

Aggression towards children in homoerotic horror

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Abstract

My thesis analyses depictions of aggression towards children in homoerotic horror. The texts I consider are *Dracula* by Bram Stoker, “The Turn of the Screw” by Henry James, and the films *A Nightmare on Elm Street 2: Freddy’s Revenge*, *Jeepers Creepers* and *Jeepers Creepers 2*. I demonstrate that these texts suggest homophobia conditioned the Oscar Wilde statutory rapes committed. My thesis uses a Foucaultian conceptual framework to examine my texts implicit depictions of the discourses and institutions that they suggest construct homosexuals so they engage in violent acts such as child molestation. My methodology entails examination of correlations between my texts and sources of historical context. This approach illuminates my texts’ subtextual depictions of homosexuality, child molestation and paedophilia, as has my appropriation of techniques and arguments from previous Queer Theory criticism of my texts. Queer Theorists have ignored or only derided violence against children in homoerotic horror without acknowledging that depictions of such acts provide insightful reflections on how homosexuality, homophobia, paedophilia and child molestation have been culturally associated. My analysis of implicit paedophilia has incorporated James Kincaid’s Foucaultian theorisation of paedophilia. Kincaid argues that paedophilia is a construct that can manifest in illusory forms, an insight that compliments my examination of homoeroticism.

I certify that the work in this thesis entitled “Aggression towards children in homoerotic horror” has not previously been submitted for a degree nor has it been submitted as part of requirements for a degree to any other university or institution other than Macquarie University. I also certify that the thesis is an original piece of research and it has been written by me. Any help and assistance that I have received in my research work and the preparation of the thesis itself have been appropriately acknowledged.

In addition, I certify that all information sources and literature used are indicated in the thesis.

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Introduction

This thesis will examine portrayals of children being harmed or threatened in homoerotic horror literature and cinema, with a focus on implicit references to the intertexts and historical contexts that have influenced the production of these depictions. The texts that will be considered are the novel *Dracula* (1897) by Bram Stoker, the short story “The Turn of the Screw” by Henry James (1898), and the films *A Nightmare on Elm Street 2: Freddy’s Revenge* (1985), *Jeepers Creepers* (2001), and *Jeepers Creepers 2* (2003). This study will argue that these texts suggest institutions generate homophobia that sublimates male homosexual desire into aggression towards children. Each film and literary work constitutes this implication with evocations of different institutions, discourses and contemporaneous controversies. But their subtexts use similar techniques to produce these allusions.

Throughout my analysis, I will refer to Foucault’s concept of “hyper-repression desublimation” when explicating depictions of violence against children. The term derives from Foucault’s reading of Herbert Marcuse, whose concept of “repression desublimation” describes “the progress of technological rationality ... liquidating the oppositional”” (*One-Dimensional Man* 59). In *The History of Sexuality: Volume 1*, Foucault

adapts Marcuse's earlier term, contending that institutions instead construct multiple "oppositional" sexualities: "The politics of the body does not require the elision of sex or its restriction solely to the reproductive function; it relies instead on a multiple channelling into the controlled circuits of the economy on what has been called a hyper-repression desublimation" (*The History of Sexuality: Volume I* 144). Foucault thus challenges Marcuse concept of "repression desublimation" by arguing that institutions construct various channels for sexual gratification, and thus produce some of the divisions that generate violence. The texts I will be analysing suggest their characters have been constructed so they sublimate their compulsions into behaviour that represses male homosexuality into violence against men and children.

Another crucial concept for my study is Foucault's "internal mechanisms" (*Discipline and Punish* 202), which assists interpretation of correlations between texts produced in different countries and centuries. Foucault contends that "under the surface of images, one invests bodies in depth; behind the great abstraction of exchange, there continues the meticulous, concrete training of forces" (*Discipline and Punish* 217). Consequently we "produce the relation in which individuals are caught up" (202), and thus *Discipline and Punish* intimates that the circulation of texts constructs people so they will reconstitute the information that they have received. Hence the frequent distribution of *Dracula* and "The Turn of the Screw" constructs individuals so that they will increase the dissemination of these texts and their features.

Foucault's "internal mechanisms" concept has developed my understanding of the influences on *Dracula*, "The Turn of the Screw", *Freddy's Revenge*, *Jeepers Creepers* and *Jeepers Creepers 2*, and thus clarified the techniques with which their subtexts represent relational homosexuality, homophobia, child molestation and paedophilia. The similarities between these texts indicate that the late-Victorian works have participated in the construction of the films' directors and screenwriters. Chapter One argues *Dracula* and "The Turn of the Screw" evoke homoerotic and paedophilic subtexts that respond to the statutory rapes Oscar Wilde committed, and Chapter Two contends that the examined films reflect the techniques considered in Chapter One as part of their implicit engagements with contextual controversies involving homophobia. Hence the films I will be examining suggest *Dracula* and "The Turn of the Screw" structured their directors and screenwriters so that they contained internal mechanisms, which were then triggered by circumstances analogous to the contexts that influenced the production of these late-Victorian texts. *Freddy's Revenge* echoes the film *Cruising*, which was released in 1981 and implies that homosexuality generates violence. *Jeepers Creepers* and its sequel mirror the homophobic murder of Matthew Shepard in 1998, and *Jeepers Creepers 2* also tacitly alludes to the Columbine High School massacre, which occurred in 1999 and was allegedly perpetrated by victims of homophobic bullying. Victor Salva directed and wrote the screenplays for *Jeepers Creepers* and *Jeepers Creepers 2*, and their homoerotic and paedophilic subtexts also reflect his infamous molestation of a boy who starred in his first feature length film.

Chapter Three will examine echoes of Aestheticism in *Dracula*, “The Turn of the Screw”, *Freddy’s Revenge* and *Jeepers Creepers 2*, which constitute implications regarding the institutional construction of connections between homosexuality, homophobia, paedophilia and child molestation. Chapter Three will argue that *Dracula* and “The Turn of the Screw” suggest cultural conflation of Aestheticism, paedophilia and homosexuality was engendered by the Wilde trials. The characterisation of their homoerotic and paedophilic characters reflects the styles and concepts of Walter Pater’s *Studies in the History of the Renaissance* and Wilde’s lectures on Aestheticism. But in *Dracula* and “The Turn of the Screw”, other characters that do not symbolise homosexuals are described with metaphors that mirror Pater’s symbolism, which precede their texts’ intimations that they feel paedophilic desires. These texts thus suggest that they attempt to direct readers so they can recognise that tendencies exhibited by Wilde and Pater are not isolated to homosexuals and Aesthetes. The villains in *Freddy’s Revenge* and *Jeepers Creepers 2* exhibit tendencies that are homoerotic, paedophilic, Wildean and Paterian, which indicates that both *Dracula* and “The Turn of the Screw” had a strong influence on their productions. However, these films do not indicate that non-Aesthete and non-homosexuals can be paedophiles, but instead parallel their villains’ characterisation with portrayals of fathers non-sexually mistreating their sons. I will argue that this deviation suggests a fixation with the threat posed by paedophiles can obscure other forms of child abuse.

This study's approach to implicit representations of male homosexuality has been guided by Queer Theory criticism. Queer Theory specialises in the detection of homoerotic subtexts and their allusions to historical, cultural and social treatments of homosexual desire. Though homoerotic horror texts frequently depict implicit homosexual males that are aggressive towards children, Queer Theory criticism either ignores this recurrent feature or briefly deems it homophobic (Hanson, 335). But the following Queer Theory essays have assisted the development of my own methodology, because they elucidate aspects of the studied texts that contextualise their depictions of children being harmed or threatened. Christopher Craft's "Kiss Me with Those Red Lips': Gender and Inversion in Bram Stoker's *Dracula*" has directed my attention to the echoes of sexual inversion theory in the examined texts, and "A Wilde Desire Took Me': The Homoerotic History of *Dracula*" by Talia Schaffer has aided my recognition of tacit allusions to Oscar Wilde. These essays have also made me aware of how texts that they have not analysed also allude to sexual inversion theory and the Wilde trials. Likewise, David Wagenknecht's "Here's Looking at You, Peter Quint: 'The Turn of the Screw,' Freud's 'Dora,' and the Aesthetics of Hysteria" has not only alerted me to this short story's implicit use of the doppelgänger effect to evoke male homosexuality, but has also helped me recognise cinematic adaptations of this device. The theoretical basis of Queer Theory criticism is Foucault's contention that institutions and discourses construct sexuality, and hence his concepts have supported my engagement with that field.

The only academic that has had examinations of the homoerotic subtexts in *A Nightmare on Elm Street 2: Freddy's Revenge*, *Jeepers Creepers* and *Jeepers Creepers 2* published is Harry M. Benshoff, who has written extensively on the subject of homoerotic horror cinema. Benshoff focuses on homoerotic horror film motifs and metaphors that he connects to historical contexts involving the oppression of homosexuals. His methodology is thus similar to the approaches used by the previously mentioned essays, but his analysis has nonetheless assisted the clarification of my own distinct focus on depictions of aggression towards children. For example, Benshoff has considered *Cruising* and *A Nightmare on Elm Street 2: Freddy's Revenge* separately, but Chapter Two integrates his interrogations of these two films into an examination of their intertextuality. He has also not noted that *Jeepers Creepers* and *Jeepers Creepers 2* reflect contemporaneous controversies involving homophobia, though his evaluation of their textual features alerted me to these implicit allusions. Benshoff incorporates Foucault's concept of "hyper-repression desublimation" into his criticism of these films, and hence his relevant observations have been compatible with my broader study.

It is also important to register the influences upon this study's engagement with implicit representations of paedophilia. Though academic critiques of the homoeroticism in the considered texts are scarce, assessments of their paedophilic content are more rare. "Pedophiles amidst Looming Portentousness: Henry James's "The Turn of the Screw" by Elton E. Smith is useful insofar as it illuminates the text's ambiguities, but Smith's essay

does not actually analyse “The Turn of the Screw’s” paedophilic features. A more helpful source is James Kincaid’s Foucauldian *Child-Loving: The Erotic Child and Victorian Literature*, which contends that paedophilia is like other sexualities because it is constructed by institutions and can manifest in illusory forms. These observations have directed this study’s examinations of implicit paedophilia. Only in the last decade have literary critics integrated Kincaid’s theory into their analysis, and they have focused on James’s beautiful dead children (Hanson, 369) (Ohi, 750). But unlike Kincaidian essays such as “Screwing with Children in Henry James” by Ellis Hanson and Kevin Ohi’s “‘The Author of Beltraffio’: The Exquisite Boy and Henry James’s Equivocal Aestheticism”, this study uses Kincaid’s theory to illuminate textual connections between representations of homosexuality, homophobia, paedophilia and child molestation. Kincaid, Hanson and Ohi contrarily contend that the texts they consider playfully eroticise children.

Craft, Schaffer, Benshoff, and Kincaid use contextual evidence to support their arguments regarding implicit representations of sexuality, and I have likewise referred to letters, biographies, notebooks, photos, articles and interviews. This is a Foucauldian method that is exemplified by *Discipline and Punish* and *The History of Sexuality*, and this approach had aided the development of my arguments. In the following first chapter, I will compare *Dracula* and “The Turn of the Screw” to intertexts and thus substantiate their implicit allusions to Wilde’s statutory rapes. As I will proceed to

demonstrate, correlations between different texts can reveal tacit textual methodologies.

Violence against children and the repression of homosexuality in *Dracula*
and “The Turn of the Screw”

This chapter will analyse the homoerotic subtexts of *Dracula* and “The Turn of the Screw”, which use depictions of violence against children to indicate that homophobia conditioned the statutory rapes Oscar Wilde committed. *Dracula* and “The Turn of the Screw” reflect details of Wilde’s crimes and trials, and imply that fear of pursuing homosexual love and sex sublimates male homosexuality into sexualised violence. These late-Victorian texts also intimate that medical, religious and social institutions produce the homophobia that induces these acts.

