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Legitimate Histories

SCOTT, GOTHIC, AND THE

Fiona Robertson

<u>Legitimate Histories Scott Gothic And The Authorities</u> <u>Of Fiction Oxford English Monographs</u>

Diana Wallace

Legitimate Histories Scott Gothic And The Authorities Of Fiction Oxford English Monographs:

Legitimate Histories Fiona Robertson, 1994 Legitimate Histories is an innovative reading of Walter Scott s Waverley Novels in the context of eighteenth and nineteenth century Gothic Most critics have treated these two forms of historical narrative as though they were completely unrelated but Fiona Robertson's detailed study places Scott's work in the context of Gothic fictions from Walpole to Maturin In so doing she highlights their shared techniques of narrative deferral fantasies of origin and originality and strategies of authenticity and authority The book takes in the whole range of Waverley Novels and includes analyses of such neglected works as The Fortunes of Nigel Peveril of the Peak and Woodstock as well as the more frequently studied Rob Roy The Heart of Midlothian and Redgauntlet Offering fresh insight into the variety and complexity of Scott's novels and into the traditions of criticism which have so often obscured them Legitimate Histories makes an important contribution to the study of Romanticism the novel and to current theoretical debates concerning historical fiction and historiographic authority Britain, France and the Gothic, 1764-1820 Angela Wright, 2013-04-18 Explores the development of the Gothic through the history of martial political and literary conflict between Britain and Edinburgh Companion to James Hogg Ian Duncan, 2012-05-11 James Hogg 1770 1835 is increasingly France recognised as a major Scottish author and one of the most original figures in European Romanticism 16 essays written by international experts on Hogg draw on recent breakthroughs in research to illuminate the contexts and debates that helped to shape his writings The book provides an indispensable guide to Hogg's life and worlds his publishing history reception and reputation his treatments of politics religion nationality social class sexuality and gender and the diverse literary forms ballads songs poems drama short stories novels periodicals in which he wrote **Scottish Gothic** Carol Margaret Davison, 2017-03-08 Written from various critical standpoints by internationally renowned scholars Scottish Gothic An Edinburgh Companion interrogates the ways in which the concepts of the Gothic and Scotland have intersected and been manipulated from the mid eighteenth century to the present day This interdisciplinary collection is the first ever published study to investigate the multifarious strands of Gothic in Scottish fiction poetry theatre and film Its contributors all specialists in their fields combine an attention to socio historical and cultural contexts with a rigorous close reading of works both classic and lesser known produced between the eighteenth and twenty first centuries Forthcoming Books Rose Rethinking British Romantic History, 1770-1845 Porscha Fermanis, John Regan, 2014-11-27 Historians Arny, 1994-02 and literary scholars tend to agree that British intellectual culture underwent a fundamental transformation between 1770 and 1845 Yet they are unusually divided about the nature of that transformation and whether it is best understood as an epistemic rupture from or a continuous dialogue with the long eighteenth century Rethinking British Romantic History 1770 1845 rethinks the ways in which we understand the historical writing and the historical consciousness of late eighteenth and early nineteenth century Britain by arguing that British historicism developed largely in quasi and para historical genres

such as memoir biography verse fiction and painting rather than in works of real history In a number of inter related essays on changing generic forms styles methods and standards the collection demonstrates that the aesthetic developments associated with British literary Romanticism not only intersected in mutually dependent ways with concurrent experiments and innovations in historical writing but that these intersections forced an epistemological crisis a deeply felt tension about the role of feeling and imagination in historical writing that is still resonating in historiographical debates today In exploring this theme the volume also seeks to consider wider questions about the philosophy of history and literature including questions of truth evidence professionalization disciplinary strategies and methodology At its heart is the idea that literary texts and other artistic representations of history can have historical value and should therefore be taken seriously by practitioners of history in all its forms

