Nicole Viloria

Professor Sendin

Humanities Edge Undergraduate Research

5 April 2022

Setting the Female Body Ablaze as Political Resistance in Mariana Enríquez's Short Stories

Introduction: The Genre of Horror vs. the Gothic

When thinking about horror, one tends to associate the topic with negative emotions. Fear, nausea, and worry are some of the feelings that this genre evokes in viewers or readers. However, it is impossible to ignore the clear paradox of its fanaticism. How is a genre that produces such uncomfortable feelings, so liked by society? In addition, can horror do more than just scare its viewers or readers?

On the one hand, philosopher Noël Carroll's explanation of the fame of horror consists of "cognitive pleasure" since although we are scared of the monsters we see or read about, "we want to know more about the nature and threatening behavior of those beings" (qtd. in Bantinaki 3). In other words, the horror genre consumption is linked to the desire to satiate curiosity. On the other hand, philosopher John Morreall claims the negative emotions can turn into a positive experience, filled with "adrenaline, tingles, and queasiness" (3). These examples, however, are solely referring to the overt type of horror where it is clear for the user to pinpoint a specific monster or evil force. Nonetheless, the Female Gothic genre is a covert type of horror, where the scariness resides in the "mundane realities that women must learn about their subjugation in worlds dominated by men" (Shajirat 383). In other words, it is a subtle subgenre that also includes social criticism, focusing on a feminist perspective.

Knowing that horror does not only entertain, but it also criticizes, one can see how the genre and subgenres, such as the Feminist Gothic, can prepare one for the horrors seen in every-day life. In *NPR*'s "Reading Horror Can Arm Us Against A Horrifying World" episode, Ruthanna Emrys discusses that horror is relatable because of how similar it is to reality. Nonetheless, the fact that it falls under the category of fiction gives people some peace of mind, while in the back of their minds, they are aware that it is not that different from reality. When translating these concepts to literature, it is more evident to realize that fiction stories have the power to criticize horrors happening in the real world. For example, Emrys mentions that Enríquez's *Things We Lost in the Fire* portrays "real-world terrors [that] grow gradually into something stranger." Since it is not enjoyable to think that these terrifying and dehumanizing situations could take place in real life, they are easier to digest behind the curtain of fiction. Specifically, it is easier to accept the possibility of women from all social status and ages being abused, in dictatorship and post-dictatorship settings.

The Dictatorship Background of Argentina

When digging into the history of the last dictatorship of Argentina, 1976-1983, the most common term is desaparecido. Former General Jorge Videla, describes the term as "an unknown," meaning that "while they are disappeared, they can't have any special treatment, they are unknown entities, neither dead nor alive, they are disappeared" (Santos 6). During the Dirty War or Guerra Sucia, Argentinians lived real horrors when the military would perform "clandestine torture centres, [disappear leftists] and [take] children from their mothers while they were political prisoners to be adopted out to "good" (military) families" (Santos 31). At the time, people experienced a constant fear of being considered a terrorist by the military and being taken

away from their families or putting their families in danger (Santos). However, that is just a generalization of all the terrible events the country went through.

Probably the most shocking moment in Argentina's history took place when ex-naval officer Alfonso Scilingo confessed to the real horror that was happening and was being inflicted by his own hand in his homeland. In his famous essay, "The Triumph of Memory," poet Mario Benedetti goes deeper into the ideas generalized by Santos which describe the genocide and torture of thousands. Every Wednesday, "over the course of two years," "prisoners" "were given strong sedatives that they were told were vaccines, and then put on a plane. After being injected with even stronger sedatives, they were thrown, unconscious but alive, into the ocean" (2). Just as the gas chambers in Germany during World War II, Argentina had lethal flights during the Dirty War.

