

10: 'Unspeakable Acts': Coming Out as Werewolf - Lisa Metherell.

In the 1990s Eve Kosofsky Sedgwick 'comes out' as a gay man.¹ Reflecting back on her experiences of complex identifications in 2008, she notes that:

I did see that my experiment, if I persisted in it, might turn out unhappily for some personal ambitions [...] and was certain to put me in repeated false positions. But I increasingly saw that no truer position was available [...] Beyond that, I thought some readers would join me in finding the working-out of the experiment educative and oddly funny. And I pictured it making a few heads explode. Whose pedagogical desire could go further than that?²

Coming out - the speech act of declaring one's identity - is both claimed and subverted by Sedgwick to maintain a troubling position in relation to dominant discourse. The powerful western knowledge paradigm she is critiquing is that which is fundamentally based upon inequitable dualisms including homosexual/heterosexual, feminine/masculine, secrecy/disclosure, knowledge/ignorance, in/out. In her writing, whilst acknowledging their power, Sedgwick also attends to moments and subjects in literature in which other positions operate that are in excess of dualistic ways of knowing; moments that highlight the instability at the heart of these binaries. In this chapter I suggest that the werewolf also presents as such an excessive subject. Of course, representations of werewolves have notably operated within powerful polarities, particularly: culture/nature; mind/body; civilised/primitive and rational/instinctive.³ Filmic representations in which a human, bitten or scratched by a werewolf, transforms into a snarling beast on the full moon has classically symbolised

‘dualistic subjectivity’.⁴ In this chapter I show how queer theorising, primarily through the work of Sedgwick, applied to werewolf representations can trouble and bring complexities to these dualities, particularly through a focus on the concepts of the ‘closet’ and ‘unspeakability’ in relation to coming out. To do this, I focus on the character George Sands (played by Russell Tovey) in BBC3’s *Being Human* (2008-2013). In *Being Human*, George comes out to his parents - not as gay - but as werewolf. George’s parents cannot countenance this possibility and interpret his statement as a sign of his deteriorating mental health. In this moment, George is silenced and cannot continue to speak of his experience. He nods and mumbles and pretends to accept their interpretation whilst drawing away from them towards friends who understand and accept the human/beast subjectivity he lives with.

In George’s coming out scene, *Being Human* hints at a queer excess of the subject that lies in silences and unspeakability and I will attend to these moments in more detail as the chapter progresses. By exploring the tensions between unspeakability and coming out I extend queer considerations of the problems of representation in which readable identities are enunciated. In doing so, I reflect upon how coming out as ‘queer’ rather than gay or lesbian may be more akin to coming out as werewolf in its challenges to ‘cultural intelligibility’⁵, that is, in its potential to exceed a categorical and knowable identity.

I argue that in *Being Human*, ultimately an unspeakable excess is curtailed in the mode of representation; by a monstrous ‘revealing’ and narrativised identity that contains and captures the monstrous subject. However, I also suggest that by attending to radical unspeakability in the werewolf’s plight as a queer posthuman subject we glimpse its potential. I suggest that the werewolf and the queer, as ungrounded subjects whose identities cannot be fully contained within normative categories of knowing and being, have the potential to disturb epistemological dualisms.

Firstly, this chapter discusses how representations of monsters and deviant sexual subjects have long had an intimate relationship informed through a pre-Stonewall⁶ trope of unspeakability. *Being Human* demonstrates how George's character development follows a familiar lesbian and gay narrative that moves from closeted secrecy and shamefulness towards acceptance and coming out. Secondly, the importance and limitations of coming out as lesbian and gay are discussed via the representational problems associated with the closet and the binaristic terms 'in' and 'out'. Finally, by attending to unspeakability and the queer act of coming out as werewolf, I consider how concepts of the werewolf and the deviant sexual subject can inform each other through disturbing what can be known and said. I suggest that coming out as queer, rather than as lesbian or gay, is troubling as it is an unutterable, unintelligible position. I argue that the queer potential of the werewolf lies in unspeakability: not the unspeakability of something so hideous or shameful that it cannot be named, nor the secrecy and silence of the homosexual closet, but rather in the implicit excess of the subject at moments when spoken language fails to express or capture transformation and alterity.

A partial history of unspeakably monstrous subjects.

