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Nurture of the Gothic, or How Can a Text Be Both Popular and Subversive?; Dr. Frankenstein Meets Dr. Freud; II. PSYCHOANALYSIS AND THE GOTHIC; The Gothic Import of Faulkner's "Black Son" in Light in August; On Stephen King's Phallus, or The Postmodern Gothic; III. RACIAL POLITICS IN GOTHIC TEXTS; Slavery and the Gothic Horror of Poe's "The Black Cat"; Haunted by Jim Crow: Gothic Fictions by Hawthorne and Faulkner Looking into Black Skulls: American Gothic, the Revolutionary Theatre, and Amiri Baraka's Dutchman IV. GOTHIC CURRENTS IN WOMEN'S WRITING; An Ecstasy of Apprehension: The Gothic Pleasures of Sentimental Fiction; The Masochistic Pleasures of the Gothic: Paternal Incest in Alcott's "A Marble Woman"; If a Building Is a Sentence, So Is a Body: Kathy Acker and the Postcolonial Gothic; V. THE GOTHIC POSTMODERN; Making Monsters, or Serializing Killers; Some Stations of Suburban Gothic; Notes on Contributors; Index

Sommario/riassunto

Drawing widely on contemporary theory—particularly revisionist views of Freud such as those offered by Lacan and Kristeva—this volume ranges from the well-known Gothic horrors of Edgar Allan Poe and Nathaniel Hawthorne to the popular fantasies of Stephen King and the postmodern visions of Kathy Acker. Special attention is paid to the issues of slavery and race in both black and white texts, including those by Ralph Ellison and William Faulkner. In the view of the editors and contributors, the Gothic is not so much a historical category as a mode of thought haunted by history, a part of suburbia