Women's Role in Argentina's Corruption

In Argentina, as well as the rest of Latin America, women are expected to satisfy certain cultural and religion-based expectations. For example, the Catholic Church demands women to follow the example of "Virgin Mary and her maternal role" and the education system sees "teachers as 'second mothers' who should give themselves to children" (Sutton 135). However, it is ironic that these institutions, including the government, can demand such stereotypical roles for women when the military is taking away their children. Not aiming to purposely challenge these ideals, "The Mothers of the Plaza de Mayo [in Argentina] was organized by fourteen mothers who had their children and even grandchildren disappeared-plucked from their beds in the middle of the night-and never seen again" (Bejarano 132). When referring to those taken away as "desaparecidos," it is easy to forget that they were the children of mothers who were

expected to stay home and be role models, even when their very offspring were vanished and tortured.

Wanting to fight for their lost children, the Mothers of the Plaza de Mayo became "activist mothers" who "acted and engaged their maternal citizenship in the public sphere" (Bejarano 131). While this movement originated because of the horrors of the Dirty War, it was just the beginning of women's political resistance in Argentina. In activist spaces, the phrase "poner el cuerpo" is common and it means "to be really present and involved; to put the whole (embodied) being into action, to be committed to a social cause, and to assume the bodily risks, work, and demands of such a commitment" (Sutton 130). Therefore, both protest-based concepts (the activism of The Mothers of the Plaza de Mayo and poner el cuerpo) demonstrate the importance of the female body to be on the streets, as it defies the expectations set by a society that harms it.

Barbara Sutton, Women's, Gender & Sexuality Studies' body politics expert, further explains the importance of bodies by claiming that "[w]ounded bodies, tortured bodies, defiant bodies, bodies that confront repression" "shape both the political landscape and the embodied consciousness of participants" (130). After all, the body is the person's temple according to religion, which is a comment that makes the government of Argentina, during the Dirty War, unreliable and corrupt. Thus, the government took advantage of the importance given to the woman's body to create fear among citizens. Besides the previously discussed lethal flights to get rid of those considered "terroristas," there was a "torture called picana, during which high voltage shocks of electricity were delivered through a bronze spoon to all parts of the body" and it was sometimes "forced up women's vaginas" (Santos 40). It is evident why *poner el cuerpo* is

crucial since the act shows the military and those in power that women will not back down despite the torture imposed on their bodies.

Mariana Enríquez and Argentina's Dictatorship

In a country that was severely affected by its dictatorship, it is impossible to separate political history from its literature. Surely, that is the case of Mariana Enríquez's novels. Considering that she was "two years old when the dictatorship began, and she was 8-9 years old when news of the atrocities committed by the military began to be revealed to the public," Enríquez experienced the Dirty War firsthand (Santos 35). Thus, this fact reveals the close connection she has with political violence. In an interview conducted by David Leo Rice on *Literary Hub*, she comments that she sees "political violence" as "a national PTSD." Her vision of politics in Argentina highlights her necessity to share through her stories her perspective on the horrible events during the time of the desaparecidos.

Mariana Enríquez's Horror for Social Criticism

Having experienced the atrocities of the dictatorship of 1976-1983, when people disappeared in the middle of the night and were taken away from their loved ones, it is impossible for Mariana Enríquez to not equate these horrors to those read in novels of the horror genre. As a matter of fact, she writes horror stories because it is the only genre capable of transmitting the experience, she and a whole generation of Argentinians, still cannot find the words to explain. For example, people call these gaps as "ghosts of the dictatorship," which alongside "[t]he violence against the body" and "institutional violence," are just some of the ideas Enríquez infuses her dark stories with (Mitchell). While it makes the most sense for the author to use this genre as her tool to socially criticize what was done to her motherland, it might seem odd to readers and scholars outside of the country or Latin America. However, she explains

in an interview released in *The Guardian*, that horror is not about making anyone comfortable but it is about using it to portray "the violence we live with, the social problems we suffer" (Power).

