



# GOTHIC FORMS OF FEMININE FICTIONS

susanne becker

# Gothic Forms Of Feminine Fictions

**Katherine J. Weese**



## **Gothic Forms Of Feminine Fictions:**

**Gothic forms of feminine fictions** Susanne Becker, 2017-06-01 Gothic forms of feminine fictions is a study of the powers of the Gothic in late twentieth century fiction and film Susanne Becker argues that the Gothic two hundred years after it emerged exhibits renewed vitality in our media age with its obsession for stimulation and excitement Today's globalised entertainment culture relying on soaps reality TV shows celebrity and excess is reflected in the emotional trajectory of the Gothic's violence eroticism and sentimental excess Gothic forms of feminine fictions discusses a wide range of anglophone Gothic romances from the classics through pulp fictions to a postmodern Gothica This timely and original study is a major contribution to gender and genre theory as well as cultural criticism of the contemporary It will appeal to scholars in a wide range of fields and become essential for students of the Gothic contemporary fiction particularly Alice Munro and Margaret Atwood and popular culture

**The A to Z of Fantasy Literature** Brian Stableford, 2009-08-13 Once upon a time all literature was fantasy set in a mythical past when magic existed animals talked and the gods took an active hand in earthly affairs As the mythical past was displaced in Western estimation by the historical past and novelists became increasingly preoccupied with the present fantasy was temporarily marginalized until the late 20th century when it enjoyed a spectacular resurgence in every stratum of the literary marketplace Stableford provides an invaluable guide to this sequence of events and to the current state of the field The chronology tracks the evolution of fantasy from the origins of literature to the 21st century The introduction explains the nature of the impulses creating and shaping fantasy literature the problems of its definition and the reasons for its changing historical fortunes The dictionary includes cross referenced entries on more than 700 authors ranging across the entire historical spectrum while more than 200 other entries describe the fantasy subgenres key images in fantasy literature technical terms used in fantasy criticism and the intimately convoluted relationship between literary fantasies scholarly fantasies and lifestyle fantasies The book concludes with an extensive bibliography that ranges from general textbooks and specialized accounts of the history and scholarship of fantasy literature through bibliographies and accounts of the fantasy literature of different nations to individual author studies and useful websites

**The Female Figure in Contemporary Historical Fiction** K. Cooper, E. Short, 2012-10-29 From The Other Boleyn Girl to Fingersmith this collection explores the popularity of female centred historical novels in recent years It asks how these representations are influenced by contemporary gender politics and whether they can be seen as part of a wider feminist project to recover women's history

**Gilbert and Gubar's The Madwoman in the Attic after Thirty Years** Annette R. Federico, 2011-01-25 When it was published in 1979 Sandra M Gilbert and Susan Gubar's The Madwoman in the Attic The Woman Writer and the Nineteenth Century Literary Imagination was hailed as a pathbreaking work of criticism changing the way future scholars would read Jane Austen Mary Shelley the Brontës George Eliot and Emily Dickinson This thirtieth anniversary collection adds both valuable reassessments and new readings and analyses inspired by Gilbert and

Gubar's approach. It includes work by established and up and coming scholars as well as retrospective accounts of the ways in which *The Madwoman in the Attic* has influenced teaching feminist activism and the lives of women in academia. These contributions represent both the diversity of today's feminist criticism and the tremendous expansion of the nineteenth century canon. The authors take as their subjects specific nineteenth and twentieth century women writers, the state of feminist theory and pedagogy, genre studies, film, race and postcolonialism with approaches ranging from ecofeminism to psychoanalysis. And although each essay opens *Madwoman* to a different page, all provocatively circle back with admiration and respect, objections and challenges, questions and arguments to Gilbert and Gubar's groundbreaking work. The essays are as diverse as they are provocative. Susan Fraiman describes how *Madwoman* opened the canon, politicized critical practice and challenged compulsory heterosexuality while Marlene Tromp tells how it elegantly embodied many concerns central to second wave feminism. Other chapters consider *Madwoman*'s impact on Milton studies, on cinematic adaptations of *Wuthering Heights* and on reassessments of Ann Radcliffe as one of the book's suppressed foremothers. In the thirty years since its publication, *The Madwoman in the Attic* has potently informed literary criticism of women's writing, its strategic analyses of canonical works and its insights into the interconnections between social environment and human creativity have been absorbed by contemporary critical practices. These essays constitute substantive interventions into established debates and ongoing questions among scholars concerned with defining third wave feminism, showing that as a feminist symbol, the raging madwoman still has the power to disrupt conventional ideas about gender, myth, sexuality and the literary imagination.

