



THE *RISE* OF  
SUPERNATURAL  
FICTION  
1940-1960

W. J. CHAFFIN

# Rise Of Supernatural Fiction 1762 18

**Vincent Brown**



## Rise Of Supernatural Fiction 1762 18:

**Gothic Fiction: The Beginnings** , *Gothic and the Comic Turn* A. Horner, S. Zlosnik, 2004-11-30 Although Gothic writing is now seen as significant for an understanding of modernity it is still largely characterized as a literature of fear and anxiety Gothic and the Comic Turn argues that partly through its desire to be taken seriously Gothic criticism has neglected the comic doppelganger that has always inhabited the Gothic mode and which in certain texts emerges as dominant Tracing an historical trajectory from the late Romantic period through to the present day this book examines how varieties of comic parody and appropriation have interrogated the complexities of modern subjectivity **The Reaper's Garden** Vincent Brown, 2010-10-30 What did people make of death in the world of Atlantic slavery Brown asks this question about Jamaica Popularly known as the grave of the Europeans it was just as deadly for Africans and their descendants Yet among the survivors the dead remained both a vital presence and a social force **Autour de l'extrême littéraire** Alastair Hemmens, Russell Williams, 2012-12-18 The extreme is an essential aspect of contemporary experience Thrill seekers spend the weekend in the search of the adrenaline rush of extreme sports In the political arena the world has begun to rediscover the split between the extreme left and the extreme right Through 24 hour rolling news images of violence torture and war are televised unremittingly into the living room while the Internet places hardcore pornography snuff film and cannibalism within easy reach of anyone with a personal computer or a smartphone The extreme has even become a quality companies seek to associate with the most banal of commodities such as ice cream and hair gel These different manifestations of extremity suggest a contradictory even paradoxical relationship with the extreme The contributors to this book explore how writing in French from the Middle Ages to the present day has interrogated extremity Taken together these essays demonstrate that the quality of the extreme can be applied to a great number of texts for different reasons and from myriad perspectives Moreover the extreme is revealed as a quality both distinct from and in tension with the crossing of boundaries associated with transgression It is a movement towards and away from a centre of radiation that escapes cultural norms without necessarily reinforcing them This sensation of rushing and wandering outside the boundaries of what is considered safe and normal provides the extreme with its adrenaline charged response of excitement or horror The analyses contained in this volume consider a number of manifestations of the extr me litt raire The ambiguities of gender in medieval romance are explored in the context of the Arthurian court The 19th century is examined through the prose poems of Baudelaire and the litt rature sauvage of the Zutistes The difficulties of writing the trauma of war and genocide in the 20th century are discussed through the work of Jorge Sempr n and Agota Kristof The contemporary extreme in French literature is examined in the autofiction of Christine Angot the work of Annie Ernaux and Catherine Millet the controversial novels of Michel Houellebecq and the worldwide influence of the Marquis de Sade on writing today Whilst the extr me litt raire may have a wide variety of expressions in French literature it is always outside beyond and far from the centre of our everyday

experience It shocks us excites us and horrifies us often all at once This book seeks to provide an insight into how and why the extreme has fascinated and continues to fascinate the French literary imagination      **A Concise Companion to the**

**Restoration and Eighteenth Century** Cynthia Wall,2005-01-24 This Concise Companion presents fresh perspectives on eighteenth century literature Contributes to current debates in the field on subjects such as the public sphere travel and exploration scientific rhetoric gender and the book trade and historical versus literary perceptions of life on London streets Searches out connections between the remarkable number of new genres that appeared in the eighteenth century Crosses conventional disciplinary lines Demonstrates that philosophy history politics and social theory both influence and are influenced by literature      **Romanticism and the Gothic** Michael Gamer,2000-09-04 This is the first full length study to

examine the links between high Romantic literature and what has often been thought of as a merely popular genre the Gothic Michael Gamer offers a sharply focused analysis of how and why Romantic writers drew on Gothic conventions whilst at the same time denying their influence in order to claim critical respectability He shows how the reception of Gothic literature including its institutional and commercial recognition as a form of literature played a fundamental role in the development of Romanticism as an ideology In doing so he examines the early history of the Romantic movement and its assumptions about literary value and the politics of reading writing and reception at the end of the eighteenth century As a whole the book makes an original contribution to our understanding of genre tracing the impact of reception marketing and audience on its formation      *Caricature and Realism in the Romantic Novel* Olivia Ferguson,2023-11-02 A counter intuitive history of literary caricature exploring how caricature helped make the realist novel in the Romantic period

