



GOTHIC REFLECTIONS

NARRATIVE FORCE IN NINETEENTH-CENTURY FICTION

PETER K. GARRETT

Gothic Reflections Narrative Force In Nineteenth Century Fiction

John Holmes, Sharon Ruston



Gothic Reflections Narrative Force In Nineteenth Century Fiction:

Gothic Reflections Peter Garrett, 2018-08-06 The Gothic has long been seen as offering a subversive challenge to the norms of realism. Locating both Gothic and mainstream Victorian fiction in a larger literary and cultural field, Peter K. Garrett argues that the oppositions usually posed between them are actually at work within both. He further shows how, by offering alternative versions of its stories, nineteenth-century Gothic fiction repeatedly reflects on narrative force, the power exerted by both writers and readers. Beginning with Poe's theory and practice of the Gothic tale as an exercise or fantasy of authorial power, Garrett then reads earlier eighteenth-century and Romantic Gothic fiction for comparable reflexive implications. Throughout, he stresses the ways authors doubled both characters and narrative perspectives to raise issues of power and authority in the tension between central deviant figures and social norms. Garrett then shows how the great nineteenth-century monster stories, *Frankenstein*, *Dr Jekyll and Mr Hyde*, and *Dracula*, self-consciously link the extremity and isolation of their deviant figures with the social groups they confront. These narratives, he argues, move from a Romantic concern with individual creation and responsibility to a Victorian affirmation of social solidarity that also reveals its dependence on the binding force of exclusionary violence. The final section of the book extends its investigation of Gothic reflections on narrative force into the more realistic social and psychological fiction of Dickens, Eliot, and James.

The Poetics and Politics of the American Gothic Agnieszka Soltysik Monnet, 2016-12-05 Taking as its point of departure recent insights about the performative nature of genre, *The Poetics and Politics of the American Gothic* challenges the critical tendency to accept at face value that gothic literature is mainly about fear. Instead, Agnieszka Soltysik Monnet argues that the American Gothic and gothic literature in general is also about judgment: how to judge and what happens when judgment is confronted with situations that defy its limits. Poe, Hawthorne, Melville, Gilman, and James all shared a concern with the political and ideological debates of their time but tended to approach these debates indirectly. Thus, Monnet suggests, while slavery and race are not the explicit subject matter of antebellum works by Poe and Hawthorne, they nevertheless permeate it through suggestive analogies and tacit references. Similarly, Melville, Gilman, and James use the gothic to explore the categories of gender and sexuality that were being renegotiated during the latter half of the century. Focusing on *The Fall of the House of Usher*, *The Marble Faun*, *Pierre*, *The Turn of the Screw*, and *The Yellow Wallpaper*, Monnet brings to bear minor texts by the same authors that further enrich her innovative readings of these canonical works. At the same time, her study persuasively argues that the Gothic's endurance and ubiquity are in large part related to its being uniquely adapted to rehearse questions about judgment and justice that continue to fascinate and disturb.

Shock, Memory and the Unconscious in Victorian Fiction Jill L. Matus, 2009-09-10 Jill Matus explores shock in Victorian fiction and psychology with startling results that reconfigure the history of trauma theory. Central to Victorian thinking about consciousness and emotion, shock is a concept that challenged earlier ideas about the relationship between mind and body. Although the new materialist psychology of the mid-nineteenth

century made possible the very concept of a wound to the psyche the recognition for example that those who escaped physically unscathed from train crashes or other overwhelming experiences might still have been injured in some significant way it was Victorian fiction with its complex explorations of the inner life of the individual and accounts of upheavals in personal identity that most fully articulated the idea of the haunted possessed and traumatized subject This wide ranging book reshapes our understanding of Victorian theories of mind and memory and reveals the relevance of nineteenth century culture to contemporary theories of trauma

