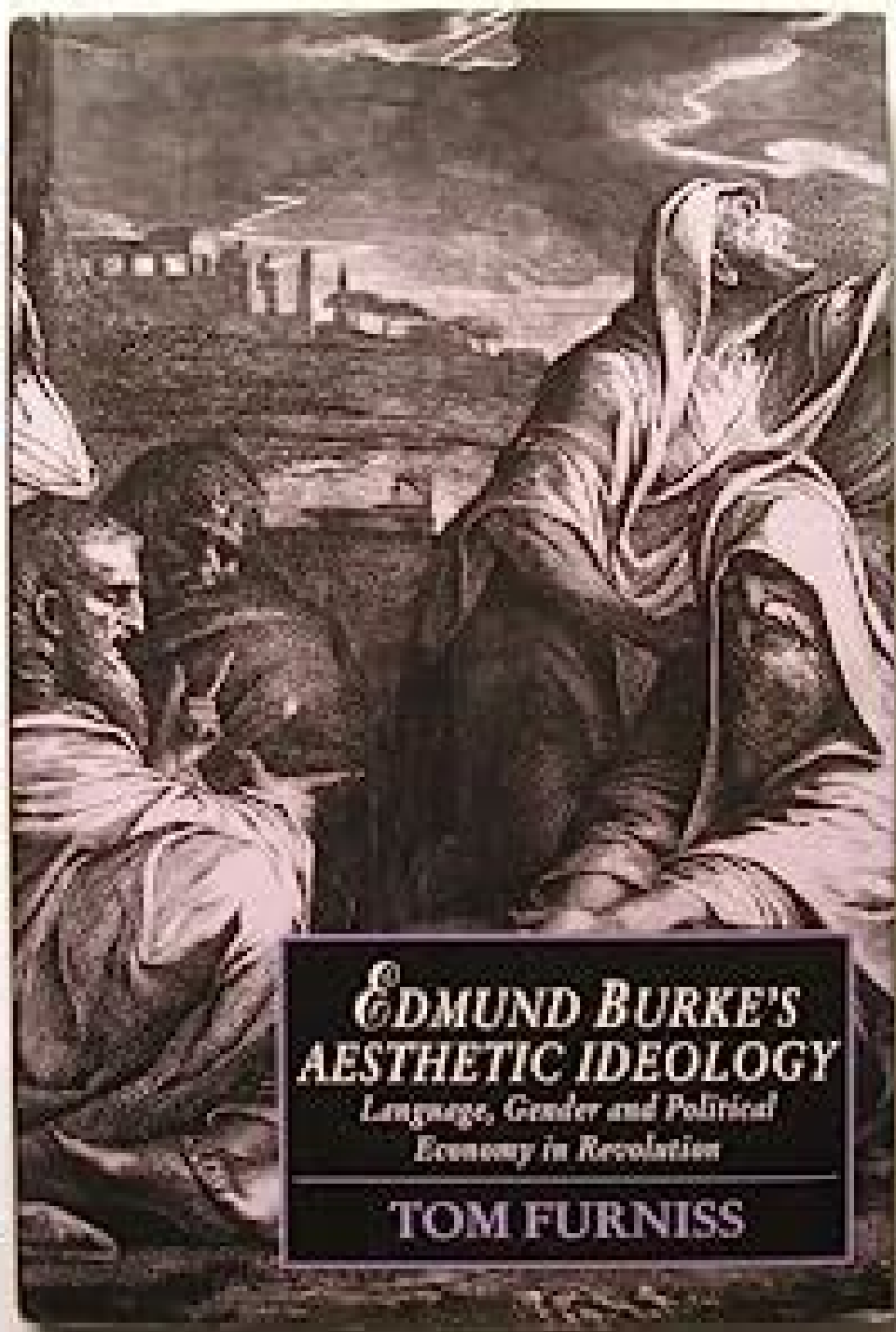


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# Contesting The Gothic Fiction Genre And Cultural Conflict 1764 1832 Cambridge Studies In Romanticism