It is not the purpose of this article to revisit a well furrowed ground in which the monster in film has been decoded as covertly and symbolically queer in its otherness⁷ as it 'lurks around the edges of texts and characters'⁸ a cypher for the anxieties and fears of an (often assumed) straight, white, middle-class, able-bodied society. I do however want to briefly revisit older Gothic conventions to consider how the development of the Gothic monster can be seen as running parallel to the development of homosexual representations

specifically through tropes of unspeakability in order to explore what this might offer to contemporary queer subjectivities.

The Gothic monster and the figure of the male homosexual have a particularly close affinity in which the emergence of a legible homosexual representation can be significantly traced back to representations of the trials of Oscar Wilde.⁹ In Wilde's libel trial his novel *The Picture of Dorian Gray* (1890) was used as evidence of his 'immorality',¹⁰ whilst in Wilde's initial gross indecency trial he was questioned about the now famous line 'I am the Love that dare not speak its name' from the poem 'Two Loves' (1894) by Lord Alfred Douglas. Wilde denied that this passage referenced homosexuality, arguing it concerned platonic love between older and younger men. However, to not deny this would be impossible (unspeakable) for his defence of the charges.

Ed Cohen writes that, 'Wilde's trials and conviction were the most widely publicized events of their kind in the nineteenth century...such they were instrumental in disseminating new representations of sexual behaviour between men'.¹¹ L. Andrew Cooper summarises that, 'After Wilde's trials, "the homosexual" appeared to be a kind of Gothic monster'.¹² Yet entangled with all the contemporary publicised pronouncements were the spectres of silence and unspeakability. The Old Bailey Session Papers for example, rather than giving the usual detailed trial summary 'simply said of the libel trial "The details of the case are unfit for publication"'.¹³

Sedgwick describes unspeakability as 'one of the most distinctive Gothic tropes'.¹⁴ Citing Louis Crompton she argues that 'Sexuality between men had, throughout the Judaeo-Christian tradition, been famous among those who knew about it at all precisely for having

no name - “unspeakable,” “unmentionable,” “not to be named among Christian men”¹⁵

Unspeakability within the Gothic genre is a slippery term that includes iterations of silence and secrecy; of coding and contamination; of forbidden knowledges and of there being no words. It is bound up with what cannot or should not be said. This can be seen in much Gothic fiction. For example, many of MR James’ or HP Lovecraft’s tales operate as a warning that terrible knowledges once brought to light are ruinous to people and civilisation as we know it. Or, in the case of Wilde’s *Dorian Gray* and Charles Maturin’s *Melmoth the Wanderer* (1820), the unspeakable has hinted at unions so dreadful that they should always be kept a dark and terrible secret.

The belief in contamination through sexual knowledges is pervasive in Western history. In 1921, for example, the Criminal Law Amendment Bill was considered in Parliament. This Bill proposed to criminalise sexual activity between women by creating a gross indecency charge in line with that already in existence for men. Some politicians emphasised the dangers of even discussing the subject:

You are going to tell the whole world that that there is such an offence, to bring it to the notice of women who have never heard of it, never thought of it, never dreamt of it. I think that is a very great mischief.¹⁶

This outrage is anchored in the belief that these ideas are so polluting that the mere mention of them would lead to sexually deviant practices. In contemporary Britain these fears of contamination still exist in popular representations of werewolves that have queer implications. See for example the werewolf Professor Remus Lupin in *Harry Potter and the*

Prisoner of Azkaban (1999) agreeing to leave Hogwarts school, once his secret is out, to prevent putting children ‘at risk’.¹⁷

For many years in western societies, to be homosexual was a crime that could strip one of work, family, freedom and even life.¹⁸ Within this context it is understandable how secrecy and silence has been necessary for some and how both secrecy and disclosure through the framing mechanism of the closet have been central to the development and circumscribing of homosexual representations. In the contemporary post-Stonewall landscape unspeakability and silence have been bound up with the closet in which lesbian gay and bisexual identities are hidden or trapped; linked to a time before we could be ‘out and proud’. Coming out of the closet in the West has often been felt to be a necessary survival strategy¹⁹ in rejecting shame and stigma and starting to live a more ‘authentic’ life. As I show in the following section, this move from shame to acceptance through coming out is echoed in the character development of George Sands in *Being Human*.

From shame and secrecy to acceptance and coming out.