The Sympathetic Medium Jill Galvan, 2011-03-15 The nineteenth century saw not only the emergence of the telegraph the telephone and the typewriter but also a fascination with s ances and occult practices like automatic writing as a means for contacting the dead Like the new technologies modern spiritualism promised to link people separated by space or circumstance and like them as well it depended on the presence of a human medium to convey these conversations Whether electrical or otherworldly these communications were remarkably often conducted in offices at telegraph stations and telephone switchboards and in s ance parlors by women In *The Sympathetic Medium* Jill Galvan offers a richly nuanced and culturally grounded analysis of the rise of the female medium in Great Britain and the United States during the Victorian era and through the turn of the century Examining a wide variety of fictional explorations of feminine channeling in both the technological and supernatural realms by such authors as Henry James George Eliot Arthur Conan Doyle Bram Stoker Marie Corelli and George Du Maurier Galvan argues that women were often chosen for that role or assumed it themselves because they made at a distance dialogues seem more intimate less mediated Two allegedly feminine traits sympathy and a susceptibility to automatism enabled women to disappear into their roles as message carriers Anchoring her literary analysis in discussions of social economic and scientific culture Galvan finds that nineteenth and early twentieth century feminization of mediated communication reveals the challenges that the new networked culture presented to prevailing ideas of gender dialogue privacy and the relationship between body and self

The Victorian Geopolitical Aesthetic Lauren M. E. Goodlad, 2015-01-22 How did realist fiction alter in the effort to craft forms and genres receptive to the dynamism of an expanding empire and globalizing world Do these nineteenth century variations on the geopolitical aesthetic continue to resonate today Crossing literary criticism political theory and longue dur e history *The Victorian Geopolitical Aesthetic* explores these questions from the standpoint of nineteenth century novelists such as Wilkie Collins George Eliot Gustave Flaubert and Anthony Trollope as well as successors including E M Forster and the creators of recent television serials By looking at the category of sovereignty at multiple scales and in diverse contexts Lauren M E Goodlad shows that the ideological crucible for high realism was not a hegemonic liberalism It was rather a clash of modern liberal ideals struggling to distintricate themselves from a powerful conservative vision of empire while striving to negotiate the inequalities of power which a supposedly universalistic liberalism had helped to generate The material occasion for the Victorian era s rich realist experiments was the long transition from an informal empire of trade that could be celebrated as

liberal to a neo feudal imperialism that only Tories could warmly embrace The book places realism s geopolitical aesthetic at the heart of recurring modern experiences of breached sovereignty forgotten history and subjective exile The Coda titled The Way We Historicize Now concludes the study with connections to recent debates about surface reading distant reading and the hermeneutics of suspicion **Richard Wright in a Post-Racial Imaginary** Alice Craven,William Dow,Yoko

Nakamura,2014-07-31 In African American fiction Richard Wright was one of the most significant and influential authors of the twentieth century Richard Wright in a Post Racial America analyses Wright s work in relation to contemporary racial and social issues bringing voices of established and emergent Wright scholars into dialogue with each other The essays in this volume show how Wright s best work asks central questions about national alienation as well as about international belonging and the trans national gaze Race is here assumed as a superimposed category rather than a biological reality in keeping with recent trends in African American studies Wright s fiction and almost all of his non fiction lift beyond the mainstays of African American culture to explore the potentialities and limits of black trans nationalism Wright s trans native status his perpetual outsidedness mixed with the essential humanness of his activist and literary efforts are at the core of the innovative approaches to his work included here **The Evolutionary Imagination in Late-Victorian Novels** John

Glendening,2016-03-16 Dominated by Darwinism and the numerous guises it assumed evolutionary theory was a source of opportunities and difficulties for late Victorian novelists Texts produced by Wells Hardy Stoker and Conrad are exemplary in reflecting and participating in these challenges Not only do they contend with evolutionary complications John Glendening argues but the complexities and entanglements of evolutionary theory interacting with multiple cultural influences thoroughly permeate the narrative descriptive and thematic fabric of each All the books Glendening examines from The Island of Doctor Moreau and Dracula to Heart of Darkness address the interrelationship between order and chaos revealed and promoted by evolutionary thinking of the period Glendening s particular focus is on how Darwinism informs novels in relation to a late Victorian culture that encouraged authors to stress not objective truths illuminated by Darwinism but rather the contingencies uncertainties and confusions generated by it and other forms of evolutionary theory **The Routledge**

