

Gothic

Lorna Piatti-Farnell, Donna Lee Brien

Gothic Stories Within Stories Clayton Carlyle Tarr, 2017-04-14 Frame narratives--stories within stories--are featured in nearly every canonical Gothic novel. Sometimes dismissed as a shopworn convention of the genre, frame narratives in fact function as a dynamic basis for imaginative variation and are vital to evaluating the diverse Gothic tradition. The juxtaposition between the everyday frame world of the story and the disturbing embedded narrative allows the monstrous to escape textual confines, forcing the reader to experience the reassurance of the ordinary alongside the horror of the uncanny.

Gothic Documents Emma Clery, Robert Miles, 2000-09-02 In the 1790s, while across the Channel a political revolution raged, Britain was struck by a reading revolution, a taste for terror fiction that seemed to know no bounds. Ann Radcliffe and Monk Lewis were only the most celebrated of a host of writers purveying a new brand of Gothic literature. How is it that the age of Enlightenment gave rise to the genre of the literary ghost story? This is a landmark in the study of Gothic writing: nowhere else is the historical location of Gothic more richly or vividly illustrated.

The Oxford Book of Gothic Tales Chris Baldick, 2009 Bringing together the work of such writers as Edgar Allan Poe, Nathaniel Hawthorne, Arthur Conan Doyle, Eudora Welty, Thomas Hardy, William Faulkner, Isak Dinesen, and Joyce Carol Oates, *The Oxford Book of Gothic Tales* presents 37 sinister and unsettling tales for all lovers of ghost stories, fantasy, and horror.

THE GOTHIC TEXT Marshall Brown, 2005 Combining a new genealogy for the gothic novel with original research into gothic contexts in German idealist thought and romantic psychology, *The Gothic Text* offers lively readings of British and Continental novels pointing back toward the Enlightenment and ahead toward Freud.

Mexican Gothic Silvia Moreno-Garcia, 2020-06-30 NEW YORK TIMES BESTSELLER • “It’s Lovecraft meets the Brontës in Latin America, and after a slow-burn start Mexican Gothic gets seriously weird.”—The Guardian IN DEVELOPMENT AS A HULU ORIGINAL LIMITED SERIES PRODUCED BY KELLY RIPA AND MARK CONSUELOS • ONE OF TIME’S 100 BEST MYSTERY AND THRILLER BOOKS OF ALL TIME • WINNER OF THE LOCUS AWARD • NOMINATED FOR THE BRAM STOKER AWARD ONE OF THE BEST BOOKS OF THE YEAR: The New Yorker, Vanity Fair, NPR, The Washington Post, Tordotcom, Marie Claire, Vox, Mashable, Men’s Health, Library Journal, Book Riot, LibraryReads An isolated mansion. A chillingly charismatic aristocrat. And a brave socialite drawn to expose their treacherous secrets. . . . From the author of *Gods of Jade and Shadow* comes “a terrifying twist on classic gothic horror” (Kirkus Reviews) set in glamorous 1950s Mexico. After receiving a frantic letter from her newly-wed cousin begging for someone to save her from a mysterious doom, Noemí Taboada heads to High Place, a distant house in the Mexican countryside. She’s not sure what she will find—her cousin’s husband, a handsome Englishman, is a stranger, and Noemí knows little about the region. Noemí is also an unlikely rescuer: She’s a glamorous debutante, and her chic gowns and perfect red lipstick are more suited for cocktail parties than amateur sleuthing. But she’s also tough and smart, with an indomitable will, and she is not afraid: Not of her cousin’s new husband, who is both menacing and alluring; not of his father, the ancient patriarch who seems to be fascinated by Noemí; and not even of the house itself, which begins to invade Noemí’s dreams with visions of blood and doom. Her only ally in this inhospitable abode is the family’s youngest son. Shy and gentle, he seems to want to help Noemí, but might also be hiding dark knowledge of his family’s past. For there are many secrets behind the walls of High Place. The family’s once colossal wealth and faded mining empire kept them from prying eyes, but as Noemí digs deeper she unearths stories of violence and madness. And Noemí, mesmerized by the terrifying yet seductive world

of High Place, may soon find it impossible to ever leave this enigmatic house behind. "It's as if a supernatural power compels us to turn the pages of the gripping Mexican Gothic."—The Washington Post "Mexican Gothic is the perfect summer horror read, and marks Moreno-Garcia with her hypnotic and engaging prose as one of the genre's most exciting talents."—Nerdist "A period thriller as rich in suspense as it is in lush '50s atmosphere."—Entertainment Weekly

Property and Power in English Gothic Literature Ruth Bienstock Anolik, 2015-12-23 Eighteenth-century England witnessed major social and economic changes, including the commodification of property, person and text through legal containments--enclosure, coverture, primogeniture, copyright. English Gothic authors responded with tropes that worked to dispel the assurances of possession--the contested castle, the beleaguered yet enduring woman, the haunting ghost, the disjointed narrative--warning that seemingly mundane codes of ownership have menacing implications, such as the civil death of women through marriage. This book explores the masterplot of the English Gothic text as a response to the Enlightenment's rational certainty regarding possession of self, property and narrative.

