

# Romanticism And The Gothic Genre Reception And Canon Formation Cambridge Studies In Romanticism Pdf Pdf

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## Recognizing the Romantic Novel

2010-01-01 Jillian Heydt-Stevenson The field of literature changed dramatically at the end of the eighteenth century, as under the shadow of Romanticism the novel became the most important literary genre of its day. Often neglected, the novels of the Romantic era puzzle critics yet are much more concerned with the unexpected, the unconventional, and the uncanny than their immediate predecessors or successors, and their authors include some of the most important novelists of British literary history—Jane Austen, Fanny Burney, James

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Hogg, Mary Shelley, and Sir Walter Scott among them. Featuring contributions from distinguished scholars in the field, *Recognizing the Romantic Novel* evaluates the vibrancy and centrality of the Romantic novel, showcasing the important new voices and directions in the field and showing it can hold its own in the canon of literary scholarship. “These essays offer us a lens through which we may recognize the Romantic novel as it has never been recognized before.”—*Times Literary Supplement*

## Romanticism and the Gothic

2000-09-04 Michael Gamer  
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This is the first full-length study to examine the links between high Romantic literature and what has often been thought of as a merely popular genre - the Gothic. Michael Gamer offers a sharply focused analysis of how and why Romantic writers drew on Gothic conventions whilst, at the same time, denying their influence in order to claim critical respectability. He shows how the reception of Gothic literature, including its institutional and commercial recognition as a form of literature, played a fundamental role in the development of Romanticism as an ideology. In doing so he examines the early history of the Romantic movement and its assumptions about literary value, and the politics of reading, writing and reception at the end of the eighteenth century. As a whole the book makes an original contribution to our understanding of genre, tracing the impact of reception, marketing and audience on its formation.

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## **Romanticism, Self-Canonization, and the Business of Poetry**

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2017-02-17 Michael Gamer  
Michael Gamer explodes the myth of the unworldly Romantic poet, showing writers' interest in public presence, and profit and loss.

## **Spectres of Antiquity**

2020-09-10 James Uden  
Gothic literature imagines the return of ghosts from the past. But what about the ghosts of the classical past? *Spectres of Antiquity* is the first full-length study to describe the relationship between Greek and Roman culture and the Gothic novels, poetry, and drama of the eighteenth and early nineteenth centuries. Rather than simply representing the opposite of classical aesthetics and ideas, the Gothic emerged from an awareness of the lingering power of antiquity. The Gothic reflects a new and darker vision of the ancient world: no longer inspiring modernity through its examples, antiquity has become a ghost haunting

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contemporary minds rather than guiding them. Through readings of works by authors including Horace Walpole, Ann Radcliffe, Matthew Lewis, Charles Brockden Brown, and Mary Shelley, *Spectres of Antiquity* argues that these authors' plots and ideas preserve the remembered traces of Greece and Rome. James Uden provides evidence for many allusions to ancient texts that have never previously been noted in scholarship, and he offers an accessible guide both to the Gothic genre and to the classical world to which it responds. In fascinating and compelling detail, *Spectres of Antiquity* rewrites the history of the Gothic, demonstrating that the genre was haunted by a far deeper sense of history than has previously been assumed.