*History and Cultural Memory in Neo-Victorian Fiction* Kate Mitchell, 2010-07-16. A PDF version of this book is available for free in open access via the OAPEN Library platform [www.oapen.org](http://www.oapen.org). Arguing that neo-Victorian fiction enacts and celebrates cultural memory, this book uses memory discourse to position these novels as dynamic participants in the contemporary historical imaginary. **West-words** Moira Jean Day, 2011. *West-words* gives the reader a bird's eye view of the contemporary theatre scene across the prairies. *Legacies and Lifespans in Contemporary Women's Writing* Gina Wisker, Leanne Bibby, Heidi Yeandle, 2023-07-03. This book examines the connections and conversations between women writers from the twentieth century and the twenty-first century. The essays consider the ways in which twenty-first century women writers look back and respond to their predecessors within the field of contemporary women's writing. The book looks back to the foundations of contemporary women's writing and also considers how this category may be defined in future decades. We ask how writers and readers have interpreted the contemporary, a moving target and an often contentious term, especially in light of feminist theory and criticism of the late twentieth century. Writing about the relationships between women's writings is an always vital, ongoing political project with a rich history. These essays argue that establishing and defining the contemporary is for women writers another ongoing political project to which this collection of essays aims in part to contribute. **The Political in Margaret Atwood's Fiction** Theodore F. Sheckels, 2016-02-24. Suggesting that

politics and power are at the center of Margaret Atwood's fiction Theodore F Sheckels examines Atwood's novels from *The Edible Woman* to *The Year of the Flood* Whether her treatment is explicit as in *Bodily Harm* and *The Handmaid's Tale* or by means of an exploration of interiority as in *Cat's Eye* and *The Robber Bride* Atwood's persistent concern is with how the empowered act towards those who are constrained within the political economic and social institutions that facilitate power dynamics Sheckels identifies an increasing sophistication in Atwood's exposition of power over time that is revealed in the later novels engagement with social class postcolonialism and a globalism that merges science and commerce as issues relevant to politics and power Acknowledging that Atwood is not a political theorist but a novelist Sheckels does not suggest that her work should be viewed as political commentary but rather as a creative treatment of the laudable but ultimately only partially successful ways in which women and other groups resist the constraints placed on them by institutionalized oppression *Les Vestiges Du Gothique* Catherine Lanone,2004 *Feminist Narrative and the Supernatural* Katherine J. Weese,2008-04-14 Women authors have explored fantasy fiction in ways that connect with feminist narrative theories as examined here by Katherine J Weese in seven modern novels These include Margaret Atwood's *Lady Oracle* Iris Murdoch's *The Sea the Sea* Marilynne Robinson's *Housekeeping* Carol Shields's *The Stone Diaries* Barbara Kingsolver's *The Poisonwood Bible* and Toni Morrison's *Beloved* and *Paradise* The fantastic devices highlight various feminist narrative concerns such as the authority of the female voice the implications of narrative form for gender construction revisions to traditional genre conventions by women writers and the recovery of alternative versions of stories suppressed by dominant historical narratives Weese also frames the fantastic elements in the scope of traditional fictional structure Instructors considering this book for use in a course may request an examination copy here **The Palgrave Handbook to Horror Literature** Kevin Corstorphine,Laura R. Kremmel,2018-11-07 This handbook examines the use of horror in storytelling from oral traditions through folklore and fairy tales to contemporary horror fiction Divided into sections that explore the origins and evolution of horror fiction the recurrent themes that can be seen in horror and ways of understanding horror through literary and cultural theory the text analyses why horror is so compelling and how we should interpret its presence in literature Chapters explore historical horror aspects including ancient mythology medieval writing drama chapbooks the Gothic novel and literary Modernism and trace themes such as vampires children and animals in horror deep dark forests labyrinths disability and imperialism Considering horror via postmodern theory evolutionary psychology postcolonial theory and New Materialism this handbook investigates issues of gender and sexuality race censorship and morality environmental studies and literary versus popular fiction *The Biology of Horror* , Unearthing the fearful flesh and sinful skins at the heart of gothic horror Jack Morgan rends the genre's biological core from its oft discussed psychological elements and argues for a more transhistorical conception of the gothic one negatively related to comedy The *Biology of Horror* Gothic Literature and Film dissects popular examples from the gothic literary and cinematic canon exposing the inverted comic paradigm within each text Morgan's

