



# GOTHIC FORMS OF FEMININE FICTIONS

susanne becker

# Gothic Forms Of Feminine Fictions Gothic Forms Of Feminine Fictions

**Brian Stableford**



## **Gothic Forms Of Feminine Fictions 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

**Margaret Atwood: An Introduction to Critical Views of Her Fiction** Gina Wisker, 2011-12-29 Margaret Atwood is an internationally renowned highly versatile author whose work creatively explores what it means to be human through genres ranging from feminist fable to science fiction and Gothic romance In this timely new study Gina Wisker reassesses Atwood s entire fictional output to date providing both original analysis and a lively overview of the criticism surrounding her work Margaret Atwood An Introduction to Critical Views of Her Fiction Covers all of Atwood s novels as well as her short stories Surveys the critical reception of her fiction and the fascinating debates developed by key Atwood critics Explores the main approaches to reading Atwood s work and examines issues such as her interventions in genre writing and ecology as well as her feminism post feminism and narrative usage both conventional and experimental Concise and approachable this is an ideal volume for anyone studying the fiction of this major contemporary writer

**House of Horrors** Agnieszka Kotwasińska, 2023-06-15 This is a study of tumultuous transformations of kinship and intimate relationships in American horror fiction over the last three decades Twelve contemporary novels by ten women writers and two whose work has been identified as women s fiction are grouped into four main thematic clusters haunted houses monsters vampires and hauntings but it is social scripts and concerns linked directly to intimacy and family life that structure the entire volume By drawing attention to how the most intimate of all social relationships the family supports and replicates social hierarchies exclusions and struggles for dominance the book problematises the source of horror The consideration of horror narratives through the lens of familial intimacies makes it possible to rethink genre boundaries to question the efficacy of certain genre tropes and to consider the contribution of such diverse authors as Kathe Koja Tananarive Due Gwendolyn Kiste Elizabeth Engstrom Sara Gran and Caitlín R Kiernan

**The Alien Within** Leith Morton, 2009-02-26 Readers worldwide have long been drawn to the foreign the exotic and the alien even before Freud s famous essay on the uncanny in 1919 Given Japan s many years of relative isolation followed by its multicultural empire these themes seem particularly ripe for exploration and exploitation by Japanese writers Their literary adventures have taken them

inside Japan as well as outside and how they internalized the exotic through the adoption of modernist techniques and subject matter forms the primary subject of this book *The Alien Within* is the first book length thematic study in English of the alien in modern Japanese literature and helps shed new light on a number of important authors Morton examines the Gothic a form of writing with strong affinities to European Gothic and a motif in the fiction of several key modern Japanese writers such as Arishima Takeo Morton also discusses the translations of Tsubouchi Shoyo Japan's most famous early translator of Shakespeare and how this most alien and exotic author was absorbed into the Japanese literary and theatrical tradition The new field of translation theory and how it relates to translating Shakespeare are also discussed Morton devotes two chapters to the celebrated female poet Yosano Akiko whose verse on childbirth and her unborn children broke taboos relating to the expression of the female body and sensibility He also highlights the writing of contemporary Okinawan novelist Oshiro Tatsuhiro whose work springs from what is for Japanese an exotic subtropical landscape and makes symbolic reference to the otherness at the heart of Japanese religiosity Another significant but equally overlooked subject is the focus of the final chapter which analyzes the travel writing of internationally best selling author Murakami Haruki Murakami's great corpus of work includes a one volume study of the 2000 Sydney Olympics which Morton discusses in detail *The Alien Within* breaks new ground in its treatment of the exotic in modern Japanese writing and in its discussion of authors and work hitherto absent from critical discussions in English It will be of significant interest to readers of literature and students of modern Japanese culture and women's writing as well as those fascinated by the occult Gothic fiction and the exotic

**Figuring the Woman Author in Contemporary Fiction** M. Eagleton, 2005-12-15 If the author is dead if feminism is post why does the figure of the woman author keep appearing as a central character in contemporary fiction She is concerned with ownership but equally with loss determined to enter the cultural field but also rejecting that field looking for control but subject to duplicity seeking power alongside desire Drawing on a diverse range of contemporary authors including Atwood Byatt Brookner Coetzee Lurie LeGuin Michèle Roberts Shields Spark Weldon Walker this study explores the complexity and continuing fascination of this figure

**A Writing Halfway Between Theory and Fiction** Miriam Wallraven, 2007 This book is focused on the surprisingly large number of feminist women writers in literary history who use different genres for their feminist ideas while subverting or transgressing established boundaries between fictional and theoretical writing In particular texts by such diverse authors as Mary Wollstonecraft Mary Hays Mary Robinson Harriet Martineau Olive Schreiner Virginia Woolf the French Feminists Hélène Cixous and Monique Wittig Margaret Cavendish and Michèle Roberts are analysed This chronological in depth reading of feminist texts is based on the interrelation of content genre and discourse The study provides the first analysis of the phenomenon of the gendering of genre and feminists' troubled involvement in theory as well as literature In this way key questions concerning the emergence of feminism during the last four hundred years are presented in a new and revealing light e.g. for what reason did Mary Wollstonecraft not only

write her famous feminist treatise *A Vindication of the Rights of Woman* but also a novel in which she tests the arguments of her theoretical treatise by means of fiction What is the significance of Virginia Woolf's Novel *Essay The Pargiters* which seeks to connect theoretical and fictional parts by juxtaposing them How can the mixture of genres be interpreted which Catherine Clement attributes to the texts of Hélène Cixous as a writing halfway between theory and fiction Back cover

**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

**Postcolonial Issues in Australian Literature , 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

**Feminist Gothic, Critical Irrealism and Arab Women's World-Literature** Roxanne Douglas, 2025-08-13 This book moves the field of study of Arab women's writing on from the Anglophone preoccupation with the bravery that it takes to put pen to paper and instead focuses on what the pen actually does This book shows that Arab women writers innovate and utilise Gothic forms to live with the ghosts of foremothers who

represent lost knowledges about violence and feminised heritage Examining contemporary Arab women s writing from the 1970s to the present through the lens of world literary systems and feminist theory this book details aesthetic patterns between decades nations and authors The works of canonical Arab feminist authors such as Nawal El Saadawi and Hanan Al Shaykh are put in conversation with those of contemporary authors such as Adania Shibli Joumana Haddad and Mansoura Ez Eldin These works are linked through their creative feminist theorisations of loss and living

**Canadian Literature** Faye Hammill,2007-09-13 An important critical study of Canadian literature placing internationally successful anglophone Canadian authors in the context of their national literary history While the focus of the book is on twentieth century and contemporary writing it also charts the historical development of Canadian literature and discusses important eighteenth and nineteenth century authors The chapters focus on four central topics in Canadian culture Ethnicity Race Colonisation Wildernesses Cities Regions Desire and Histories and Stories Each chapter combines case studies of five key texts with a broad discussion of concepts and approaches including postcolonial and postmodern reading strategies and theories of space place and desire Authors chosen for close analysis include Margaret Atwood Michael Ondaatje Alice Munro Leonard Cohen Thomas King and Carol Shields

**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

**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

### **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.

**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.

**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 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.

**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 Figs, 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

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