En underbar berättelse om ridderliga äventyr Henrik Wallheim, 2007

Cumulated Index to the Books, 1928 The Cumulative Book Index ,1933 **Books in Print** .1977 Literature Prof. Andrew Smith, 2007 This introductory study provides a thorough grounding in both the history of Gothic literature and the way in which Gothic texts have been and can be critically read The book opens with a chronology and an introduction to the principaltexts and key critical terms followed by four chapters The GothicHeyday 1760 1820 Gothic 1820 1865 Gothic Proximities 1865 1900 and the Twentieth Century The discussion examines how the Gothic has developed in different national contexts and in different forms including novels novellas poems and films Each chapter concludes with a close reading of a specific text Frankenstein Jane Eyre Dracula and The Silence of the Lambs to illustrate the ways in which contextual discussion informs critical analysis The book ends with a conclusion outlining possible future developments within scholarship on the Gothic Key Features Provides a single comprehensive and accessible introduction to Gothic literature Offers a coherent account of the historical development of the Gothic in arange of literary and national contexts Introduces the ways in which critical theories of class gender race and national identity have been applied to Gothic texts Includes an outline of essential resources and a guide to further reading **History of the Gothic: Gothic Literature 1825-1914** Jarlath Killeen, 2009-06-01 This volume in this exciting new series provides a detailed yet accessible study of Gothic literature in the nineteenth century It examines how themes and trends associated with the early Gothic novels were diffused widely in many different genres in the Victorian period including the ghost story the detective story and the adventure story It looks in particular how the Gothic attempted to resolve the psychological and theological problems thrown up the modernisation and secularisation of British society The author argues that the fetishized figure of the child came to stand for what many believed was being lost by the headlong rush into a technological and industrial future. The relationship between the child and horror is examined and the book demonstrates that far from a simple rejection or acceptance of secularisation the Gothic attempts to articulate an entirely different way of being modern **The Gothic** Nick Groom, 2012-09-27 The Gothic is wildly diverse It can refer to ecclesiastical architecture supernatural fiction cult horror films and a distinctive style of rock music It

has influenced political theorists and social reformers as well as Victorian home d cor and contemporary fashion Nick Groom shows how the Gothic has come to encompass so many meanings by telling the story of the Gothic from the ancient tribe who sacked Rome to the alternative subculture of the present day This unique Very Short Introduction reveals that the Gothic has predominantly been a way of understanding and responding to the past Time after time the Gothic has been invoked in order to reveal what lies behind conventional history It is a way of disclosing secrets whether in the constitutional politics of seventeenth century England or the racial politics of the United States While contexts change the Gothic perpetually regards the past with fascination both yearning and horrified It reminds us that neither societies nor individuals can escape the consequences of their actions The anatomy of the Gothic is richly complex and perversely contradictory and so the thirteen chapters here range deliberately widely This is the first time that the entire story of the Gothic has been written as a continuous history from the historians of late antiquity to the gardens of Georgian England from the mediaeval cult of the macabre to German Expressionist cinema from Elizabethan Revenge Tragedy to American consumer society from folk ballads to vampires from the past to the present ABOUT THE SERIES The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area These pocket sized books are the perfect way to get ahead in a new subject quickly Our expert authors combine facts analysis perspective new ideas and enthusiasm to make interesting and challenging topics highly readable The History of Gothic Fiction Markman Ellis, 2003 Written with an undergraduate audience in mind this text offers a synthesis of the main topics of Gothic interest and clearly argued summaries of critical debate It signals its difference from recent psychoanalytic readings of Gothic and argues instead for a more complex multilayered approach via an historicist reading of gothic fiction Illustrated with ten black and white plates and including an up to date bibliography this will be an ideal text for all those with an interest in the Gothic BOOK JACKET

Female Gothic Histories Diana Wallace, 2013-03-30 Female Gothic Histories traces the development of women's Gothic historical fiction from Sophia Lee's The Recess in the late eighteenth century through the work of Elizabeth Gaskell Vernon Lee Daphne du Maurier and Victoria Holt to the bestselling novels of Sarah Waters in the twenty first century Often left out of traditional historical narratives women writers have turned to Gothic historical fiction as a mode of writing which can both reinsert them into history and symbolise their exclusion This study breaks new ground in bringing together thinking about the Gothic and the historical novel and in combining psychoanalytic theory with historical contextualisation *Gothic Fiction and the Invention of Terrorism* Joseph Crawford, 2013-09-12 Choice Outstanding Academic Title 2014 This book examines the connections between the growth of terror fiction the genre now known as Gothic in the late eighteenthcentury and the simultaneous appearance of the conceptual origins of terrorism as a category of political action In the 1790s Crawford argues fourinter connected bodies of writing arose in Britain the historical mythology of the French Revolution the political rhetoric of terrorism the genre of political conspiracy theory and the literary genre of Gothic fiction known at the time

as terrorist novel writing All four bodies of writing drew heavilyupon one another in order to articulate their shared sense of the radical andmonstrous otherness of the extremes of human evil a sense which was quite newto the eighteenth century but has remained central to the ways in which we have thought and written about evil and violence ever since 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 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. In this volume 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 A Geography of Victorian Gothic Fiction Robert Mighall, 2003 This is the first major full length study of Victorian reading Gothic fiction Combining original readings of familiar texts with a rich store of historical sources A Geography of Victorian Gothic Fiction is an historicist survey of nineteenth century Gothic writing from Dickens to Stoker Wilkie Collins to Conan Doyle through European travelogues sexological textbooks ecclesiastic histories and pamphlets on the perils of self abuse Critics have thus far tended to concentrate on specific angles of Gothic writing gender or race or the belief that the Gothic returned at the so called fin de si cle Robert Mighall by contrast demonstrates how the Gothic mode was active throughout the Victorian period and provides historical explanations for its development from late eighteenth century through the Urban Gothic fictions of the mid Victorian period the Suburban Gothic of the Sensation voque through to the somatic horrors of Stevenson Machen Stoker and Doyle at the century s close Mighall challenges the psychological approach to Gothic fiction which currently prevails demonstrating the importance of geographical historical and discursive factors that have been