Being Human was a hugely popular BBC3 show that ran from 2008 until 2013. Set in modern day Bristol and later in Barry Island, Wales, with its attention to the supernatural rubbing alongside the domestic everyday, it has been dubbed ‘Kitchen Sink Gothic’.²⁰ As a supernatural comedy drama, the show revolves around three friends who share a terraced house – Annie (Lenora Critchlow), Mitchell (Aidan Turner) and George. Throughout the show, all three are wrestling with their ‘conditions’. Annie, a ghost, is trying to find out what is preventing her leaving the mortal world. Mitchell, a vampire, is attempting to control his addiction to blood, whilst George, a werewolf, is full of shame and self-loathing as he tries to

come to terms with his monstrous identity after he was infected in a werewolf attack. George is a loyal, nice-bloke-next-door who just wants to live a ‘normal’ life. He hides himself away from others in remote or isolated places for his monthly transitions to avoid putting anyone at risk. After initial meetings with the werewolf that attacked him, George has no interest in finding a werewolf pack. Instead, the vampire, werewolf and ghost create their own community with their home space being an aspirational safe space away from the monsters (both human and supernatural) outside. Because of their conditions, secrets abound (as they do in most dramas and Gothic literature). George and Mitchell work together as porters in the local hospital and are careful when they are at work. They talk in low voices, not wanting to be overheard. The wider narrative running across all four series is whether these and other supernatural beings should continue to cover up their very existence or make themselves known to humanity.

George is a sympathetic ‘Other’. He is an ethical werewolf in that he does not want to ‘recruit’.²¹ At the beginning of the series he feels he must keep his animal nature hidden at all costs to protect other people. George is ashamed of his werewolf identity. In the very first episode of the first series ‘Flotsam and Jetsam’ we see George’s self-hatred towards his urgently impending transformation:

George: I’m not doing *this* in the house!

Mitchell: For God’s sake George, you can’t always keep it separate. This is happening. This is part of you.

He loathes the wolf and distances himself from that part of him as much as he can. In his language his lupine self becomes referred to as ‘it’, ‘the thing that happens to me every

month' (Series 1, Episode 2 'Tully'). This lunar 'joke' associates monstrous transformation with menstruation and in doing so posits a form of 'Othered' femininity to the male werewolf. George echoes a very common dualistic representation of the werewolf as a tortured, divided self, wrestling between 'civilised' man and his more 'baser' animalism.²²

George has cut himself off from his old life, from everything and everyone he knew. He would rather his family think him dead than reveal to them that he is a werewolf. He is in the werewolf closet and he tries his best to keep his condition under wraps: 'There is stuff you don't know about me. Dark nasty stuff...when I tell you I'm a man with secrets, I'm being as honest as I can with you right now' (Series 1, Episode 4 'The Black Day'). His refusal to tell his girlfriend Nina (Sinead Keenan) about his 'condition' becomes a stumbling block in their relationship. Nina asks George: 'My world and the world of you and all those secrets...do you think they can exist together?' (Series 1, Episode 6 'Bad Moon Rising'). There is an ever-present threat of exposure; of being 'outed' for George. Nina realises what his secret is as he transforms in front of her eyes. In its revealing, this secret knowledge is highly dangerous and contaminating as Nina is accidentally scratched by the partially transformed George and as a result becomes monstrous herself.

George is full of shame, he feels contaminated and likely to contaminate. His wolf must be kept in a cage/closet away from 'normal' people. As the series unfolds, the character development arc for George moves from alienation and shame towards acceptance and integration marked through shifts in language from secrecy and silence to enunciations. With the support of his two housemates he begins, through the language of imagined support groups, to integrate his divided self: 'My name is George and I'm a werewolf'. Acknowledging this identity, his best friend Mitchell responds, 'Hello George' (Series 1,

Episode 2). This integration culminates in George trying to come out to his parents as werewolf. In Series 3, Episode 6 'Daddy Ghoul', George and his girlfriend Nina help George's dad get back with his mum. George has not seen his parents for three years, since he became a werewolf. It is his disappearance that seems to have derailed his parents' marriage:

Dad: Three years. And then you finally come back and it's like this...under these circumstances. I mean, don't get me wrong. I'm grateful. But I just feel so...

George: What?

