You are looking at 1-5 of 5 items for: **keywords : The Monk**

**Reading Gothic Fiction**

Jacqueline Howard

Published in print: 1994 Published Online: October 2011

This is the first full-length study of Gothic to be written from the perspective of Bakhtinian theory. The author uses Bakhtin's concepts of heteroglossia and dialogism in specific historical analyses of key works of the genre. Her discussions of Ann Radcliffe's Mysteries of Udolpho, Matthew Lewis's The Monk, Jane Austen's Northanger Abbey, and Mary Shelley's Frankenstein demonstrate that the discursive ambiguity of these novels is not inherently subversive, but that the political force of particular discourses is contingent upon their interaction with other discourses in the reading process. This position enables the author to intervene in feminist discussions of Gothic, which have claimed it as a specifically female genre. The author suggests a way in which feminists can appropriate Bakhtin to make politically effective readings, while acknowledging that these readings do not exhaust the novels' possibilities of meaning and reception. Drawing on the most up-to-date debates in literary theory, this is a sophisticated and scholarly analysis of a genre that has consistently challenged literary criticism.

**Violent households: the family destabilized in The Monk (1796), Zofloya, or the Moor (1818), and Her Fearful Symmetry (2009)**

Joanne Watkiss

in Gothic kinship

Published in print: 2013 Published Online: January 2015

Chapter 9 aligns anxieties regarding family lineage in Audrey Niffenegger's Her Fearful Symmetry (2009) with similar anxieties in classic Gothic texts such as The Monk and Zofloya, or the Moor. Watkiss shows how the familiar, the linear and the domestic are revealed to
be fragile constructions. Events do not proceed as they should; these are families that are ‘out of joint’, redundant in their ability to sustain themselves and future generations. In addition, qualities aligned with the institution of the family such as the familiar, the domestic and the homely are exposed as unstable foundations. Unlike early Gothic texts such as The Monk and Zofloya, or the Moor, whose Gothic families are denied lineage, Her Fearful Symmetry allows the Gothic family to continue through the non-linear; a perverse rendering of familial relations that accumulates three generations into one body.

The Secret of Divine Providence
Alison Milbank

in God & the Gothic: Religion, Romance, & Reality in the English Literary Tradition
Published in print: 2018 Published Online: November 2018
Item type: chapter

The emphasis on political continuity in the aftermath of the Glorious Revolution leads to a specifically Whig providentialism, examined in Chapter 3 through the work of Clara Reeve, Horace Walpole, and Matthew Lewis. In Clara Reeve’s The Old English Baron, the country Whig version, stressing links with the medieval past, unites with Newtonian theology in which God’s finger is at work in every ‘natural occurrence’ to render the supernatural revelatory of this providential care. Divine justice and historical inexorability, romance, and realism are conjoined. By contrast, the sceptical Horace Walpole, representative of the Walpolian Whig narrative of political rupture, questions Providence in The Castle of Otranto and The Mysterious Mother, and substitutes himself as quasi-divine author, whose originality lies in the grotesque mixture of realist and supernatural elements. Matthew Lewis essays an eschewal of Providential mechanisms in The Monk but here grotesque features such as the bleeding nun disclose an aporia which reveals the limit of libertine desire and a negative supernatural.

Critical Review
Katherine Kolb

in Berlioz on Music: Selected Criticism 1824-1837
Published in print: 2015 Published Online: March 2015
Item type: chapter
This brief laudatory review of Meyerbeer’s dramatic song for solo voice and piano invites comparison with Berlioz’s recent review of Schubert’s lyric scene “The Nun” (#21), on a similar theme: the struggle between religious vows and sensual longing. Both reviews underline the popularity of religious subjects outside the church for the generation of Meyerbeer, whose operas Robert le diable and Les Huguenots draw on such themes. In praising Meyerbeer, Berlioz takes the opportunity to disparage the fluff of so much Parisian song composition, designed for middle class salon entertainment. Yet Meyerbeer’s piece was composed for an album of romances aimed at just such a public. A good sign, Berlioz suggests: a few such strong compositions could produce lasting progress. His own great Nuits d’été, at the end of the decade, will do their part.

Byron in Geneva
David Ellis

In 1816, following the scandalous collapse of his marriage, Lord Byron left England forever. His first destination was the villa Diodati by Lake Geneva where he stayed together with Percy Bysshe Shelley, Mary Wollstonecraft Godwin, Claire Clairmont, and John Polidori. This book focuses on the poet's life in the summer of that year, a famous time for meteorologists (for whom 1816 is the year without a summer), but also that crucial moment in the development of his writing when, urged on by Shelley, Byron tried to transform himself into a Romantic poet of the Wordsworthian variety. The book gives an impression of what Byron thought and felt in these few months after the breakdown of his marriage, but also explores the different aspects of his nature that emerge in contact with a remarkable cast of supporting characters, which also included Madame de Staël, who presided over a famous salon in Coppet, across the lake from Geneva, and Matthew Lewis, author of the erotic ‘Gothic’ best-seller, The Monk. The book sets out to challenge recent damning studies of Byron and through its exploration of the private and public life of the poet at this pivotal moment, it reasserts the value of Byron's wit, warm-heartedness, and hatred of cant.