

# GOTHIC PATHOLOGIES

The Text, The Body and The Law

DAVID PUNTER



# Gothic Pathologies The Text The Body And The Law

**Susan Chaplin**



## **Gothic Pathologies The Text The Body And The Law:**

*Gothic Pathologies* D. Punter, 1998-08-19 This is a wide ranging book about aspects of the Gothic from classic texts such as *Frankenstein* and *Wuthering Heights* to contemporary fiction by Iain Banks William Gibson and many others It approaches the texts through looking at the opposition between the Gothic and the law suggesting ways in which Gothic at all points produces transgression It looks at horror fiction by for example Stephen King and Robert Bloch as well as stories from China and Hong Kong and suggests new ways in which contemporary literary and psychological theory might relate to and address the Gothic

**Gothic Pathologies: the Text, the Body and the Law** David Punter, 1998 **The Legal, Medical and Cultural Regulation of the Body** Stephen W. Smith, 2016-03-03 The regulation of the body provides an important concern in law medical practice and culture This volume contributes to existing research in the area by encouraging experts from a range of related disciplines to consider the legal cultural and medical ways in which we regulate the body further exploring how conceptions of self liberalism property and harm inform and influence contentious legal and ethical questions about what we can and cannot do to or with our own bodies

**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 Contents Introduction From Gothic Bodies to *Body Gothic* Chapter 1 Splatterpunk Chapter 2 Body Horror Chapter 3 The New Avant Pulp Chapter 4 The Slaughterhouse Novel Chapter 5 Torture Porn Chapter 6 Surgical Horror Conclusion The Gothic and the Body Notes Works Cited Filmography

**Women during the English Reformation** K. Kramer, Julie Chappell, 2014-11-19 Catholic or Protestant recusant or godly rebel early modern women reinvented their spiritual and gendered spaces during the reformation in religion in England during the sixteenth century and beyond These essays explore the ways in which some Englishwomen struggled to erase rewrite or reimagine their religious and gender identities

**The Postmillennial Vampire** Susan Chaplin, 2017-01-23 This book explores the idea that while we see the vampire as a hero of romance or as a member of an oppressed minority struggling to fit in and acquire legal recognition the vampire has in many ways changed beyond recognition over recent decades due to radically shifting formations of the sacred in contemporary culture The figure

of the vampire has captured the popular imagination to an unprecedented extent since the turn of the millennium The philosopher Ren Girard associates the sacred with a communal violence that sacred ritual controls and contains As traditional formations of the sacred fragment the vampire comes to embody and enact this sacred violence through complex blood bonds that relate the vampire to the human in wholly new ways in the new millennium [Exploring the Horror of Supernatural Fiction](#) Miranda Corcoran, Steve Gronert Ellerhoff, 2020-06-02 Detailing the adventures of a supernatural clan of vampires witches and assorted monstrosities Ray Bradbury's Elliott family stories are a unique component of his extensive literary output Written between 1946 and 1994 Bradbury eventually quilted the stories together into a novel From the Dust Returned 2001 making it a creative project that spanned his adult life Not only do the stories focus on a single familial unit engaging with overlapping twentieth century themes of family identity and belonging they were also unique in their time interrogating post war American ideologies of domestic unity while reinventing and softening gothic horror for the Baby Boomer generation Centred around diverse interpretations of the Elliott Family stories this collection of critical essays recovers the Elliots for academic purposes by exploring how they form a collective gothic mythos while ranging across distinct themes Essays included discuss the diverse ways in which the Elliott stories pose questions about difference and Otherness in America engage with issues of gender sexuality and adolescence and interrogate complex discourses surrounding history identity community and the fantasy of family *Writing the Passions* David Punter, 2014-09-19 Writing the Passions is a book of literary criticism of philosophy and of the politics of modernity It explores the arguments on the location of feeling in literature on the fragmentation of the self under the pressure of the passions of the place of the passions in psychoanalytic practice and theory and on the notions of multiplicity soul spirit polytheism and animism developed from their bases in psychoanalytic and Derridean theory The relations between writing and the passions are addressed through individual texts ranging across many centuries and from Europe to China Writers and texts discussed include Plato Andrew Marvell Swinburne Salman Rushdie Iain Banks Deleuze Guattari and many others Topics addressed include the meaning of crime passionnel art and the wound passion and ceremonial adoration and abjection dread and disgust the nature of the exotic shame and irony separation incompleteness and the cure Written in a uniquely engaging and accessible style Writing the Passions provides readers with a fascinating exploration of the general notion of the passions together with a set of historical insights into how the passions have been considered and treated in different literatures and cultures [Rewriting/Reprising](#) Georges Letissier, 2009-10-02 This volume comprises sixteen essays preceded by an introductory chapter focusing on the diverse modalities of textual and more widely artistic transfer Whereas the first Rewriting Reprising volume coord by C Maisonnat J Paccaud Huguet its subversive potential is perceptible notably through its many attempts at emancipating the genre from the ideological fetters of gender Over the past two decades Victorian literature and culture has become an inescapable field of investigations to any study on intertextuality in the English speaking world In a second part diversity has