Exhibited by Candlelight , 2022-05-20 Exhibited by Candlelight: Sources and Developments in the Gothic Tradition focuses on a number of strands in the Gothic. The first is Gothic as a way of looking. Paintings used as reference points, tableaux, or the Hammer Studios' visualizations of Dracula present ways of seeing which are suggestive and allow the interplay of primarily sexual passions. Continuity with the past is a further strand which enables us to explore how the sources of the Gothic are connected with the origin of existence and of history, both individual and general. Here, the Gothic offers a voice for writers whose perceptions do not fit into those of the dominant group, which makes them sensitive both to psychological and social gaps. This leads to an exploration of the very idea of sources and an attempt to bridge the gaps, as can be observed in the variety of epithets used to clarify the ways that Gothic works, ranging from heroic gothic to porno-gothic. This takes the reader to the main core of Gothic: a genre which is always ready to admit new forms of the unreal to enter and change whatever has become mainstream literature, and a way of reading and a mode profoundly affecting the reading experience. The Gothic mode cultivates its wicked ways in literature, working through it as a leavening yeast.

The Gothic Other Ruth Bienstock Anolik, Douglas L. Howard, 2004-07-01 Literary use of the Gothic is marked by an anxious encounter with otherness, with the dark and mysterious unknown. From its earliest manifestations in the turbulent eighteenth century, this seemingly escapist mode has provided for authors a useful ground upon which to safely confront very real fears and horrors. The essays here examine texts in which Gothic fear is relocated onto the figure of the racial and social Other, the Other who replaces the supernatural ghost or grotesque monster as the code for mystery and danger, ultimately becoming as horrifying, threatening and unknowable as the typical Gothic manifestation. The range of essays reveals that writers from many canons and cultures are attracted to the Gothic as a ready medium for expression of racial and social anxieties. The essays are grouped into sections that focus on such topics as race, religion, class, and centers of power.

Stephen King's Gothic John Sears, 2011-06-30 Stephen King is the world's best-selling horror writer. His work is ubiquitous on bookstore, supermarket, and personal library shelves and has been faithfully adapted into some of the most iconic horror films of the twentieth century. This study explores his writing through the lenses of contemporary literary and cultural theory. Through analyses of some of his best-known work, including *Carrie* and *Misery*, the authors argue that King offers ways of encountering and understanding some of our deepest fears about life and death, the past and the future, technological change, other people, monsters, ghosts, and the supernatural. This is the first extended critical-theoretical

engagement with King's writing, and will be of interest to students, academics, and fans of horror fiction.

Post-Millennial Gothic Catherine Spooner, 2017-02-23 Surveying the widespread appropriations of the Gothic in contemporary literature and culture, *Post-Millennial Gothic* shows contemporary Gothic is often romantic, funny and celebratory. Reading a wide range of popular texts, from Stephenie Meyer's *Twilight* series through Tim Burton's Gothic film adaptations of *Sweeney Todd*, *Alice in Wonderland* and *Dark Shadows*, to the appearance of Gothic in fashion, advertising and television, Catherine Spooner argues that conventional academic and media accounts of Gothic culture have overlooked this celebratory strain of 'Happy Gothic'. Identifying a shift in subcultural sensibilities following media coverage of the Columbine shootings, Spooner suggests that changing perceptions of Goth subculture have shaped the development of 21st-century Gothic. Reading these contemporary trends back into their sources, Spooner also explores how they serve to highlight previously neglected strands of comedy and romance in earlier Gothic literature.

Desert Gothic Don Waters, 2007-09-01 This powerful debut collection, set in the light-filled deserts of Nevada and Arizona, introduces a darkly inventive new voice. Like an early Richard Ford, Don Waters writes with skill, empathy, and an edgy wit of worlds not often celebrated in contemporary literature. In *Desert Gothic*, Waters unleashes a wild and gritty cast and points them down paths of reckoning, where the characters earn the grace of their hard-won wisdom. Set in bars, mortuaries, nursing homes, truck stops, and the "poverty motels that encircled downtown's casino corridor," Waters's ten stories are full of misfit transients like Julian, a crematorium worker who decorates abandoned urns to create a "lush underground island," and the instant Mormon missionary Eli, a hapless divorcé who "always likes people better when they're a little broken." Limo drivers, ultra-marathoners, vagabonds, and a distraught novelist-to-be populate the pages of these gritty stories.

