

Gothic Mode

Lorna Piatti-Farnell, Donna Lee Brien

American Gothic Literature Ruth Bienstock Anolik, 2018-12-03 American Gothic literature inherited many time-worn tropes from its English Gothic precursor, along with a core preoccupation: anxiety about power and property. Yet the transatlantic journey left its mark on the genre—the English ghostly setting becomes the wilderness haunted by spectral Indians. The aristocratic villain is replaced by the striving, independent young man. The dispossession of Native Americans and African Americans adds urgency to traditional Gothic anxieties about possession. The unchanging role of woman in early Gothic narratives parallels the status of American women, even after the Revolution. Twentieth-century Gothic works offer inclusion to previously silent voices, including immigrant writers with their own cultural traditions. The 21st century unleashes the zombie horde—the latest incarnation of the voracious American.

Property and Power in English Gothic Literature Ruth Bienstock Anolik, 2015-12-29 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.

Gothic Transgressions Ellen Redling, Christian Schneider, 2015 The articles in this volume discuss specific ways in which the Gothic transgresses boundaries, be they historical, spatial, national, aesthetic, generic, modal, medial, or sexual. Offering a wide range in every respect - from 'Proto' to 'Post-Gothic', from mythical to digital, from national to 'Globalgothic', from metropolitan to 'EcoGothic', from traditional to 'Candygothic', from novel to film and from Shakespeare to Steampunk - this collection aims to enrich as well as extend the scholarly debate on the Gothic as a multi-faceted mode of expression that goes beyond limits and, much like a vampire, constantly refreshes itself by feeding on the lifeblood of topical issues. (Series: Culture: Research and Science / Kultur: Forschung und Wissenschaft - Vol. 19) [Subject: Popular Culture, Literary Critic

Framing Fear Christian W. Schneider, 2014

Fashioning Gothic Bodies Catherine Spooner, 2004-09-04 This innovative book explores the role played by clothing in the discourses of the Gothic. It makes an explicit connection between the veils, masks and disguises of Gothic convention, and historically-specific fashion discourses, from the revealing chemise-dress popularized by Queen Marie Antoinette to the subcultural style of contemporary Goths. In so doing it sheds new light on the cultural construction of Gothic bodies. Taking an original interdisciplinary approach, Catherine Spooner offers readings of literary, cinematic and popular cultural texts in the context of fashion from the 1790s to the 1990s. Progressing chronologically from the novels of Radcliffe and Lewis through the sensation fiction of the Victorian period and the Gothic fiction of the fin-de-siècle, *Fashioning Gothic Bodies* culminates with twentieth-century film and the supposed resurgence of the Gothic in pre-Millennial culture.

The Gothic Literature and History of New England Faye Ringel, 2022-02-01 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.

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, 2014-09-26 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.

The Handbook of the Gothic Marie Mulvey-Roberts, 2016-11-09 This revised new edition of *The Handbook of the Gothic* contains over one hundred entries on Gothic writers, themes, terms, concepts, contexts and locations, featuring new entries on writers including Stephen King and Wilkie Collins, new genres and a new Preface which situates the handbook within current studies of the Gothic.

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.

Fictions of the Black Atlantic in American Foundational Literature Gesa Mackenthun, 2004 This book applies critical concepts developed within postcolonial theory to American texts written between the national emergence of the United States and the Civil War.

Victorian Gothic Andrew Smith, 2012-04-04 A multi-disciplinary scholarly consideration of the Victorian Gothic. These 14 chapters, each written by an acknowledged expert in the field, provide an invaluable insight into the complex and various Gothic forms of the nineteenth century. Covering a

range of diverse contexts, the chapters focus on science, medicine, Queer theory, imperialism, nationalism, and gender. Together with further chapters on the ghost story, realism, the fin de siècle, pulp fictions, sensation fiction, and the Victorian way of death, the Companion provides a thorough-going overview of the Victorian Gothic. An essential resource for students and scholars working on the Gothic, Victorian literature and culture, and critical theory. Key Features * First multi-authored thorough exploration of the Victorian Gothic * Original research in all chapters * Sets the agenda for future scholarship in the field * Pedagogically aware

Key Words Victorian, Gothic, Science, Gender, Nationalism, Death, Supernatural, Ghost, Death

The Cambridge History of the Gothic: Volume 3, Gothic in the Twentieth and Twenty-First Centuries Catherine Spooner, Dale Townshend, 2021-08-19 The first volume to provide an interdisciplinary, comprehensive history of twentieth and twenty-first century Gothic culture.

God & the Gothic Alison Milbank, 2018-10-18 God and the Gothic: Romance and Reality in the English Literary Tradition provides a complete reimagining of the Gothic literary canon to examine its engagement with theological ideas, tracing its origins to the apocalyptic critique of the Reformation female martyrs, and to the Dissolution of the monasteries, now seen as usurping authorities. A double gesture of repudiation and regret is evident in the consequent search for political, aesthetic, and religious mediation, which characterizes the aftermath of the Glorious Revolution and Whig Providential discourse. Part one interprets eighteenth-century Gothic novels in terms of this Whig debate about the true heir, culminating in Ann Radcliffe's melancholic theology which uses distance and loss to enable a new mediation. Part two traces the origins of the doppelgänger in Calvinist anthropology and establishes that its employment by a range of Scottish writers offers a productive mode of subjectivity, necessary in a culture equally concerned with historical continuity. In part three, Irish Gothic is shown to be seeking ways to mediate between Catholic and Protestant identities through models of sacrifice and ecumenism, while in part four nineteenth-century Gothic is read as increasingly theological, responding to materialism by a project of re-enchantment. Ghost story writers assert the metaphysical priority of the supernatural to establish the material world. Arthur Machen and other Order of the Golden Dawn members explore the double and other Gothic tropes as modes of mystical ascent, while raising the physical to the spiritual through magical control, and the M. R. James circle restore the sacramental and psychical efficacy of objects.

