

GOTHIC (THE NEW CRITICAL IDIOM)

Elizabeth Hopper

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Tailored specifically for students new to the daunting field of literary theory, Fred Botting's . Botting shifts the lens of Gothic Criticism to look at Gothic works in a.

Gothic offers a lucid and accessible introduction to the Gothic genre, tracing the darkly terrific shapes and developments The new critical idiom: Literary Theory.

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All areas of British society were rendered unstable, as were its ways of representing and regulating itself according to rational and moral principles. In the expansive domain opened up by the sublime all sorts of imaginative objects and fears situated in or beyond nature could proliferate in a Gothic (The New Critical Idiom) profusion of the supernatural and the ridiculous, the magical and the nightmarish, the fantastic and the absurd. The emotions most associated with Gothic fiction are similarly ambivalent:

Hoffman and Ludwig Tieck, on British and American writing. Hence that flood of novels, tales, romances, and other monsters of the imagination, which have been either wretchedly translated, or even more unhappily imitated, from the French, whose literary levity we have not been ashamed to adopt, and to encourage the propagation of so depraved a taste. The Gothic father appeals

to distinctly eighteenth-century criteria of judgement which depend on class distinctions.

Aspectsofherstyle,however,provokedadegreeofcriticalambivalence.F offers a broad overview of the themes, images and effects that not only define the genre, but also endure and re-appear endlessly in both "high" and "popular" literature and culture.