African American Gothic M. Wester, 2012-11-09 This new critique of contemporary African-American fiction explores its intersections with and critiques of the Gothic genre. Wester reveals the myriad ways writers manipulate the genre to critique the gothic's traditional racial ideologies and the mechanisms that were appropriated and re-articulated as a useful vehicle for the enunciation of the peculiar terrors and complexities of black existence in America. Re-reading major African American literary texts such as *Narrative of the Life of Frederick Douglass*, *Of One Blood*, *Cane*, *Invisible Man*, and *Corregidora* *African American Gothic* investigates texts from each major era in African American Culture to show how the gothic has consistently circulated throughout the African American literary canon.

The Gothic World Glennis Byron, Dale Townshend, 2013-10-08 *The Gothic World* offers an overview of this popular field whilst also extending critical debate in exciting new directions such as film, politics, fashion, architecture, fine art and cyberculture. Structured around the principles of time, space and practice, and including a detailed general introduction, the five sections look at: Gothic Histories Gothic Spaces Gothic Readers and Writers Gothic Spectacle Contemporary Impulses. *The Gothic World* seeks to account for the Gothic as a multi-faceted, multi-dimensional force, as a style, an aesthetic experience and a mode of cultural expression that traverses genres, forms, media, disciplines and national boundaries and creates, indeed, its own 'World'.

The Twilight of the Gothic? Joseph Crawford, 2014-05-15 This book explores the history of the paranormal romance genre; from its origins in the revisionist horror fiction of the 1970s, via its emergence as a minor sub-genre of romantic fiction in the early 1990s, to its contemporary expansion in recent years into an often-controversial genre of mainstream fiction. Tracing the genre from its roots in older Gothic fiction written by and for women, it explores the interconnected histories of Gothic and romantic fiction, from Ann Radcliffe and Jane Austen in the eighteenth century to *Buffy*, *Twilight*, *True Blood* and *The*

Vampire Diaries in the present day. In doing so, it investigates the extent to which the post-Twilight paranormal romance really does represent a break from older traditions of Gothic fiction – and just what it is about the genre that has made it so extraordinarily divisive, captivating millions of readers whilst simultaneously infuriating and repelling so many others.

Gothic Fiction/Gothic Form George E. Haggerty, 2010-11-01 This work offers a new perspective on Gothic fiction and reassesses its place in literary history. After defining his concept of affective form and summarizing the problematic assumptions behind recent critical approaches to the Gothic, George Haggerty introduces a startling theoretical discussion of the Gothic Tale, and he explains in what ways the tale, as a form with identifiable affective properties, is ideally suited to Gothic concerns. Having established a direct relation between this study and recent discussions of narratology and generic identity, Haggerty develops his argument as it applies to major Gothic works in both England and America, including works by Walpole, Radcliffe, Lewis, Maturin, Shelley, Bronte, Poe, Hawthorne, and James. He examines the Gothic Tale as a form that resolves the inconsistency and incoherence of many Gothic novels and offers even the best of them a center of focus and a way of achieving their fullest affective power. In this study, the Gothic Tale emerges as a means of heightening the emotional intelligibility of Gothic fiction and answering Walpole's confused desire to unite two kinds of romance in the Gothic. It is a form that can answer the ontological and epistemological, as well as the structural, challenge of the Gothic writers. From its first hints within the Gothic novel as an alternative literary mode offering the Gothicists various expressive advantages to its eerie success in a work such as James's *The Jolly Corner*, the Gothic Tale offers insight into generic distinction and literary expression. This is a major statement about an important literary form.

The Cambridge Companion to the Modern Gothic Jerrold E. Hogle, 2014-12-04 This Companion explores the Gothic across literature, film, television, and cyberspace, revealing how it has proliferated since 1900 as an expression of modernity. Essays examine the role of Gothic in major struggles of modern life over sex and gender, the intermixing of different cultures, and the very nature of modernity.

