

| | |
|-------------------------|---|
| 1. Record Nr. | UNINA9910455084103321 |
| Autore | Watt James |
| Titolo | Contesting the Gothic : fiction, genre, and cultural conflict, 1764-1832 // James Watt [[electronic resource]] |
| Pubbl/distr/stampa | Cambridge : , : Cambridge University Press, , 1999 |
| ISBN | 1-107-11611-2 0-511-00518-0 1-280-15357-1 0-511-11723-X 0-511-15011-3 0-511-31001-3 0-511-48467-4 0-511-05146-8 |
| Descrizione fisica | 1 online resource (x, 205 pages) : digital, PDF file(s) |
| Collana | Cambridge studies in Romanticism ; ; 33 |
| Disciplina | 823.087290909033 |
| Soggetti | English fiction - 18th century - History and criticism Horror tales, English - History and criticism English fiction - 19th century - History and criticism Gothic fiction (Literary genre), English - History and criticism Politics and culture - Great Britain Literary form - History - 18th century Literary form - History - 19th century Romanticism - Great Britain Gothic revival (Literature) - Great Britain |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Title from publisher's bibliographic system (viewed on 05 Oct 2015). |
| Nota di bibliografia | Includes bibliographical references (p. 186-200) and index. |
| Nota di contenuto | Origins : Horace Walpole and The castle of Otranto -- Loyalist gothic romance -- Gothic 'subversion': German literature, the Minerva Press, Matthew Lewis -- The first poetess of romantic fiction: Ann Radcliffe -- The field of romance: Walter Scott, the Waverley novels, the Gothic. |
| Sommario/riassunto | 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.
