Review Report Template – Version 1 (Pre-publication)

Journal: [Scientia International Journal for Human Sciences]
Manuscript: [This Tropical City is a Gothic Body: The Urban Space as a Gothic Body in Anne Rice's Literature]
Authors: [Yasmim Pereira Yonekura]
Reviewer: [Carmen Rodríguez Campo] – ORCID: [0000-0002-5448-3453]
Report Date: [07/04/2026]
Deadline for Version 2: 30 days after receiving this report

1. Introduction and Greeting

Hello, Yasmim Pereira Yonekura. Thank you for sharing your work with me. Below are my initial impressions, suggestions for improvement, and the plan for review rounds. This report will be published as "Version 1 – Preprint" as soon as I confirm the minimum quality of the text.

2. Manuscript Overview

In general, your study explores the space of New Orleans along two axes: as a mythical space and as a body (drawing on human morphology, as well as the affective and psychological characteristics that define the individual human being). I would particularly highlight your examination of the transition from traditional Gothic space to the urban Gothic; nevertheless, the article would benefit from certain revisions which, in my view, could enhance its overall quality, and which I outline below.

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3. Detailed Evaluation

Criterion	Summary Comments	Score[1]
Scientific Relevance	The work addresses a gap in urban spaces in Anne Rice's work, but García's and Hock-soon Ng's reflections (which I include below) should be consulted to support the initial hypothesis.	3
Originality	The approach of space as a body is not particularly innovative (numerous studies already exist on this topic), but perhaps it should be considered—which I believe underlies the reading of the two proposed works—to approach urban space as a monster or as a locus of monstrosity.	2
Methodological Rigor	The article should be revised to align the characteristics of Gothic and urban space with those of the historical context of New Orleans.	2
Data Presentation	I recommend greater inclusion of the author's own voice and a reduced reliance on quotations from the works under analysis.	2
Writing Quality	The text is fluid. Please, review the typographical errors I have noted in Section 4 (part 6) of this review.	3
Theoretical Coherence	The theoretical reflections included in this review should be examined and applied to the literary analysis of the proposed works. I believe that, as it stands, the article lacks the consistency it could achieve if these references were properly incorporated.	1

Bibliographic References	The bibliography should be expanded to include the recommendations I make throughout the review (at least those I indicate as mandatory).	2

[1]Scale from 1 (very unsatisfactory) to 5 (excellent)

4. Section-by-Section Comments

1. **Title and Abstract**
    - In the title, my recommendation is to explicitly mention the two works analyzed in the article, as it may otherwise mislead potential readers who might expect a comprehensive review of Anne Rice's oeuvre as a whole.
    - In the abstract, several issues should be addressed, which I present here as questions for the author: why are the creatures described as entities as complex as humans? What is meant by such "complexity"? From a scholarly perspective, could more precise adjectives be used to define these spaces instead of "intense" and "well-built"? What are these constructions (which I understand as "archetypal") in terms of the narrative and its characters? Which specific urban spaces are being referred to in relation to the works analyzed? These are questions that arose during my reading of the abstract, and I believe they should be clarified further to ensure a proper understanding of the article and its approach from the outset.
2. **Introduction**
    - In the introduction—and, more generally, whenever the question of the monster is addressed—I believe that this definition should be more clearly delineated. Indeed, monsters can be understood as reflections of the human, insofar as they engage with our deepest desires and fears. However, the argument would benefit from the inclusion of relevant bibliography to support this claim. In this regard, I

recommend consulting Jeffrey Jerome Cohen's work[1] on the construction of monsters/other beings (not necessarily supernatural) in contrast with the communities in which they emerge, particularly given the references to subalternity and to the ways in which certain characters are configured as subaltern due to their marginalization. Additional readings, beyond that of Cohen, may also be helpful in this regard. For instance, Judith Halberstam's (1995)[2] conceptualization of the "technologies of monstrosity" offers valuable insight into these subaltern beings, whose condition is shaped by social, political, economic, cultural, and sexual factors. I also recommend *Les anormaux* by Michel Foucault, where the question of social monstrosity is explored in greater depth. That said, these two are optional readings that I suggest.

I highly recommend David Roas (2019)[3], whose work examines the different types of vampires in the postmodern tradition, which I highlight especially in connection with the author's comparison between the vampire of Lord Byron and that of Bram Stoker.