Research Companion to Nineteenth-Century British Literature and Science John Holmes,Sharon Ruston,2017-05-18 Tracing the continuities and trends in the complex relationship between literature and science in the long nineteenth century this companion provides scholars with a comprehensive authoritative and up to date foundation for research in this field In intellectual material and social terms the transformation undergone by Western culture over the period was unprecedented Many of these changes were grounded in the growth of science Yet science was not a cultural monolith then any more than it is now and its development was shaped by competing world views To cover the full range of literary engagements with science in the nineteenth century this companion consists of twenty seven chapters by experts in the field which explore crucial social and intellectual contexts for the interactions between literature and science how science affected different

genres of writing and the importance of individual scientific disciplines and concepts within literary culture Each chapter has its own extensive bibliography The volume as a whole is rounded out with a synoptic introduction by the editors and an afterword by the eminent historian of nineteenth century science Bernard Lightman

Gothic Forensics Michael Arntfield, 2016-06-27 Michael Arntfield interrogates the legacy of Victorian era crime fiction and Gothic horror on investigative forensic methods used by police today

The Oxford Handbook of Global Realisms Vaysman, 2025-11-04 Realism is an artistic practice that aims to faithfully represent reality Historically it has been practiced across different media from early pictorial art and epic oral narratives through literature and visual arts to film music and digital media However an understanding of what it means to faithfully represent reality is not universal rather it varies from culture to culture The Oxford Handbook of Global Realisms approaches realism as a transnational transhistorical and intermedial global phenomenon It brings the diversity of global realisms to the fore showcasing previously underrepresented and marginalized theories practices forms and media of realist cultural production

In Darkest London Jamieson Ridenhour, 2013 During the 19th century London was a complex vibrant and multi faceted city the first true metropolis As such it contained within it a widely disparate array of worlds and cultures Representations of London in literature varied just as widely 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 The Strange Case of Dr Jekyll and Mr Hyde The Picture of Dorian Gray The Three Impostors The Beetle Dracula and many others 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 like those mentioned above but also in the works of mainstream authors such as Charles Dickens and in the journalism and travel literature of the time In this volume author Jamieson Ridenhour looks beyond broad considerations of the Gothic as a historical mode to explore the development of London and the concurrent rise of the Urban Gothic He also considers very specific aspects of London s representation in these works and draws upon recent and then contemporary theories close readings of relevant texts and cartography to support and expand these ideas This book examines the work of both canonical and non canonical authors including Dickens Bram Stoker Robert Louis Stevenson G W M Reynolds Richard Marsh Arthur Machen Marie Belloc Lowndes and Oscar Wilde 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

Resisting the Place of Belonging Daniel Boscaljon, 2016-03-23 People often overlook the uncanny nature of homecomings writing off the experience of finding oneself at home in a strange place or realizing that places from our past have grown strange This book challenges our assumptions about the value of home arguing for the ethical value of our feeling displaced and homeless in the 21st century Home is explored in places ranging from digital keyboards to literary texts and investigates how we mediate our homecomings aesthetically through cultural artifacts art movies television shows and conceptual structures philosophy theology ethics

narratives In questioning the place of home in human lives and the struggles involved with defining defending naming and returning to homes the volume collects and extends ideas about home and homecomings that will inform traditional problems in novel ways