Dracula and “The Turn of the Screw” evoke these implications with characterisation that suggests institutions construct individuals so that they will repress homosexuality. These texts insinuate that sexuality and frustration is sublimated into expressions of homophobia that repress homosexuality so it is channelled into sexualised violence. As outlined in my introduction, Foucault’s “hyper-repression desublimation” concept elucidates this representation: “The politics of the body does not require the elision of sex or its restriction solely to the reproductive function; it relies instead on a multiple channelling into the controlled circuits of the economy on what has been called a hyper-repression desublimation” (*The History of*

Sexuality: Volume I 144). “Hyper-repression desublimation” suggests there are various sublimation channels for sexuality that are constructed so they generate conflict: “points of resistance are present everywhere in the power network. Hence there is no single locus of great Refusal” (95). The “great Refusal” connotes a situation in which humanity abandons their sublimation channels and thus collectivises power. But this study focuses on tacit portrayals of institutional construction that produces multiple interdependent displacements, such as expressions of homophobia that induce sexualised violence against children.

Though the characters that are sexually aggressive towards children in *Dracula* and “The Turn of the Screw” are female, their predicaments and behaviours implicitly contextualise the statutory rapes Oscar Wilde committed. These subtexts will be substantiated by analysis of their intertextuality. These female characters symbolically allude to sexual inversion theory, which contends that homosexuals are hermaphrodites. Examples from their non-fiction imply that James and Stoker engaged with this theory, and these expressions of interest are constituted with devices that are reflected in their homoerotic horror texts that we will be considering.

The first text I will examine is *Dracula*, and I will begin my analysis of this text by demonstrating that the female vampires’ characterisation suggests sexual inversion theory produces homophobia. I will argue when examining the Weird Sister’s sexually aggressive treatment of a child that *Dracula*

suggests the homophobia induced by sexual inversion theory sublimates homosexuality into sexualised violence. As Craft argues, the Weird Sisters and Lucy are “heterosexual displacements” (110) that represent homosexual men, because the long teeth with which they want to penetrate males are phallic (109). Craft also posits that this provision of phallic appendages implies that sexual inversion theory reinforces homophobia, because this theory intimates that homosexuals are deformed hermaphrodites and thus inferior to heterosexuals (110). Havelock Ellis and John Addington Symonds were two British proponents of sexual inversion theory who had work on the subject published in the 1890s. Symonds does not provide his opinion on what causes sexual inversion, though he explains German writer Karl Heinrich Ulrich’s theory that male homosexuals contain “a female soul in a male body” (179). But Ellis contends that sexual inversion is caused by “some peculiarity in the number or character of either the original male germs or female germs, or both, the result being that we have a person who is organically twisted into a shape that is more fitted for the exercise of the inverted” (311). *Dracula* indicates that language like “peculiarity” and “organically twisted into a shape” portrays homosexuals as freakish and thus generates homophobia.

Jonathan’s rejection of the Weird Sisters intimates that sexual inversion theory reinforces homophobia perpetuated by Christianity. Jonathan wants to be penetrated by one of the Weird Sisters: “I could feel the soft, shivering touch of the lips on the super sensitive skin on my throat, and the hard dents of two teeth, just touching and pausing there. I closed my eyes in a

languorous ecstasy and waited” (45-6). But after this scene, Jonathan indicates that he feels ashamed of this desire. This reaction suggests that he has been constructed by religious edicts like Leviticus 20-13: “If a man also lie with mankind, as he lieth with a woman, both of them have committed an abomination: they shall surely be put to death.” Jonathan intimates that putting himself to death would be “better than” indulging in sexual inversion: “At least God’s mercy is better than that of these monsters, and the precipice is steep and high. At its foot, a man may sleep – as a man” (61). He is thus horrified by the “ecstasy” he felt while he “lay” “on a great coach” (44) like an aroused woman waiting for heterosexual intercourse. He is also disgusted by the sexual inversion that generates the Weird Sisters’ sacrilegious desire to “lie with mankind, as he lieth with a woman”: “Mina is a woman, and there is nought in common. They are devils of the Pit!” (61). *Dracula* is therefore indicating that sexual inversion theory reinforces the Bible’s contention that homosexuals are abominable “devils”, because it implies that sexual inverts are “twisted” (Ellis, 311) “monsters”.

The feminisation of Jonathan intimates that he is a sexual invert, and thus suggests that he wanted to be penetrated by the Weird Sisters because this act would resemble male homosexual intercourse. As Schaffer notes, during Harker’s stay in the Count’s castle, he feels attracted to behaviour enacted by women in his fantasies (402). He sits in the Weird Sisters’ wing “where in old times possibly some fair lady sat to pen, with much thought and many blushes, her ill-spent love-letter, and writing in my diary in shorthand all that has happened since I closed it last” (43). He then decides to sleep “here,

where of old ladies had sat and sung and lived sweet lives whilst their gentle breasts were sad for their menfolk away in the midst of remorseless wars” (44). The Count was a warrior (36), and he occasionally situates Jonathan so that he resembles a “fair lady”: “I awoke in my own bed. If it be that I had not dreamt, the Count must have carried me here” (48). Jonathan was carried because he fainted during a confrontation between Dracula and the Weird Sisters. During this exchange, the Count says: ““How dare you touch him, any of you? How dare you cast eyes on him when I had forbidden it? Back, I tell you all! This man belongs to me!”. When “the fair girl” contends that “You yourself never loved; you never love!”, “the Count turned, after looking at my face attentively, and said in a soft whisper: - ‘Yes, I too can love’” (46). As Demetrakopoulos argues, the “swooning” Jonathan occupies what is traditionally considered a feminine role (106). Hence this scene sexually inverts Jonathan, and thus indicates that he is represents a male homosexual. But it also establishes that the Weird Sisters want to penetrate an adult male, while suggesting that the Count feels a romantic affection for his guest. These details contextualise the violence that these characters later enact.

The homoerotic subtext of this scene is interrupted when Dracula offers the Weird Sisters a child and thus evokes child molestation: “If my ears did not deceive me there was a gasp and a low wail, as of a half-smothered child. The women closed round, whilst I was aghast with horror” (47). That there is a child in the bag Dracula has brought the Weird Sisters is attested by a later scene in which a woman mistakes Jonathan for the Count and begs for

the return of her child (53), which occurs a few hours after he has seen Dracula leave the castle with “the terrible bag” (52). *Dracula* never describes evidence that the Count actually feeds on children, but the Crew of Light save children that Un-Dead Lucy was carrying to her crypt. Van Helsing realised that she was feeding on children because of the *Westminster Gazette*’s articles about Hampstead children being found with puncture marks on their necks after they have been taken by “the Bloofer Lady” (208). As Craft argues, the vampire teeth symbolise phalluses, and therefore the female vampires’ penetration of children represents child molestation.

Dracula’s tacit allusions to relational homosexuality and child molestation indicate that its vampire women code this novel’s implications regarding the statutory rapes Oscar Wilde committed. Lucy also tries to bite her fiancé Arthur (172), and thus this behaviour and the Weird Sisters’ desire to feed on Jonathan suggests that they nonetheless represent homosexuals. During Wilde’s trials, the prosecution argued that his *The Picture of Dorian Gray* is a homoerotic horror novel that reflects its author’s crimes (Fryer, 98).

Dracula’s heterosexual displacements obscure this novel’s homoerotic subtext, and thus dissuade readers from assuming that this novel refers to Stoker’s homosexuality.

But as Schaffer argues, Stoker’s *Personal Reminiscences of Henry Irving* suggests that Stoker was sexually attracted to men (384), and I will now outline details from this text that contextualise the depictions of violence

against children in *Dracula*. *Personal Reminiscences of Henry Irving* was published in 1906, and contends that after Stoker wrote positive reviews of Irving's performances in "the Mail" "without fee or reward (the paper could not afford to pay for such special work)" (8), the actor asked him to be his manager:

Irving and I were so much together that after a few years we could almost read a thought of the other; we could certainly read a glance or an expression. I have sometimes seen the same capacity in a husband and wife who have lived together for long and who are good friends, accustomed to work together and to understand each other. (233)

The theatre thus provided Stoker a means to have a relationship with Irving that resembled a marriage. The following quote suggests Stoker felt that he was sexually inverted by Irving: "The sight of his picture before me, with those loving words the record of a time of deep emotion and full understanding of us both, each for the other, unmans me once again as I write" (21). Being Irving's manager also at least allowed Stoker to enjoy "the muscular force of that lean, lithe body" (201) voyeuristically. Not only did he watch Irving perform hundreds of times, but he also had access to the actor's dressing rooms (200). The influence of this "loving" and erotic relationship is detectable in *Dracula's* implicit interpretation of the statutory rapes Wilde committed.

When analysed in comparison with such evidence, *Dracula* indicates that Wilde paid indigent adolescent boys for sex because he could not have a loving, domestic and erotic partnership like Stoker and Irving's relationship.

Lord Alfred Douglas was twenty-one when he met Wilde (McKenna, 202), so their exposed affair would have thus suggested to Stoker that Wilde was also sexually attracted to adult men. But *Dracula* intimates that this relationship did not provide the affection that would have prevented Wilde from paying minors for sex, which reflects Fryer's contention that Douglas initially allowed Wilde to have sex with him in exchange for financial support (71), before providing impoverished teenage boys as substitutes (72). The Weird Sisters feed on peasant children because they cannot "kiss" (45) Jonathan: "'Are we to have nothing tonight?'" (46). Van Helsing stops Arthur from kissing Lucy (172) before she begins feeding on children, whom she could kidnap because they were playing in the street unsupervised (208). When Un-Dead Lucy realises that Arthur has entered her crypt, she drops "the child that up to now she had clutched strenuously to her breast" and asks him to "'Come to me Arthur. Leave these others and come to me. My arms are hungry for you. Come, and we can rest together. Come, my husband, come!'" (226). The female vampires' preferences indicate that Wilde penetrated impoverished boys because he could not have an erotic, romantic and domestic relationship with other adult males. As previously argued, Jonathan's rejection of the Weird Sisters suggests that other homosexual men were constructed by Christianity and medical discourse so they were afraid of being "twisted" "devils". *Dracula* also allegorically intimates that the medical field reinforced the homophobia perpetuated by Christianity in the scene in which "Abraham Van Helsing, M.D." (122) prevents an embrace between Lucy and Arthur with a "golden crucifix" that makes the female vampire flee. (226)

However, *Dracula*'s subtext is not only condemning the influences that conditioned the sublimation of Wilde's homosexuality into the statutory rapes he committed, but is also warning that homophobia will cause crimes that are worse than those Wilde enacted. *Dracula* indicates that Arthur and Jonathan's frustration with the repression of their sexuality is channelled into violence against the vampires who loved them. These acts entail their use of stakes and knives (230; 357) that symbolically serve as phallic substitutes. *Dracula*'s violence thus evokes "hyper-repression desublimation": "a multiple channelling into the controlled circuits of the economy" (Foucault, *The History of Sexuality: Volume I* 144). The separate channels into which the sexually inverted characters are directed represent the displacements that generate sexualised aggression perpetrated by male homosexuals. We will again consider *Dracula*'s implicit depictions of homosexuals killing characters who evoke their sexuality in the next chapter, which will examine homoerotic horror film subtexts that allude to this form of violence and thus contextualise their portrayals of aggression towards children. But the next text I will analyse is "The Turn of the Screw", and this text instead implies that repressed homosexuals who cannot afford to bribe the minors they abuse would be compelled to murder their victims.

My analysis of "The Turn of the Screw's" homoerotic subtext is based on the "Freudian" or "psychoanalytical" (Felman, 98) interpretation of this short story, which argues that the governess sexually abuses Miles because

she becomes hysterical (97). But my arguments have specifically appropriated Wagenknecht's contention that Quint is the governess's doppelgänger. James suggests that Quint is a metaphoric projection of the governess's sexual desire for the uncle and its sublimation into her paedophilic grooming of Miles. James thus sexually inverts the governess by having a male character represent her sexuality, and maintains her sexual attraction for the uncle so she evokes male homosexuality. The governess is therefore a "heterosexual displacement": to readers familiar with sexual inversion theory, "The Turn of the Screw's" subtext communicates a decipherable defence of Wilde, and this coding prevented potential homophobic persecution of her author. This intention will be substantiated by examination of the textual correlations between "The Turn of the Screw", James's letters to Edmund Gosse regarding Symonds and Wilde, and James's "The Author of Beltraffio" and "The Jolly Corner".

