

The Coherence Of Gothic Conventions Gothic Studies And Dissertations

Novel Gazing is the first collection of queer criticism on the history of the novel. The contributors to this volume navigate new territory in literary theory with essays that implicitly challenge the "hermeneutic of suspicion" widespread in current critical theory. In a stunning introductory essay, Eve Kosofsky Sedgwick delineates the possibilities for a criticism that would be "reparative" rather than cynical or paranoid. The startlingly imaginative essays in the volume explore new critical practices that can weave the pleasures and disorientations of reading into the fabric of queer analyses. Through discussions of a diverse array of British, French, and American novels—including major canonical novels, best-sellers, children's fiction, and science fiction—these essays explore queer worlds of taste, texture, joy, and ennui, focusing on such subjects as flogging, wizardry, exorcism, dance, Zionist desire, and Internet sexuality. Interpreting the works of authors as diverse as Benjamin Constant, Toni Morrison, T. H. White, and William Gibson, along with canonical queer modernists such as James, Proust, Woolf, and Cather, contributors reveal the wealth of ways in which selves and communities succeed in extracting sustenance from the objects of a culture whose avowed desire has often been not to sustain them. The dramatic reframing that these essays perform will make the significance of Novel Gazing extend beyond the scope of queer studies to literary criticism in general. Contributors. Stephen Barber, Renu Bora, Anne Chandler, James Creech, Tyler Curtain, Jonathan Goldberg, Joseph Litvak, Michael Lucey, Jeff Nunokawa, Cindy Patton, Jacob Press, Robert F. Reid-Pharr, Eve Kosofsky Sedgwick, Melissa Solomon, Kathryn Bond Stockton, John Vincent, Maurice Wallace, Barry Weller

Botting expertly introduces the transformations of the gothic through history, discussing key figures such as ghosts, monsters and vampires, as well as tracing its origins, characteristics, cultural significance and critical interpretations. This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. The first full-length study of incest in the Gothic genre, this book argues that Gothic writers resisted the power structures of their society through incestuous desires. It provides interdisciplinary readings of incest within father-daughter, sibling, mother-son, cousin and uncle-niece relationships in texts by authors including Emily Brontë, Eliza Parsons, Ann Radcliffe and Eleanor Sleath. The analyses, underpinned by historical, literary and cultural contexts, reveal that the incest thematic allowed writers to explore a range of related sexual, social and legal concerns. Through representations of incest, Gothic writers modelled alternative agencies, sexualities and family structures that remain relevant today.

From Strawberry Hill to The Dungeons, Alnwick Castle to Barnageddon, Gothic tourism is a fascinating, and sometimes controversial, area. This lively study considers Gothic tourism's aesthetics and origins, as well as its relationship with literature, film, folklore, heritage management, arts programming and the 'edutainment' business.

After Melancholia

Nostalgia or Perversion? Gothic Rewriting from the Eighteenth Century until the Present Day
Between Men

The Gothic: Studies in History, Identity and Space

The Coherence of Gothic Conventions

English Literature and Male Homosocial Desire

The Gothic and death offers the first ever published study devoted to the subject of the Gothic and death across the centuries. It investigates how the multifarious strands of the Gothic and the concepts of death, dying, mourning and memorialisation ('the Death Question') - have intersected and been configured cross-culturally to diverse ends from the mid-eighteenth century to the present day. Drawing on recent scholarship in such fields as Gothic Studies, film theory, Women's and Gender Studies and Thanatology Studies, this interdisciplinary collection of fifteen essays by international scholars combines an attention to socio-historical and cultural contexts with a rigorous close reading of works, both classic and lesser known. This area of enquiry is considered by way of such popular and uncanny figures as corpses, ghosts, zombies and vampires, and across various cultural and literary forms such as Graveyard Poetry, Romantic poetry, Victorian literature, nineteenth-century Italian and Russian literature, Anglo-American film and television, contemporary Young Adult fiction and Bollywood film noir.