been preferred to any single specific angle to approach the Victorian neo Victorian tropism The purpose is to provide as complete a spectrum as is reasonably possible in such a volume The practice of rewriting in the Victorian age is thus studied alongside contemporary appropriations of the Victorian canon The question is raised of whether literary fetishism may not result in a form of counterfeit classicism while the more challenging neo Victorian rewritings would make a claim for the need to choose one s literary heritage and ancestors This is where the post colonial agenda comes in Precisely the third part investigates the question of rewriting reprising as a way of writing back The myth of Frankenstein s creature bent on wreaking vengeance on his creator is of course seminal as it offers a myth of transgression which in its turn becomes a foundation myth Not only are post colonial responses to their disclaimed parent texts highly theory informed but they also evince an awareness of such contemporary issues which are direct consequences of the colonial past In the last section of this volume the scope of what comes within the range of intertextuality per se is widened to cover artistic dialogism In the exchanges between theatrical texts reprise may be construed as a metaphor standing for the pleasure inherent in the process of recreation The interaction between embedded paintings and the embedding canvas offers yet another variation on the reprise motif as does the meta aesthetic discourse of the critic on the work of art What begins as mere repetition is soon colored by the personal inflections of the interpreter In operatic performances updating a classical text to make it suitable to contemporary audiences and in close harmony with the role assigned to music is liable to spur on the creativity of recreation

**Haunted Spaces in Twenty-First Century British Nature Writing** Anneke Lubkowitz,2020-06-08 This study investigates the figure of haunting in the New Nature Writing It begins with a historical survey of nature writing and traces how it came to represent an ideal of natural space as empty of human history and social conflict Building on a theoretical framework which combines insights from ecocriticism and spatial theory the author explores the spatial dimensions of haunting and hauntology and shows how 21st century writers draw on a Gothic repertoire of seemingly supernatural occurrences and spectral imagery to portray natural space as disturbed uncanny and socially contested Iain Sinclair and Robert Macfarlane are revealed to apply psychogeography s interest in hidden histories and haunted places to spaces associated with wilderness and the countryside Kathleen Jamie s allusions to the Gothic are put in relation to her feminist re writing of the outdoors and John Burnside s use of haunting is shown to dismantle fictions of the far north This book provides not only a discussion of a wide range of factual and fictional narratives of the present but also an analysis of the intertextual dialogue with the Romantic tradition which enfolds in these texts Re-Visiting Angela Carter R. Munford,2006-09-05

Focusing on questions of intertextuality authorship and representation this book offers a re examination of one of the twentieth century s most important British writers A provocative collection both offers new readings of Carter s opus and contributes to contemporary critical debates concerning gender postmodernism and intertextual theory **Home and Nation in British Literature from the English to the French Revolutions** A. D. Cousins,Geoffrey Payne,2015-11-05 A

wide ranging account of the contested intersection between ideas of nationhood and home in British literature between 1640 and 1830      **Les Vestiges Du Gothique** Catherine Lanone,2004      **Women, Epic, and Transition in British Romanticism** Elisa Beshero-Bondar,2011-05-31 Women Epic and Transition in British Romanticism argues that early nineteenth century women poets contributed some of the most daring work in modernizing the epic genre The book examines several long poems to provide perspective on women poets working with and against men in related efforts contributing together to a Romantic movement of large scale genre revision Women poets challenged longstanding categorical approaches to gender and nation in the epic tradition and they raised politically charged questions about women s importance in moments of historical crisis While Romantic epics did not all engage in radical questioning or undermining of authority this study calls attention to some of the more provocative poems in their approach to gender culture and history This study prioritizes long poems written by and about women during the Romantic era and does so in context with influential epics by male contemporaries The book takes its cue from a dramatic increase in the publication of epics in the early nineteenth century At their most innovative Romantic epics provoked questions about the construction of ideological meaning and historical memory and they centralized women s experiences in entirely new ways to reflect on defeat loss and inevitable transition For the first time the epic became an attractive genre for ambitious women poets The book offers a timely response to recent groundbreaking scholarship on nineteenth century epic by Herbert Tucker and Simon Dentith and should be of interest to Romanticists and scholars of 18th and 19th century literature and history gender and genre and women s studies Published by University of Delaware Press Distributed worldwide by Rutgers University Press      *The Rise of the Detective in Early Nineteenth-Century Popular Fiction* Heather Worthington,2005-05-18 Detection existed in fiction long before Poe and Doyle Its real origins lurk in the popular press of the early Nineteenth century where the detective and the case were steadily developed The well known masters of early crime fiction including Collins and Dickens drew on this material found in texts that have rarely been reprinted or even discussed In this revealing book Heather Worthington combines scholarly and archival study with theoretically informed analysis to unearth the foundations of detective fiction This is essential reading for those researching in studying or just fascinated by crime fiction      **Doris Lessing** Susan Watkins,2013-07-19 This study examines the writing career of the respected and prolific novelist Doris Lessing who was awarded the Nobel Prize for Literature in 2007 and has recently published what she has announced will be her final novel Whereas earlier assessments have focused on Lessing s relationship with feminism and the impact of her 1962 novel *The Golden Notebook* this book argues that Lessing s writing was formed by her experiences of the colonial encounter it makes use of postcolonial theory and criticism to examine Lessing s continued interest in ideas of nation empire gender and race and the connections between them The book examines the entire range of her writing including her most recent fiction and non fiction which have been comparatively neglected The book is aimed at undergraduate and postgraduate students of Doris

Lessing's work as well as the general reader who enjoys her writing. This is the first significant book-length critical evaluation in ten years.