James's interest in sexual inversion theory and its adherents is evident in his letters to Edmund Gosse that are concerned with John Addington Symonds. But unlike Stoker, Symonds (*The Memoirs of John Addington Symonds* 209), and Gosse (Edsall, 106), James never suggests in his available writings that he identified as a sexual invert. In 1893, James borrowed from Gosse a copy of Symonds's *A Problem in Modern Ethics: Being an Inquiry into the Phenomenon of Sexual Inversion*. After reading that text, James wrote to Gosse: "J.A.S. is truly, I gather, a candid and consistent creature, and the exhibition is infinitely remarkable. It's, on the whole, I think, a queer place to plant the standard of duty, but he does it with extraordinary

gallantry. (*Henry James to Edmund Gosse* 90). *A Problem of Modern Ethics* argues that England should replicate France's decriminalisation of homosexual intercourse (206), but James's description of this "extraordinary" and "infinitely remarkable" planting of such a "standard of duty" suggests that his praise could be hyperbolic. However, his "The Author of Beltraffio" implies that he was sympathetic to Symonds's cause. This short story thus establishes a precedent for the proceeding interpretation of "The Turn of the Screw", which argues that its homoerotic subtext expresses pity for Wilde.

Published in 1894, "The Author of Beltraffio" was inspired by information about Symonds's marriage that James had gleaned from Gosse (*The Notebooks of Henry James* 57). The plot unfolded in the narrative involves a woman who will not let her sick son receive medical treatment, intending that he die because "she thought his [her husband Mark Ambient's] writings immoral and his influence pernicious", and "she has a dread of my brother's influence on the child – on the formation of his character, his 'ideals', poor little brat, his principles" (38). According to James's notebooks, Ambient and his son represent Symonds and his sickly daughter (*The Notebooks of Henry James* 57). In this short story, Ambient and his son are victims of reactionary violence: "It comes from Beatrice's being so religious" ("The Author of Beltraffio" 39). "The Turn of the Screw's" subtext likewise suggests homophobia is more of a threat to children than homosexuality.

James's sympathy for Oscar Wilde is expressed in letters to Edmund Gosse regarding his trials. James wrote to Gosse on the 28th of April 1895:

Did you see in last evening's ½ d papers that the wretched O.W. seems to have a gleam of light before him (if it really counts for that), in the fearful exposure of his (of the prosecution's) little beasts of witnesses? What a nest of almost infant blackmailers! (*Letters: Volume 4* 12)

That James contends the "exposure" is of the prosecution and not "the wretched O.W" implies that Wilde's "hideous human history" (*Selected Letters* 290) made James hope that he would not be found guilty. In another letter to Gosse written on the 8th of April 1895, James portrays the public as ghouls and Wilde as their victim:

But the *fall* - from nearly twenty years of a really unique kind of 'brilliant' conspicuity (wit, 'art,' conversation - 'one of our two or three dramatists, etc'. - to that sordid prison-cell and this gulf of obscenity over which the ghoulish public hangs and gloats - it is beyond any utterance of irony or any pang of compassion! (*Selected Letters* 290)

"The Turn of the Screw's" opening characterises the party as "ghoulish", which indicates that this group of people represents the public. Ghouls feature in Richard Burton's translation of *The Arabian Nights*, which was released in 1885 ("The Fourth Voyage of Sinbad the Seaman" 429). In Arabic folklore, they are demons that consume human flesh (Burton, "Notes" 972). I will demonstrate that "The Turn of the Screw" suggests the "ghoulish public" repressed Wilde's homosexuality into the statutory rapes he committed by analysing the correlations between this short story and James's description of the "gulf of obscenity."

The party that opens “The Turn of the Screw” consumes “tender” and “delicious” descriptions of children and adults being traumatised:

‘I quite agree – in regard to Griffin’s ghost, or whatever it was – that its appearing first to the little boy, at so tender an age, adds a particular touch. But it’s not the first occurrence of its charming kind that I know to have been concerned with a child. If the child gives the effect another turn of the screw, what do you say to two children - ?’ (115)

...

‘Oh how delicious!’ cried one of the women. (116)

The accounts enjoyed by the party supposedly actually happened: “‘it’s not the first occurrence of its charming kind that I know to have been concerned with a child’” (115). Their entertainment echoes James’s contention that the public derived pleasure from hearing and reading about the statutory rapes Wilde committed. This insight also reflects Kincaid’s theory that the popularity of *Little Nell* and “The Turn of the Screw” suggests a paedophilic public appetite for the suffering of children emerged during the Victorian period (81). But though the partiers focus on the children, they are also held “sufficiently breathless” by the suffering of the mother in the account that is related prior to the beginning of “The Turn of the Screw”: “...waking her not to dissipate his dread and soothe him to sleep again, but to encounter also herself, before she succeeded in doing so, the same sight that has shocked him” (115). They also eagerly anticipate the governess’s “*fall*” (*Selected Letters* 290): “Mrs Griffin, however, expressed the need for a little more light. ‘Who was it she was in love with?’ ‘The story will tell,’ I took

upon myself to reply. ‘Oh I can’t wait for the story!’” (118). West notes (285) that the governess repeatedly refers to her own “tenderness” (163) (179) (233) (203), which ironically alludes to the party that is enjoying their consumption of her ordeal, while also echoing James’s contention that the ghoulish public found Wilde’s suffering entertaining.

“The Turn of the Screw” situates Miss Jessel and the governess in predicaments that further reflect James’s depiction of the “gulf of obscenity”. Mrs Grose’s gossip regarding Miss Jessel’s “abasement”, which involved a sexual relationship with a man “so dreadfully below” her “rank” (159), correlates with James’s description of “the *fall*” (Selected Letters 290) and the governess’s belief that she herself was metaphorically trapped in a “deep” place: “Oh it was a trap – not designed but deep – to my imagination, to my delicacy, perhaps to my vanity; to whatever, in me, was most excitable” (134). ““Miss Jessel was infamous”” (159), and “The Turn of the Screw” indicates that this gossip represses the governess’s sexual desire for the uncle who “carried” her “away in London!” (126). That this “trap” was not “designed” implies that the “ghoulish public” did not consciously decide to prepare the “gulf of obscenity”, but rather their repressed sexuality and the associated frustration is sublimated into the circulation of gossip that sustains the “trap”. “The Turn of the Screw” therefore indicates that members of the public feared the consequences of engaging in sexual intercourse with someone who was not their spouse, and so they demonised those who did have sex with people to whom they were not married and enjoyed the exposure. James thus suggests that the public

derived erotic pleasure from receiving and distributing information about non-marital sex acts, while also insinuating that they spitefully relished the humiliation of those who were able to engage in these activities. “The Turn of the Screw” evokes “a multiple channelling” of sexuality “into the controlled circuits of the economy” (*The History of Sexuality: Volume I* 144) by implying that certain individuals like Wilde, Miss Jessel and the governess are repressed to the extent that their unconscious will use an alternative channel for their lust and frustration that directs them into “the gulf of obscenity.”

Before we consider how the governess relationship with Miles reflects the statutory rapes Wilde committed, I will analyse “The Turn of the Screw’s” indications that she is sublimating her sexual desire for the uncle into this behaviour. James intimates that the governess “fashions” (120) Miles so that he resembles his uncle, because her unconscious decides that he can be a channel for her sexual desire that can be concealed from “the ghoulish public.” Mrs Grose’s gossip about the uncle (126), Miss Jessel and Quint implicitly represses the governess’s sexuality, and thus induces the psychosis and associated hallucinations that prevent her from consciously recognising that deprivation of discipline has caused Miles’s “revolution” (190). When the governess discovers Miles wandering Bly’s grounds in the middle of the night, she refuses to punish him: “‘Why it was to show you I could!’ ‘Oh yes – you could.’ ‘And I can again’” (191). After she asks him why he left his bed and went outside (179), the twenty-year old teacher (119) “met” the kiss ten-year-old (129) Miles gives her, and chooses not to

condemn this inappropriate evasion. Her submission encourages his replication of the uncle's characteristics. The opening's narrator says that his uncle has "charming ways with women" (120), and Miles begins to exhibit this tendency after the governess's capitulations: "'You know, my dear, that for a fellow to be with a lady always-!'" (190).

The similarities between this behaviour and Quint's alleged mistreatment of Miles makes the governess's hints that Quint's treatment of Miles took a sexually abusive form (164) reflect upon herself. Her leniency echoes Mrs Grose's demonisation of Quint: "'It was Quint's own fancy. To play with him, I mean - to spoil him ... Quint was much to free'" (150). Hence Quint serves as the governess's doppelgänger: when the governess sees his ghost she is actually perceiving a metaphoric projection of her sexuality. As Wagenknecht notes (433), the governess's assumption of the traits she and Mrs Grose attribute to Quint is foreshadowed by her earlier replication of Quint's behaviour. When the governess sees him looking at her through a window, she goes outside, stands where he stood, and looks through the same window (143). Miss Jessel's ghost represents the governess's fear of engaging in an affair with the uncle that could be "infamous".

The governess is a "heterosexual displacement" that is sexually inverted by her assumption of Quint's alleged traits, and then symbolises male homosexuality because of her continuing sexual attraction to the uncle. These evocations are what Wagenknecht refers to as the story's "great adroitness": that "same-sex attraction can be suggested by hetero-sexual

encounters” (434). Like Stoker’s *Weird Sisters* and *Lucy*, the governess allows James to code his indications that sexual repression conditioned the statutory rapes Wilde committed, and thus she prevents his own “*fall*” into the “gulf of obscenity.” Symbolic doppelgängers feature more overtly in James’s “The Jolly Corner”, which was published ten years after “The Turn of the Screw” and thus implies that the earlier story tacitly tested this technique. In “The Jolly Corner”, the protagonist pursues a ghost that explicitly represents “what he personally might have been, how he might have led his life and ‘turned out,’ if he had not so, at the outset, given it up” (292): “His *alter ego* ‘walked’ – that was the note of his image of him, while his image of his motive for his own odd pastime was the desire to waylay him and meet him” (298).

The governess’s implicit murder of Miles echoes James’s description of Wilde’s “*fall*”, but also insinuates that homosexuals will commit crimes that are worse than statutory rape if they continue to be repressed. Despite the governess’s grooming, when she “caught him, yes, I held him – it may be imagined with what a passion”, Miles resists her embrace: “You devil!” (236). The governess could not pay for his silence, considering Miles’s family is wealthy and she is merely a governess and “the youngest of several daughters of a poor country parson” (119). Hence “The Turn of the Screw” indicates that she consequently holds his face against her until he smothers to death: “... but at the end of a minute I began to feel what it truly was that I held. We were alone with the quiet day, and his little heart, dispossessed, had stopped” (236). The governess suggests her murder is not

only saving herself from what entrapped Wilde and Miss Jessel, but unlike Wilde she has also prevented her victim's "*fall*" into the "gulf of obscenity": "With the stroke of the loss I was so proud of he uttered the cry of a creature hurled over an abyss, and the grasp with which I recovered him might have been that of catching him in his fall" (236). The party that represents the "ghoulish public" do eventually feast on their suffering, but both do not feel this consumption because it occurs when both are deceased (117). Her fear of living in a "gulf of obscenity" generated the governess's implicit sexualised violence, and therefore "The Turn of the Screw" insinuates that the "ghoulish public's" behaviour regarding non-marital sexual activity made Wilde fear homosexual intercourse and thus induced the statutory rapes he committed.

Both *Dracula* and "The Turn of the Screw" therefore suggest that homophobia conditioned Wilde's statutory rapes. With allusions to sexual inversion theory, these texts signify their child abusers so they evoke male homosexuality. Stoker gives his vampire women phallic teeth with which they want to penetrate men, and James intimates that Quint represents the governess's sexuality while maintaining her lust for the uncle. Stoker and James's implicit engagements with the Wilde trials also have distinct concerns that contextualise their depictions of aggression towards children. The murders committed by Jonathan and Arthur evoke the homophobic violence repressed homosexuals perpetrate against adult males who elicit their sexuality, and the party that opens "The Turn of the Screw" reflects the public who enjoyed the prosecution of Wilde. But these different focuses

both indicate that multiple channels of repressed sexuality generates the violence against children enacted by male homosexuals. In the next chapter, I will analyse three homoerotic horror films that depict aggression towards children and also echo the techniques we have considered. But *A Nightmare on Elm Street 2: Freddy's Revenge*, *Jeepers Creepers* and *Jeepers Creepers 2* reconstitute these devices so they mirror contemporaneous repression of male homosexuality.

