Mistress Of Mellyn

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

Female Gothic Histories traces the development of women’s Gothic historical fiction from Sophia Lee’s The Recess in the late eighteenth century through the work of Elizabeth Gaskell, Vernon Lee, Daphne du Maurier and Victoria Holt to the bestselling novels of Sarah Waters in the twenty-first century. Often left out of traditional historical narratives, women writers have turned to Gothic historical fiction as a mode of writing which can both reinsert them into history and symbolise their exclusion. This study breaks new ground in bringing together thinking about the Gothic and the historical novel, and in combining psychoanalytic theory with historical contextualisation.

Mount Mellyn stood as proud and magnificent as she had envisioned...But what bout its master--Connan TreMellyn? Was Martha Leigh's new employer as romantic as his name sounded? As she approached the sprawling mansion towering above the cliffs of Cornwall, an odd chill of apprehension overcame her. TreMellyn's young daugher, Alvean, proved as spoiled and difficult as the three governesses before Martha had discovered. But it was the girl's father whose cool, arrogant demeanor unleashed unfimiliar sensations and turmoil--even as whispers of past tragedy and present danger begin to insinuate themselves into Martha's life. Powerless against her growing desire for the enigmatic Connan, she is drawn deeper into family secrets--as passion overpowers reason, sending her head and heart spinning. But though evil lurks in the shadows, so does love--and the freedom to find a golden promise forever...

Based on years of ground-breaking research, this book supplies a look at the unique relationship between each text and the individual reader that results in a satisfying, pleasurable, and even life-changing reading experience. • Supplies succinct, authoritative, and readable accounts on a wide range of genre literature and explains why these types of books appeal to readers • Promotes the librarian's role with readers and helps librarians design readers' advisory services to better serve readers • Offers valuable insights into readers and reading based on reading research • Includes an extensive bibliography and list of relevant titles for further reading • Provides a fascinating read for librarians, educators, and avid readers

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The gold standard for readers' advisory, this book represents an essential resource for LIS students and practicing librarians who want to better understand readers, reading interests, and fiction and nonfiction genres.

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Art of Darkness is an ambitious attempt to describe the principles governing Gothic literature. Ranging across five centuries of fiction, drama, and verse—including tales as diverse as Horace Walpole's The Castle of Otranto, Shelley's Frankenstein, Coleridge's The Rime of the Ancient Mariner, and Freud's The Mysteries of Enlightenment—Anne Williams proposes three new premises: that Gothic is "poetic," not novelistic, in nature; that there are two parallel Gothic traditions, Male and Female; and that the Gothic and the Romantic represent a single literary tradition. Building on the psychoanalytic and feminist theory of Julia Kristeva, Williams argues that Gothic conventions such as the haunted castle and the family curse signify the fall of the patriarchal family; Gothic is therefore "poetic" in Kristeva's sense because it reveals those "others" most often identified with the female. Williams identifies distinct Male and Female Gothic traditions: In the Male plot, the protagonist faces a cruel, violent, and supernatural world, without hope of salvation. The Female plot, by contrast, asserts the power of the mind to comprehend a world which, though mysterious, is ultimately sensible. By showing how Coleridge and Keats used both Male and Female Gothic, Williams challenges accepted notions about gender and authorship among the Romantics. Lucidly and gracefully written, Art of Darkness alters our understanding of the Gothic tradition, of Romanticism, and of the relations between gender and genre in literary history.

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arguing that critical attention "must shift from the text itself, taken in isolation, to the complex social event of reading." She examines that event, from the complicated business of publishing and distribution to the individual reader's engagement with the text. Radway's provocative approach combines reader-response criticism with anthropology and feminist psychology. Asking readers themselves to explore their reading motives, habits, and rewards, she conducted interviews in a midwestern town with forty-two romance readers whom she met through Dorothy Evans, a chain bookstore employee who has earned a reputation as an expert on romantic fiction. Evans defends her customers' choice of entertainment; reading romances, she tells Radway, is no more harmful than watching sports on television. "We read books so we won't cry" is the poignant explanation one woman offers for her reading habit. Indeed, Radway found that while the women she studied devote themselves to nurturing their families, these wives and mothers receive insufficient devotion or nurturance in return. In romances the women find not only escape from the demanding and often tiresome routines of their lives but also a hero who supplies the tenderness and admiring attention that they have learned not to expect. The heroines admired by Radway's group defy the expected stereotypes; they are strong, independent, and intelligent. That such characters often find themselves to be victims of male aggression and almost always resign themselves to accepting conventional roles in life has less to do, Radway argues, with the women readers' fantasies and choices than with their need to deal with a fear of masculine dominance. These romance readers resent not only the limited choices in their own lives but the patronizing atitude that men especially express toward their reading tastes. In fact, women read romances both to protest and to escape temporarily the narrowly defined role prescribed for them by a patriarchal culture. Paradoxically, the books that they read make conventional roles for women seem desirable. It is this complex relationship between culture, text, and woman reader that Radway urges feminists to address. Romance readers, she argues, should be encouraged to deliver their protests in the arena of actual social relations rather than to act them out in the solitude of the imagination. In a new introduction, Janice Radway places the book within the context of current scholarship and offers both an explanation and critique of the study's limitations.

On subjects from Superman to rock 'n' roll, from Donald Duck to the TV news, from soap operas and romance novels to the use of double speak in advertising, these lively essays offer students of contemporary media a comprehensive counterstatement to the conservatism that has been ascendant since the seventies in American politics and cultural criticism. Donald Lazere brings together selections from nearly forty of the most prominent Marxist, feminist, and other leftist critics of American mass culture-from a dozen academic disciplines and fields of media activism. The collection will appeal to a wide range of students, scholars, and general readers.

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