The gothic novel -the literary stronghold of ghosts, family curses, imperiled heroines and cumbersome plots- might be thought to fall under the category of "escapist fiction." But in this groundbreaking reappraisal, Teresa Goddu demonstrates that the American Gothic novel was, in often surprising ways, actively engaged with social, political, and cultural concerns of its time. Although social dislocations such as slavery or the massacre of Native Americans were repressed by our national consciousness, Goddu points out that these subjects were effectively incorporated by the gothic novel, articulated into an enduring national identity. Focusing on literature between the Revolutionary and Civil Wars, Gothic America traces the development of the genre as a whole and of several subgenres -the female gothic, the Southern gothic, and the African-American gothic. Among the works Goddu reexamines are Poe's Narrative of Arthur Gordon Pym, Hawthorne's The House of the Seven Gables and The Blithedale Romance, Alcott's ghost stories, and Jacobs' Incidents in the Life of a Slave Girl. It is, finally, the African-American gothic that illuminates most clearly the link between frightening literature and a horror-filled social reality.

Questioning basic assumptions about America's identity, Gothic America is a fresh examination of both a much-neglected genre of American literature and the complex historical circumstances that produced it.

This book makes the case that the Gothic in English literature has been marked by a set of ambitions about relations of meaning. Through reads of classic Gothic authors, as well as of De Quincey and the Brontes, the author links the most characteristic thematic conventions of the Gothic to the genre's radical claims for representation.

Tendencies brings together for the first time the essays that have made Eve

Kosofsky Sedgwick "the soft-spoken queen of gay studies" (Rolling Stone). Combining poetry, wit, polemic, and dazzling scholarship with memorial and autobiography, these essays have set new standards of passion and truthfulness for current theoretical writing. The essays range from Diderot, Oscar Wilde, and Henry James to queer kids and twelve-step programs; from "Jane Austen and the Masturbating Girl" to a performance piece on Divine written with Michael Moon; from political correctness and the poetics of spanking to the experience of breast cancer in a world ravaged and reshaped by AIDS. What unites *Tendencies* is a vision of a new queer politics and thought that, however demanding and dangerous, can also be intent, inclusive, writerly, physical, and sometimes giddily fun.

Reading Sedgwick

Novel Gazing

The Weather in Proust

A History of Gothic Fictions from 1765 to the Present Day

Gender, sexuality and transgression

A Dialogue On Love

The Gothic: Studies in History, Identity and Space is a collection of articles critically examining numerous aspects of the genre in a variety of texts, such as fiction, film and popular culture artefacts, and in various times and places, starting from the classic gothic novels and ending with contemporary gothicised cultural practices.

Gothic fiction usually has been perceived as the special province of women, an attraction often attributed to a thematics of woman-identified issues such as female sexuality, marriage, and childbirth. But why these issues? What is specifically "female" about "Gothic?" This book argues that Gothic modes provide women who write with special means to negotiate their way through their double status as women and as writers, and to subvert the power relationships that hinder women writers. Current theories of "gendered" observation complicate the idea that Gothic-marked fiction relies on composed, individual scenes and visual metaphors for its effect. The texts studied here--by Ann Radcliffe, Mary Shelley, Charlotte Brontë, Harriet Beecher Stowe, George Eliot, and Edith Wharton--explode the authority of a unitary, centralized narrative gaze and establish instead a diffuse, multi-angled textual position for "woman." Gothic moments in these novels create a textualized space for the voice of a "woman writer," as well as inviting the response of a "woman reader."

At the time of her death in after a long battle with cancer, Eve Sedgwick had been working on a book on affect and Proust, and on the psychoanalyst Melanie Klein. This volume, edited by Jonathan Goldberg, brings together a collection of her last work. The first full-length study of the main German contributors to the Gothic canon, to each of whom a chapter is devoted, *The German Gothic Novel in Anglo-German Perspective* is an original historical and comparative study that goes well beyond the necessary review of the evidence to include much new material, many new insights and pieces of analysis, and some fundamental changes of perspective. The book aims to put the record straight in bibliographical and literary historical terms, and to act as a reference guide to facilitate future research, so that anyone working on the German Gothic novel or on Anglo-German interactions in the field of Gothic, will find there references to all

the relevant secondary literature. The German Gothic Novel in Anglo-German Perspective is addressed to Germanists, but also to teachers and students of English, American and comparative literature, for there is at present hardly a 'hotter' subject than Gothic. The book's emphasis on the Gothic work of canonical writers should prompt even conservative German Departments to reconsider their attitude to Gothic. Being addressed to scholars and students of German, German quotations are given in German, but English translations are added for the convenience of English and American scholars and students of Gothic, who represent another important section of the books' target audience.