Aggression towards children and the repression of homosexuality in *A Nightmare on Elm Street 2: Freddy's Revenge*, *Jeepers Creepers* and *Jeepers Creepers 2*

This chapter will consider two horror films in which implicitly homosexual characters want to harm children: *A Nightmare on Elm Street 2: Freddy's Revenge* and *Jeepers Creepers 2*. *Jeepers Creepers* contextualises its sequel's depiction of this compulsion, and hence I will also analyse that film. All three films produce subtexts that suggest homophobia sublimates male homosexuality into sexualised aggression towards children. They thus echo the tacit interpretations of the statutory rapes Oscar Wilde committed that were examined in Chapter One, but this mimicry constitutes engagements with contextual homophobia.

Like the previous chapter, Chapter Two will use a Foucauldian conceptual framework to elucidate my analysis. This chapter will also contextualise depictions of aggression towards children by arguing that these representations are indicative of "hyper-repression desublimation", which is a term that suggests institutions construct sexualities so that conflict will be generated (*The History of Sexuality: Volume I* 144). But this methodology also facilitates an explanation for why *Freddy's Revenge*, *Jeepers Creepers*, *Jeepers Creepers 2* and the previously analysed late-Victorian texts use

similar techniques. The films that will be examined indicate that the popularity of *Dracula*, “The Turn of the Screw” and their derivative texts has to an extent constructed Jack Sholder and David Chaskin, the director and screenwriter of *Freddy’s Revenge*, and Victor Salva, the director and screenwriter of *Jeepers Creepers* and *Jeepers Creepers 2*. These implicit processes reflect Foucault’s concept of “internal mechanisms” (*Discipline and Punish* 202): “Under the surface of images, one invests bodies in depth; behind the great abstraction of exchange, there continues the meticulous, concrete training of forces” (217), so that people “produce the relation in which individuals are caught up” (202). Hence by reconstituting their techniques, Chaskin, Sholder, and Salva have contributed to the proliferation of *Dracula* and “The Turn of the Screw”. But *Freddy’s Revenge*, *Jeepers Creepers* and *Jeepers Creepers 2* insinuate that their adaptations of the previously considered devices mirror contextual conditioning of sexualised violence perpetrated by male homosexuals. These films tacitly allude to contemporaneous controversies involving homophobia, which suggests that internal mechanisms within their directors and screenwriters were triggered by these events.

Hence before *A Nightmare on Elm Street 2: Freddy’s Revenge* (1985) is analysed, the context of its production will be briefly explained. This film is set in the state of Ohio, which decriminalised consensual sodomy in 1974 (Gerstner, 673) and was followed by California in 1976 (670). But even before this progress, the Hollywood film industry based in California was releasing films that feature overtly homosexual characters, because the

Motion Picture Association of America had stopped censoring references to homosexuality in the 1960s (Leff and Simmons, 271). Examples include *The Detective* (1968), *Midnight Cowboy* (1969), *The Boys in the Band* (1970) and *Cabaret* (1972). Hence unlike the late-Victorian texts examined in the previous chapter, *Freddy's Revenge* does not employ female characters to represent male homosexuality. However, *Freddy's Revenge* only implies that its protagonist is homosexual, using techniques that mimic those considered in that chapter. This restraint indicates that Jesse was not explicitly portrayed as homosexual because the homoerotic and paedophilic subtexts of *Dracula* and "The Turn of the Screw" provided devices that could be used to tacitly criticise *Cruising* (1981), a film that suggests homosexuality induces sadistic behaviour. *Freddy's Revenge* insinuates that the expression of this belief sublimates homosexuality into sexualised violence.

Freddy's Revenge implicitly contextualises Jesse's desire to kill his little sister so that this compulsion can be linked to the "conventional family" institution, which Foucault casts as an "indispensable instrument" of power (*The History of Sexuality: Volume I* 122). *Freddy's Revenge* suggests that it reconstitutes devices considered in the previous chapter so they reflect a contemporaneous institutional structure that does not legally punish homosexuality. The opening chapter of this study argues that *Dracula* suggests Christianity and medical discourse perpetuate homophobia, while "The Turn of the Screw" indicates that gossip performs this function. *Freddy's Revenge's* homoerotic and paedophilic subtext attributes 1980s

homophobia to “the conventional family” institution, for which the Hollywood film industry produces propaganda. In *Freddy’s Revenge*, character behaviour and dialogue intimates that they have been constructed by institutions like the Hollywood film industry so they try to proliferate conventional family units, which consist of heterosexual married parents who are living in a house with their children. Thus this film suggests that Jesse’s friends and parents attempt to enforce his service to the conventional family institution by repressing his homosexuality. The “conventional family” is an “indispensible instrument” of power because it enforces reproduction, and power is “bent on generating forces, making them grow” (136). But as noted in Chapter One, Foucault also contends that power organises institutions so they will generate conflict: “These points of resistance are everywhere in the power network. Hence there is no locus of great refusal” (95). Hence Jesse can channel his sexuality and frustration into aggression towards his little sister, who is vulnerable and representative of the conventional family institution. Before I examine this process, we will consider this film’s implicit adaptations of the techniques that constitute the subtexts of *Dracula* and “The Turn of the Screw”. This analysis will demonstrate that *Freddy’s Revenge* mirrors their indications that homophobia conditions sexualised violence against children.

Freddy’s Revenge indicates that Jesse is homosexual with techniques that echo the devices considered in the previous chapter. Like *Dracula*, *Freddy Revenge* frames its protagonist so he is feminised. Jesse assumes the role and character traits of *A Nightmare on Elm Street’s* female protagonist. His

family has moved into a house that was Nancy's home during the events the first film depicts, and Jesse sleeps in what was her bedroom. This setting reflects Jonathan sitting "where in old times possibly some fair lady sat to pen" and sleeping "here, where of old ladies had sat and sung and lived sweet lives whilst their gentle breasts were sad for their menfolk away in the midst of remorseless wars" (*Dracula* 44). Jesse is signified as a sexual invert and thus homosexual by this feminisation and an interdependent doppelgänger effect. "The Turn of the Screw" also uses this effect to suggest that its protagonist represents a male homosexual, but *Freddy's Revenge* produces a doppelgänger effect by echoing *A Nightmare on Elm Street*. Jesse's best friend has the first name "Ron", but Jesse refers to him by his last name: "Grady". The actor who plays Grady, Robert Rusler, looks like the actor who played Nancy's boyfriend Glenn in *A Nightmare on Elm Street*, Johnny Depp. Both are "slim" (00:20:42), have light brown skin and dark brown hair. This doppelgänger effect is strengthened by the names with which the protagonists refer to them: they both start with "G" and have five letters. *Freddy's Revenge* is implying that Grady is assuming Glenn's role as the protagonist's love interest.

But *Freddy's Revenge* indicates that Grady demonises and problematises Jesse's homosexuality so it is sublimated into sexualised aggression. Grady tells Jesse that their high school coach "gets his rocks off like this [by making them do pushups]. Hangs around queer S & M joints downtown. He likes pretty boys like you" (00:10:21). When Jesse says to Grady: "“Something is trying to get inside my body”", Grady replies: "“Yeah, she's

female, she's in the cabana, and you want to sleep with me.'" (00:52:45). As Benshoff argues, *Freddy's Revenge* suggests that Jesse internalises this homophobia and then displaces his "homosexual feelings" for Grady "onto Freddy's murderous rampages" (*Monsters in the Closet* 248). *Freddy's Revenge* thus echoes "The Turn of the Screw's" depiction of a supernatural being that represents the channelling of male homosexuality into sexualised violence. *Dracula* homosexual subtext instead involves Jonathan and Arthur defeating the vampires by becoming what Clover terms "monstrous heroes": they conquer the monsters by replicating their behaviour (4). *Dracula* insinuates that the vampires' teeth symbolise phallic substitutes, and hence Jonathan and Arthur stab the vampires that implicitly arouse them with phallic weapons. "The Turn of the Screw" suggests the governess externalises what she fears, while Jonathan and Arthur mimic what they perceive to be a threat. However as Benshoff posits, *Freddy's Revenge* indicates that Jesse externalises Krueger because he has "internalised" the homophobic bullying he receives. Jesse's aggression combines the two forms of sexualised violence that the protagonists in *Dracula* and "The Turn of the Screw" enact. What symbolically functions as Jesse's phallic substitute is Freddy's knife glove: a glove with a knife on each finger. Like Jonathan and Arthur, Jesse kills the characters that implicitly evoke his "homosexual feelings". But as we will soon consider, *Freddy's Revenge* also suggests that his sexuality and frustration with its repression are sublimated into aggression towards a child, which indicates that this scene has been influenced by the governess's sexualised violence.

This film's echoes of the devices considered in Chapter One constitute a response to *Cruising*'s indications that homosexuality induces sadistic behaviour. In *Cruising*, an undercover police officer pursues a serial killer who is murdering homosexual men that are frequenting "queer S & M joints". This film's ending suggests immersion in the New York gay leather bar scene transforms the heterosexual police officer into a homosexual serial killer. Hence anti-homophobia activists who learned that *Cruising* was being made attempted to disrupt its production by shining lights into cameras and loudly playing whistles, air horns and music (Benshoff and Griffin, 181). Jesse's first victim is the coach who Grady claims "gets his rocks off like this. Hangs out in queer S & M joints downtown. Likes pretty boys like you" (00:10:21). Jesse sleepwalks to a bar called Don's Place in which he meets Coach Schneider, who is wearing a leather vest. The scene inside this bar also pans over a male who is shown kissing the head of a man who is wearing a leather cap (00:30:30). But despite Grady's contention that the coach "gets his rocks off" by making males suffer, it is Jesse who sadistically murders Schneider (00:35:17). As Benshoff argues, *Freddy's Revenge* intimates that the coach would not have been murdered if Grady did not incorporate Schneider into his homophobic bullying that has repressed Jesse's homosexuality. By indicating that harm enacted by homosexuals is induced by homophobia, *Freddy's Revenge* suggests *Cruising*'s indications that homosexuality generates violence are wrong. But this murder also implies that the aggression towards a child that *Freddy's Revenge* will later depict was conditioned by homophobia.

The scene in which Jesse leers over his sleeping little sister does not allude to any contemporaneous controversies, but can be further contextualised by noting how this scene echoes aspects of “The Turn of the Screw”. Freddy was a “child murderer” (00:42:47), and in this scene he has possessed Jesse and made him go into Angela’s bedroom. Using Freddy’s voice, Jesse says “Wake up little girl”. A hand he puts on her is wearing the knife glove, but Jesse recoils and in his own voice tells a waking Angela: “It’s late, go back to sleep.” The film then cuts to Jesse sitting in his room trying to stay awake (00:44:35 – 00:45:30). Jesse later tells his female love interest Lisa that Freddy was trying to make him kill Angela (1:00:25). Like the governess, Jesse contends a deceased child abuser has become a ghost that wants to continue harming children. Both Quint and Freddy were menial labourers: Quint was a valet (147) and Freddy “worked” at a power plant (00:41:56). Jesse says that Freddy wants to control him (00:53:49), as opposed to the governess who contends that Quint and Miss Jessel want to possess Miles and Flora (149) (158). However, the ghosts Jesse and the governess perceive resemble the appearance of the person from which they supposedly derive (00:13:13) (00:24:52) (00:57:50). These echoes suggest that like “The Turn of the Screw”, *Freddy’s Revenge* portrays a protagonist whose sexuality is implicitly sublimated into aggressive behaviour towards a child.

But Jesse’s desire to harm a female child is in contrast to the predatory behaviour towards boys depicted in *Dracula* and “The Turn of the Screw”. As argued in Chapter One, these late-Victorian texts indicate that Wilde specifically sexually abused boys because they resembled adult men, with

whom he feared to have sexual intercourse. When *Dracula* does mention the sex of the vampires' child victims they are always a "he" (189) (208), and "The Turn of the Screw" suggests the governess grooms Miles so that he emulates his uncle. But Angela is a very feminine girl: she has long blonde hair and wears toy fingernails (00:07:12). Hence *Freddy's Revenge* insinuates that Jesse does not want to pretend that Angela is an adult male with whom he is having sex.