study begins with an extensive treatment of comedy as theoretically conceived by Suzanne Langer C L Barber and Mikhail Bakhtin Then Morgan analyzes the physical and mythological nature of horror in inverted comic terms identifying a biologically grounded mythos of horror Motifs such as sinister loci languishment masquerade and subversion of sensual perception are contextualized here as embedded in an organic reality resonating with biological motives and consequences Morgan also devotes a chapter to the migration of the gothic tradition into American horror emphasizing the body as horror s essential place in American gothic The bulk of Morgan s study is applied to popular gothic literature and films ranging from high gothic classics like Matthew Lewis s The Monk Ann Radcliffe s The Mysteries of Udolpho Charles Maturin s Melmoth the Wanderer and Mary Shelley s Frankenstein to later literary works such as Poe s macabre tales Melville s Benito Cereno J S Le Fanu s Uncle Silas H P Lovecraft s The Shadow over Innsmouth Shirley Jackson s The Haunting of Hillhouse Stephen King s Salem s Lot and Clive Barker s The Damnation Game Considered films include Nosferatu Invasion of the Body Snatchers Friday the 13th Halloween Night of the Living Dead Angel Heart The Stand and The Shining Morgan concludes his physical examination of the Gothic reality with a consideration born of Julia Kristeva s theoretical rubric which addresses horror s existential and cultural significance its lasting fascination and its uncanny positive and often therapeutic direction in literature and film

**Engendering Realism and Postmodernism** ,2021-11-01 This volume assembles critical essays on and excerpts from works of contemporary women writers in Britain Its focus is the interaction of aesthetic play and ethical commitment in the fictional work of women writers whose interest in testing and transgressing textual boundaries is rooted in a specific awareness of a gendered multicultural reality This position calls for a distinctly critical impetus of their writing involving the interaction of the political and the literary as expressed in innovative combinations of realist and postmodern techniques in works by A S Byatt Maureen Duffy Zoe Fairbairns Eva Figes Penelope Lively Sara Maitland Suniti Namjoshi Ravinder Randhawa Joan Riley Michele Roberts Emma Tennant Fay Weldon Jeanette Winterson All contributions to this volume address aspects of these writers positions and techniques with a clear focus on their interest in transgressing boundaries of genre gender and post colonial identity The special quality of these interpretations first given in the presence of writers at a symposium in Potsdam derives from the creative and prosperous interactions between authors and critics The volume concludes with excerpts from the works of the participating writers which exemplify the range of concrete concerns and technical accomplishments discussed in the essays They are taken from fictional works by Debjani Chatterjee Maureen Duffy Zoe Fairbairns Eva Figes Sara Maitland and Ravinder Randhawa They also include the creative interactions of Suniti Namjoshi and Gillian Hanscombe in their joint writing and Paul Magrs critical engagement with Sara Maitland

