

ABSTRACT

This bachelor's thesis analyses two novels by Sarah Waters, *Fingersmith* (2002) and *The Little Stranger* (2009), and analyses them through two different theories of Female Gothic, which is a subgenre of Gothic literature. Both books are replete with female characters experiencing feelings of confinement in the house they live in as well as darkness, and the supernatural. All of these features are crucial when defining the Female Gothic. One by one, the two theories will be applied to the novels. The author of the first is Anne Williams, who contrasts Female Gothic mode with Male Gothic mode. She distinguishes between these modes using the narrator, the approach to the supernatural, and the conclusion of the plot. The second concept is by Ellen Moers. She establishes that all Gothic books written by women are Female Gothics, however, she also highlights the setting of the story and the feelings it evokes in female characters. The subject of interpretation will be the narrator, the supernatural elements and the conclusion of the novels. Attention will also be paid to houses and madhouses that appear in *Fingersmith* and *The Little Stranger*, and the feelings of confinement, gloominess, and hopelessness they induce in the female characters. The aim of this thesis is to discover if, according to Williams, *Fingersmith* and *The Little Stranger* belong rather to the Female or Male Gothic, and verify whether they can both be categorized as Female Gothic, as understood by Moers.