**The German Gothic Novel in Anglo-German Perspective** Patrick Bridgwater,2013-10-10 The first full length study of the main German contributors to the Gothic canon to each of whom a chapter is devoted The German Gothic Novel in Anglo German Perspective is an original historical and comparative study that goes well beyond the necessary review of the evidence to include much new material many new insights and pieces of analysis and some fundamental changes of perspective The book aims to put the record straight in bibliographical and literary historical terms and to act as a reference guide to facilitate future research so that anyone working on the German Gothic novel or on Anglo German interactions in the field of Gothic will find there references to all the relevant secondary literature The German Gothic Novel in Anglo German Perspective is addressed to Germanists but also to teachers and students of English American and comparative literature for there is at present hardly a hotter subject than Gothic The book s emphasis on the Gothic work of canonical writers should prompt even conservative German Departments to reconsider their attitude to Gothic Being addressed to scholars and students of German German quotations are given in German but English translations are added for the convenience of English and American scholars and students of Gothic who represent another important section of the books target audience      **A Culture of Mimicry** Warren L. Oakley,2010 After his death in 1768 the famous novelist Laurence Sterne did not rest undisturbed in his

grave While rumours of the theft and dissection of Sterne's corpse circulated in the anatomy schools numerous writers took possession of his literary body of work New forms of Sternean entertainment were produced by literary mimics who impersonated the author through the medium of print impersonations which included startling and unique interpretations of Sterne's character and fiction Warren Oakley introduces two new critical concepts to eighteenth century literary study bodysnatching and mimicry to understand these texts that have been neglected and overlooked in Sterne studies This lucid account reveals the personal stories of such literary mimics the creative techniques they employed and the consequences of their actions upon the posthumous perception of Sterne the man and his cadaverous goods *Bram Stoker* Andrew Smith, William Hughes, 1998-10-15 Stoker is best remembered today as the author of *Dracula* However as the twelve essays in this volume demonstrate Stoker's work blends the Gothic with the discourses of politics sexuality medicine and national identity to produce texts that may be read by a variety of critical methodologies Following an Introduction that analyses how Stoker's writings have been critically received in the twentieth century the book addresses not merely *Dracula* but also the author's other writings through historicism psychology and genre *Dracula and the Gothic in Literature, Pop Culture and the Arts*, 2015-10-14 This volume brings together fourteen articles that reappraise the productivity of Stoker's *Dracula* and the strong influence it still exerts on today's generations The volume explores various multimodal and multimedia adaptations of the book by critically examining its literary cinematic theatrical televised and artistic versions In so doing it reassesses the origins evolution imagery mythology theory and criticism of Gothic fiction and of the Gothic sub culture The volume is innovative in that it congregates various angles to the Gothic phenomenon providing an overview of the interdisciplinary relationships between different cultural artistic and creative reworkings of the Gothic in general and of Stoker's legacy in particular **Tempesta** Clive McClelland, 2017-10-13 *Tempesta* is a term coined in this book applying to music that exhibits agitated or violent characteristics in order to evoke terror and chaos involving ideas like rapid scale passages driving rhythmic figurations strong accents full textures and robust instrumentation including prominent brass and timpani Music of this type was used for storm scenes which in operas of the 17th and 18th centuries are almost invariably of supernatural origin and other frightening experiences such as pursuit madness and rage This stormy music formed the ingredients of a particular style in the later 18th century that scholars in recent decades have referred to as *Sturm und Drang* implying a relationship to German literature which I believe is unhelpful and misleading Haydn's so called *Sturm und Drang* symphonies exhibit characteristics that are no different to his depictions of storms in his operas and sacred music and there is no evidence of Haydn suffering some kind of personal crisis or even of him responding to the spirit of the age He was simply exploring the expressive possibilities of the style for dramatic rhetorical effect Scholars have been dissatisfied with the term for some time but no one has previously suggested an alternative The term *tempesta* therefore applies to all manifestations of this kind of music a label that acknowledges the stormy origins of the style but which also recognizes that it

functions as a counterpart to *ombra Tempesta* contributed enormously to the continued popularity of operas on supernatural subjects and quickly migrated towards sacred music and even instrumental music where it became part of the topical discourse. The music does not merely represent the supernatural; it instills an emotional response in the listener. Awe and terror had already been identified as sources of the sublime notably by Edmund Burke predating the German literary *Sturm und Drang* and the latter half of the century saw the rise of Gothic literature. The supernatural remained popular in theaters and opera houses and special music that could produce an emotional response of such magnitude was a powerful tool in the composer's expressive armory.