The German Gothic Novel in Anglo-German Perspective

Narrative, History, and Nation

Gothic (Re)Visions

Gothic

The Female Gothic

The Discourse of Madness

"Simply put, there is absolutely nothing on the market with the range of ambition of this striking eclectic collection of essays. Not only is it impossible to imagine a more comprehensive view of the subject, most readers – even specialists in the subject – will find that there are elements of the genre here of which they were previously unaware." - Barry Forshaw, Author of British Gothic Cinema and Sex and Film The Palgrave Handbook of Contemporary Gothic is the most comprehensive compendium of analytic essays on the modern Gothic now available, covering a wide and highly significant period from 1918 to 2019. The Gothic sensibility, over 200 years old, endures in its dark past whilst anticipating the future. From demons and monsters to post-apocalyptic ecological fantasies, Gothic is thriving as never before in the arts and in popular culture. This volume is made up of 62 comprehensive chapters with notes and extended bibliographies contributed by leading scholars from around the world. The chapters are written not only for those engaged in academic research but also to be accessible to students and dedicated followers of the genre. Each chapter is packed with analysis of the Gothic in both theory and practice, as the genre has mutated and evolved over the last hundred years. Starting in 1918 with the impact of film on the genre's development and moving through its many and varied international incarnations, each chapter chronicles the history of the gothic milieu from the movies to gaming platforms and internet memes, television and radio. The volume also looks at how Gothic intersects with fashion, music and popular culture: a multi-layered, multi-ethnic, even a trans-gendered experience as we move into the twenty first century. Over the course of her long career, Eve Kosofsky Sedgwick became one of the most important figures in queer theory, and her calls for reparative criticism and reading practices grounded in affect and performance have transformed understandings of affect, intimacy, politics, and identity. With tenderness, the contributors to Reading Sedgwick reflect on Sedgwick's many critical inventions and her elucidation of poetry's close relation to criticism and development of new versions of queer performativity to highlighting the power of writing to engender new forms of life. As the essays in Reading Sedgwick demonstrate, Sedgwick's work is not only an ongoing vital force in queer theory and affect theory; it can help us build a more positive world in the midst of the bleak contemporary moment. Contributors. Lauren Berlant, Kathryn Bond Stockton, Judith Butler, Lee Edelman, Jasbir Puar, Lisa Edwards, Ramzi Fawaz, Denis Flannery, Jane Gallop, Jonathan Goldberg, Meridith Kruse, Michael Moon, José Esteban Muñoz, Chris Nealon, Andrew Parker, H. A. Sedgwick, Karin Sellberg, Michael D. Snediker, Melissa Solomon, Robyn Wiegman

Drawing from and reworking Gothic conventions, the New Woman version is marshaled during this tumultuous cultural moment of gender anxiety either to defend or revile the complex character of the controversial and compelling figure of the New Woman in fin de siècle British fiction. The New Woman has garnered extensive scholarly attention, but rarely has she been investigated through the lens of the Gothic.

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I, "The Blurred Boundary," examines an obfuscated distinction between the New Woman and the prostitute, presented in a stunning breadth and array of writings. Part II, "Reconfigured Conventions," probes four key aspects of the Gothic, each of which is reshaped to reflect the exigencies of the fin de siècle. In Part III, "Villainous Characters," the bad father of Romantic fiction is bifurcated into the husband and the mother, both of whom cause great suffering to the protagonists. Prominent participants in the development of queer theory explore the field in relation to their own intellectual itineraries, reflecting on its accomplishments, limitations, and critical potential. A Reappraisal of Second-Generation Diasporic Subjectivity in the Work of Jhumpa Lahiri
Critical Interventions in Contemporary Culture
Tradition and Change in American Women's Writing
Culture and Gender in Nineteenth-century Spain
Gothic incest
Goth

This blistering novel—from the bestselling, Pulitzer Prize-winning author of *The Road*—returns to the Texas-Mexico border, setting of the famed Border Trilogy. The time is our own, when rust belts have given way to drug-runners and small towns have become free-fire zones. One day, a good boy named Llewellyn Moss finds a pickup truck surrounded by a bodyguard of dead men. A load of heroin and two million dollars in cash are still in the back. When Moss takes the money, he sets off a chain reaction of catastrophic violence that not even the law—in the person of aging, disillusioned Sheriff Bell—can contain. As Moss tries to evade his pursuers—in particular a mysterious mastermind who flips coins for human lives—McCarthy simultaneously strips down the American crime novel and broadens its concerns to encompass themes as ancient as the Bible and as bloodily contemporary as this morning's headlines. *No Country for Old Men* is a triumph. An ethnography of a postpunk subculture.

