

1. Record Nr.	UNIBAS000001387
Titolo	Sixteen famous American plays / edited by Bennett A. Cerf and Van H. Cartmell ; with introduction by Brooks Atkinson
Pubbl/distr/stampa	New York : Random House, c1941
Descrizione fisica	XI,1049 p. ; 21 cm.
Collana	Modern library
Disciplina	812
Soggetti	Letteratura drammatica americana - 20.Sec
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
2. Record Nr.	UNINA9910782819803321
Autore	Williams Anne <1947->
Titolo	Art of darkness [[electronic resource]] : a poetics of Gothic / / Anne Williams
Pubbl/distr/stampa	Chicago, : University of Chicago Press, 1995
ISBN	1-282-07027-4 9786612070273 0-226-89903-9
Descrizione fisica	1 online resource (325 p.)
Disciplina	823/.0872909
Soggetti	English literature - 18th century - History and criticism - Theory, etc English literature - 19th century - History and criticism - Theory, etc Horror tales, English - History and criticism - Theory, etc Gothic revival (Literature) - Great Britain Romanticism - Great Britain Poetics
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.

Nota di bibliografia

Includes bibliographical references (p. 285-300) and index.

Nota di contenuto

Frontmatter -- CONTENTS -- ACKNOWLEDGMENTS -- INTRODUCTION. Gothic Fiction's Family Romances -- Part One. Riding Nightmares; or, What's Novel about Gothic? -- Part Two. Reading Nightmares; or, The Two Gothic Traditions -- EPILOGUE. The Mysteries of Enlightenment; or Dr. Freud's Gothic Novel -- APPENDIX A. Inner and Outer Spaced The Alien Trilogy -- APPENDIX B. Gothic Families -- APPENDIX C. The Female Plot of Gothic Fiction -- Notes -- Bibliography -- Index

Sommario/riassunto

Art of Darkness is an ambitious attempt to describe the principles governing Gothic literature. Ranging across five centuries of fiction, drama, and verse-including tales as diverse as Horace Walpole's *The Castle of Otranto*, Shelley's *Frankenstein*, Coleridge's *The Rime of the Ancient Mariner*, and Freud's *The Mysteries of Enlightenment*-Anne Williams proposes three new premises: that Gothic is "poetic," not novelistic, in nature; that there are two parallel Gothic traditions, Male and Female; and that the Gothic and the Romantic represent a single literary tradition. Building on the psychoanalytic and feminist theory of Julia Kristeva, Williams argues that Gothic conventions such as the haunted castle and the family curse signify the fall of the patriarchal family; Gothic is therefore "poetic" in Kristeva's sense because it reveals those "others" most often identified with the female. Williams identifies distinct Male and Female Gothic traditions: In the Male plot, the protagonist faces a cruel, violent, and supernatural world, without hope of salvation. The Female plot, by contrast, asserts the power of the mind to comprehend a world which, though mysterious, is ultimately sensible. By showing how Coleridge and Keats used both Male and Female Gothic, Williams challenges accepted notions about gender and authorship among the Romantics. Lucidly and gracefully written, *Art of Darkness* alters our understanding of the Gothic tradition, of Romanticism, and of the relations between gender and genre in literary history.