This film suggests that his paedophilic behaviour is instead an attempt to rebel against the conventional family institution that she represents, because this institution is determining the repression of Jesse's sexuality. Jesse's "conventional" parents pathologise his implicit internalisation of homophobia. His father contends that his sleepwalking and nightmares are symptoms of a drug addiction (00:36:24), while his mother posits that Jesse is just mentally ill, without considering the possibility that there are social and cultural factors conditioning his suffering: "He needs professional help. I think we should take him to a psychiatrist" (00:37:08). These responses reinforce his sexuality's repression: "My Dad thinks I'm on drugs. My Mom thinks I'm crazy. And you know at this point, I don't know if I don't agree with her (00:45:54). But Jesse suddenly decides to not harm Angela, which intimates that he has been constructed by the conventional family institution so that his compulsion to hurt a vulnerable family member is diverted into violence against another male who evokes his sexuality: Grady (00:57:50).

Freddy's Revenge suggests that the conventional family institution's control of Jesse is enforced by his friends. Grady connotes that his homophobia stems from concern that Jesse is not interested in pursuing a sexual relationship with Lisa that would necessarily precede their formation of a conventional family: "Are you mounting her nightly or what?" "Do you have some problem with me Grady?" "No, bro. Just killing time" (00:10:33), "Something is trying to get inside my body" "Yeah she's female, she's waiting for you in the cabana, and you want to sleep with me" (00:52:45). In this film's final scene, Lisa and her friend Kerry try to convince Jesse that "it's all over" (01:18:54) because Lisa has "him back" (01:13:10). But they are interrupted when a hand that is wearing the knife glove bursts through Kerry's chest (01:18:56). This violence insinuates that despite Jesse's acquiescence to a relationship with Lisa that can become the basis of a conventional family, he will still sublimate his sexuality and frustration with its repression into violence against people who serve the conventional family institution. The homophobia perpetuated by this institution is also the implicit focus of *Jeepers Creepers* (2001), though violence against a child only occurs in *Jeepers Creepers 2* (2003), which instead reflects the repression of homosexuality that is induced by the United States' education system. But its predecessor establishes characterisation and allusions that inform its sequel's depiction of this act.

Freddy's Revenge suggests that its director and screenwriter were triggered by the homophobic film *Cruising* so they reconstituted the devices considered in Chapter One, and the subtexts of the *Jeepers Creepers* films

use similar techniques when they allude to contemporaneous controversies that involved homophobia. *Jeepers Creepers* and *Jeepers Creepers 2* echo the homophobic assault of Matthew Shepard, which occurred in 1998. *Jeepers Creepers 2* additionally evokes the Columbine High School shootings, which were allegedly committed in 1999 because the shooters were victims of homophobic bullying. However, their subtexts also reflect the statutory rape perpetrated by their director and screenwriter. In 1988, Victor Salva received a jail sentence for his molestation of a twelve-year-old boy who had starred in his first feature length film. *Jeepers Creepers* and *Jeepers Creepers 2* suggest institutions perpetuate homophobia that produces such sexualised violence.

Though this implication is a Foucauldian understanding of sexuality and power, the subtext of *Jeepers Creepers* also alludes to distinctly Freudian concepts that suggest its protagonist is a homosexual who has his sexuality sublimated into violence. While playing a word association game with his sister Trish, Darry interprets a vanity licence plate that says “6A4EVR”:

“‘Gay ... Gay fever ... Gay forever! Ha! That’s mine! That’s three for little bro!’” (00:02:39). But his sister contends “‘That’s a six, not a ‘G’ you idiot. That’s ‘sexy forever.’ That’s mine. That’s five to two!’” (00:02:50). The rapidity of Darry’s response indicates that his unconscious bypassed his superego with the immediate provision of a Freudian slip (Freud, “The Ego and the Id” 17). *Jeepers Creepers* suggests that Darry’s id could quickly offer this answer because it was based on its current and main concern: his repressed homosexuality. Freud contends that violence against eyes

represents castration (“The ‘Uncanny’” 831), and this film’s final shot depicts the Creeper looking through holes he has made through Darry’s eye sockets (01:24:37). Hence this scene intimates that Darry has been so repressed by homophobia, his capacity to enjoy his homosexuality through genital stimulation has been disabled.

Jeepers Creepers implies that Trish has affected this repression because she is attempting to compensate for not being able to maintain a relationship that could become the basis of a conventional family. As Darry’s acknowledges, Trish has decided they should take “the long way home” because she is nervous about telling their parents that she has “broken up” with her boyfriend (00:03:20). Her bullying suggests that Trish is sublimating this anxiety into trying to enforce Darry’s service to the conventional family institution. After she mocks his Freudian slip, Darry overtakes the vehicle to which the licence plate is affixed. When they see that a middle aged and unattractive heterosexual couple are sitting in its front seats, Darry derides Trish’s answer: ““Sexy forever huh”” (00:03:11). But Trish responds: ““You know that is you in forty years”” (00:03:14), an assertion that contradicts her contention that “maybe” Darry’s fellow college students “know something about you that you don’t” because they have dyed some of his underwear pink (00:08:49). In Nazi concentration camps, men deemed to be homosexuals were made to wear pink badges, and hence anti-homophobia activists use pink as their official colour (Plant, 14). Rather than making a tacit connection between Trish’s haranguing and this segregation and extermination of homosexuals, *Jeepers Creepers* is

suggesting that Trish's acknowledgment and dismissal of Darry's implicit "gay fever" represses his homosexuality. This behaviour is reminiscent of Grady's bullying, which indicates that she shares his implicit purpose.

However, this film does echo the homophobic assault of Matthew Shepard in 1998. His assailants offered him a ride home from a bar, took him to an isolated location, and beat him to the extent that he later died from his injuries. They claimed their fear of Shepard's homosexuality made them kill him, a defence referred to as "gay panic" (Petersen, 21). This crime occurred on the outskirts of a small town (Petersen, 1), and hence Shepard was not found until eighteen hours after the assault. Darry and Trish are travelling and fleeing through the "country" (00:03:24) across sparsely populated counties, and the only confrontation between them and the Creeper that is seen by other people occurs when the Creeper raids a police station. Thus *Jeepers Creepers* intimates that Darry is afraid of receiving homophobic violence in an environment where there might not be people who could and would save him from death.

Jeepers Creepers implies that this fear channels his homosexuality into violence against a man who could evoke behaviours that may expose his "gay fever". The Creeper decapitates a police officer with an axe (00:45:26) soon after Trish posits that he "looked like a strippergram cop" (00:44:14). This violence echoes Jonathan's final confrontation with the Count, in which he cuts off Dracula's head with what symbolically functions as his phallus substitute: the "great Kukri knife" (400). However, *Jeepers*

Creepers does not suggest that Darry's sexuality is displaced onto the axe used by the Creeper, but instead indicates that his lust is sublimated into another form of violence. The Creeper bites the male police officer's tongue out of his head, and this act resembles a passionate kiss (00:48:08). As Benschhoff argues, in *Jeepers Creepers* there is a "link between the real-life fears of male homosexuality and the more metaphoric menace of the Creeper" ("Victor Salva: Outing the Monster Queer at the Multiplex" 140). This film suggests that the Creeper murders the police officer because he is handsome, which insinuates that Darry unconsciously fears that this attribute may provoke his homosexuality so it would again be exhibited.

Jeepers Creepers and *Jeepers Creepers 2* depict the Creeper's concealment as an act that resembles Shepard's appearance after he was beaten, and thus both films suggest the Creeper represents characters that have received homophobic abuse. The Creeper pretends to be a scarecrow in this film (00:53:57) and its sequel (00:04:30), and the person who found Shepard after the assault told interviewers that he initially mistook Shepard for a scarecrow (Petersen, 24). This detail was popularly reported, and the Grammy award-winning musician Melissa Etheridge named a song dedicated to Shepard's memory "Scarecrow" (Petersen, 3). *Jeepers Creepers 2* further reflects Shepard and his murder, and thus indicates that homophobia generates sexualised violence such as the kidnapping of a child that is depicted in that film.

Before considering how *Jeepers Creepers 2*'s echoes of Shepard and his murder constitute this film's indications that homophobia sublimates homosexuality into statutory rape, I will outline the manifestations of this technique. In this film, the boy abducted by the Creeper in the opening scene and a high school newspaper journalist are doppelgängers of Matthew Shepard. Like Shepard, Billy and Izzy have short blonde hair, are light skinned, and have thin faces. In colour photos of Shepard he tends to be wearing blue (Limjoco, "Town still struggling with Matthew Shepard's death") (Levesque, "'Matt Shepard is a Friend of Mine' – The life and legacy of a young gay man"), and Billy wears a checked blue shirt similar to one Shepard owned (Hudson, "Remembering Matthew Shepard: 13 Years Later") while Izzy wears a white shirt with blue stripes (00:17:24) underneath a blue jacket. Jake tells Izzy: "'You know what the story is on your scars right? ... You got into a fight when you snuck into a bar ... A gay bar bro'" (00:17:00). This rumour's echoes of Shepard's assault insinuate that Izzy got into a fight because he was designated as homosexual by a homophobic assailant. In *Jeepers Creepers 2*, Billy, Darry, Izzy and the Creeper all reflect Shepard and his murder. A cheerleader on a bus the Creeper will later siege has a vision in which Darry momentarily turns into Billy, who has a wound on his head that is gushing blood (00:23:06). The implicit allusions to Shepard's murder that are evoked by Billy's appearance intimate that the boy whom this film's director and screenwriter molested was the victim of homophobia that channelled Victor Salva's homosexuality into this abuse.

The Creeper's abduction of Billy is framed so it reflects the statutory rape Salva committed. In *Jeepers Creepers 2*, Billy is taken before Izzy is introduced, and Darry only features as a ghost in Minxie's vision (00:41:39). Neither Izzy or Darry ever interact with Billy in this film, and *Jeepers Creepers 2* does not indicate that these two implicit homosexuals know him. *Jeepers Creepers 2* thus dissuades attempts to attribute the Creeper's kidnapping to Izzy or Darry. Viewers who are aware of the statutory rape Salva committed are also encouraged to interpret the Creeper's kidnapping as symbolic of Salva's crime because his victim was a twelve-year-old boy (Benshoff, 136) and Billy looks like he is about this age. Salva identifies as a homosexual, and claims "I was thrown out of the house at 18 -- they [his mother and stepfather] told me to stop being gay or get out" (Goldstein, 3). *Dracula* and "The Turn of the Screw" intimate that homophobia sublimates male homosexuality into sexualised violence. *Jeepers Creepers* and *Jeepers Creepers 2* suggest Salva has been triggered by contemporaneous controversies involving homophobia so that he has reconstituted the devices considered in the previous chapter. But this process has also tacitly contextualised the statutory rape Salva committed.

Jeepers Creepers 2 implicit interpretation of the Columbine High School massacre reinforces this film's indications that homophobia represses homosexuality into sexual violence, such as the statutory rape Salva committed. According to statements made by their peers, the teenage boys who committed the Columbine High School massacre in 1999 were bullied by "jocks" because they were deemed to be homosexuals (Ames, 185).

“Jock” is an American pejorative term for young males who play sport for high school or college teams. Jake mocks Izzy’s implicit homosexuality because he believes the high school newspaper journalist is giving his fellow basketball teammate Dante “so much ink.” (00:16:40). When the Creeper is attempting to enter their team’s bus, another basketball player named Scotty targets Izzy with a homophobic outburst because “Is he or isn’t he” disagrees with his plan for escaping the Creeper: “Thinking you’re going to come onto me and every other swinging dick on this bus makes me nervous!” (00:34:44). Scotty, Jake, and Dante are the only high school students that are killed by the Creeper in this film, and the Creeper flirts with two of its future victims and other teammates. While looking through a bus window, the Creeper winks at Dante (00:37:41), smiles at Scotty (00:38:05), and then licks the glass (00:39:01) while staring at Deandre. This behaviour insinuates that Izzy has channelled his sexuality and frustration with its repression into violence against the basketball players who bullied him and the player Jake deduced he was “sweet on” (00:16:50). *Jeepers Creepers 2* thus intimates that Izzy unconsciously decides he should murder men who evoke the question “Is he or isn’t he?” rather than end their speculation by admitting he “is”.