Haunted Property Sarah Gilbreath Ford, 2020-08-25 Winner of a 2021 South Central Modern Language Association Book Prize At the heart of America's slave system was the legal definition of people as property While property ownership is a cornerstone of the American dream the status of enslaved people supplies a contrasting American nightmare Sarah Gilbreath Ford considers how writers in works from nineteenth century slave narratives to twenty first century poetry employ gothic tools such as ghosts and haunted houses to portray the horrors of this nightmare Haunted Property Slavery and the Gothic thus reimagines the southern gothic which has too often been simply equated with the macabre or grotesque and then dismissed as regional Although literary critics have argued that the American gothic is driven by the nation's history of racial injustice what is missing in this critical conversation is the key role of property Ford argues that out of all of slavery's perils the definition of people as property is the central impetus for haunting because it allows the perpetration of all other terrors Property becomes the engine for the white accumulation of wealth and power fueled by the destruction of black personhood Specters often linger however to claim title and Ford argues that haunting can be a bid for property ownership Through examining works by Harriet Jacobs Hannah Crafts Mark Twain Herman Melville Sherley Anne Williams William Faulkner Eudora Welty Toni Morrison Octavia Butler and Natasha Trethewey Ford reveals how writers can use the gothic to combat legal possession with spectral possession

Polyptych: Adaptation, Television, and Comics Reginald Wiebe, 2021-09-07 Through each of its chapters Polyptych Adaptation Television and Comics examines the complex dynamics of adapting serialized texts The transmedial adaptation of collaborative and unstable texts does not lend itself to the same strategies as other more static adaptations such as novels or plays Building off the foundational work of Linda Hutcheon and Gérard Genette Polyptych considers the analogy of adaptation as a palimpsest a manuscript page that has been reused leaving traces of the previous work behind as needing to be reevaluated A polyptych is a multi panel artwork and provides a new model for analyzing how adaptation works when translating collaborative and unstable texts Given that most television and comic books are episodic and serialized and considering that both media are also the cumulative work of many artists this book offers a series of distanced readings to reassess how adaptation works in this field Comic book adaptations on television are plentiful and are nearly completely ignored in critical discussions of adaptation This collection focuses on texts that fall outside the most common subjects of study among the corpus and contributes to expanding the field of inquiry The book features texts that are subjects of previous academic interest as well as studies of texts that have never before been critically considered It also includes an appendix that provides the first list of comic book adaptations on North American television Polyptych is a unique and timely contribution to dynamic and growing fields of study The book will be of interest to scholars and researchers in the fields of Comic Studies Adaptation Studies and Critical Media Studies more broadly as well

as to students undertaking courses on these subjects It will also appeal to comic book and pop culture fans who wish to expand their knowledge on the subject **Making a Man** Gwen Hyman,2009 Gruel and truffles wine and gin opium and cocaine Making a Man addresses consumption of food drink and drugs in the conspicuously consuming nineteenth century in order to explore the question of what in fact makes a man in novels of the period **An Introduction to Religion and Literature** Mark Knight,2009-01-15 Religion has always been an integral part of the literary tradition many canonical and non canonical texts engage extensively with religious ideas and the development of English Literature as a professional discipline began with an explicit consideration of the relationship between religion and literature Literature also plays an important role in religious writing as twentieth century work on narrative theology has acknowledged Both the recent theological turn of literary theory and the renewed political significance of religious debate in contemporary western culture have generated further interest in this interdisciplinary area An Introduction to Religion and Literature offers a lucid accessible and thoughtful introduction to the study of religion and literature While the focus is on Christian theology and post 1800 British literature substantial reference is made to earlier writers texts from North America and mainland Europe and other faith positions Each chapter takes up a major theological idea and explores it through close readings of well known and influential literary texts **Bewilderments of Vision** Oliver Tearle,2014-06-01 According to Oscar Wilde the primary aim of the critic is to see the object as in itself it really is not Through a series of close and often unusual readings this book endeavours to develop Wilde s remark into a detailed and creative theory of reading It focuses on a series of neologisms from writing of the period **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 **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 *The Celebration of Death in Contemporary Culture* Dina Khapaeva, 2017-03-06 Popular culture has reimagined death as entertainment and monsters as heroes reflecting a profound contempt for the human race

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