Dad: ... guilty. Because now I know why you left. Why you stayed away, What made you run and hide.

George: Now you know? You know? You know what I am?

Dad: Yes.

George: Do you think I'm a freak?

Dad: Of course I don't son.

George: Annie knew too. She knew the moment she met me. Its supernaturals - they see the crosses others bear so clearly, the scars on their soul.

Dad: Annie?

George: She's my friend. She's a ghost too.

Dad: When did you start...I mean how did it...you, you, you you know begin?

George: Well it was in Scotland. That's when...it's still quite difficult to uh...

Dad: Well I wish you'd come to me. Talked to me.

George: You couldn't have changed anything dad. It's not like there's a cure.
For the rest of my life I'm going to be howling at the moon.

Dad: You poor thing.

George, without mentioning the monstrous word 'werewolf', craves recognition and acceptance from his father and thinks he has found it. At the same time, George's mentioning of ghosts is evidence of his seemingly crumbling mental health to his father. In conversation with George's girlfriend Nina his dad stumbles over a series of mumbles and stutters that also fail to name their monstrous identities:

Dad: George tells me that you, er, are like him...you, you, you, and he have the same, er, both have the same condition.

Nina: Yes.

Dad: Is that how you met? You both had this...condition?

With his parents back together and a more secure sense of self, George makes an announcement:

Dad: Thank you - both of you.

George: Well it's my fault we're in this mess in the first place.

Mum: But you're back now. We're together again. Family again, that's all that matters.

George: (takes glasses off, sighs) Listen, mum, I wasn't really in a cult...

Mum: Your father told me...about your illness.

George: Oh, I'm not...I'm not ill either...well not exactly. Look the reason...the reason...

Nina: George, are you sure about this?

George: (nods) It's hard to actually say the words.

Dad: You take your time son.

George: I'm...I'm a werewolf.

Dad: Now, you are taking some form of medication at the moment, aren't you George?

George: (nods) mm-hum.

Dad: You're going to get better son. Me and your mum will make sure of that.

George: I know you will (awkward smile).

In this scene we can see how a coming out narrative, most commonly associated with gay or lesbian experiences is imitated and parodied. The camera lingers on George's face as the audience may empathise with his anxieties about sharing his secret life with his parents. Once shared, his parents cannot comprehend or believe this narrative. They love him, but perhaps also feel sorry and worried for him, and his non-normative identity is interpreted as a mental health problem. We see George later on in the episode being pleased to have tried to come out to his parents, even if his declaration was not intelligible to them: 'Well I told them' he says to Nina. Nina responds 'You did, and I'm very proud of you'. I now want to consider queer critiques of coming out.

Issues of representation

It is not the purpose of this chapter to deny the importance of coming out stories as a means to survive in the face of homophobic erasure. Nor is it to underestimate coming out or claiming an identity position as important strategies for liveability, visibility and as part of the political fight for human rights. For, as Sedgwick writes, the post-Stonewall gay rights movement:

posited gay women and men as a distinct minority with rights comparable to those of any other minority, it served notice that at least some people were in a position to demand that the representational compact between the closet and culture be renegotiated or abrogated. Obviously, for many crucial purposes this move has been indispensable.²³

This 'representational compact' has been powerfully theorised in Michel Foucault's analysis of the emergence of the homosexual as a 'species'²⁴ within the late nineteenth century, in which he discusses how sexual subjects are historically contingent and constituted through discursive regimes such as the law and medicine. These regimes enabled the emergence of a homosexual identity, but as a pathologised subject - an inferior 'Other' constructed through stigma and containment. Whilst in Britain homosexuality is no longer illegal or diagnosed as an illness, the representational frame for lesbian and gay identities is still restricted to a knowable 'Other'. Queer theorists have critiqued the liberatory aspects of coming out as homosexual, reminding us that one is not liberated from powerful discursive regimes in the act of coming out. David Halperin writes that:

...to come out is precisely to make oneself into a convenient screen onto which straight people can project all the fantasies they routinely entertain about gay people, and to suffer one's every gesture, statement, expression, and opinion to be totally and

irrevocably marked by the overwhelming social significance of one's openly acknowledged homosexual identity.²⁵

Teresa De Lauretis writes that the 'problem' of lesbian representation is about 'the conditions of the visible, what can be seen and represented'.²⁶ The lesbian for example cannot simply 'appear' because being named as lesbian is to be contained within a cultural category that has 'no rounded character, no story beyond their deviant desire'.²⁷ Coming out does not address the power of the representational frame in which the sexual subject is interpellated into an indexical identity through the 'act' of coming out as lesbian or gay. Neither does it critique the assumption that all those not out are full of shame and stigma.²⁸ This fantasy screen, as Halperin describes it, has at its heart a problematic and powerful set of binaries that Sedgwick argues are fundamental to Western knowledge production.