But *Jeepers Creepers 2* also suggests the characters that bully Izzy are sublimating insecurities instilled by high school team sports into expressions of prejudice. Jake begins his harassment by asking Izzy: “You saw me? Run that fast break? ... Anybody gonna read about it?” (00:16:40). Scotty’s bigotry likewise stems from anxiety regarding his

athletic prowess: “Hanna’s [his African American coach] got it in for me. Him and his little token white boy Barnes. I don’t know, maybe I don’t have the right skin colour to get equal play on this team” (00:21:19). Like the other texts we have considered, *Jeepers Creepers 2* indicates that frustrations generated by institutions are channelled into expressions of homophobia.

The films analysed in this chapter thus echo the subtexts considered in Chapter One, which intimate that institutionalised homophobia sublimates homosexuality into sexualised violence against men and children. Foucault’s “internal mechanism” is a concept that elucidates this phenomenon. The films considered in this chapter indicate that *Dracula* and “The Turn of the Screw” constructed their directors and screenwriters so they were triggered by contextual controversies involving homophobia, and consequently reconstituted the devices examined in Chapter One. *Dracula* and “The Turn of the Screw” intimate that Christianity, medical discourse and gossip channelled Oscar Wilde’s sexuality into the statutory rapes he committed. *A Nightmare on Elm Street 2: Freddy’s Revenge*, *Jeepers Creepers* and *Jeepers Creepers 2* imply that the conventional family institution, the Hollywood film industry and high school team sports condition homophobic bullying that sublimates homosexuality into eroticised violence against men and children. In Chapter Three, we will consider how “The Turn of the Screw”, *Dracula*, *Freddy’s Revenge* and *Jeepers Creepers 2* allegorically portray the influence of Aestheticism on male homosexuality’s sublimation into statutory rape. The texts I will be re-

examining intimate that Wilde's molestation of adolescent boys was conditioned by this discourse. But they also suggest that non-Aesthetes and non-homosexuals are constructed so they non-sexually mistreat boys or channel their paedophilia into sadism. Hence my texts indicate that such cruelty and sexuality is not isolated to Aesthetes or homosexuals.

Aestheticism, paedophilia and child mistreatment in “The Turn of the Screw”, *Dracula*, *A Nightmare on Elm Street 2*, and *Jeepers Creepers 2*.

Having established that the considered texts suggest homophobia channels homosexuality into aggression towards children, this chapter will focus on their echoes of Aestheticism in order to further interrogate their representations of this process. As previously argued, “The Turn of the Screw”, *Dracula*, *A Nightmare on Elm Street 2*, *Jeepers Creepers* and *Jeepers Creepers 2* imply that institutions and discourses such as sexual inversion theory, Christianity, gossip, the “conventional family”, the Hollywood film industry, and American high school team sports produce the homophobia that induces this sublimation. But as we will consider in this chapter, their characters’ conduct reflects tenets of Aestheticism that further elucidate implicit ruminations on the relationships between homosexuality, homophobia, paedophilia and child molestation that are constructed by these influences.

Dracula and “The Turn of the Screw” intimate that the controversy generated by the Wilde trials associated paedophilia, Aestheticism and male homosexuality. As Chapter One noted, Wilde’s “acts of gross indecency” were his molestation of adolescent boys and his affair with an adult Lord Alfred Douglas. Wilde was also Aestheticism’s most famous practitioner,

and *Dracula* and “The Turn of the Screw” indicate that late-Victorians could thus conflate Aestheticism, homosexuality and paedophilia. Chapter One argued that *Dracula* and “The Turn of the Screw” suggest Wilde’s fear of homophobic persecution sublimated his homosexuality into the statutory rapes he committed. This chapter will contend that *Dracula* and “The Turn of the Screw” are what Foucault refers to as “resistance” discourse, because they are texts that attempt to “thwart” the influences of institutions (*The History of the Sexuality: Volume 1* 100-1). In the opening sections of these texts, characters that represent male homosexual child-molesters exhibit tendencies that echo the style and concepts of Wilde’s “golden book of spirit and sense, the holy writ of beauty” (“The Imaginative Prose of Walter Pater” 324): Walter Pater’s *Studies in the History of the Renaissance*. But because their characterisation contradicts the Aesthete stereotype, the reader who is knowledgeable about Aestheticism can recognise that non-Aesthetes share their tendencies, and thus can also be sexually attracted to minors. As these texts proceed, descriptions of characters that do not represent homosexuals contain symbolic allusions to Aestheticism. Some or all of these non-Aesthete and non-homosexual characters then implicitly express paedophilic desire, which further disassociates Aestheticism, homosexuality and paedophilia.

We are thus considering a two-stage process. *Dracula* and “The Turn of the Screw” indicate that their readers who are informed about Aestheticism are first manipulated so they can recognise that non-Aesthetes can share traits with Aesthetes, and hence non-Aesthetes can also be paedophiles. These

texts intimate that their second stage entails readers being directed so they can realise that non-homosexuals can be paedophiles. Readers who are not abreast of Aestheticism can still be convinced by the second stage, but the first stage of the process prepares those readers who are knowledgeable about Pater and Wilde so they are more susceptible to the second stage. *Dracula* and “The Turn of the Screw” insinuate that the readers who realise that paedophilia is not isolated to a specific sexuality or gender will be inclined to believe that society and culture should treat homosexuality and paedophilia as separate issues. These late-Victorian texts suggest they attempt to promote such an opinion because it can reduce the homophobia that sublimates homosexuality into sexualised violence against men and children. The second half of this chapter will consider how *A Nightmare on Elm Street 2: Freddy’s Revenge* and *Jeepers Creepers 2* implicitly reconstitute this two-stage process. But the first text I will examine is “The Turn of the Screw”, a text that contains implicit allusions to *Studies in the History of the Renaissance* that are echoed in the other texts we will be considering in this chapter.

It is useful to first consider how “The Turn of the Screw” compares with James’s previous fictional representations of Aestheticism. The governess’s initial characterisation of Miles accords with behaviours exhibited by Aesthete characters presented by James in other works, such as *The Portrait of a Lady*’s Gilbert Osmond, *The Bostonians*’ Henry Burrage, and *Roderick Hudson*’s eponymous deuteragonist. As Mendelsohn argues, “one of the hallmarks of the Jamesian Aesthete is that his emphasis on form threatens

the distinction between objects and people, since he views both in the same superficial terms” (33). This chapter will argue that the governess treatment of Miles mirrors this construction, but James’s Aesthete characters do not have erotic relationships with boys. As Chapter One posited, the governess is a heterosexual displacement that symbolises male homosexuality while preventing the homophobic persecution that an overt depiction of a male’s sexual abuse of a boy could have triggered.

When the governess describes her first impression of Miles, she uses Paterian echoes that suggest Aesthetes were constructed so they dehumanised the boys who inspired their work. According to Pater, “Lionardo’s usual choice of pupils ... were ready to efface their own individuality” so Da Vinci could more easily appropriate their visage for his paintings of saints and gods (110). Pater is intimating that these pupils limited their expression of personality so Da Vinci could more easily imagine that they were John the Baptist or Bacchus. The governess initially senses that her male pupil does not have “individuality”:

I remember feeling with Miles in especial as if he had had, as it were, nothing to call even an infinitesimal history. We expect of a small child scant enough ‘antecedents’, but there was in this beautiful little boy something extraordinarily sensitive, yet extraordinarily happy, that, more than in any creature of his age I have seen, struck me as beginning anew each day. (140)

The governess is not saying that Miles resembles an amnesiac, but rather insinuates that he acts as if his actual experiences have disappeared from “history”. The governess is also suggesting that his happiness is

“extraordinary” because both of his parents are dead (120). He is acting not like he has overcome his mourning, but instead as if he does not know that he had parents. The disturbing implication of her description is that the governess is imagining that if she were to molest Miles, he would not remember such abuse. “The Turn of the Screw” is intimating that boys do not vacate their personality when they are involved with geniuses, but Aesthetes instead dehumanised boys and therefore believed that they did not feel trauma. An Aesthete like Wilde would thus not feel empathy for the impoverished adolescent boys he was paying for sex, and hence he could conduct such behaviour.

But although her dehumanisation of Miles resembles behaviour exhibited by “Jamesian Aesthetes”, the governess is also characterised with traits that do not conform to this character type. Unlike Osmond, Burrage, Hudson, Pater, and Wilde, she is not male, elegant, eloquent, or involved in the arts. Her sex, manner, career and thus contradict reader conflation of Aestheticism, homosexuality and paedophilia. This chapter does not disavow Chapter One’s contention that the governess is a heterosexual displacement that represents male homosexuals who sexually abuse children, but is instead acknowledging that her gender has a dual function. The governess’s account implicitly contextualises the statutory rapes Wilde committed, but “The Turn of the Screw” insinuates that her characterisation also attempts to reduce the homophobia that causes such acts. If the reader recognises that the governess’s dehumanisation of her pupil is Paterian, they could then realise that a heterosexual women can also have paedophilic tendencies, and

hence this form of sexual desire is not specific to a gender or sexual orientation. Those who have not read Pater's magnum opus could also have this realisation if they accept the plausibility of what Felman terms the "Freudian" or "psychoanalytical" (98) reading of "The Turn of the Screw", which argues that the governess is sexually abusing Miles because she is hysterical (97). But the echoes of *Studies in the History of the Renaissance* help those familiar with this work recognise this subtext.

Before examining how "The Turn of the Screw" continues this process by implicitly satirising Pater's fire metaphors, I will explain how *Studies in the History of the Renaissance* uses this device. Pater establishes the meaning of his fire symbolism when that work suggests that the Ancient Greeks did not want to have sexual intercourse with the people who inspired their art: "But the artist steepes his thought again and again into the fire of colour. To the Greek this immersion in the sensuous was indifferent. Greek sensuousness, therefore, does not fever the blood" (195). *Studies in the History of the Renaissance* repeatedly uses fire as a symbol for lust: "its inevitable sensuousness a background of flame" (195), "the flame more eager and devouring" (208), "To burn always with this hard gem-like flame, to maintain this ecstasy, is success in life." (210). Pater's ideal artist can contain their lust so it is like a "hard gem" from which inspiration can be drawn. Hence he refers to "the heat of his genius", "the heat of their imagination" (x) and "this enthusiasm [for "young men more beautiful than Guido's archangel"]", dependent as it is to a great degree on bodily temperament, gathering into itself the stress of the nerves and heat of the

blood, has a power of reinforcing the purer emotions of the intellect” (161). In a letter to Edmund Gosse, James jokes that Pater is “one of those lucent matchboxes ... phosphorous, not flame”(Letters, Volume 3 492) because of his propensity for fire metaphors.

“The Turn of the Screw” implicitly extends this mockery by parodying Pater’s fire metaphor, but this technique also encodes this short story’s evocations of paedophilic desire and Aestheticism. The governess reflects Pater’s ideal artist when she suggests that she can contain her “flame” and use it as a source of vigour: “My present quickened courage, however, was such that, not too much to let it through, I had to shade, as it were, my flame” (232), “I let the impulse flame up to convert the climax of his dismay into the very proof of his liberation” (235). This correlation between “The Turn of the Screw” and *Studies in the History of the Renaissance* indicates that the governess thinks she can “shade” her lust and then let it “flame up” so she can more forcefully interrogate Miles. But as Chapter One argued, “The Turn of the Screw” insinuates that her lust has actually fuelled her hysterical hallucinations. Hence Miss Jessel is “as big as a blazing fire!” (214) when she looms over Flora. “The Turn of the Screw” thus suggests that the “flame” the governess mentions actually represents sexuality being sublimated into the mania that will ultimately kill Miles. The governess’s descriptions of her “flame” thus do not accord with her implicit behaviour, which mirrors the self-destructive sexual activities in which Pater and Wilde engaged, despite their fixation with “self-discipline”, “control” and “reserve” (Adams, 445) (Wilde, “The English Renaissance of

Art” 67-8). Pater was not given an Oxford proctorship because of his exposed affair with a nineteen-year-old student (Inman, 13). But the governess’s career and heterosexual attraction to a male (126) indicates that non-Aesthetes and non-homosexuals likewise have their repressed sexuality channelled into harmful actions.