Besides the political resistance and a dictatorship's scars, Enríquez's short story collections *Things We Lost in the Fire* and *The Dangers of Smoking in Bed* have something else in common. In the first one, the Argentine writer presents "a macabre sisterhood of powerful women" among the short stories (Lawler 51). Therefore, Argentina's corrupt history has affected the most vulnerable group of society, women. In the same vein, the last translated short-story collection *The Dangers of Smoking in Bed* also features women's struggles in a sinister way, as Enríquez always does (Mercurio 92). Taking into consideration the wrongs done to women in these stories and the reason for this writer to use horror to explain the monsters she grew up with, the reader can understand how one aspect cannot live without the other. After all, it is harder for anyone to read about women being abused in the news, but it is easier to digest through fiction.

Analyzing Mariana Enríquez's Horror and Women's Political Resistance

Although there is research regarding the use of horror in Mariana Enríquez's stories to reflect the still-present pain of Argentina's Dirty War and killings of its people, there is not enough about women's political resistance during this time. Therefore, this research aims to fill this gap, by examining the use of horror to discuss women's bodies and their internal and external destruction. These ideas, as well as women's bodies for political resistance, are explored in "Spiderweb," "No Flesh over Our Bones," and "Things We Lost in the Fire" from *Things We Lost in the Fire* as well as "The Lookout," "No Birthdays or Baptisms," and "Kids Who Come Back" from *The Dangers of Smoking in Bed.*

Victims' Trauma

Just as Argentina experiences collective, "national PTSD" after having been affected by the Dirty War, as Enríquez claims, victims of abuse also deal with trauma (Rice). In "The Lookout" and "Kids Who Come Back" from *The Dangers of Smoking in Bed*, the author intertwines the history of the desaparecidos, with the idea of not being the same person anymore. In the latter, for instance, after the previously kidnapped young boys and girls, most sexually abused, reappear; they are not the children they used to be ("Kids Who Come Back" 152*).* In fact, Mechi, the investigator, "felt then that they weren't children, that they formed a single organism" (168). Besides being a direct parallel to the collective disappearance of the desaparecidos and how they are dehumanized through this concept, the supernatural or magical realistic aspect of this event also helps to criticize the real-life horrors women experience, as influenced by a previously corrupt government. The connection of magical realism and social commentary is seen in Gabriel García Márquez's *Of Love and Other Demons,* where "a priest" is in love with "a thought to be possessed young girl," since this type of supernatural rarity implies a "protest against the social evils/problems prevalent in that day society" (Ahmad 3). After all, both García Márquez and Enríquez—but the latter in a more sinister style—present odd situations, only logical in the magical realism's space with the intention of denouncing the horrors that are currently happening in the societies where their stories are situated.

This interpretation is further confirmed through "The Lookout," since it tells the story of a young woman who is a victim of rape. After Elina repressed her emotions and just "showered," she felt that "she was ruined forever" ("No Birthdays" 79). Like the story of the children who reappeared after having been abused, Elina herself does not feel worthy anymore, which is meant to shed light on the trauma victims experience, in a society that condemns women even if they are in a vulnerable position against their abusers. Aiming to highlight these women's inevitable

downfalls in the real world, Enríquez employs horror aspects to showcase all victims of trauma featured in her short stories with tragic endings.

Women's Objectification

When discussing feminist ideas, many scholars tend to refer to men objectifying women. In Enríquez's short story, "No Birthdays or Baptisms," one can see this idea come to life when an old man asks Nico, who starts accepting requests from strangers to record odd videos, to record girls between six and twelve years old in public places, without them noticing. This request becomes sadistic when Nico describes how "the zoom focused in on their wet swimsuits hugging pubic areas," since the reader can perceive the man to be a pedophile who sexualizes little girls ("No Birthdays" 110). Finding sexual desire in observing young girls' bodies is in itself sickening and terrfying; nonetheless, Enríquez makes it a little more digestible because it is observed through a fictional horror lens. On that note, this Argentine author's fiction could be classified as Feminist Gothic since she focuses on subtle horrors that occur to women in Argentina's society (Shajirat).