*Contemporary Italian Women Writers and Traces of the Fantastic* Danielle Hipkins,2017-12-02 Contemporary fantastic fiction particularly that written by women often challenges traditional literary practice At the same time the predominantly male authored canon of fantastic literature offers a problematic range of gender stereotypes for female authors to re write

Fantastic tropes of space in particular enable three important contemporary Italian female writers Paola Capriolo b 1962 Francesca Duranti b 1935 and Rossana Ombres b 1931 to encounter and counter anxieties about writing from the female subject All three writers begin by exploring the hermetic fantastic space of enclosure with a critical or troubled eye but eventually opt for wider national and often international spaces in which only a fantastic trace remains This shift mirrors their own increasingly confident distance from male authored literary models and demonstrates the creative input that these writers bring to the literary canon by redefining its generic boundaries

### **Beyond the Victorian/ Modernist Divide**

Anne-Florence Gillard-Estrada, Anne Besnault-Levita, 2018-03-08 Beyond the Victorian Modernist Divide contributes to a new phase in the Victorian modern debate of traditional periodization through the perspective lens of literature and the visual arts Breaking away from conventionally fixed discourses and dichotomies this book utilizes an interdisciplinary approach to examine the existence of overlaps and unexplored continuities between the Victorians the post Victorians and the modernists including the fields of music architecture design science and social life Furthermore the book remaps the cultural history of two critical meta narratives and their interdependence the myth of high modernism and the myth of Victorianism by building on recent scholarly work and addressing the question of the turn of the century break theory with a new set of arguments and contributions The essays presented within acknowledge the existence of a break theory in modernism but question this theory by re contextualising it while uncovering long masked continuities between artists genres and forms across the divide The collection offers a new approach to modernism Edwardianism and Victorianism utilizing the cross fertilisation of interdisciplinary approaches and by combining contributions that look forward from the Victorians with other contributions that look backward from the modernists While literary modernism and its vexed relationships with the nineteenth century is a central subject of the book further analysis includes artistic discourses and theories stemming from history the visual arts science music and design Each chapter offers a fresh interpretation of individual artists navigating away from characteristic classifications of works authors and cultural phenomena Ultimately the volume argues that though periodization and genre categories play substantial roles in this divide it is also essential to be critically aware of the way cultural history has been and continues to be constructed

**The Nature of the Beast** Carys Crossen, 2019-10-01 The werewolf is an increasingly popular subject of academic study and several monographs have been published in recent years Of these the closest in format and subject matter e g the contemporary werewolf in popular fiction are as follows Chantal Bourgault Du Coudray The Curse of the Werewolf Fantasy Horror and the Beast Within New York I B Tauris Co Ltd 2006 Brent A Stypczynski The Modern Literary Werewolf A Critical Study of the Mutable Motif Jefferson NC and London McFarland 2013 Kimberly McMahon Coleman and Rosalyn Weaver Werewolves and Other Shapeshifters in Popular Culture Jefferson NC McFarland 2012

**Transgressing Women** Jamaluddin Aziz, 2012-01-17 Transgressing Women focuses on the literary and cinematic representation of female characters in contemporary noir thrillers The book argues that as the genre has grown expanded

and been subverted since its initial conception along with the changing definition of gender the representation of a female character has also inevitably gone through some dramatic changes So the book asks some important questions What links the female characters in canonical noir to their contemporary counterparts Is gender division still relevant in a text that transgresses gender boundaries What happens when it is the human body itself that betrays the traditional definition or constitution of a human being While many have written about the male protagonists and the femmes fatales in the noir genre little attention has been given to the other female characters who inhabit the noir world and are transgressors themselves The main concern of the book is to trace the transgressive female characters in contemporary noir thrillers both novels and films by engaging itself with some of the most topical debates within both post feminist and postmodernist theories The book is structured around two key concepts space and the body These temporal and spatial indicators are central in contemporary cultural theories such as postmodernism and post feminism along with other theorizations of gender and the noir genre This means that the analysis is drawn from the classical noir examples and will then arrive at the neo noir sub genre and then will move on to the most recent phenomenon in the genre future noir