The party that opens “The Turn of the Screw” also tacitly disassociates homosexuality, Aestheticism and paedophilia, because the participants are paedophilic but never exhibit homoerotic, Wildean or Paterian tendencies. As my previous analysis of “The Turn of the Screw” posited, this text suggests the “ghoulish public” would “hang and gloat” (*Selected Letters* 290) over Wilde because they were sexually aroused by the suffering of his victims that was described and on display. The party represents the “ghoulish public”, and this gathering hears about “tender” (115) and “delicious!” (116) supposedly true accounts of children being traumatised “round the fire” (115), “before the fire” (116) and “again before the fire in the hall” (119). These repetitive descriptions of contained fires echo Pater’s use of flame metaphors, which suggests that this exchange of information restrains the party’s lust. Thus the party and the “ghoulish public” they represent avoid the “gulf of obscenity” (*Selected Letters* 290) in which Wilde, Miss Jessel, and the governess were entrapped, because their lust is sublimated into consuming accounts of minors suffering. James does not indicate that any of the partiers are homosexual or Aesthetes, and Mrs Griffin suggests Douglas was in love with the governess (118). This speculation suggests that a man whose “flame” is fuelled by “charming” and

“tender” (115) accounts of children being traumatised is also sexually attracted to women.

Like “The Turn of the Screw”, *Dracula* indicates that male heterosexuals channel their paedophilic desire into sadism. But before we consider the non-homosexual characters in this novel that implicitly express sexual attraction to children, I will demonstrate that *Dracula*’s vampires exhibit traits that reflect Wilde’s Aestheticism. This characterisation suggests that this novel shares “The Turn of the Screw’s” implicit intent, which is to help readers recognise that non-Aesthetes can share the tendencies of Aesthetes, so readers who are knowledgeable about Pater and Wilde are more susceptible to realising that paedophilia is not isolated to homosexuals or Aesthetes.

The characterisation of Stoker’s vampires implicitly satirises Pater and Wilde’s glorification of “impassivity” (Pater, 198). For Pater, the “touch of the corpse” in his favourite artworks (198) suggests a state of being which is superior to human existence. The *Mona Lisa* “is older than the rocks among which she sits; like the vampire, she has been dead many times, and learned the secrets of the grave” (118). Pater also contends that Ancient Greek sculpture depicts “that high indifference to the outward, that impassivity, [which] has already a touch of the corpse in it” (198). Wilde also idealises “that calm which dwells in the faces of the Greek statues” that are “remote” and “laboring with the secret of the earth” (Wilde, “The English Renaissance of Art” 67-8). *Dracula*’s vampires exhibit traits that ironically

reflect how Wilde actually lived. The Count is insecure about his accent and is thus not indifferent: “... did I move and speak in your London, none there are who would not know me for a stranger. That is not enough for me” (*sic*) (27). As Schaffer argues, his concern echoes Wilde’s removal of his Irish accent (401): “I wish I had a good Irish accent to read it to you in, but my Irish accent was one of the many things I forgot at Oxford” (Wilde, “Irish Poets and Poetry of the Nineteenth Century” 31). The scenes in which Dracula (41) (52) and un-dead Lucy (211) are moving quickly because they want to procure a child indicate that the statutory rapes Wilde committed were contrary to his ideal of “impassivity”.

But the vampires’ characterisation contradicts the Aesthete stereotype, and hence *Dracula* reflects Wilde’s falsity while also intimating that this hypocrisy is not isolated to Aesthetes or homosexuals. Readers would expect that characters with tendencies that echo tenets of Aestheticism would also be employed in the arts, Anglo-Saxon, eloquent and male. The Count, Weird Sisters and Lucy do not conform to most of these attributes, which suggests that *Dracula* is using the two-stage process. The reader is first manipulated so they can realise that non-Aesthetes can share Aesthete tendencies, before they are directed to recognise that paedophilia is not specific to Aesthetes or homosexuals. This chapter is not negating Chapter One’s contention that the Weird Sisters and Lucy represent Wilde, but instead demonstrating that they have another implicit function. Like the governess, these female vampires symbolically contextualise the statutory

rapes Wilde committed while their characterisation attempts to reduce the reader's homophobia.

Like "The Turn of the Screw", *Dracula* expands its range of characters that echo Aestheticism by mimicking Pater's descriptions of fire. *Dracula* frequently mentions fire that is within members of the Crew of Light: "There was fire in his eyes" (131), "she become all on fire with zeal" (*sic*) (386), "His energy is still intact; in fact he is like a living flame" (321), "We are on fire with anxiety and eagerness" (369). These echoes of Pater's metaphoric references to controlled lust intimate that the Crew of Light are drawing upon their sexuality so they can more vigorously fight their foe. Like the governess, they are also not actually consciously controlling the channelling of their lust, but are instead sublimating their sexuality into sadism. As Chapter One argued, *Dracula* insinuates that homophobia displaces the homosexuality of Jonathan and Arthur into their violence against the vampires to whom they are sexually attracted, which they enact with phallic weapons.

Van Helsing and Seward infantilise these vampires before their sexualised deaths, which intimates that they are non-Aesthete and non-homosexual paedophiles. Van Helsing repeatedly contends that "In some faculties of mind he [the Count] has been, and is only a child": "that big child-brain of his", "Well, it is, as yet, a child-brain" (322), "he be of child-brain" (262), "he too have child-brain", "selfish child-brain", "his child-brain" (363). When Lucy is becoming a vampire, Van Helsing treats her like she is a little

girl: ““Now, little miss, here is your medicine. Drink it off, like a good child”” (*sic*) (132). According to Seward: “For a little bit her breast heaved softly, and her breath came and went like a tired child’s” (171). *Dracula* is suggesting that Van Helsing and Seward pretend Dracula and Lucy are children so that when they are stabbed, these doctors can imagine that they are being statutory raped.

This implication can be further substantiated by examination of the character traits that suggest their infantilisation of Lucy and Dracula is delusional. Van Helsing refers to other members of the Crew of Light as his “child”, but this expression is recognising that he is much older paternal figure who is guiding them. But Van Helsing and Seward actually inappropriately characterise Dracula and Lucy as children. As Kwan-Wai Yu argues, Van Helsing’s contention that Dracula has a “child-brain” is “self-deceptive criminology” (161) because “Dracula is a champion of intellectual labor” (160), and his only remotely childish quality is his selfishness. The Count’s schemes show that unlike a typical child, he can plan for the future and delay his gratification. His preparations for living in London involve reading numerous books about the city (26) and depositing boxes of dirt from his castle’s cemetery around London so that he numerous places where he can rest during the daytime (257). Over a few weeks, the Count also carefully nurtures Renfield’s trust so the lunatic will give him an invitation that will allow him to enter the asylum (297). Like Dracula, Lucy is also focused on preparing for future contentment. She is attracted to “handsome” men who are “well off” and of “good birth” (63), and her

implicit lasciviousness is likewise not childish: “Why can’t they let a girl marry three men, or as many as want her, and save all this trouble? But this is heresy, and I must not say it” (67). *Dracula* never insinuates that Seward and Van Helsing are sexually attracted to men, and the marriage proposal Seward gives Lucy and Van Helsing’s declaration that he is a “faithful husband” (187) indicate that they are both heterosexual. Thus like “The Turn of the Screw”, this novel connotes that it attempts to contradict reader conflation of homosexuality, Aestheticism and paedophilia.

This intent is echoed in two films that were analysed in the previous chapter: *A Nightmare on Elm Street 2: Freddy’s Revenge* and *Jeepers Creepers 2*. As Chapter Two argued, these films indicate that they have reconstituted the devices with which *Dracula* and “The Turn of the Screw” implicitly contextualise the statutory rapes Wilde committed. These two films likewise mimic aspects of the two-stage process that has been considered in this chapter. *Dracula* and “The Turn of the Screw” intimate that they first attempt to make readers who are knowledgeable about Aestheticism recognise that non-Aesthetes can share traits with Aesthetes, and therefore non-Aesthetes can also be paedophiles. These texts then suggest that they direct readers so they can realise that there are non-homosexual paedophiles. The paedophilic and homoerotic villains in *Freddy’s Revenge* and *Jeepers Creepers 2* exhibit tendencies that echo Aestheticism’s tenets. But unlike *Dracula* and “The Turn of the Screw”, these films do not suggest that non-Aesthetes and non-homosexuals channel their paedophilic desire into sadism. *Freddy’s Revenge* and *Jeepers*

Creepers 2 instead portray parental mistreatment of young people that is non-sexual. *Freddy's Revenge* executes the second stage of the process, because it helps viewers realise that paedophilia is not isolated to homosexuals. However, *Jeepers Creepers 2* does not likewise portray non-homosexual paedophilia, and thus the characterisation of this film's villain actually reinforces conflation of homosexuality, paedophilia and Aestheticism.

The first film we will consider is *Freddy's Revenge*, and I will begin by examining how Freddy's artistry echoes Pater's portrayal of Da Vinci's relationships with his pupils. Freddy tells Jesse: "You've got the body ... I've got the brain" (00:14:25), which connotes that Freddy also draws inspiration from the beauty of boys. Da Vinci's *St. John the Baptist* and *Bacchus* both depict an almost naked pupil, and adolescent males are usually unclothed when Freddy is creatively manipulating people or the environment. Jesse is in his underwear when objects around his bedroom start melting (00:22:20), naked when Freddy tortures Coach Schneider (00:33:39), and his best friend Grady dies in his underwear (00:57:50). Freddy's sadistic use of young males suggests that Aesthetes like Wilde treated young males callously because they were constructed so they only valued "life for the sake of art" (Wilde, "The English Renaissance of Art" 68).

Despite this Paterian tendency, Freddy Krueger's other characteristics do not conform to the Aesthete stereotype exemplified by Wilde, Pater, and

James's Aesthete characters. He is not eloquent or elegant: his voice is gruff, he swears (01:06:10), and his green and red-stripped sweater and brown fedora are ugly and unfashionable. He also did not work in the arts before he died, but was instead employed at a "power plant" (00:41:56). But from the 1960s onwards, non-Aesthete and non-paedophilic male homosexual characters frequently appeared in Hollywood films: such as the blackmailed senator in *Advice and Consent* (1962) and *Dog Day Afternoon*'s bank robber protagonist (1975). This context suggests that Aestheticism and male homosexuality were not generally equated when *Freddy's Revenge* was released. Hence this film's echoing of "The Turn of the Screw's" implicit allusion to Pater is indicative of the strong influence the popular late-Victorian text has had on the production of this film.

But though people who saw *Freddy's Revenge* when and after it was released would likely not conflate Aestheticism and homosexuality, demographic evidence indicates that sections of the film's audience would have equated paedophilia and homosexuality. In 1970, 73.5% of respondents to a national United States poll agreed with the statement: "Homosexuals are dangerous as teachers or youth leaders because they try to get sexually involved with children" (Boer, 265). A national survey posing a similar question to people living in the same country was not released until 1999. This survey found that 15% of their respondents believed that "gay men are likely to molest children" (Herek, 51). This residual prevalence suggests that in 1985, more than 15% of North Americans thought that male homosexuals want to sexually abuse children.

Krueger exhibits sexualised aggression that is heterosexual and paedophilic, which suggests to viewers who think “gay men are likely to molest children” that paedophilia and homosexuality are not actually relational. In *Freddy’s Revenge*, Freddy falls on top of Lisa, grabs her leg while she tries to flee, pulls her towards him and bites one of her calves (01:03:20). His violence against teenage girls in this film’s predecessor also resembles sexual assault (00:16:12; 00:39:46). As previously argued in this chapter, the governess and the female vampires have a dual function because they represent male homosexuals while also contradicting the conflation of homosexuality, paedophilia and Aestheticism. *Freddy’s Revenge* indicates that Krueger likewise symbolises Jesse’s male homosexuality and its repression into sexualised violence, while also representing a “child murderer” (00:42:47) who is sexually attracted to teenage girls and wants to kill Jesse’s little sister Angela. As I argued in Chapter Two, *Freddy’s Revenge* suggests that his knife glove is a phallus displacement, and hence his violence against children was paedophilic. Thus *Freddy Revenge* insinuates that it attempts to disassociate homosexuality and paedophilia.