The Gothic Literature and History of New England Faye Ringel, 2021-11-18 The Gothic Literature and History of New England surveys the history, nature and future of the Gothic mode in the region, from the witch trials through the Black Lives Matter Movement. Texts include Cotton Mather and other Puritan divines who collected folklore of the supernatural; the Frontier Gothic of Indian captivity narratives; the canonical authors of the American Renaissance such as Melville and Hawthorne; the women's ghost story tradition and the Domestic Gothic from Harriet Beecher Stowe to Charlotte Perkins Gilman to Shirley Jackson; H. P. Lovecraft; Stephen King; and writers of the current generation who respond to racial and gender issues. The work brings to the surface the religious intolerance, racism and misogyny inherent in the New England Gothic, and how these nightmares continue to haunt literature and popular culture--films, television and more.

The Palgrave Handbook of Steam Age Gothic Clive Bloom, 2021-02-03 By the early 1830s the old school of Gothic literature was exhausted. Late Romanticism, emphasising as it did the uncertainties of personality and imagination, gave it a new lease of life. Gothic—the literature of disturbance and uncertainty—now produced works that reflected domestic fears, sexual crimes, drug filled hallucinations, the terrible secrets of middle class marriage, imperial horror at alien invasion, occult demonism and the insanity of psychopaths. It was from the 1830s onwards that the old gothic castle gave way to the country house drawing room, the dungeon was displaced by the sewers of the city and the villains of early novels became the familiar figures of Dr Jekyll and Mr Hyde, Dracula, Dorian Grey and Jack the Ripper. After the death of Prince Albert (1861), the Gothic became darker, more morbid, obsessed with demonic lovers, blood

sucking ghouls, blood stained murderers and deranged doctors. Whilst the gothic architecture of the Houses of Parliament and the new Puginesque churches upheld a Victorian ideal of sobriety, Christianity and imperial destiny, Gothic literature filled these new spaces with a dread that spread like a plague to America, France, Germany and even Russia. From 1830 to 1914, the period covered by this volume, we saw the emergence of the greats of Gothic literature and the supernatural from Edgar Allan Poe to Emily Bronte, from Sheridan Le Fanu to Bram Stoker and Robert Louis Stevenson. Contributors also examine the fin-de-siècle dreamers of decadence such as Arthur Machen, M P Shiel and Vernon Lee and their obsession with the occult, folklore, spiritualism, revenants, ghostly apparitions and cosmic annihilation. This volume explores the period through the prism of architectural history, urban studies, feminism, 'hauntology' and much more. 'Horror', as Poe teaches us, 'is the soul of the plot'.

American Women's Regionalist Fiction Monika Elbert, Rita Bode, 2021-01-04 American Women's Regionalist Fiction: Mapping the Gothic seeks to redress the monolithic vision of American Gothic by analyzing the various sectional or regional attempts to Gothicize what is most claustrophobic or peculiar about local history. Since women writers were often relegated to inferior status, it is especially compelling to look at women from the Gothic perspective. The regionalist Gothic develops along the line of difference and not unity—thus emphasizing regional peculiarities or a sense of superiority in terms of regional history, natural landscapes, immigrant customs, folk tales, or idiosyncratic ways. The essays study the uncanny or the haunting quality of “the commonplace,” as Hawthorne would have it in his introduction to *The House of the Seven Gables*, in regionalist Gothic fiction by a wide range of women writers between ca. 1850 and 1930. This collection seeks to examine how/if the regionalist perspective is small, limited, and stultifying and leads to Gothic moments, or whether the intersection between local and national leads to a clash that is jarring and Gothic in nature.

New Directions in 21st-Century Gothic Lorna Piatti-Farnell, Donna Lee Brien, 2015-04-24 This book brings together a carefully selected range of contemporary disciplinary approaches to new areas of Gothic inquiry. Moving beyond the representational and historically based aspects of literature and film that have dominated Gothic studies, this volume both acknowledges the contemporary diversification of Gothic scholarship and maps its changing and mutating incarnations. Drawing strength from their fascinating diversity, and points of correlation, the varied perspectives and subject areas cohere around a number of core themes — of re-evaluation, discovery, and convergence — to reveal emerging trends and new directions in Gothic scholarship. Visiting fascinating areas including the Gothic and digital realities, uncanny food experiences, representations of death and the public media, Gothic creatures and their popular legacies, new approaches to contemporary Gothic literature, and re-evaluations of the Gothic mode through regional narratives, essays reveal many patterns and intersecting approaches, forcefully testifying to the multifaceted, although lucidly coherent, nature of Gothic studies in the 21st Century. The multiple disciplines represented — from digital inquiry to food studies, from fine art to dramaturgy — engage with the Gothic in order to offer new definitions and methodological approaches to Gothic scholarship. The interdisciplinary, transnational focus of this volume provides exciting new insights into, and expanded and revitalised definitions of, the Gothic and its related fields.

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