Sedgwick shows us that to come out one also requires a closet. She argues that 'The representational function of the closet is to maintain a binary between 'in' and 'out'; 'the relations of the known and unknown, the explicit and the inexplicit around homo/heterosexual definition' that can only be accessed through the performative speech act of coming out.²⁹ In her conceptualisation, knowledge is produced through the construction of inequitable difference. So, for Sedgwick 'the closet' and 'coming out' are terms that make sense only as part of a wider hegemonic knowledge production based on dualistic discourse. Within this discourse signification is constituted through binaries that include heterosexual/homosexual, white/black, disclosure/secret, public/private, knowledge/ignorance, natural/artificial, masculine/feminine, same/different, in/out centre/margin. In each binary the subordinate term is constituted through an assumption of knowable, classifiable and quantifiable difference. These categories, Sedgwick argues, are interdependent terms that

constitute each other and are fundamental to Western understandings of ‘truth’. Importantly though, whilst they are powerful, they are not a totality and although this does not make them disappear as dominant systems of ordering, it can enable a sensitivity to instances where meanings exceed oppositional positions. One example of this in speech can be found in Foucault’s articulation of silence - described not as the opposite of speech but as part of it:

There is no binary division to be made between what one says and what one does not say; we must try to determine the different ways of not saying such things, how those who can and those who cannot speak of them are distributed, which type of discourse is authorized, or which form of discretion is required in either case. There is not one but many silences.³⁰

Foucault reminds us that language includes silences. George’s failure to come out to his parents as werewolf is a speech act that ‘cannot speak’ in relation to dominant discourse because it does not make sense. What George reminds us in *Being Human* is that one cannot come out as anything; anything does not go, but must be circumscribed by what is intelligible in a particular time and place.

Being Human offers us a relatively mainstream representation of coming out that uses familiar tropes of shame and acceptance through performative utterances. The potential disruptor to a narrativised identity formation here is George’s werewolf subjectivity. The unspeakability and unintelligibility of the werewolf coming out but escaping recognition is a potentially powerful metaphor for the impossibilities of queer becoming. However, in *Being Human* this potential is limited as the werewolf is visually narrated into a classifiable ‘Other’.

During series, one Annie, George's ghost housemate, watches him transform through a rectangular hatch. Later, George's girlfriend Nina uses a circular viewing device - a peephole - to watch George who has imprisoned himself for transformation. These voyeuristic set-ups dispel any unease that the posthuman body might invoke. The representational framing is clear in its ability to make categorical judgments and in its place to charge this wolf-body as 'Other'. The werewolf is caught on camera. In the visual revealing of George's monstrous transformation through the framing of the hatch and peephole the audience watches at a safe distance the subjective transformation to 'Other' whilst being entertained by its fiction. The viewer is offered various opportunities to watch George transform. The camera documents and witnesses George's monthly transformation from human to monster and holds this up to the viewer to safely know and consume; little is left to the imagination. We know of George's animality - we have even seen the monstrous for ourselves. The display of George's transformed body on screen signifies a monstrous 'Other', not an unknowable complex subject.

In the first episode of series one, after seeing George's transformation. Annie remarks 'He's gone' or in other words, there is no trace of the human. When George is in human form we see intimations of the inchoate wolf in the days leading up to the full moon, primarily through George's heightened sense of smell and sometimes a clichéd 'animal' masculinity that manifests in a heightened sex drive or violent temper. The limitations of George and the werewolf more broadly are that despite the apparent boundary pushing, the binaries of human (straight white male) and non-human (monster) are maintained. But perhaps if we consider George's inability to speak we might glimpse the werewolf's posthuman subversive potential.