**Kathleen Hudson**



## **Contesting The Gothic Fiction Genre And Cultural Conflict 1764 1832 Cambridge Studies In Romanticism:**

*Contesting the Gothic* James Watt, 1999-06-28 A re examination of the historical vicissitudes of the Gothic novel from Walpole to Scott first published in 1999 *Contesting the Gothic* James Watt, 1999-06-28 James Watt's historically grounded account of Gothic fiction first published in 1999 takes issue with received accounts of the genre as a stable and continuous tradition Charting its vicissitudes from Walpole to Scott Watt shows the Gothic to have been a heterogeneous body of fiction characterized at times by antagonistic relations between various writers or works Central to his argument about these works writing and reception is a nuanced understanding of their political import Walpole's attempt to forge an aristocratic identity the loyalist affiliations of many neglected works of the 1790s a reconsideration of the subversive reputation of *The Monk* and the ways in which Radcliffean romance proved congenial to conservative critics Watt concludes by looking ahead to the fluctuating critical status of Scott and the Gothic and examines the process by which the Gothic came to be defined as a monolithic tradition in a way that continues to exert a powerful hold

**The Cambridge Companion to Fiction in the Romantic Period** Richard Maxwell, Katie Trumpener, 2008-02-21 While poetry has been the genre most closely associated with the Romantic period the novel of the late eighteenth and early nineteenth centuries has attracted many more readers and students in recent years Its canon has been widened to include less well known authors alongside Jane Austen Walter Scott Maria Edgeworth and Thomas Love Peacock Over the last generation especially a remarkable range of popular works from the period have been re discovered and reread intensively This Companion offers an overview of British fiction written between roughly the mid 1760s and the early 1830s and is an ideal guide to the major authors historical and cultural contexts and later critical reception The contributors to this volume represent the most up to date directions in scholarship charting the ways in which the period's social political and intellectual redefinitions created new fictional subjects forms and audiences

*The Cambridge Companion to Gothic Fiction* Jerrold E. Hogle, 2002-08-29 Gothic as a form of fiction making has played a major role in Western culture since the late eighteenth century Here fourteen world class experts on the Gothic provide thorough and revealing accounts of this haunting to horrifying type of fiction from the 1760s the decade of *The Castle of Otranto* the first so called Gothic story to the end of the twentieth century an era haunted by filmed and computerized Gothic simulations Along the way these essays explore the connections of Gothic fictions to political and industrial revolutions the realistic novel the theatre Romantic and post Romantic poetry nationalism and racism from Europe to America colonized and post colonial populations the rise of film and other visual technologies the struggles between high and popular culture changing psychological attitudes towards human identity gender and sexuality and the obscure lines between life and death sanity and madness The volume also includes a chronology and guides to further reading

**Ann Radcliffe, Romanticism and the Gothic** Dale Townshend, Angela Wright, 2014-01-23 The first fully comprehensive collection of essays devoted to the fictional output of prolific Romantic author Ann Radcliffe **British Orientalisms,**

**1759-1835** James Watt, 2019-05-30 Illuminates Britons changing sense of themselves in relation to their Eastern others during an age of empire and revolution

**Gothic Romanticism** Tom Duggett, 2022-06-03 Gothic Romanticism Wordsworth Architecture Politics Form offers a revisionist account of both Wordsworth and the politics of antiquarianism in the late eighteenth and early nineteenth centuries As a historically driven study that develops a significant critique and revision of genre and theory based approaches to the Gothic it covers many key works by Wordsworth and his fellow Lake Poets Samuel Taylor Coleridge and Robert Southey The second edition incorporates new materials that develop the argument in new directions opened up by changes in the field over the last decade The book also provides a sustained reflection upon Romantic conservatism including the political thought and lasting influence of Edmund Burke New material places the book in wider and longer context of the political and historical forms seen developing in Wordsworth and proposes Gothic Romanticism as the alternative line of cultural development to Victorian Medievalism

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

*John Clare Society Journal, 18 (1999)* Anne Barton, Greg Crossan, Alan Vardy, Ian Duhig, Simon Kovesi, P.M.S. Dawson, David Powell, John Clare, David Simpson, 1999-07 The official Journal of the John Clare Society published annually to reflect the interest in and approaches to the life and work of the poet John Clare

**Romanticism and the Uses of Genre** David Duff, 2009-11-12 This wide ranging and original book reappraises the role of genre and genre theory in British Romanticism Analyzing numerous examples from 1760 to 1830 David Duff examines the generic innovations and experiments which propel the Romantic revolution in literature but also the fascination with archaic forms such as the ballad sonnet and romance whose revival and transformation make Romanticism a retro movement as well as a revolutionary one The tension between the drives to make it old and to make it new generates one of the most dynamic phases in the history of literature whose complications are played out in the critical writing of the period as well as its creative literature Incorporating extensive research on classification systems and reception history as well as on literary forms themselves Romanticism and the Uses of Genre demonstrates how new ideas about the role and status of genre influenced not only authors but also publishers editors reviewers and readers The focus is on poetry but a wider spectrum of genres is considered a central theme being the relationship hierarchical competitive combinatory between genres Among the topics addressed are generic primitivism and forgery Enlightenment theory and the cognitive turn the

impact of German transcendental aesthetics organic and anti organic form the role of genre in the French Revolution debate the poetics of the fragment and the theory and practice of genre mixing Unprecedented in its scope and detail this important book establishes a new way of reading Romantic literature which brings into focus for the first time its tangled relationship with genre

