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Titolo	Hosting the monster [[electronic resource] /] / edited by Holly Lynn Baumgartner, Roger Davis
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Altri autori (Persone)	BaumgartnerHolly Lynn DavisRoger <1971->
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Nota di contenuto	Preliminary Material -- Hosting the Monster: Introduction / Holly Lynn Baumgartner and Roger Davis -- "I Live in the Weak and the Wounded": The Monster of Brad Anderson's Session 9 / Duane W. Kight -- The Monster As A Victim Of War: The Returning Veteran In The Best Years Of Our Lives / Amaya Muruzábal Muruzábal -- Human Monstrosity: Rape, Ambiguity and Performance in Rosemary's Baby / Lucy Fife -- The Monstrous and Maternal in Toni Morrison's Beloved / Inderjit Grewal -- The Witch and the Werewolf: Rebirth and Subjectivity in Medieval Verse / Hannah Priest -- It's Never the Bass: Opera's True Transgressors Sing Soprano / Holly Lynn Baumgartner -- Joseph Merrick and the Concept of Monstrosity in Nineteenth Century Medical Thought / Katherine Angell -- Herculine Barbin: Human Error, Criminality and the Case of the Monstrous Hermaphrodite / Jessica Webb -- Literary Monsters: Gender, Genius, and Writing in Denis Diderot's 'On Women' and Mary Shelley's Frankenstein / Cecilia A. Feilla -- Sweet, Bloody Vengeance: Class, Social Stigma and Servitude in the Slasher Genre / Sorchá Ní Fhlainn -- It Came from Four-Colour Fiction: The Effect of Cold War Comic Books on the Fiction of Stephen

King / David M. Kingsley -- The Monsters that Failed to Scare: The Atypical Reception of the 1930's Horror Films in Belgium / Liesbet Depauw -- "a white illusion of a man": Snowman, Survival and Speculation in Margaret Atwood's *Oryx and Crake* / Roger Davis -- Notes on Contributors.

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## Sommario/riassunto

Hosting the Monster responds to the call of the monstrous with, not rejection, but invitation. Positing the monster as that which defies classification, the essays in this collection are an ongoing engagement with that which lies outside of established boundaries. With chapters ranging from the monstrous mother or the deformed child to subjectivity in transition, this volume is not only of interest to film and gender scholars and literary and cultural theorists but also students of popular culture or horror. Its wide appeal stems from its invitation both to entertain the monster and to widen the call to and the listening for the monsters that have not yet, and perhaps must not yet, come calling back. This sense of hospitality and non-hostility is one guiding principle of this collection, suggesting that the ability to survey and research the otherwise may reveal more about the subjectivity of the self through the wisdom of the other, however monstrous the manifestation.

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