least powerful member of the household (the child) and, in the manner of Bhabha's colonial mimicry, are positioned as '*a subject of a difference that is almost the same, but not quite*' (122, emphasis in text).
22. Lan describes how Taiwanese employers and Filipino domestic workers ensure the maintenance of *socio-categorical* boundaries (class, ethnicity/nationality) and *socio-spatial* boundaries (privacy).

### 3 Spooky Mediums and the Redistribution of the Sensible: Sarah Waters's *Affinity* and Hilary Mantel's *Beyond Black*

1. The sense of something eerie is activated in Einstein's 'spooky action at a distance', also known as 'quantum surreality' or the 'most unnerving idea in quantum mechanics' (Seife 1909). Galchen explains it as follows: 'quantum mechanics states that particles can be in two places at once, a quality called superposition; that two particles can be related, or "entangled," such that they can instantly coordinate their properties, regardless of their distance in space and time'; like telepaths or mediums, 'entangled particles have a kind of E.S.P.: regardless of distance, they can instantly share information that an observer cannot even perceive is there' (35, 39).

2. While male mediums also exist and feature as minor characters in both novels, women, from the inception of spiritualism, were construed 'naturally' suited for mediumship (Owen; Luckhurst, *Invention* 214–51). Moreover, as Walkowitz writes,

the private, homelike atmosphere of the seance, reinforced by the familial content of spirit communication with dead relatives, was a comfortable setting for women. The seance reversed the usual sexual hierarchy of knowledge and power: it shifted attention away from men and focused it on the female medium, the center of spiritual knowledge and insight (8).

3. Another use of 'spook', in American English, is as a derogatory term for black people. This meaning famously trips up the main character in Roth's *The Human Stain* (2000).
4. Oppenheim charts how spiritualist membership cut across social classes and servants were often found to have mediumistic talent. Luckhurst qualifies this notion of spiritualism as a social leveler somewhat by pointing out that, in the archives of the Society for Psychical Research (SPR), 'narratives of dependence on the ability of servants (psychical or not) exist alongside instances of clairvoyant or premonitory warnings about threats from nefarious lower-class interlopers' (*Invention* 150).
5. On the fraught relation between spiritualism and science, see Luckhurst (*Invention* 1–59) and Oppenheim (199–390); on spiritualism as a surrogate faith that fell afoul of established religions, see Oppenheim (63–197); on medicine's pathologization of especially female mediums, see Owen (139–67) and Walkowitz.
6. For Rancière, 'a "common sense" is, in the first instance, a community of sensible data: things whose visibility is supposed to be shareable by all, modes of perception of these things, and the equally shareable meanings that are conferred on them' (*Emancipated* 102). I will explore his equation of the sensible with the visible later in this chapter.
7. Ruth, in the guise of Peter Quick, selects attractive young girls, who are invited for private sessions, ostensibly to develop their spiritualist sensibilities, in which they are induced to sexual(ized) contact. This exploits the way 'the erotics of the physical séance were centred around the physical manifestations of bodies which needed to be touched to ensure their materiality' (Thurschwell 32; see also Oppenheim 21). Since the degree of consent remains unclear, Parker's description of these sessions as 'initiat[ing] several young women to the delights of the female flesh' is contentious (10).
8. As Judith Roof notes, 'that which is capable of being seen is not merely that which exists but that which is authorised to be read, to be understood, to be legitimised' (qtd. in Carroll par. 43).
9. See Steinbock for a pertinent discussion of *shimmering* as a concept that is associated with the phantasmatic and exceeds the visual.
10. Carroll's point that heterosexuality enjoys a 'normative "invisibility"' as 'supposedly universal and non-problematic' further undermines crude notions of visibility as necessarily enabling or invisibility as invariably dispossessing (par. 34).
11. Whereas Brindle refers to Selina as 'a shadowy presence in her own text, which can be read as symptomatic of her powerless role as a pawn for others

to play at will', I argue that she in fact takes on an active role with regard to the image she projects, both in her diary and at Millbank (75). The ability to come across as weak when actually in control of the situation is part of the spooky agency conferred by her mediumship.