**Romanticism, Self-Canonization, and the Business of Poetry** Michael Gamer,2017-02-17 This is the first book to examine how Romantic writers transformed poetic collections to reach new audiences In a series of case studies Michael Gamer shows Romantic poets to be fundamentally social authors working closely with booksellers intimately involved in literary production and resolutely concerned with current readers even as they presented themselves as disinterested artists writing for posterity Exploding the myth of Romantic poets as naive unworldly or unconcerned with the practical aspects of literary production this study shows them instead to be engaged with intellectual property profit and loss and the power of reprinting to reshape literary reputation Gamer offers a fresh perspective on how we think about poetic revision placing it between aesthetic and economic registers and foregrounding the centrality of poetic collections rather than individual poems to the construction of literary careers

Wollstonecraft's Ghost Andrew McInnes,2016-08-12 Focusing on the ways in which women writers from across the political spectrum engage with and adapt Wollstonecraft's political philosophy in order to advocate feminist reform Andrew McInnes explores the aftermath of Wollstonecraft's death the controversial publication of William Godwin's memoir of his wife and Wollstonecraft's reception in the early nineteenth century McInnes positions Wollstonecraft within the context of the eighteenth century female philosopher figure as a literary archetype used in plays poetry polemic and especially novels to represent the thinking woman and address anxieties about political religious and sexual heterodoxy He provides detailed analyses of the ways in which women writers such as Mary Hays Elizabeth Hamilton Amelia Opie and Maria Edgeworth negotiate Wollstonecraft's reputation as personal political and sexual pariah to reformulate her radical politics for a post revolutionary Britain in urgent need of reform Frances Burney's *The Wanderer* and Jane Austen's *Mansfield Park* McInnes suggests work as state of the nation novels drawing on Wollstonecraft's ideas to explore a changing England McInnes concludes with an examination of Mary Shelley's engagement with her mother throughout her career as a novelist arguing that Shelley gradually overcomes her anxiety over her mother's stature to address Wollstonecraft's ideas with increasing confidence

**Masculinity, Militarism and Eighteenth-Century Culture, 1689-1815** Julia Banister,2018-04-26 This book discusses the nature of masculinity in eighteenth century literature and culture through the figure of the military man

**Figures of the Imagination** Roger Hansford,2017-03-16 This new study of the intersection of romance novels with vocal music records a society on the cusp of modernisation with a printing industry emerging to serve people's growing appetites for entertainment amidst their changing views of religion and the occult No mere diversion fiction was integral to musical culture and together both art forms reveal key intellectual currents that circulated in the early nineteenth century British home and were shared by many consumers Roger Hansford explores

relationships between music produced in the early 1800s for domestic consumption and the fictional genre of romance offering a new view of romanticism in British print culture He surveys romance novels by Ann Radcliffe Matthew Lewis Sir Walter Scott James Hogg Edward Bulwer and Charles Kingsley in the period 1790 1850 interrogating the ways that music served to create mood and atmosphere enlivened social scenes and contributed to plot developments He explores the connections between musical scenes in romance fiction and the domestic song literature treating both types of source and their intersection as examples of material culture Hansford s intersectional reading revolves around a series of imaginative figures including the minstrel fairies mermaids ghosts and witches and Christians engaged both in virtue and vice the identities of which remained consistent as influence passed between the art forms While romance authors quoted song lyrics and included musical descriptions and characters their novels recorded and modelled the performance of songs by the middle and upper classes influencing the work of composers and the actions of performers who read romance fiction

**The Oxford Handbook of the Georgian Theatre 1737-1832** Julia Swindells, David Francis Taylor, 2014-01-16 The Oxford Handbook of the Georgian Theatre 1737 1832 provides an essential guide to theatre in Britain between the passing of the Stage Licensing Act in 1737 and the Reform Act of 1832 a period of drama long neglected but now receiving significant scholarly attention Written by specialists from a range of disciplines its forty essays both introduce students and scholars to the key texts and contexts of the Georgian theatre and also push the boundaries of the field asking questions that will animate the study of drama in the eighteenth and early nineteenth centuries for years to come The Handbook gives equal attention to the range of dramatic forms not just tragedy and comedy but the likes of melodrama and pantomime as they developed and overlapped across the period and to the occasions communities and materialities of theatre production It includes sections on historiography the censorship and regulation of drama theatre and the Romantic canon women and the stage and the performance of race and empire In doing so the Handbook shows the centrality of theatre to Georgian culture and politics and paints a picture of a stage defined by generic fluidity and experimentation by networks of performance that spread far beyond London by professional women who played pivotal roles in every aspect of production and by its complex mediation of contemporary attitudes of class race and gender