The Cambridge Companion to the Modern Gothic Jerrold E. Hogle, 2014-12-04 This Companion explores the many ways in which the Gothic has dispersed in the twentieth and twenty-first centuries and in particular how it has come to offer a focus for the tensions inherent in modernity. Fourteen essays by world-class experts show how the Gothic in numerous forms including literature, film, television, and cyberspace helps audiences both to distance themselves from and to deal with some of the key underlying problems of modern life. Topics discussed include the norms and shifting boundaries of sex and gender, the explosion of different forms of media and technology, the mixture of cultures across the western world, the problem of identity for the modern individual, what people continue to see as evil, and the very nature of modernity. Also including a chronology and guide to further reading, this volume offers a comprehensive account of the importance of Gothic to modern life and thought.

The Vampire Nick Groom, 2018-10-30 An authoritative new history of the vampire two hundred years after it first appeared on the literary scene. Published to mark the bicentenary of John Polidori's publication of *The Vampyre*, Nick Groom's detailed new account illuminates the complex history of the iconic creature. The vampire first came to public prominence in the early eighteenth century when Enlightenment science collided with Eastern European folklore and apparently verified outbreaks of vampirism capturing the attention of medical researchers, political commentators, social theorists, theologians, and philosophers. Groom accordingly traces the vampire from its role as a monster embodying humankind's fears to that of an unlikely hero for the marginalized and excluded in the twenty-first century. Drawing on literary and artistic representations as well as medical, forensic, empirical, and sociopolitical perspectives, this rich and eerie history presents the vampire as a strikingly complex being that has been used to express the traumas and contradictions of the human condition.

**Archaeology of the Unconscious** Alessandra Aloisi, Fabio Camilletti, 2019-07-10 In reconstructing the birth and development of the notion of unconscious, historians of ideas have heavily relied on the Freudian concept of *Unbewusstes*, retroactively projecting the psychoanalytic unconscious over a constellation of diverse cultural experiences taking place in the eighteenth and nineteenth centuries between France and Germany. *Archaeology of the Unconscious* aims to challenge this perspective by adopting an unusual and thought-provoking viewpoint as the one offered by the Italian case from the 1770s to the immediate aftermath of WWI when Italo Svevo's *La coscienza di Zeno* provides Italy with the first example of a psychoanalytic novel. Italy's vibrant culture of the long nineteenth century

characterised by the sedimentation circulation intersection and synergy of different cultural philosophical and literary traditions proves itself to be a privileged object of inquiry for an archaeological study of the unconscious a study whose object is not the alleged origin of a pre made theoretical construct but rather the stratifications by which that specific construct was assembled In line with Michel Foucault s *Arch ologie du savoir* 1969 this volume will analyze the formation and the circulation across different authors and texts of a network of ideas and discourses on interconnected themes including dreams memory recollection desire imagination fantasy madness creativity inspiration magnetism and somnambulism Alongside questioning pre given narratives of the history of the unconscious this book will employ the Italian difference as a powerful perspective from whence to address the undeveloped potentialities of the pre Freudian unconscious beyond uniquely psychoanalytical viewpoints