At the time of its first appearance in 1985 *Between Men* was viewed as an important intervention into Feminist as well as Gay and Lesbian studies. It was an important book because it argued that "sexuality" and "desire" were not a historical phenomenon but carefully managed social constructs. This insight (that actually originated with Michael Foucault) is often viewed as a post-humanist or post-humanist because it argues that men and women are simply the products of patriarchal power relations over which they have no control. By mobilizing Foucault's theories of the history of sexuality Sedgwick re-fashions Feminism and Gay and Lesbian Studies to make them seem as though Feminism and Gay and Lesbian studies are ideally situated to continue those interventions into the history of sexuality begun by Foucault.

Alison Holland's innovative book fills a gap in Beauvoir studies by focusing on the writer's frequently neglected novels and short stories, *L'Invitée*, *Les Mandarins*, *Les Belles Images*, and *La Femme rompue*. In illuminating the density and rich complexity of Beauvoir's style, Holland challenges the often accepted view that Beauvoir's writing is flat, detached, and controlled, revealing, rather, that her prose is frequently disrupted and inflected by forceful emotion. Holland shows that excess and transgression are intrinsic qualities of the texts, and argues that Beauvoir's textual strategies duplicate madness in her fiction. Holland's reading of Beauvoir's fiction demonstrates the extent to which Beauvoir's fiction undermines an ideologically patriarchal position on language. Her study is important not only for its re-evaluation of Beauvoir as a feminist writer but for its contribution to the wider debate on madness and literature.

Gothic America

Gothic Tourism

On Writing Since Queer Theory

Queering the Gothic

Queer Readings in Fiction

Postfeminist Gothic

Provides a survey of literary gothicism from its origins in

Renaissance revenge tragedy, through eighteenth century novels and plays, to nineteenth and twentieth century film and fiction.

First published in 1985, Between Men was a decisive intervention in gender studies, a book that all but singlehandedly dislodged a tradition of literary critique that suppressed queer subjects and subjectivities. With stunning foresight and conceptual power, Eve Kosofsky Sedgwick's work opened not only literature but also politics, society, and culture to broader investigations of power, sex, and desire, and to new possibilities of critical agency. Illuminating with uncanny prescience Western society's evolving debates on gender and sexuality, Between Men still has much to teach us. With a new foreword by Wayne Koestenbaum emphasizing the work's ongoing relevance, Between Men engages with Shakespeare's Sonnets, Wycherley's The Country Wife, Sterne's A Sentimental Journey Through France and Italy, Hogg's The Private Memoirs and Confessions of a Justified Sinner, Tennyson's The Princess, Eliot's Adam Bede, Thackeray's The History of Henry Esmond, Esq., and Dickens's Our Mutual Friend and The Mystery of Edwin Drood, among many other texts. Its pathbreaking analysis of homosocial desire in Western literature remains vital to the future of queer studies and to explorations of the social transformations in which it participates.

This rich and varied collection of essays makes a timely contribution to critical debates about the Female Gothic, a popular but contested area of literary studies. The contributors revisit key Gothic themes - gender, race, the body, monstrosity, metaphor, motherhood and nationality - to open up new critical directions.

Eve Kosofsky Sedgwick is best known as a cultural and literary critic, as one of the primary forces behind the development of queer and gay/lesbian studies, and as author of several influential books: Tendencies, Epistemology of the Closet, and Between Men: English Literature and Male Homosocial Desire. The publication of Fat Art, Thin Art, Sedgwick's first volume of poetry, opens up another dimension of her continuing project of crossing and re-crossing the electrified boundaries between theory, lyric, and narrative. Embodying a decades-long adventure, the poems collected here offer the most accessible and

definitive formulations to appear anywhere in Sedgwick's writing on some characteristic subjects and some new ones: passionate attachments within and across genders; queer childhoods of many kinds; the performativity of a long, unconventional marriage; depressiveness, hilarity, and bliss; grave illness; despised and magnetic bodies and bodily parts. In two long fictional poems, a rich narrative momentum engages readers in the mysterious places—including Victorian novels—where characters, sexualities, and fates are unmade and made. Sedgwick's poetry opens an unfamiliar, intimate, daring space that steadily refigures not only what a critic may be, but what a poem can do.