**Depicting the Afterlife in Contemporary Film and Media** Angelique Nairn, 2025-08-19 What lies beyond death This book brings together a diverse collection of scholarly voices to explore how popular culture imagines and reimagines the afterlife Drawing from film television video games literature advertising and digital technologies this book examines how narratives about Heaven and Hell ghosts and gods memory and immortality shape contemporary understandings of morality death and what may come after From Pixar's Coco to The Good Place Ghostbusters Upload and Westworld these chapters interrogate the enduring power of afterlife narratives to provide existential comfort moral guidance and cultural critique Whether through the lens of theology philosophy or secular imagination contributors consider how popular media blurs the sacred and the profane challenging dogma reframing ethics and offering new possibilities for how we remember the dead and live among the living Spanning topics such as queer love in the afterlife Indigenous cosmologies digital resurrection and the theological implications of robots **Depicting the Afterlife in Contemporary Film and Media** Morality Religion and Death is a timely exploration of how the afterlife continues to haunt and inspire modern culture Essential reading for scholars of media studies religious studies cultural theory and anyone fascinated by humanity's oldest and most enduring question what happens when we die

**The Perturbed Self** Mengxing Fu, 2021-08-30 By comparison of late nineteenth century ghost stories between China and Britain this monograph traces the entangled dynamics between ghost story writing history making and the moulding of a gendered self Associated with times of anxiety groups under marginalisation and tensions with orthodox narratives ghost stories from two distinguished literary traditions are explored through the writings and lives of four innovative writers of this period namely Xuan Ding and Wang Tao in China and Vernon Lee and E Nesbit in Britain Through this cross cultural investigation the book illuminates how a gendered self is constructed in each culture and what cultural baggage and assets are brought into this construction It also



ventures to sketch a common poetics underlying a literature of the anomaly that can be both destabilising and constructive subversive and coercive This book will be welcomed by the Gothic studies community as well as scholars working in the fields of women s writing nineteenth century British literature and Chinese literature     Antigone's Daughters? Hilary Owen, Cláudia Pazos Alonso, 2011-02-24 *Antigone's Daughters* provides the first detailed discussion in English of six well known Portuguese women writers working across a wide range of genres Florbela Espanca 1894 1930 Irene Lisboa 1892 1958 Agustina Bessa Lu s 1923 Natália Correia 1923 93 Hélia Correia 1949 and Lídia Jorge 1946 Together they cover the span of the 20th century and afford historical insights into the complex gender politics of achieving institutional acceptance and validation in the Portuguese national canon at different points in the 20th century Although a patrilinear evolutionary model visibly structures national literary history in Portugal to the present day women writers and critics have not generally sought to replace this with a matrilinear feminist counter history The unifying metaphor that the authors adopt here for the purpose of discussing Portuguese women s ambivalent response to female genealogy is the classical figure of Antigone who paradoxically sacrifices her own genealogical continuity in the name of defending family and kinship while resisting the patriarchal pragmatics of state building Should women writers faced with the absence of a female tradition posit a woman centred place outside the jurisdiction of male genealogy however strategically essentialist that place may be or should they primarily eschew fixed sexual identity to act as unnameable saboteurs undoing the law of patriarchal tradition from within

Ignite the flame of optimism with is motivational masterpiece, **Gothic Forms Of Feminine Fictions** . In a downloadable PDF format ( Download in PDF: \*), this ebook is a beacon of encouragement. Download now and let the words propel you towards a brighter, more motivated tomorrow.

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