12. Thurschwell describes telepathy as 'related to love – the desire for complete sympathetic union with the mind of another' (14).
13. According to Baer, photography can capture traumatic events through a certain 'excess we find within the image', but this excess is defined as something that does not show or materialize in any straightforward manner; as such, it re-enacts precisely the nature of the trauma as unexperienced, unsubstantiated (11–12).
14. For more on this energy, commonly conceptualized as 'ether', see Warner (253–63).
15. Stewart's reading of *Beyond Black* notes how 'explicit intersections with science or religion are often downplayed in contemporary mediumship in favor of the performative qualities of the practice' (296). While Stewart interprets the novel as posing a postmodern challenge to realist narrative aesthetics and Alison as a 'conservative figure' who, like a detective, solves mysteries and enables the integration of the traumatic past, I suggest *Beyond Black* disturbs conventional ways of seeing and making sense by withholding coherent solutions or seamless integrations (306).
16. For Rancière, too, 'looking to the side' is more truly redistributive than the marxist focus on revealing hidden meanings by looking 'behind things' (*Short* 121).

#### 4 Ghosts of the Missing: Multidirectional Haunting and Self-Spectralization in Ian McEwan's *The Child in Time* and Bret Easton Ellis's *Lunar Park*

1. The *desaparecidos*, for example, only became truly apparitional as victims claiming justice through the efforts of the Mothers of the Plaza de Mayo, who, by circling this prominent public space every Thursday while displaying photographs and other representations of their missing children, inscribed their absence–presence on the national and, later, global consciousness. Before, the *desaparecidos* had haunted as malignant specters conjured by the military regime as a hidden threat to be exorcized (Gordon 125). The mothers, moreover, were only able to effectively conjure their children in a different spectral guise by appearing exclusively as mothers and, consequently, situated outside the political. As Foss and Domenici note, the invocation of *marianismo*, 'the cult of feminine spiritual superiority and self-sacrifice that makes for an ideal wife and mother within the Latin American tradition', grounded the protest 'in family and motherhood as part of a natural order', making it difficult for the regime to suppress (240).
2. See my article 'The Ghost as a Gendered Chronotope', which explores the gendering of the ghost in Toni Morrison's *Beloved* and Fay Weldon's 'Angel, All Innocence'.
3. James notes how 'across his later *oeuvre*, McEwan's exposure of the invisibility through which men's "behaviour" is naturalized, questions repeatedly

what “masculinity” means to those caught within its social and psychic fabric of dour resistance and recuperation’ (82, emphasis in text). As an instance of this exposure, which James articulates through the character of Charles Darke rather than Stephen, *The Child in Time* is seen to suggest ‘that the task of revisioning what it means for men to assume, and be *compelled* to assume a gender agency that is definably “masculine” should perhaps start with masculinity’s corporeal installation into what Martin Jay describes as the “scopic regimes” of patriarchal culture itself’ (89–90, emphasis in text).

4. McEwan’s portrayal of women, in *The Child in Time* and elsewhere, has generated much criticism. Roger, for example, argues that his work associates women, in an essentialist manner, with qualities like a capacity for nurturing, ‘creativity, sensibility, mystery and participation with nature’ (25). She also insists that ‘McEwan’s women characters are given objective existence in a man’s world and their characterisation is a male construct of their womanhood. Interest in them is essentially in their “otherness” from men, but this “otherness” is seen from a man’s point of view’ (11). I would argue that the way McEwan’s narratives make a spectacle of this male focalization of the female characters (and its assignment of rigid gender characteristics) means that it does not have to be taken at face value on the level of the reader.
5. Stephen’s description of the ‘call’ and ‘loudness’ of the place can be linked to Gunn’s distinction between ‘mournful haunting’, bound to notions of visibility, spectatorship and archive, and ‘melancholic haunting’, which is sonorous and related to the recycling of a repertoire ‘in a manner that makes no distinction between the live and the reproduced’ (‘Mourning’ 102). Like Laplanche’s weaving/reweaving, melancholic haunting, which precludes the filing or fetishizing of the traumatic event, refuses to lay the ghost to rest. The idea of a haunting with origins outside the self is explored later in this chapter through Abraham and Torok’s *phantom*.
6. One of the passages cited from *The Authorized Child-Care Handbook* tellingly reads:

it was not always the case that a large minority comprising the weakest members of society wore special clothes, were freed from the routines of work and of many constraints on their behavior, and were able to devote much of their time to play. It should be remembered that childhood is not a natural occurrence. [...] Childhood is an invention, a social construct, made possible by society as it increased in sophistication and resource. Above all, childhood is a privilege. No child as it grows older should be allowed to forget that its parents, as embodiments of society, are the ones who grant this privilege, and do so at their own expense (105).

7. On the sexual violence portrayed in *American Psycho*, see Caputi, who argues that Bateman’s behavior is grounded in a virulent anti-feminism not adequately critiqued in the novel. In ‘Historical Violence, Censorship, and the Serial Killer: The Case of “American Psycho”’, Freccero eloquently rebuts this argument by way of Butler’s theory of gender performativity.
8. ‘Marx & Sons’ highlights the implicitness of Derrida’s inclusion of ‘the question of woman and sexual difference’ in *Specters of Marx* by first arguing that the way it pervades ‘the whole analysis of the paternalistic phallogocentrism that marks all scenes of filiation’ can only escape a very naïve reader,

but then adding that noticing it requires following a lengthy path through his previous work: 'If one follows this path [...] then the scene of filiation and its interpretation, and, especially, the reference to Hamlet, the paternal specter and what I call the "visor effect", begin to wear a very different aspect' (231).

9. The uncanniness that follows Bret's rebirth as a suburban family man, a role he clearly associates with a domesticating emasculation, can be linked in a Freudian manner to the castration complex, while the Terby invokes Jentsch's assertion that the uncanny is a result of intellectual uncertainty, 'doubts whether an apparently inanimate being is really alive' (Freud, 'Uncanny' 201). Two forms of the uncanny are thus brought into play, with Bret characteristically privileging the one focused on masculinity and originating with the father of psychoanalysis.
10. Although Derrida found inspiration in Abraham and Torok's work, there are significant differences between their theories. Most significantly, whereas Derrida sees exorcism as a refusal to interact responsibly with the ghost's alterity, Abraham and Torok, from the perspective of clinical practice, seek to end the haunting by unlocking the crypt and bringing its secret into the open. For extensive comparative readings, see C. Davis's '*État Présent*' and Royle's 'Phantom Review'.
11. The relatively straightforward process of decoding the ghostly messages in *Lunar Park* contravenes Abraham and Torok's emphasis on the complexity of cryptonymy. In their analysis of the Wolf Man's crypt, for example, the word that is its key has to be traced through several languages and multiple semantic displacements.
12. This accords with research cited by Morgado, including Cunningham's view that children have come to be 'seen essentially as expensive and a cost', Winnicott and Sommerville's designation of children as a 'burden', and Zelizer's notion that rising emotional investment in fewer children leads to higher expectations and greater degrees of disillusionment (250).
13. The insertion of women into the spectral scenario is marked as belated by the narrative's suggestion that the re-resolution would have come sooner had Bret taken more seriously the attempted interventions of Sarah and a neighbor's wife, who warns him early on that the boys are disappearing by themselves.
14. That the deliberate mobilization of the powerful trope of the missing child is not just a fictional scenario is shown by the purported disappearance, in 2008, of British 10-year-old Shannon Matthews, found almost a month later, after an extensive search operation and media campaign, drugged and restrained in the house of her mother's boyfriend's uncle. The three adults (all convicted) had planned to wait for a reward to be announced and then 'find' Shannon to claim it, but the mother was also accused of reveling in the attention and sympathy not normally bestowed upon a lower-class, unemployed woman with seven children by five different men (BBC).

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