Unspeakability, the werewolf and contemporary queer subjects

In the act of George's painful transformation, Mitchell the vampire narrates: 'If he stops screaming it is not because the pain is dulled. His throat, gullet and vocal chords are tearing and reforming - he literally can't make a sound' (Series 1, Episode 2). George the human speaks six languages and has worked as a language tutor, yet silence and unspeakability manifest at the limits of language and representation. George the werewolf marks this at the moment of transformation as his vocal chords tear. At the end of series one, when asked how it feels to transform, George, in human form, answers 'there aren't words'. As a werewolf George cannot speak. He can only speak as a human and in this category, despite his linguistic skills, trying to evoke the posthuman or the other-within through words fails to make sense. George fails to come out to his parents because there is no proper place for a werewolf in relational speech acts of identity recognition. In coming out as queer, rather than gay or lesbian, it is the relational narrative that is troubled - a troubling of the commonly held stories about homosexuality; a challenge to what Patricia MacCormack describes as 'narrativised sexuality'.³¹

In the process of werewolf transformation we come to the limits of language; the limits of human knowledge and control. Such limits can help us to contemplate wider contemporary social and cultural fears and possibilities. This resonates with queer strategies that seek to resist categorisation. Patricia MacCormack elucidates:

Queer refuses the binaries of heterosexual and homosexual...Queer is the pure indeterminate...of the unspeakable and unrepresentable, not because queer is aberrant but because within majoritarian language there are no words. Like animal languages

the language of queer does not translate syntactically and, most importantly, paradigmatically or epistemically.³²

Like Sedgwick's queer experimentation in coming out (or rather failing to come out by refusing to disavow a gay male identity) outlined at the beginning of this chapter, we can read George's comment on the failure of language as a 'refusal to pretend to make sense'³³ in dominant discourse. In these instances of unspeakability the werewolf and the queer subject embody the 'irresolvably unstable'³⁴ that troubles the duality between unknown and known, closeted-ness and coming out. This involves thinking through queer as an activity that is more expansive than naming and categorising non-normative sexualities through familiar narratives. Attending to particular instances of unspeakability that resist knowability and categorisation can enable a recognition that subjects can be in constant transformation, making alliances in ways that do not always make meaning, narrative or sense. In re-thinking the limits to the werewolf representation in *Being Human* and re-positioning the werewolf as queer I am consciously attempting to create space to enable nuanced complex subjects to appear. These 'potent incoherencies'³⁵ might just also be instrumental in 'making a few heads explode'.³⁶ In new queer horror, whose desire could go further than that?

¹ Eve Kosofsky Sedgwick, *Tendencies* (London: Routledge, 1994) p.209.

² Eve Kosofsky Sedgwick, *Epistemology of the Closet* (Berkeley: University of California Press, 2008 (1990)) Introduction to reprint p. xviii.

³ See for example Chantal Bourgault du Courdray, *The Curse of the Werewolf: Fantasy, Horror and the Beast Within* (London: I.B.Tauris, 2006) pp. 5-6; and McMahan-Coleman, Kimberley and Weaver, Roslyn. *Werewolves and Other Shapeshifters in Popular Culture: A Thematic Analysis of Recent Depictions* (North Carolina: McFarland, 2012).

⁴ Bourgault.du Courdray, *The Curse of the Werewolf*, p. 3.

⁵ Judith Butler,. *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1990) p. 23.

⁶ The Stonewall riots (1969) in which queer patrons of the Stonewall Inn in New York responded with anger and rage to homophobic police raids has become an epistemic

marker of change from closeted secrecy towards more confrontational/out and proud tactics for gay liberation.

⁷ As an example of this see Harry Benshoff, *Monsters in the Closet: Homosexuality and the Horror Film* (Manchester: Manchester University Press, 1997) and for a contemporary critique of the monster symbolically coded as queer see Darren Elliott-Smith, *Queer Horror Film and Television: Sexuality and Masculinity at the Margins* (London: I.B.Tauris, 2016).

⁸ Benshoff, *Monsters in the Closet*, p. 15.

⁹ In 1895 Wilde unsuccessfully (and with catastrophic results) sued the Marquess of Queensberry for libel for calling him a sodomite. Wilde subsequently faced two prosecutions for gross indecency. At the second of these trials he was found guilty and sentenced to two years hard labour.