Freddy’s Revenge also suggests that homophobia is actually channelled into abuse of minors. As Chapter Two demonstrated, this film’s subtext is concerned with homophobia generated by the “conventional family” institution. When one of the Walsh family’s pet birds attacks Mr Walsh and spontaneously combusts (00:28:16), Jesse’s father contends his son planted explosives on the bird: “You set this whole thing up, didn’t you? ... what

did you use firecrackers?’” (00:29:02). But what precedes the bird’s destruction intimates that Jesse was not complicit. Jesse comes into the Walsh family’s living room after Angela has prepared the birds’ cage so they can sleep: it is covered in a sheet (00:26:52). Jesse could not have attached an explosive to the bird that combusted unless the bomb was timed, and small to the extent that the bird could still fly and Angela would not see it. Mr Walsh later argues that Jesse needs a “good goddamn kick in the butt, that’s what he needs! That and a methadone clinic” (00:37:20) after Jesse has been brought home by police who found him sleepwalking naked (00:35:48). These recommendations ignore the literal possibility that Jesse has a mental disorder, but Jesse’s implicit homosexuality insinuates that Mr Walsh’s anti-drugs paranoia allegorically represents responses that conservative fathers have when they know or sense that their child is homosexual. Hence this film indicates that these fathers think their child is intentionally or incidentally undermining what they have worked hard to establish: a conventional family. The next film we will consider depicts an unconventional family, but *Jeepers Creepers 2* also juxtaposes a father who is non-sexually abusive with a paedophilic villain that exhibits Wildean and Paterian traits.

I will begin my analysis of *Jeepers Creepers 2* with an examination of the Creeper’s handicraft, which connects this film’s echoes of Aestheticism and its focus on parental mistreatment of children. The Creeper’s weapons combine his “taste” for the “the beauty of man” that is “more ardent in youth” (Pater, *Studies in the History of the Renaissance* 162-3) with “what

is useful.” Wilde begins his lecture on “Art and the Handicraftsmen” by declaring: “People often talk as if there was an opposition between what is beautiful and what is useful. There is no opposition to beauty except ugliness: all things are either beautiful or ugly, and utility will always be on the side of the beautiful thing” (87). “Art and the Handicraftsmen” argues that an object’s decoration should represent the purpose it serves. For example, Wilde disapproves of painting sunsets onto plates (90). In *Jeepers Creepers 2*, the throwing-knives that puncture the bus’s tires are made of a bone structure that is filled with human flesh. One of these knives has a tooth for its centre (00:10:47), and the other features Darry’s navel (00:14:24). We can assume it is Darry’s because in *Jeepers Creepers* a rose tattoo that is next to his navel is shown and mentioned, and this tattoo is on the navel throwing-knife. These weapons are intended to assist the Creeper’s collection of the “ardent” young male body parts for which it has a “taste” (Pater, 162-3), and their decorations reflect this use. When the Creeper takes Billy, he leaves behind a blade that is carved with imagery depicting this kidnapping (00:14:24). The blade inspires Billy’s father so that he creates his own weaponry (00:20:35): a “big, homemade harpoon” (01:36:45) to which the Creeper’s blade is affixed (01:14:10).

Jeepers Creepers 2 indicates that the frustration Mr Taggart channels into his harpooning of the Creeper is also sublimated into mistreatment of Billy. In this film’s opening scene, Mr Taggart has a tantrum when his “Post-Puncher” malfunctions, and he yells ““Billy, you been messing with the Post-Puncher?”” (00:02:51). The camera is on Billy after and during his

response, and he exhibits exasperation rather than an expression of guilt. His reaction to this insinuation implies that, like Mr Walsh, Mr Taggart is channelling his anxieties into baseless accusations. However, *Jeepers Creepers 2* suggests that this sublimation occurs not because Billy is homosexual and Mr Taggart is channelling his homophobia, but instead insinuates that Mr Taggart is venting insecurity instilled by his farm's limitations. Mr Taggart is trying to use ineffectual objects, which suggests that he cannot afford to upgrade his equipment. Birds are sitting on the scarecrows Billy has to "get up" before he can "come in and eat" (00:02:00). Mr Taggart thus tries to compensate for what he lacks in technology with productivity, but this strategy involves child labour because he either cannot afford adult workers or does not want to pay for assistance. However, the scarecrows are not working, and so the chore he has given Billy does not serve a good purpose. "Lot of good they're doin'" says Billy (00:02:22).

Jeepers Creepers 2's depictions of handcrafted weapons establishes a parallel between Mr Taggart and the Creeper that suggests both use young male in ways that disregard their welfare. Billy's disdain for putting up ineffective scarecrows is expressed through mockery, which implies that he is just annoyed by his father's ostentatiousness: "'Don't want them blowing down again.' Big wind my ass. You're the only big wind out here" (00:03:06). But Mr Taggart's baseless accusation and his frivolity indicate that he vents his frustration with his farm's limitations through fatuously exercising his parental authority. This trait is best exemplified by Mr

Taggart's revenge mission, in which he makes Billy's brother Jack assist him in his pursuit of the Creeper. He thus risks the one son he has left so he can avenge the son he has lost. Therefore *Jeepers Creeper 2* insinuates that when parents fixate on the threat child molesters pose, they can ignore how they may be mistreating their own children.

Hence the texts that I have considered in this chapter feature echoes of Aestheticism that constitute their subtexts' responses to paedophilia and child molestation. *Dracula* and "The Turn of the Screw" suggest that they attempt to contradict the conflation of Aestheticism, paedophilia and homosexuality that was triggered by Wilde trials. As Chapter One argued, the governess and Stoker's female vampires represent Wilde, and their texts insinuate that homophobia channelled his homosexuality into the statutory rapes he committed. But their gender, sexuality, class and other characteristics indicate to the reader that non-Aesthetes and non-homosexuals and can also be paedophiles. This implication is reinforced by their texts' portrayals of paedophilic behaviour that is enacted by characters who do not exhibit homoerotic, Paterian or Wildean tendencies. Like "The Turn of the Screw", *Freddy's Revenge* depicts behaviour which resembles Pater's description of Da Vinci's relationships with his pupils. Krueger's characterisation suggests that paedophilia and homosexuality are not relational, and Mr Walsh's bullying intimates that homophobia actually generates non-sexual abuse of minors. *Jeepers Creepers 2* instead implies that parental anxiety about child molestation and paedophilia distracts from non-sexual forms of child abuse. But this film's subtext does not indicate

that heterosexuals can feel paedophilic desire, and hence it reinforces the conflation of homosexuality and paedophilia. However, the villains in these films exhibit tendencies that echo Pater and Wilde's contributions to the Aestheticism movement, which nonetheless suggests that *Dracula* and "The Turn of the Screw" strongly influenced the productions of these more recent homoerotic horror texts.

Conclusion

This thesis has explored the implications evoked by depictions of aggression towards children in homoerotic horror texts. Each chapter has drawn from Foucault's studies of sexuality and power, Queer Theory criticism, and Kincaid's theorisation of paedophilia. Chapter Three integrates their previously incorporated concepts with insights derived from examinations of Aestheticism. This methodology was necessitated by a focus that required elucidation of the techniques with which texts interrogate the relationships between homosexuality, homophobia, paedophilia and child molestation.

My analysis of *Dracula* and "The Turn of the Screw" established findings that directed by examinations of *A Nightmare on Elm Street 2: Freddy's Revenge*, *Jeepers Creepers* and *Jeepers Creepers 2*. Chapter One demonstrated that *Dracula* and "The Turn of the Screw" reflect the statutory rapes Oscar Wilde committed and insinuate that homophobia repressed his homosexuality into these acts. Queer Theory criticism clarified the techniques with which these texts produce this interpretation: which include sexual inversion of characters, weapons that symbolise phallic substitutes, doppelgänger effects, villains that represent sublimated sexuality, and aggressive behavior towards children that evokes child molestation. My

examination of these late-Victorian texts allowed me to recognise how these devices are reconstituted in *Freddy's Revenge*, *Jeepers Creepers* and *Jeepers Creepers 2* so they mirror contemporaneous controversies involving homophobia. *Freddy's Revenge* implicitly alludes to the film *Cruising*, *Jeepers Creepers* and *Jeepers Creepers 2* echo the murder of Matthew Shepard, and the later film reflects the Columbine High School Massacre. Foucault's "internal mechanisms" concept as outlined by *Discipline and Punish* directed an interpretation of the correlations between the considered film and literary texts that enriched my analysis of their devices

Foucault's concept of "hyper-repression desublimation" illuminated the structure of each text's implicit depictions of sublimations. Chapter One posited that "The Turn of the Screw" suggests gossip produces homophobia that represses male homosexuality into sexualised aggression towards children, while *Dracula* implies that Christianity and sexual inversion theory serves this function, but also generates eroticised violence enacted against adults that evoke male homosexuality. Chapter Two argued that *Freddy's Revenge* and *Jeepers Creepers* suggest the conventional family institution channels male homosexuality into sexualised violence perpetrated against children and older males, while *Jeepers Creepers 2* intimates that high school team sports also induces this type of behaviour. Hence comparison of these texts insinuates that between the late Victorian period and the twenty-first century, the institutional structure that generated homophobia changed, but the kinds of violence that were induced by this form of bigotry remained the same.

Chapter Three reexamined *Dracula*, “The Turn of the Screw”, *Freddy’s Revenge* and *Jeepers Creepers 2* with a focus on their echoes of Aestheticism that connect their implicit depictions of homosexuality, homophobia, child molestation and paedophilia. This new approach used the conclusions already drawn from these texts as a basis, but was able to discover more divergent perspectives on these categorisations. *Dracula* and “The Turn of the Screw” insinuate that they attempt to disassociate homosexuality, Aestheticism and paedophilia by indicating that non-heterosexuals and non-Aesthetes can be paedophiles. The late Victorian texts therefore intimate that conflation of homosexuality and paedophilia promotes homophobia and underestimates the threat posed by an inclination that is not isolated to a specific sexuality. Though *Freddy’s Revenge* and *Jeepers Creepers 2* also contain villains with traits that reflect tenets of Aestheticism, these films instead parallel these characters that represent child molesters with fathers who non-sexually mistreat their sons. Hence both films suggest that the two forms of abuse are equivalent, and they thus challenge the fixations with paedophilia that constitute *Dracula* and “The Turn of the Screw”.

This study outlines conclusions that can serve as a productive basis for potential future studies of film and literature. Gothic literature offers examples of homoerotic horror texts that depict violence against boys despite predating the Wilde trials, such as Beckford’s *Vathek* and Shelley’s *Frankenstein*. A subsequent study could thus examine the origins of this

phenomena with a focus on gothic fiction produced during the eighteenth century and early nineteenth century. However, contemporary depictions of paedophilia and homosexuality could provide more relevant perspectives on the institutional structures that constructs and connects these sexualities.

Notes on a Scandal (2006) and *The X-Files: I Want to Believe* (2008) are two non-horror films that deviate from the forms in which the studied texts associate sexual abuse of minors and homosexuality. Both films depict amoral homosexual villains who are thwarted by humanised statutory rapists, and hence their similar structures are perhaps indicative of a cinematic trend that reflects contextual treatments of homosexuality and child molestation. Chapter Three's insights about the influence of Aestheticism on horror texts is suggestive of yet another kind of study. This chapter contended that Stoker's characterisation of his vampires implicitly alludes to Pater's beautification of corpses, and thus this facet of *Studies in the History of the Renaissance* may have influenced how other horror writers described their monsters. Such a focus could involve examination of Stoker's fellow 1890s horror writers, such as Arthur Machen, M. R. James, Robert W. Chambers, Vincent O'Sullivan and Francis Marion Crawford.

But as the first suggestion indicates, the subject of violence against children in homoerotic horror has only been briefly examined in this thesis and deserves greater attention. This study has discovered interesting and original implications regarding the institutional construction of relationships between homosexuality, homophobia, child molestation and paedophilia, and this ingenuity indicates that other homoerotic horror representations of

aggression towards children can provide potentially constructive criticism of influences that remain present.

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