This same idea of men objectifying women is connected to women's subjugation. The anonymous old man in the story finding pleasure in looking at girls' bodies is just an example of many (Enríquez). Another instance is the record of men enjoying observing art that showcases women reading; after all, men interpret any depiction of women or their bodies themselves in a sexual way to a point when "[t]he feminine" is just "an object of the male gaze" (Conlon 46). Therefore, the mere physical body parts of women are dangers to themselves because of the hegemonic masculinity in society. In the same short-story collection, *The Dangers of Smoking in Bed*, "Kids Who Come Back" presents the example of Vanadis, who is a teenage girl who lives in the streets of Constitución, Argentina. In the process of finding Vanadis, after her

disappearance, it is known that “weird guys” forced her to allow one of them to “fuck her,” while the other one recorded her, manipulating her with the statement “she was nothing but a street kid” (“Kids Who” 134). The girl’s lack of resistance does not only show her desperation to obtain some money to be able to survive, but it also captures women’s acceptance of their vulnerable and helpless position in society. This moment of abuse highlights the importance of the activist movement “poner el cuerpo,” as previously explained, since it aims to show society what men are doing to women, regardless of the political, or poverty, influence as it is the case of Vanadis’s situation (Sutton).

Women’s Intuition

While some people disagree with feminist ideas, claiming that women are already equal to men, these archaic and erroneous perspectives do not only disregard the lack of equality there is, but also women’s individuality and distinctions from men. This same omission of women’s intuition leads to men calling women crazy, which has happened since the beginning of time. Precisely, Mariana Enríquez showcases this theme in her two short story collections through women’s interactions with men. In “The Lookout,” the girl who has suffered abuse and thinks of herself as broken, mentions that “[t]hey always lock up the crazy ladies in books” (84). Of course, in this case, there is not a man present in the exchange. However, it is a man’s total abuse of power on her and throughout generations of women being assaulted that pressures women to believe this myth.

Mary E. Hawkesworth, professor of Women’s and Gender Studies, does not only defend the importance of this concept, but claims “female knowledge that is intuitive” as capable of “sav[ing] humanity from the dangers of unconstrained masculinism” (543). After all, abuse

against women is not only physical and obvious, but it is also psychological and covert. In "Spiderweb," for instance, a woman claims to have seen a fire while being on a plane with her boyfriend, but "he says [she's] crazy" (98). However, it is interesting that Natalia's answer, about showing facts to her boyfriend confirming the fire, is that she does not want to look into it since she is not sure "if the fire already happened, or if it's going to happen" ("Spiderweb" 99). This unexpected answer defies any conventionality when calling women crazy since the discussion about it tends to contend that women are as sane as men, or that their ideas are as logical as men's. Nonetheless, one does not notice that this rationale still puts women under men's criteria since defending them is not about their individuality and potential, but about emphasizing that women can think as *men* can. Thus, as Natalia asserts the lack of certainty in her vision as well as when the woman from "No Flesh over Our Bones" asserts her boyfriend with "[m]aybe so" when he calls her crazy, women can demonstrate uncertainty and react based on intuition (127). This reality still receives mixed responses since, according to machista logic, men are allowed to make mistakes because they do so many things already. However, when a woman falters, they are not equal. They are women.

Psychological Harm

Directly opposed to women's intuition, men tend to psychologically manipulate women by ignoring their perspectives and making them appear mad or completely ignorant. Based on the movie *Gaslight,* a "gaslighter" is someone, usually a man, who tries to "induce in [her target] the sense that her reactions, perceptions, memories and/or beliefs are not just mistaken, but… so unfounded as to qualify as crazy" (Abramson 2). It is important to refer to gaslighting when discussing the psychological harm women experience in society since it is not overt. Instead, it is a covert type of abuse, as it is the case of victims of gaslighting. For example, in the title story

"Things We Lost in the Fire," Enríquez describes how men would burn their wives with "alcohol" and "a lighter" while they were sleeping, but they would claim to the doctors that they had done it themselves (187*)*. As typical gaslighters, men tend to ridicule women in public by appearing as victims instead of the actual abusers they normally are. While one could argue that women can speak up for themselves, it is difficult to be perceived as irrational by others who believe men and even by their own husbands since that can lead to loneliness, despair, and depression.