largely neglected by critics and employing a variety of original sources to demonstrate the contexts of Gothic fiction and explain its development in the Victorian period Sinister histories Jonathan Dent,2016-07-01 Sinister histories is the first book to offer a detailed exploration of the Gothic s response to Enlightenment historiography It uncovers hitherto neglected relationships between fiction and prominent works of eighteenth century history locating the Gothic novel in a range of new interdisciplinary contexts Drawing on ideas from literary studies history politics and philosophy the book demonstrates the extent to which historical works influenced and shaped Gothic fiction from the 1760s to the early nineteenth century Through a series of detailed readings of texts from The Castle of Otranto 1764 to Maria or The Wrongs of Woman 1798 this book offers an alternative account of the Gothic s development and a sustained revaluation of the creative legacies of the French Revolution

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Table of Contents Legitimate Histories Scott Gothic And The Authorities Of Fiction Oxford English Monographs

- 1. Understanding the eBook Legitimate Histories Scott Gothic And The Authorities Of Fiction Oxford English Monographs
 - The Rise of Digital Reading Legitimate Histories Scott Gothic And The Authorities Of Fiction Oxford English Monographs
 - Advantages of eBooks Over Traditional Books
- 2. Identifying Legitimate Histories Scott Gothic And The Authorities Of Fiction Oxford English Monographs
 - Exploring Different Genres
 - o Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
- 3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Legitimate Histories Scott Gothic And The Authorities Of Fiction Oxford English Monographs
 - User-Friendly Interface
- 4. Exploring eBook Recommendations from Legitimate Histories Scott Gothic And The Authorities Of Fiction Oxford English Monographs

- Personalized Recommendations
- Legitimate Histories Scott Gothic And The Authorities Of Fiction Oxford English Monographs User Reviews and Ratings
- Legitimate Histories Scott Gothic And The Authorities Of Fiction Oxford English Monographs and Bestseller Lists
- 5. Accessing Legitimate Histories Scott Gothic And The Authorities Of Fiction Oxford English Monographs Free and Paid eBooks
 - Legitimate Histories Scott Gothic And The Authorities Of Fiction Oxford English Monographs Public Domain eBooks
 - Legitimate Histories Scott Gothic And The Authorities Of Fiction Oxford English Monographs eBook Subscription Services
 - Legitimate Histories Scott Gothic And The Authorities Of Fiction Oxford English Monographs Budget-Friendly Options
- 6. Navigating Legitimate Histories Scott Gothic And The Authorities Of Fiction Oxford English Monographs eBook Formats
 - ∘ ePub, PDF, MOBI, and More
 - Legitimate Histories Scott Gothic And The Authorities Of Fiction Oxford English Monographs Compatibility with Devices
 - Legitimate Histories Scott Gothic And The Authorities Of Fiction Oxford English Monographs Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Legitimate Histories Scott Gothic And The Authorities Of Fiction Oxford English Monographs
 - Highlighting and Note-Taking Legitimate Histories Scott Gothic And The Authorities Of Fiction Oxford English Monographs
 - Interactive Elements Legitimate Histories Scott Gothic And The Authorities Of Fiction Oxford English Monographs
- 8. Staying Engaged with Legitimate Histories Scott Gothic And The Authorities Of Fiction Oxford English Monographs
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Legitimate Histories Scott Gothic And The Authorities Of Fiction Oxford

English Monographs

- 9. Balancing eBooks and Physical Books Legitimate Histories Scott Gothic And The Authorities Of Fiction Oxford English Monographs
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Legitimate Histories Scott Gothic And The Authorities Of Fiction Oxford English Monographs
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Legitimate Histories Scott Gothic And The Authorities Of Fiction Oxford English Monographs
 - Setting Reading Goals Legitimate Histories Scott Gothic And The Authorities Of Fiction Oxford English Monographs
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Legitimate Histories Scott Gothic And The Authorities Of Fiction Oxford English Monographs
 - Fact-Checking eBook Content of Legitimate Histories Scott Gothic And The Authorities Of Fiction Oxford English Monographs
 - 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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