No Country for Old Men

The Gothic Other

Racial and Social Constructions in the Literary Imagination Tendencies

The Palgrave Handbook of Steam Age Gothic

Feminist Perspectives on Ghost Stories by American Women

One of the central images conjured up by the gothic novel is that of a shadowy spectre slowly rising from a mysterious abyss. In *The Rise of the Gothic Novel*, Maggie Kilgour argues that the ghost of the gothic is now resurrected in the critical methodologies which investigate it for the revelation of buried cultural secrets. In this cogent analysis of the rise and fall of the gothic as a popular form, Kilgour juxtaposes the writings of William Godwin with Mary Wollstonecraft, and Ann Radcliffe with Matthew Lewis. She concludes with a close reading of the quintessential gothic novel, Mary Shelley's *Frankenstein*. An impressive and highly original study, *The Rise of the Gothic Novel* is an invaluable contribution to the continuing literary debates which surround this influential genre.

BL A wide-ranging study of women's writing and representations of gender in Spanish literature and culture BL Ranges from the Romantic period to the fin de siècle BL All quotations given in Spanish with English translation

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.

This book explores new critical ground by addressing the intersection of two contentious concepts, postfeminism and Gothic. This collection of original and exciting essays examines a number of Gothic texts, from Anne Radcliffe's romances to modern horror films, in conjunction with diverse postfeminist theories, from backlash to postmodern feminism.

A Bakhtinian Approach

After Sex?

New Directions

Excess and Transgression in Simone de Beauvoir's Fiction

Haunting the House of Fiction

The Gothic and death

IN THIS BOOK, ELAINE SHOWALTER EXAMINES WHETHER OR NOT COMMON THREADS CONNECT AMERICAN WOMEN WRITERS FROM DIFFERENT ERAS AND BACKGROUNDS IN A COHERENT TRADITION. HOW HAVE THE RELATIONSHIPS BETWEEN WOMEN'S RIGHTS, WOMEN'S RITES, AND WOMEN'S WRITINGS BEEN PORTRAYED IN AMERICAN WOMEN'S LITERATURE?

Nostalgia or Perversion? Gothic Rewriting from the Eighteenth Century until the Present Day presents an interdisciplinary approach to an important aspect of Gothic texts, films, and music: that of rewriting. From the eighteenth-century Gothic novel to present-day vampire films and Goth music, the genre is characterised by its nostalgic reflection on past worlds, narratives, and identities. Gothic nostalgia is often accompanied by a transgressive drive, resulting in perversions of the rewritten past—the modern vampire is no longer embodied evil but an attractive dandy, while Goth subcultures reflect on Victorian aesthetics but pervert them by adding fetishist elements. Gothic nostalgia transforms the past, turning it upside down, foregrounding its background, and corrupting its order. In this volume an international group of philosophy, literature, film, and music scholars investigates the instrumental role of nostalgia and perversion in the Gothic's rewriting of the past. If elements of both nostalgia and perversion are operative in Gothic rewriting, how are they connected? How do they play out in differing media? How do they change audiences' views on the relationships between binaries such as past and present, other and self, and norm and deviation? Nostalgia or Perversion brings together the early Gothic novel, present-day female and black Gothic literature, Goth subculture and music, and the imagery of horror films and comic books, thus broadening the definition of 'Gothic' from a literary genre to a gesture of pervasive cultural criticism. The interdisciplinary analysis of nostalgia and perversion in Gothic rewriting uncovers wholly new insights into the artistic and social functions of the Gothic, making the volume useful to both scholars and students. As the essays reflect on academic as well as popular texts and media, it is also accessible to general readers. "Nostalgia or Perversion provides a sophisticated analysis of how the Gothic radically rewrites the past, not as nostalgia but as a calculated act of transgression. The past and how its reconstructions break down the boundaries between real and unreal, and normal and abnormal, is examined across a range of different media, including novels, films, comic books, television and music.

The essays in this collection also address how this issue shapes Gothic formulations of race, sexuality, and gender. Both ambitious in scope and focused and rigorous in its analysis, this book provides a critically important re-evaluation of the Gothic tradition."
—Andrew Smith, University of Glamorgan (UK).

When she begins therapy for depression after breast cancer treatment, the author brings with her an extraordinarily open and critical mind, but also shyness about revealing herself. Resisting easy responses to issues of dependence, desire, and mortality, she warily commits to a male therapist who shares little of her cultural and intellectual world. Although not without pain, their improvised relationship is as unexpectedly pleasurable as her writing is unconventional: Sedgwick combines dialogue, verse, and even her therapist's notes to explore her interior life--and delivers and delicate and tender account of how we arrive at love.