Unlike physical harm, psychological trauma builds up with time, and it is not noticeable right away. For example, in "Spiderweb," the Argentine author presents a woman who is tired of her husband and would like to ask her cousin for a "recipe…maybe a poison," but she lets each thing he does pass "while a white stone grew in [her] stomach" (96). Thus, daily microaggressions, specifically in Latin American society, can scar women transgenerationally. These subtle aggressions to women can turn into acceptance and conformity of their vulnerable situation as women, after getting tired of not being taken seriously. This happens to Jane in "The Yellow Wallpaper," one of the most famous stories where gaslighting occurs, as she claims that "[she] did write for a while [about what she was feeling and her unpopular ideas] in spite of them; but it does exhaust [her] a good deal-having to be so sly about it" (Gilman 648). After all, it is easy to criticize the female characters featured in Enríquez's stories, and even Jane, but it is harder to empathize with them for what they need to endure in society.

Abuse of Women's Bodies

No matter how much women are hurt, cases of abuse against women continue because their bodies are objectified. In "No Birthdays or Baptisms," Enríquez exemplifies how women's bodies are perceived as disposable "things" by describing how "Marcela's body" was "slender

and destroyed" (116). Even though she does this to herself while asleep, since she has cuts all over her body and even her own nipples are missing, the author does it purposely to cause disgust in the reader to mimic how women feel after men brutalize women in the same way ("No Birthdays or Baptisms"*)*. The macabre descriptions of Marcela's body after what is done to her, by a force she cannot comprehend, replicates the work of a male abuser who hurts women since he sees them as accessible. Besides political reasons, and more because of societal norms, women tend to expect the worst from male authorities. This is seen when the woman of "Spiderweb" overthinks, about her husband standing up to the officers at the border between Argentina and Paraguay, and imagines that "[t]hey would rape Natalia and [her] in the dictator's dungeons" and "torture [her] with electric shocks on [her] pubic hair" (105). The author does not only want to transmit the fear of Argentinians after facing a horrifying dictatorship, but also the ingrained fear of women being physically punished for their gender.

Women's Empowerment

To give women some agency in a world where they do not have any, Enríquez manipulates gender roles and reverses them. In the title story "Things We Lost in the Fire," women are starting to do "the work of men:" "Burnings," since "they have always burned [women,] "[n]ow they are burning [themselves]" (193). It may seem absurd, but it is just as the case of gaslighting. However, now what men want women to believe of themselves is true. There is no place for women to be ridiculed in a scenario that does not include men. When women want to take back their power, nonetheless, they are criticized. Historically, "[w]omen who raise their heads against the system may be seen as threats, and weapons used to suppress them or bring them to subservience could appear as witchcraft accusation or persecution" (Kgatla 4). The fact that men have always accused women, who are independent and have their own ideas,

illustrates their fear of losing the power society has unconsciously ceded them. Adjacently related to the topic, it is important to highlight that people in Latin American countries tend to deny that evils such as femicides and abuse against women happen in their countries. Enríquez voices the majority's thoughts on the topic when the collective of Argentina say, "[w]e don't know why these attacks are happening in Argentina. These things belong in Arab countries" (193). In a country that experienced a genocide against its innocent people, there are still individuals who do not believe that there can be evil happening in the country, which is part of the problem.

Another way in which Enríquez manipulates gender roles is through reverse microaggressions. In "No Flesh over our Bones," the woman becomes so obsessed with a skull to a point of wanting to be just as thin. However, one can notice the commentary about the horror women experience in mundane activities, such as just "look[ing] fatter," but in this case, the woman thinks this about her boyfriend and wants him out of the house (128). Therefore, the author criticizes men for calling women careless, just for their physical appearance, by making it seem illogical that the woman wants her boyfriend away from her, just as it is the case when men reject women for their physical appearance.