- Likewise, with regard to the category of the Gothic, I consider it essential to define the elements by which the author considers American and European Gothic to be characterized (page 3), as well as the comparison between gothic and fantastic and bizarre categories (pages 3 and 6, respectively). I would also pose the following question: does the author intend to provide a brief, historiographical overview of the elements that have historically defined the category of "Gothic" in order to apply them to the analysis of Rice's two works, or is the goal to highlight the essential characteristics of the category to apply them directly in the analysis? Towards the end of page 3, a definition of Gothic space is provided, but within what theoretical framework is this grounded? Is Gothic defined solely by its

[1] COHEN, Jeffrey Jerome (1996): «Monster Culture (Seven Theses)», in Jeffrey Jerome Cohen (ed.), *Monster Theory. Reading Culture*. Minneapolis/London: University of Minnesota Press, pp. 3-25
[2] HALBERSTAM, Judith (1995): *Skin Shows. Gothic Horror and the Technology of Monsters*. Duke: Duke University Press.
[3] ROAS, David (2019): «El monstruo fantástico posmoderno: entre la anomalía y la domesticación», *Revista de Literatura*, vol. 81/n.º 161, pp. 29-56.

geographical space, or are there broader implications? In this regard, I refer to the reflections of Hock-soon Ng[4] on Gothic space (which is also related to the space of the feminine, a point not addressed in this article and perhaps worth contrasting), as well as to García's studies on urban space[5] (which this researcher has primarily applied to fantastic fiction but which may also be useful for Gothic fiction).

- I also recommend reviewing Aldana Reyes' work[6] on abjection and the body, particularly to link the Gothic and the body, as well as Shildrick's work[7], which may be useful for approaching monstrous space as a manifestation of human actions and emotions, as intended in the analysis.

3. **Methodology**

Regarding the methodology, in addition to the points noted (see the Introduction section of this review), I would like the author to consider the alignment of the characteristics of urban space, Gothic space, and the monstrous and Gothic body with the specific context of New Orleans, integrating the history of this locale with the theoretical framework proposed. As the article currently stands, these two spheres—historical and theoretical-literary—do not appear fully connected.

4. **Results**

Regarding the results, in addition to the points already noted above, I consider it particularly important to avoid using overly long quotations and to replace them with the author's own analysis. At times, the intended argument is not clearly conveyed—especially in reference to the quotations meant to illustrate space as Gothic space and as a Gothic body.

[4] HOCK-SOON NG, Andrew (2015): *Women and Domestic Space in Contemporary Gothic Narratives*. New York: Palgrave Macmillan.
[5] GARCÍA, Patricia (2021): *The urban fantastic in nineteenth-century European literature: city fissures*. Palgrave Macmillan.
[6] ALDANA REYES, Xavier (2020): «Abjection and Body Horror», in Clive Bloom (coord.), *The Palgrave Handbook of Contemporary Gothic*, Palgrave Macmillan, pp. 393-410.
[7] SHILDRICK, Margrit (2002): *Embodying the Monster. Encounters with the Vulnerable Self*. London/Thousand Oaks/Nueva Delhi: Sage Publications.

5. **Discussion and Conclusion**

I believe that in the conclusions, the author could place greater emphasis on her proposal to consider the space of New Orleans as a Gothic body, which coexists with its mythical constitution as a space that incorporates local creatures and stories. Likewise, I think a decision should be made regarding the approach to Gothic and urban space—that is, whether the intention is truly to contribute to studies of space by applying the characteristics of (contemporary) Gothic to this setting.

Obviously, it is neither possible nor necessary to include an entire theorization of space (please, do not consider all of the readings I suggest as mandatory; rather, the author should select those that are truly useful to support her initial hypothesis). In an article, space is limited, and the text must always adhere to this constraint, referring to existing bibliography and summarizing only the essential ideas that, once again, are relevant to her hypothesis.

6. **Multilingual Writing**

There are several typographical errors throughout the text that need to be corrected: “colors” should be changed to “colours”; the reference to Rice on page 6 appears in uppercase and should be amended to “Rice”; on page 7, “us” should be removed from “refers us,” as it is an overly literal translation; on that same page, “withvphysical” should be corrected to “with physical”; the conclusions should be formatted with justified margins to ensure consistency with the rest of the article; the bibliographic references should also be reviewed, as the first entry is split into two parts (separated by a space) and should appear as a single entry.

5. Questions and Dialogue

- Did you consider analyzing the variable of the space as a monster? Feel free to clarify any doubts or comment on my suggestions.

6. Rounds and Publication Plan

Round	Reviewer's Action	Author's Action	Publication	Deadline
1	Preliminary Report and Quality Check	Revise text according to suggestions	Version 1 – Preprint[2]	30 days
2	Evaluation of Revised Version 2	Incorporate feedback, submit Version 2	Version 2 – Revised	15 days
3[3]	Final Report and Approval	---	Final Version + Complete History	Immediate

[2]Published online with its own DOI and metadata in six languages after my approval of the minimum quality.
[3]Only if major revisions are requested; otherwise, skip to final publication.

7. Final Recommendation for Version 1

- [ ] Publish Version 1 – Preprint
- [ ] Request minor revisions
- **[X] Request major revisions**
- [ ] Reject

8. Closing

I appreciate the opportunity to review this manuscript and congratulate you on the relevance of the topic. I look forward to Version 2 for final evaluation and possible publication.

Sincerely,

[Carmen Rodríguez Campo]

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Note: This report will be published in its entirety along with the article in open access, promoting full transparency and valuing the review process of Scientia International Journals.

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