¹⁰ Greg Robinson, 'Whispers of the Unspeakable: New York and Montreal Newspaper Coverage of the Oscar Wilde Trials in 1895' in *Journal of Transnational American Studies*, 6/1 (2001).

¹¹ Ed Cohen, cited in Cooper, L. Andrew. *Gothic Realities: The Impact of Horror Fiction on Modern Culture* (London: McFarland, 2010) p. 61.

¹² Cooper, *Gothic Realities*, p. 59.

¹³ Merlin Holland, *The Trials of Oscar Wilde* (London: Samuel French, 2014) author's note.

¹⁴ Eve Kosofsky Sedgwick, *Between Men: English Literature and Male Homosocial Desire* (New York: Columbia University Press, 1985) p.94.

¹⁵ Sedgwick, *Between Men*, p. 94.

¹⁶ The Earl of Desart in Parliamentary debate. (Hansard, 15 August 1921) p. 573.

¹⁷ See Pugh and Wallace's insightful article critiquing Lupin's portrayal showing how 'From the initial congruency between werewolves and queers, the parallels slip increasingly into the realm of pederasty rather than of homosexuality', Pugh, Tison and Wallace, David L. 'Heteronormative Heroism and Queering the School Story in J.K. Rowling's Harry Potter Series', *Children's Literature Association Quarterly*, 31/3 (2006) p. 268.

¹⁸ This is still the case in many parts of the world: '2.79 billion people live in countries where being gay can lead to prison or death – seven times as many as live in countries with same-sex marriage'. James Ball, 'More than 2.7 billion people live in countries where being gay is a crime', *The Guardian*, (16 May 2014).

¹⁹ See this 'narrative turn' in Ken Plummer, *Telling Sexual Stories: Power, Change and Social Worlds* (London: Routledge, 1995).

²⁰ Stacey Abbot, and Lorna Jowett, *TV Horror: Investigating the Dark Side of the Small Screen* (London: I.B.Tauris, 2013).

²¹ Phillip Bernhardt-House, 'The Werewolf as Queer, the Queer as Werewolf, and Queer Werewolves' in N. Giffney and M.J. Hird eds. *Queering the Non/Human* (Aldershot: Ashgate, 2008) p. 64.

²² The examples are numerous but see for example *Werewolf of London* (1935), *The Curse of the Werewolf* (1961), *Wolf* (1994) and *The Wolfman* (2010).

²³ Sedgwick, *Epistemology of the Closet*, p. 57.

²⁴ Michel Foucault, *The History of Sexuality. Volume 1: The Will to Knowledge* (London: Penguin, 1976) p. 43.

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- ²⁵ David Halperin, *Saint Foucault: Towards a Gay Hagiography* (Oxford: Oxford University Press, 1997) p. 30.
- ²⁶ Teresa de Lauretis, *Film and the Visible. How do I look? Queer Film and Video* (Seattle: Bat Press, 1991) p. 224.
- ²⁷ Petra Kuppers, 'Vanishing in Your Face: Embodiment and Representation in Lesbian Dance Performance' in N. Rapi and M. Chowdhry eds, *Acts of Passion: Sexuality, Gender, and Performance* (The Hawthorn Press, 1998) p. 50.
- ²⁸ For a critique of these assumptions see Gordon, Angus. 'The Retrospective Closet' in *Australian Historical Studies*, 36/126 (2005).
- ²⁹ Sedgwick, *Epistemology of the Closet*, p. 3.
- ³⁰ Foucault, *The History of Sexuality, Volume 1*, p.27.
- ³¹ Patricia MacCormack, 'Queer Posthumanism: Cyborgs, Animals, Monsters, Perverts' in Giffney, Noreen and O'Rourke, Michael eds. *The Ashgate Research Companion to Queer Theory*. (Farnham: Ashgate, 2009), p. 118.
- ³² Patricia MacCormack, 'Unnatural Alliances' in Nigianni, Chrysanthiand Storr, Merl eds. *Deleuze and Queer Theory* (Edinburgh: Edinburgh University Press, 2009) p. 139.
- ³³ Sedgwick, *Epistemology of the Closet*, p. xvii.
- ³⁴ Sedgwick, *Epistemology of the Closet*, p. 10.
- ³⁵ Sedgwick, *Epistemology of the Closet*, p. 2.
- ³⁶ Sedgwick, *Epistemology of the Closet*, p. xviii.