Conclusion

Even though Enríquez's stories have a strong political influence, rooted in the corruption during the era of the desaparecidos in Argentina, the issues covered in the sinister tales echo those experienced by women every day in many countries. For example, in "Kids Who Come Back," young girls who have been kidnapped and/or abused by family members can see themselves reflected in the stories of all the disappeared children who are not the same after they have been victims of sexual violence. Similarly, "No Birthdays or Baptisms" showcases how

women tend to be sexualized from an early age just for the shape and nature of their bodies. Again, it may seem hard to accept these realities for women, particularly young girls. Thus, that is why fiction authors, such as Enríquez, use this genre of horror to convey the hard truths to society. Many would argue that Mariana Enríquez's short stories do not fall under the genre of horror because they do not all display actual monsters or ghosts. However, the real horror resides in the portrayal of everyday horrors women experience in Argentina's society, which is filled with the residuals of war. Through profane and sinister descriptions of women's bodies and their abuse, the author aims to send chills through readers' bodies to make them feel uncomfortable, as women feel all the time, but people tend to ignore. Although there are stories, which may seem universal, all of them take place in Argentina and illustrate the trauma of a society that still remains in the dark about the whereabouts of the thousands of people who disappeared in the Dirty War. In addition, it is important to highlight the crimes committed against women during the time and during a post-dictatorship society since not many people realize that women were the most vulnerable. The historical background and analysis of Enríquez's stories serves to spread awareness about the horrors women experienced, and some continue to experience in Argentina during and after the Dirty War.

Works Cited

Abramson, Kate. "Turning up the Lights on Gaslighting." *Philosophical Perspectives*, vol. 28, [Ridgeview Publishing Company, Wiley], 2014, pp. 1–30, https://www.jstor.org/stable/26614542.

Ahmad, Mustanir, et al. "Magical Realism as Social Protest in Gabriel García Márquez's Of Love and Other Demons." *Asian Journal of Latin American Studies*, vol. 25, no. 3, Sept. 2012, pp. 47–62. *EBSCOhost*, https://search.ebscohost.com/login.aspx?direct=true&AuthType=shib&db=a9h&AN=81029174&site=ehost-live.

Bantinaki, Katerina. "The Paradox of Horror: Fear as a Positive Emotion." *The Journal of Aesthetics and Art Criticism*, vol. 70, no. 4, [Wiley, The American Society for Aesthetics], 2012, pp. 383–92, http://www.jstor.org/stable/43496533.

Bejarano, Cynthia L."Las Super Madres de Latino America: Transforming Motherhood by Challenging Violence in Mexico, Argentina, and El Salvador." *Frontiers: A Journal of Women Studies*, vol. 23, no. 1, University of Nebraska Press, 2002, pp. 126–50, http://www.jstor.org/stable/3347277.

Benedetti, Mario. "The Disappeared: The Triumph of Memory." *NACLA Report on the Americas*, vol. 46, no. 4, Winter 2013, pp. 78–80. *EBSCOhost*, https://doi.org/10.1080/10714839.2013.11721898.

Conlon, James. "Men Reading Women Reading: Interpreting Images of Women Readers." *Frontiers: A Journal of Women Studies*, vol. 26, no. 2, University of Nebraska Press, 2005, pp. 37–58, http://www.jstor.org/stable/4137395.

Emrys, Ruthanna. “Reading Horror Can Arm Us Against A Horrifying World.” *NPR*. 5 August 2018, https://www.npr.org/2018/08/05/635052036/reading-horror-can-arm-us-against-a-horrifying-world.

Enríquez, Mariana. “The Lookout.” *The Dangers of Smoking in Bed: Stories*, translated by Megan McDowell. First United States edition. London ; New York: Hogarth, 2020. Print.