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 filed 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'.

Writing Women as Readers

The Literature of Terror

The Palgrave Handbook of Contemporary Gothic

The Rise of the Gothic Novel

The Cambridge Companion to Gothic Fiction

Vathek

Queering the Gothic is the first multi-authored book concerned with the developing interface between Gothic criticism and queer theory. Considering a range of Gothic texts produced between the eighteenth century and the present, the contributors explore the relationship

between reading Gothically and reading Queerly, making this collection both an important reassessment of the Gothic tradition and a significant contribution to scholarship on queer theory. Writers discussed include William Beckford, Matthew Lewis, Mary Shelley, George Eliot, George Du Maurier, Oscar Wilde, Eric, Count Stenbock. E. M. Forster, Antonia White, Melanie Tem, Poppy Z. Brite, and Will Self. There is also exploration of non-text media including an analysis of Michael Jackson's pop videos. Arranged chronologically, the book establishes links between texts and periods and examines how conjunctions of 'queer', 'gay', and 'lesbian' can be related to, and are challenged by, a Gothic tradition. All of the chapters were specially commissioned for the collection, and the contributors are drawn from the forefront of academic work in both Gothic and Queer Studies.

Dr Howard uses Bakhtin's concepts of heteroglossia and dialogism in specific historical analyses of key works of the genre. Her discussions of Ann Radcliffe's *Mysteries of Udolpho*, Matthew Lewis's *The Monk*, Jane Austen's *Northanger Abbey*, and Mary Shelley's *Frankenstein* demonstrate that the discursive ambiguity of these novels is not inherently subversive, but that the political force of particular discourses is contingent upon their interaction with other discourses in the reading process.

Published anonymously in 1824, this gothic mystery novel was written by Scottish author James Hogg. *The Private Memoirs and Confessions of a Justified Sinner* was published as if it were the presentation of a century-old document. The unnamed editor offers the reader a long introduction before presenting the document written by the sinner himself.

Mindful of the tunnel vision sometimes created by the privileging of 'hybridity talk' and matters of culture in discussions of texts by minority writers, Delphine Munos in *After Melancholia* reads the work of the Bengali-American celebrity author Jhumpa Lahiri against the grain, by shifting the ground of analysis from the cultural to the literary. With the help of psychoanalytic theories ranging from Sigmund Freud through André Green and Nicolas Abraham to Jean Laplanche, this study re-evaluates the complexity of Lahiri's craft and offers major insights into the author's representation of second-generation diasporic subjectivity - an angle hitherto neglected by critics working from the narrower theoretical boundaries of transnationalism, diaspora studies, postcolonial theory, and Asian-American studies alike. Via interdisciplinary incursions into the domains of literary and psychoanalytic criticism, as well as into those of trauma and diaspora studies, Munos takes up "Hema and Kaushik," the triptych of short stories included in *Unaccustomed Earth* (2008), as exemplary texts in which Lahiri redefines notions of belonging and arrival regarding the Bengali-American second generation, not in terms of cultural assimilation - which would hardly make sense for characters born in the USA in the first place - but in terms of a resymbolization of the gaps in the parents' migrant narratives. Munos' in-depth reading of Lahiri's trilogy is concerned with exploring how "Hema and Kaushik" signifies on the absent presences haunting transgenerational relationships within the US diasporic family of Bengali descent. Bringing to the forefront such 'negative' categories as the gap, the absent, the unsaid, the melancholically absented mother, *After Melancholia* reveals that the second-generation 'Mother Diaspora' is no less haunting than her first-generation counterpart, 'Mother India'. Calling for a re-assessment of Lahiri's work in terms of a dialectical relationship between (transgenerational) mourning and melancholia, Munos provides a compelling reading grid by means of which underrepresented aspects of the rest of Lahiri's work, especially her novel *The Namesake* (2003), gain new visibility. Delphine Munos is a F.R.S.-FNRS postdoctoral researcher in the Department of English and American Literatures at the University of Liège (Belgium). She has published in the field of American and postcolonial literature, diaspora studies, and South Asian studies.

The Private Memoirs and Confessions of a Justified Sinner

Undead Subculture

Reconfigurations of Distress

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Reading Gothic Fiction

Sister's Choice

Fat Art, Thin Art