**The Split Subject of Narration in Elizabeth Gaskell's First Person Fiction** Anna Koustinoudi, 2011-12-16 The Split Subject of Narration in Elizabeth Gaskell s First Person Fiction analyzes a number of Elizabeth Gaskell s first person works through a post modern perspective employing such theoretical frameworks as psychoanalytic theory narratology and gender theory It attempts to explore the problematics of Victorian subjectivity bringing into focus the ways in which both her realistic and Gothic texts undercut and interrogate post Romantic assumptions about an autonomous and coherent speaking and or narrating subject The essential argument of the book is that the mid nineteenth century narrating I in its communal voyeuristic and Gothic manifestations emerges as painfully divided lacking unstable ailing and hence unreliable pre figuring at the same time later forms of self conscious narration in fiction

Furthermore it is also exposed as performative one that can be seen as a simulacrum without an original and consequently at odds with post Romantic empiricist assumptions about the factuality centrality and rationality of the human subject while at the same time clinging to illusions of autonomy Plagued by its own self awareness the narrating I is alienated both from itself as well as from those it attempts to represent including its own narrated counterpart To this effect it argues that throughout a trajectory of configurations psychic investments and imaginary identifications embedded in and conditioned by the workings of desire and ideology both of which underpin discursive and representational practices narrative subjectivity in Gaskell s first person fiction manifests itself as the product of a misrecognized encounter between the subject who narrates and that which is being narrated Both are essentially unable to see their split character and the alienating chasm opened up between them for the former on the level of narration and for the latter on a thematic level

**Gothic Fiction** Angela Wright,2007-07-20 What is the Gothic Few literary genres have attracted so much praise and critical disdain simultaneously This Guide returns to the Gothic novel s first wave of popularity between 1764 and 1820 to explore and analyse the full range of contradictory responses that the Gothic evoked Angela Wright appraises the key criticism surrounding the Gothic fiction of this period from 18th century accounts to present day commentaries Adopting an easy to follow thematic approach the Guide examines Contemporary criticism of the Gothic The aesthetics of terror and horror The influence of the French Revolution Religion nationalism and the Gothic The relationship between psychoanalysis and the Gothic The relationship between gender and the Gothic Concise and authoritative this indispensable Guide provides an overview of Gothic criticism and covers the work of a variety of well known Gothic writers such as Horace Walpole Ann Radcliffe Matthew Lewis and many others

**History of the Gothic: Gothic Literature 1764-1824** Carol Margaret Davison,2009-12-01 Offers an introduction to British Gothic literature This book examines works by Gothic authors such as Horace Walpole Matthew Lewis Ann Radcliffe William Godwin and Mary Shelley against the backdrop of eighteenth and nineteenth century British social and political history

**Romantic Fiction and Literary Excess in the Minerva Press Era** Hannah Doherty Hudson,2023-05-11 Jane Austen s ironic reference to the trash with which the press now groans is only one of innumerable Romantic complaints about fiction s newly overwhelming presence This book draws on evidence from over one hundred Romantic novels to explore the changes in publishing reviewing reading and writing that accompanied the unprecedented growth in novel publication during the Romantic period With particular focus on the infamous Minerva Press the most prolific fiction producer of the age Hannah Hudson puts its popular authors in dialogue with writers such as Walter Scott Ann Radcliffe Maria Edgeworth and William Godwin Using paratextual materials including reviews advertisements and authorial prefaces this book establishes the ubiquity of Romantic anxieties about literary excess showing how beliefs about fictional overproduction created new literary hierarchies Ultimately Hudson argues that this so called excess was a driving force in fictional experimentation and the advertising and publication practices that shaped the genre s reception This title is part of

the Flip it Open Programme and may also be available Open Access Check our website Cambridge Core for details