Servants and the Gothic, 1764-1831 Kathleen Hudson, 2018-12-14 • This book explores a complex historical background to fully contextualise the development of the early Gothic mode and the servant character's role as a speaking and performing figure in literature. • This book includes a comprehensive engagement with a wide range of source texts, unpacking the theoretical elements of the Gothic mode through close-readings of individual works. • This book brings together readings of novels, plays, and adaptations (both contemporary and modern) to construct a full picture of the literary and cultural forces that shaped the literary servant's role and the Gothic mode's identity. • This book addresses a critically important yet much underrepresented area of Gothic studies by examining servant characters and their use of narrative.

Body Gothic Xavier Aldana Reyes, 2014-10-15 The gothic, particularly in its contemporary incarnations, is often constructed around largely disembodied concepts such as spectrality or the haunted. Body Gothic offers a counter-narrative that reinstates the importance of viscosity to the gothic mode. It argues that contemporary discourses surrounding our bodies are crucial to our understanding of the social messages in fictional mutilation and of the pleasures we may derive from it. This book considers a number of literary and cinematic movements that have, over the past three decades, purposely turned the body into a meaningful gothic topos. Each chapter in Body Gothic is dedicated to a different corporeal subgenre: splatterpunk, body horror, the new avant-pulp, the slaughterhouse novel, torture porn and surgical horror are all covered in its pages. Close readings of key texts by Clive Barker, Richard Laymon, Joseph D'Lacey, Matthew Stokoe, Tony White or Stanley Manly are provided alongside in-depth analyses of landmark films such as *Re-Animator* (1985), *The Fly* (1986), *Saw* (2004), *Hostel* (2005), *The Human Centipede* (2011) and *American Mary* (2012).

Gothic Topographies Matti Savolainen, 2016-04-22 In demonstrating the global reach of Gothic literatures, this collection takes up the influence of the Gothic mode in literatures that may be geographically remote from one another but still share related issues of minor languages, nation building, place and race. Suggesting that there is a parallel between certain motifs and themes found in the Gothic of the North (Scandinavia, Northern Europe and Canada) and South (Australia, South Africa and the US South), the essays explore the transgressions and confusion of borders and limits, whether they be linguistic, literary, generic, class-based, gendered or sexual. The volume includes essays on a wide diversity of authors and topics: Jan Potocki, Gustav Meyrink, William Godwin, Alan Hollinghurst, Marlene van Niekerk, John Richardson, antislavery discourse and the Gothic imagination, the Australian aboriginal Gothic, vampires of Post-Soviet Gothic society, Danish, Swedish and Finnish fiction and film, and the Canadian female Gothic and the death drive. What distinguishes this book from other collections on the Gothic is the coverage of themes and literatures that are either lacking in the mainstream research on the Gothic or are referred to only briefly in other book-length studies. Experts in the Gothic and those new to the field will appreciate the book's commitment to situating Gothic sensibilities in an international context.

Gothic Literary Travel and Tourism Alex Bevan, 2023-05-15 Gothic tourism is a growing phenomenon and a medium through which Gothic fictions and folkloric tales are re-imagined and generated. This book examines the complex relationship between contemporary English Gothic attractions and storytelling, uncovering how works of Gothic fiction can both inspire Gothic tourism and emerge from the spaces of Gothic tourism, contending that Gothic tourist attractions are multi-layered storytelling experiences. Contributing to the study of literature and place, *Gothic Literary Travel and Tourism* draws together the study of literary Gothic tourism and spatial philosophy, offering interdisciplinary analysis into the interface between Gothic narrative(s) and the spaces in which the tourist navigates. The storytelling practices taking place in Gothic caves, theme parks, ghost tours and rural walks serve to reflect contemporary fears and anxieties. This book situates the act of touring a Gothic site as a process of literary and social discovery.

In Darkest London Jamieson Ridenhour, 2013 In the late 1830s, London began appearing as a site of literary terror, and by the end of the century a large proportion of the important Victorian Gothic revival novels were set in the city. *In Darkest London* is a full-length study of the Victorian Urban Gothic, a pervasive mode that appears not only in straightforward novels of terror but also in the works of mainstream authors. Placing the conventions of the Gothic form in their proper historical context, *In Darkest London* will appeal to scholars and students interested in an in-depth survey of the Urban Gothic.

Gothic to Goth Lynne Z. Bassett, 2016 The Romantic aesthetic of the 1810-1860 period embraced the imagination combining history, nature, religion, and terror into a fascinating melange expressed in the clothing of the era and influencing fashion design to the present day

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