**Postcolonial Imaginings** David Punter, 2000. This deeply engaging, historically and culturally informed book provides new perspectives on a wide range of writers and at the same time provides a radically new development of many of the most pertinent issues in the field of postcolonial writing and theory. It constitutes a major new engagement between the postcolonial and a conception of the literary that is richly innovative in its deployment of psychoanalytic, deconstructive, and other approaches to the text. The book begins with some brief background to the issue of decolonization and its contemporary effects. It is informed throughout by a clear sense of literary and political context within which chosen texts by well-known writers (Derek Walcott, Chinua Achebe, Edward Kamau Brathwaite) as well as less well-known ones (Joan Riley, Susan Power, Abdulrazak Gurnah) and writers not often seen in a postcolonial context (James Kelman, Seamus Deane, Hanif Kureishi) can be situated. The chapters that follow are based around themes such as violent geographies, hallucination, dream, and the exotic; mourning and melancholy; diaspora and exile; delocalization and the alibi. This profoundly new approach to the complexities of the postcolonial allows the reader to appreciate some of the richness but at the same time the political and cultural ambivalence which underlies postcolonial writing. Throughout the book, David Punter continually questions as one would expect from his many previous books, the definition and scope of the postcolonial. It is seen throughout as a phenomenon not restricted to the ex or neo colonies but as a key characterisation of all our lives at the beginning of the twenty-first century. It is an indissoluble part of the development of national imaginings and at the same time an alibi for the emergence of a violently assertive new world order committed to the management and obliteration of difference. By juxtaposing texts from different cultural traditions and topographies (from *Things Fall Apart* to *The Bone People*, from Anot's *Sovereign Power and the Enlightenment*), Peter DeGabriele, 2015-07-16. *Sovereign Power and the Enlightenment* examines the role of the novelists and historians of the eighteenth century in developing a vision of political modernity that questions traditional narratives about the rise of liberalism and the decline of sovereign power. It provides a new way to link the literature and philosophy of the eighteenth century with the meditations on violence and sovereignty that have preoccupied much of the political philosophy of the first years of the twenty-first century. Focusing on the novelists Daniel Defoe, Samuel Richardson, and Ann Radcliffe and on the historians David Hume and Edward Gibbon, DeGabriele shows how these authors use the resources of their respective genres to expose the persistence of sovereign violence and to outline a type of political subject who could resist the violence more effectively than the individual beloved of modern liberalism.

*The Deconstructive Owl of Minerva* Lillian Francis Burke, 2013-10-03. *The Deconstructive Owl of Minerva: An Examination of Schizophrenia through Philosophy, Psychoanalysis, and Postmodernism* takes as its project the articulation of the language of schizophrenia as it inscribes itself between the self and other. It takes into account Georg W. F. Hegel's account of self-consciousness as a master-slave relation. A reading of Jacques Lacan provides access to the narrative self in terms of the mirror stage as the recognition of the self as

other By a further reading of postmodern theorists this book shows that what has been named schizophrenia calls for a deconstructive strategy that operates with the divergence between pharmacological treatment and the understanding of the language of the schizophrenic condition This difference will emphasize language as plural plurivalent polyphonic and polylogical This book essentially seeks to circumvent the label of schizophrenia and to provide alternative ways to understand schizophrenic language in order to culturally rearticulate its effects in society Postmodern and deconstructive modes of access to the languages of desire dispersal and plurivalence that are associated with schizophrenic conditions can help to open up spaces of understanding that are rendered impossible through symptomatic treatment models     Revealing Bodies

Erin M. Goss, 2012-10-26 Revealing Bodies turns to the eighteenth century to ask a question with continuing relevance what kinds of knowledge condition our understanding of our own bodies Focusing on the tension between particularity and generality that inheres in intellectual discourse about the body Revealing Bodies explores the disconnection between the body understood as a general form available to knowledge and the body experienced as particularly one's own Erin Goss locates this division in contemporary bodily exhibits such as Gunther von Hagens Body Worlds and in eighteenth century anatomical discourse Her readings of the corporeal aesthetics of Edmund Burke's Philosophical Enquiry William Blake's cosmological depiction of the body's origin in such works as The First Book of Urizen and Mary Tighe's reflection on the relation between love and the soul in Psyche or The Legend of Love demonstrate that the idea of the body that grounds knowledge in an understanding of anatomy emerges not as fact but as fiction Ultimately Revealing Bodies describes how thinkers in the eighteenth and nineteenth centuries and bodily exhibitions in the twentieth and twenty first call upon allegorized figurations of the body to conceal the absence of any other available means to understand that which is uniquely our own our existence as bodies in the world



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