*The Palgrave Handbook of Gothic Origins* Clive Bloom,2022-01-01 This handbook provides a comprehensive overview of research on the Gothic Revival The Gothic Revival was based on emotion rather than reason and when Horace Walpole created Strawberry Hill House a gleaming white castle on the banks of the Thames he had to create new words to describe the experience of gothic lifestyle Nevertheless Walpole s house produced nightmares and his book *The Castle of Otranto* was the first truly gothic novel with supernatural sensational and Shakespearean elements challenging the emergent fiction of social relationships The novel s themes of violence tragedy death imprisonment castle battlements dungeons fair maidens secrets ghosts and prophecies led to a new genre encompassing prose theatre poetry and painting whilst opening up a whole world of imagination for entrepreneurial female writers such as Mary Shelley Joanna Baillie and Ann Radcliffe whose immensely popular books led to the intense inner landscapes of the Bronte sisters Matthew Lewis s *The Monk* created a new gothic atheistic decadent perverse necrophilic and hellish The social upheaval of the French Revolution and the emergence of the Romantic movement with its more intense and often atheistic self absorption led the gothic into darker corners of human experience with a greater emphasis on the inner life hallucination delusion drug addiction mental instability perversion and death and the emerging science of psychology The intensity of the German experience led to an emphasis on doubles and schizophrenic behaviour ghosts spirits mesmerism the occult and hell This volume charts the origins of this major shift in social perceptions and completes a trilogy of Palgrave Handbooks on the Gothic combined they provide an exhaustive survey of current research in Gothic studies a go to for students and researchers alike

**The Gothic Forms of Victorian Poetry** Olivia Loksing Moy,2023-08-30 A lonely damsel imprisoned within a castle or convent cell The eavesdropping of a prisoner next door The framed image of a woman with a sinister past These familiar tropes from 1790s novels and tales exploded onto the English literary scene in low brow titles of Gothic romance Surprisingly however they also re emerged as features of major Victorian poems from the 1830s to 1870s Such signature tropes inquisitional overhearing female confinement and the damsel in distress supernatural switches between living and dead bodies were transfigured into poetic forms that we recognise and teach today as canonically Victorian The Gothic Forms of

Victorian Poetry identifies a poetics of Gothic enclosure constitutive of high Victorian poetry that came to define key nineteenth century poetic forms from the dramatic monologue to women s sonnet sequences and metasonnets to Pre Raphaelite picture poems

**Edinburgh Companion to Gothic and the Arts** David Punter, 2019-08-05 The Gothic is a contested and complicated phenomenon extending over many centuries and across all the arts In The Edinburgh Companion to the Gothic and the Arts the range of essays run from medieval architecture and design to contemporary gaming and internet fiction from classical painting to the modern novel from ballet and dance to contemporary Goth music The contributors include many of the best known critics of the Gothic e g Hogle Punter Spooner Bruhm as well as newer names such as Kirk and Round The editor has put all these contributors in touch with each other in the preparation of their essays in order to ensure the maximum benefit to the reader by producing a well integrated book which will prove much more than a collection of disparate essays but rather a distinctive contribution to a field

**Writing to the World** Rachael Scarborough King, 2018-06-17 King s pitch for the indebtedness of the genres we know well the novel the biography the magazine piece to letter writing is stylish and convincing Christina Lupton author of *Reading and the Making of Time in the Eighteenth Century* In *Writing to the World* Rachael Scarborough King examines the shift from manuscript to print media culture in the long eighteenth century She introduces the concept of the bridge genre which enables such change by transferring existing textual conventions to emerging modes of composition and circulation She draws on this concept to reveal how four crucial genres that emerged during this time the newspaper the periodical the novel and the biography were united by their reliance on letters to accustom readers to these new forms of print media King explains that as newspapers scientific journals book reviews and other new genres began to circulate widely much of their form and content was borrowed from letters allowing for easier access to these unfamiliar modes of printing and reading texts Arguing that bridge genres encouraged people to see themselves as connected by networks of communication as members of what they called the world of writing King combines techniques of genre theory with archival research and literary interpretation analyzing canonical works such as Addison and Steele s *Spectator* Samuel Johnson s *Lives of the Poets* and Jane Austen s *Northanger Abbey* alongside anonymous periodicals and the letters of middle class housewives This original and groundbreaking work in media and literary history offers a model for the process of genre formation Ultimately *Writing to the World* is a sophisticated look at the intersection of print and the public sphere This erudite sophisticated beautifully written book is a major achievement

Thomas Keymer author of *Poetics of the Pillory*

***Visions of an Unseen World*** Sasha Handley, 2015-09-30 A study of the production circulation and consumption of English ghost stories during the Age of Reason This work examines a variety of mediums ballads and chapbooks newspapers sermons medical treatises and scientific journals novels and plays It relates the telling of ghost stories to changes associated with the Enlightenment

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