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This new edition of *The Coherence of Gothic Conventions* makes the case that the Gothic in English literature has been marked by a distinctive and highly influential set of ambitions about relations of meaning. Through readings of classic Gothic authors as well as of De Quincey and the Brontes, Sedgwick links the most characteristic thematic content of the Gothic firmly and useably to the genre's

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The conventions that Sedgwick mentions are still indicators of a

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gothic poem, just in the case of Dickinson, one should expect to find one or two conventions as opposed to five or six of them. In using Sedgwick's very own conventions that she identifies, the true range of the gothic genre is visible, something that Sedgwick herself observes in her own work.

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~~Selections from~~ Eve Kosofsky Sedgwick, *The Coherence of Gothic Conventions* (New York: Methuen, 1986). When "an individual fictional self is the subject of one of these conventions, that self is spatialized in the following way.

~~Novel, Romance, and Gothic: Brief Definitions~~

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Her first book, *The Coherence of Gothic Conventions* (1986), was a revision of her doctoral thesis. Her last book *Touching Feeling* (2003) maps her interest in affect, pedagogy, and performativity. Jonathan Goldberg edited her late essays and lectures, many of which are segments from an unfinished study of Proust.

~~Eve Kosofsky Sedgwick - Wikipedia~~

The coherence of Gothic conventions. Sedgwick, Eve Kosofsky. Book. English. All formats and editions (2) Published New York:

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According to Eve Sedgwick's The Coherence of Gothic

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Conventions, the Gothic form is composed of three principle components—the inside, the outside, and what divides them.

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In her essay, from *The Coherence of Gothic Conventions*, Sedgwick is able to distill the genre into a relatively straightforward collection of predictable characteristics: an oppressive landscape, a sensible but impetuous heroine, a sexually deviant tyrant, and a convoluted plotline.