American Gothic Fiction Allan Lloyd-Smith, 2004-10-08 Following the structure of other titles in the Continuum Introductions to Literary Genres series American Gothic Fiction includes A broad definition of the genre and its essential elements A timeline of developments within the genre Critical concerns to bear in mind while reading in the genre Detailed readings of a range of widely taught texts In depth analysis of major themes and issues Signposts for further study within the genre A summary of the most important criticism in the field A glossary of terms An annotated critical reading list This book offers students writers and serious fans a window into some of the most popular topics styles and periods in this subject Authors studied in American Gothic Fiction include Charles Brockden Brown William Montgomery Bird James Fenimore Cooper Edgar Allan Poe George Lippard Herman Melville Nathaniel Hawthorne William Gilmore Simms John Neal Harriet Beecher Stowe Charlotte Perkins Gilman Ambrose Bierce Emma Dawson W D Howells Henry James William Faulkner Anne Rice and William Gibson

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## **Table of Contents Contesting The Gothic Fiction Genre And Cultural Conflict 1764 1832 Cambridge Studies In Romanticism**

1. Understanding the eBook Contesting The Gothic Fiction Genre And Cultural Conflict 1764 1832 Cambridge Studies In Romanticism
  - The Rise of Digital Reading Contesting The Gothic Fiction Genre And Cultural Conflict 1764 1832 Cambridge Studies In Romanticism
  - Advantages of eBooks Over Traditional Books
2. Identifying Contesting The Gothic Fiction Genre And Cultural Conflict 1764 1832 Cambridge Studies In Romanticism
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Contesting The Gothic Fiction Genre And Cultural Conflict 1764 1832 Cambridge Studies In Romanticism
  - User-Friendly Interface
4. Exploring eBook Recommendations from Contesting The Gothic Fiction Genre And Cultural Conflict 1764 1832 Cambridge Studies In Romanticism
  - Personalized Recommendations

- Contesting The Gothic Fiction Genre And Cultural Conflict 1764 1832 Cambridge Studies In Romanticism User Reviews and Ratings
- Contesting The Gothic Fiction Genre And Cultural Conflict 1764 1832 Cambridge Studies In Romanticism and Bestseller Lists
- 5. Accessing Contesting The Gothic Fiction Genre And Cultural Conflict 1764 1832 Cambridge Studies In Romanticism Free and Paid eBooks
  - Contesting The Gothic Fiction Genre And Cultural Conflict 1764 1832 Cambridge Studies In Romanticism Public Domain eBooks
  - Contesting The Gothic Fiction Genre And Cultural Conflict 1764 1832 Cambridge Studies In Romanticism eBook Subscription Services
  - Contesting The Gothic Fiction Genre And Cultural Conflict 1764 1832 Cambridge Studies In Romanticism Budget-Friendly Options
- 6. Navigating Contesting The Gothic Fiction Genre And Cultural Conflict 1764 1832 Cambridge Studies In Romanticism eBook Formats
  - ePub, PDF, MOBI, and More
  - Contesting The Gothic Fiction Genre And Cultural Conflict 1764 1832 Cambridge Studies In Romanticism Compatibility with Devices
  - Contesting The Gothic Fiction Genre And Cultural Conflict 1764 1832 Cambridge Studies In Romanticism Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Contesting The Gothic Fiction Genre And Cultural Conflict 1764 1832 Cambridge Studies In Romanticism
  - Highlighting and Note-Taking Contesting The Gothic Fiction Genre And Cultural Conflict 1764 1832 Cambridge Studies In Romanticism
  - Interactive Elements Contesting The Gothic Fiction Genre And Cultural Conflict 1764 1832 Cambridge Studies In Romanticism
- 8. Staying Engaged with Contesting The Gothic Fiction Genre And Cultural Conflict 1764 1832 Cambridge Studies In Romanticism
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs

- Following Authors and Publishers Contesting The Gothic Fiction Genre And Cultural Conflict 1764 1832 Cambridge Studies In Romanticism
- 9. Balancing eBooks and Physical Books Contesting The Gothic Fiction Genre And Cultural Conflict 1764 1832 Cambridge Studies In Romanticism
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Contesting The Gothic Fiction Genre And Cultural Conflict 1764 1832 Cambridge Studies In Romanticism
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Contesting The Gothic Fiction Genre And Cultural Conflict 1764 1832 Cambridge Studies In Romanticism
  - Setting Reading Goals Contesting The Gothic Fiction Genre And Cultural Conflict 1764 1832 Cambridge Studies In Romanticism
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Contesting The Gothic Fiction Genre And Cultural Conflict 1764 1832 Cambridge Studies In Romanticism
  - Fact-Checking eBook Content of Contesting The Gothic Fiction Genre And Cultural Conflict 1764 1832 Cambridge Studies In Romanticism
  - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
- 14. Embracing eBook Trends
  - Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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