

1. Record Nr.	UNINA9910484853403321
Autore	Margree Victoria
Titolo	British women's short supernatural fiction, 1860–1930 : our own ghostliness // by Victoria Margree
Pubbl/distr/stampa	Cham : , : Springer International Publishing : , : Imprint : Palgrave Macmillan, , [2019] ©2019
ISBN	3-030-27142-0
Edizione	[1st ed. 2019.]
Descrizione fisica	1 online resource (208 pages)
Disciplina	823.0872909 823.087290908
Soggetti	Literature, Modern - 20th century Literature, Modern - 19th century Gothic fiction (Literary genre) Goth culture (Subculture) Twentieth-Century Literature Nineteenth-Century Literature Gothic Fiction Gothic Studies
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction: Our Own Ghostliness -- (Other)Worldly Goods: Ghost Fiction as Financial Writing in Margaret Oliphant and Charlotte Riddell -- Neither Punishment nor Poetry: Mary Elizabeth Braddon, Edith Nesbit and Female Death -- The Good Memsahib? Marriage, Infidelity and Empire in Alice Perrin's Anglo-Indian Tales -- Haunted Modernity in the Uncanny Stories of May Sinclair, Eleanor Scott and Violet Hunt -- Conclusion.
Sommario/riassunto	This book explores women's short supernatural fiction between the emergence of first wave feminism and the post-suffrage period, arguing that while literary ghosts enabled an interrogation of women's changing circumstances, ghosts could have both subversive and conservative implications. Haunted house narratives by Charlotte Riddell and Margaret Oliphant become troubled by uncanny reminders

of the origins of middle-class wealth in domestic and foreign exploitation. Corpse-like revenants are deployed in Female Gothic tales by Mary Elizabeth Braddon and Edith Nesbit to interrogate masculine aestheticisation of female death. In the culturally-hybrid supernaturalism of Alice Perrin, the 'Marriage Question' migrates to colonial India, and psychoanalytically-informed stories by May Sinclair, Eleanor Scott and Violet Hunt explore just how far gender relations have really progressed in the post-First World War period. Study of the woman's short story productively problematises literary histories about the "golden age" of the ghost story, and about the transition from Victorianism to modernism.