Enríquez, Mariana. “No Birthdays or Baptisms.” *The Dangers of Smoking in Bed: Stories*, translated by Megan McDowell. First United States edition. London ; New York: Hogarth, 2020. Print.

Enríquez, Mariana. “Kids Who Come Back.” *The Dangers of Smoking in Bed: Stories*, translated by Megan McDowell. First United States edition. London ; New York: Hogarth, 2020. Print.

---. “Spiderweb.” *Things We Lost in the Fire: Stories*, translated by Megan McDowell. First United States edition. London ; New York: Hogarth, 2017. Print.

---. “No Flesh over Our Bones” *Things We Lost in the Fire: Stories*, translated by Megan McDowell. First United States edition. London ; New York: Hogarth, 2017. Print.

---. “Things We Lost in the Fire” *Things We Lost in the Fire: Stories*, translated by Megan McDowell. First United States edition. London ; New York: Hogarth, 2017. Print.

Gilman, Charlotte Perkins. "The Yellow Wallpaper." *Virago Press*, 1981, https://www.nlm.nih.gov/exhibition/theliteratureofprescription/exhibitionAssets/digitalDocs/The-Yellow-Wall-Paper.pdf.

Hawkesworth, Mary E. "Knowers, Knowing, Known: Feminist Theory and Claims of Truth." *Signs*, vol. 14, no. 3, University of Chicago Press, 1989, pp. 533–57, http://www.jstor.org/stable/3174401.

Kgatla, Selaelo Thias. "Addicts of Gender-Based Violence: Patriarchy as the Seed-bed of Gendered Witchcraft Accusations." *Studia Historiae Ecclesiasticae,* vol. 46, no.3. *Scielo South Africa*, http://dx.doi.org/10.25159/2412-4265/7729.

Lawler, Terry Ann. "Things We Lost in the Fire." *Library Journal*, vol. 142, no. 9, May 2017, p. 51. *EBSCOhost*, https://search.ebscohost.com/login.aspx?direct=true&AuthType=shib&db=a9h&AN=123210946&site=ehost-live.

Mercurio, Marisa. "The Dangers of Smoking in Bed." *World Literature Today*, vol. 95, no. 4, October 2021, pp. 91–92. *EBSCOhost*, https://doi.org/10.1353/wlt.2021.0264.

Mitchell, Josie. "Mariana Enríquez | Notes on Craft." *Granta*. 6 November 2018, https://granta.com/mariana-enriquez-notes-on-craft/.

Power, Chris. "The Dangers of Smoking in Bed by Mariana Enríquez review – unsettling tales." *The Guardian*. 7 April 2021, https://www.theguardian.com/books/2021/apr/07/the-dangers-of-smoking-in-bed-by-mariana-enriquez-review-unsettling-tales.

Rice, David Leo. “Mariana Enriquez on Political Violence and Writing Horror.” *Literary Hub*. 18 April 2018, https://lithub.com/mariana-enriquez-on-political-violence-and-writing-horror/.

Santos, Cristina. “Horror as Real and the Real as Horror: Ghosts of the Desaparecidos in Argentina.” *E-Cadernos CES*, no. 32, December 2019, pp. 29–45. *EBSCOhost*, https://doi.org/10.4000/eces.4723.

Shajirat, Anna. “‘Bending Her Gende Head to Swift Decay’: Horror, Loss, and Fantasy in the Female Gothic of Ann Radcliffe and Regina Maria Roche.” *Studies in Romanticism*, vol. 58, no. 3, Fall 2019, pp. 383–412. *EBSCOhost*, https://search.ebscohost.com/login.aspx?direct=true&AuthType=shib&db=lkh&AN=140317718&site=ehost-live&custid=mdcc.

Sutton, Barbara. “Poner El Cuerpo: Women’s Embodiment and Political Resistance in Argentina.” *Latin American Politics and Society*, vol. 49, no. 3, [University of Miami, Wiley, Center for Latin American Studies at the University of Miami], 2007, pp. 129–62, http://www.jstor.org/stable/30130813.