### **The Broadview Anthology of Romantic Drama**

2003-02-05 Jeffrey N. Cox  
The London theatres arguably were the central cultural institutions in England during the Romantic period. *The Broadview Anthology of Romantic Drama* provides a selection of popular theatrical genres—from melodrama and pantomime to hippodrama and parody—most popular in the period, featuring plays by George Colman the Younger, Thomas John Dibdin, and Matthew Gregory Lewis. In short, this is the most widely available selection of Romantic drama available. [www.broadview.com](http://www.broadview.com)  
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Romantic period, and certainly were arenas in which key issues of the time were contested. While existing anthologies of Romantic drama have focused almost exclusively on “closet dramas” rarely performed on stage, *The Broadview Anthology of Romantic Drama* instead provides a broad sampling of works representative of the full range of the drama of the period. It includes the dramatic work of canonical Romantic poets (Samuel Coleridge’s *Remorse*, Percy Shelley’s *The Cenci*, and Lord Byron’s *Sardanapalus*) and important plays by women dramatists (Hannah Cowley’s *A Bold Stroke for a Husband*, Elizabeth Inchbald’s *Every One Has His Fault*, and Joanna Baillie’s *Orra*). It also provides a selection of popular theatrical genres—from melodrama and pantomime to hippodrama and parody—most popular in the period, featuring plays by George Colman the Younger, Thomas John Dibdin, and Matthew Gregory Lewis. In short, this is the most widely available selection of Romantic drama available. [www.broadview.com](http://www.broadview.com)  
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ranging and comprehensive anthology of Romantic drama ever published. The introduction by the editors provides an informative overview of the drama and stage practices of the Romantic Period. The anthology also provides copious supplementary materials, including an Appendix of reviews and contemporary essays on the theater, a Glossary of Actors and Actresses, and a guide to further reading. Each of the ten plays has been fully edited and annotated.

### **The History of Gothic Fiction**

2003 Markman Ellis "Written with an undergraduate audience in mind, this text offers a synthesis of the main topics of Gothic interest and clearly argued summaries of critical debate. It signals its difference from recent psychoanalytic readings of Gothic and argues instead for a more complex, multilayered approach via an historicist reading of gothic fiction.

Illustrated with black and white plates and including an up-to-date bibliography, this will be an ideal text for all those with an interest in the Gothic."--BOOK JACKET.

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### **Genre and Reception in the Gothic Parody**

2021-11-29 Kerstin-Anja Munderlein This book brings together an analysis of the theoretical connection of genre, reception, and frame theory and a practical demonstration thereof, using a set of parodies of the first wave of the Gothic novel, ranging from well-known titles such as Jane Austen's Northanger Abbey, to little known and researched titles such as Mary Charlton's Rosella. Munderlein traces the development of socio-political debates conducted in the late eighteenth and early nineteenth centuries on female roles, behaviour, and subversion from the subtly subversive Gothic novel to the Gothic parody. Combining two major areas of research, literary criticism and Gothic studies, the book provides with

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a new take on an ongoing debate in literary criticism as well as an in-depth study of a virtually neglected aspect of Gothic studies, the Gothic parody.

### **Contesting the Gothic**

1999-06-28 James Watt 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

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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.

### **Popular Revenants**

2012 Andrew Cusack The first book in English on the German Gothic in over thirty years, consisting of new essays investigating the internationality of the Gothic mode.

### **Reading, Writing, and Romanticism**

2003 Lucy Newlyn Bridging the gulf between materialist and idealist approaches this study, informed by an historical awareness of Romantic hermeneutics and its later developments, examines how readers are imagined, addressed, and figured in Romantic poetry

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Nelson Mandela was one of the most influential and inspiring leaders of the 20th century. He was born on July 18, 1918, in Mvezo, a small village in South Africa. He belonged to the Thembu royal family, and was given the name Rolihlahla, which means "troublemaker" in Xhosa. He grew up in a time of racial oppression and discrimination, and witnessed the injustices and violence inflicted by the white minority government on the black

majority. He decided to dedicate his life to the struggle for freedom and equality, and joined the African National Congress (ANC), a political party that fought against apartheid, the system of racial segregation and domination in South Africa. He became a lawyer, an activist, and a leader, and was arrested and imprisoned several times for his resistance and defiance. He spent 27 years in prison, most of them on Robben Island, a notorious prison island where he endured harsh conditions and isolation. He never gave up his hope and vision, and continued to inspire and mobilize his people and the world. He was released from prison in 1990, and became the first democratically elected president of South Africa in 1994. He led the country through a peaceful transition and reconciliation, and became a global icon of human rights, democracy, and peace. He received the Nobel Peace Prize in 1993, and many other honors and awards. He died on December 5, 2013, at the age of 95, leaving behind a legacy of courage, wisdom, and compassion. He is widely regarded as the father of the nation, and one of the greatest heroes of history.

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