

CONTENTS

1.	THE GOTHIC MODE AND GRAPHIC LITERATURE	1
1.	Introduction	3
2.	Methodology	9
2.1.	An affective form	9
2.2.	Neoformalism	10
2.3.	Cognitive literary studies	14
	Literary schemata and emotions	16
	Aesthetic affect	21
	Narrativity	23
	Non-narrativity	26
2.4.	Intermediality	27
3.	The Gothic Mode	29
3.1.	Defining the Gothic	29
	Gothic criticism	30
	What is a mode?	33
	Gothic (and) horror	36
3.2.	A definitional core	38
	The literature of fear	38
	Transgression and excess	41
	The sublime	42
	Uncanny and abject transgressions	44
	Dark carnival	46
	Gothic time and space	49
	A crisis of representation	53
	Post-structuralist Gothic	54
	Gothic and narrativity	57
3.3.	Gothic forms	58
	Gothic artificiality	60
	The Gothic view	62

	Gothic fragments	66
	Gothic intertextuality	67
	Postmodern Gothic	68
3.4.	The Gothic world	72
	The Gothic world-view	75
4.	Graphic literature	79
4.1.	Comics criticism	79
4.2.	Defining comics	81
	Comics as a medium	85
4.3.	What is graphic literature?	86
	Visual literariness	91
	Comics as a narrative medium	95
	Non-narrative comics	97
4.4.	Comics as hybrid medium	100
	Word versus image	101
	Image versus series	104
	Sequence versus surface	106
	Text as experience versus text as object	107
4.5.	A cognitive reading of comics	109
4.6.	The chronotope of comics	114
	Space in comics	114
	Time in comics	116
4.7.	Gothic comics	122
	A subversive art form?	122
	Fear of images	123
	Uncanny comics	125
	Precursors	127
II.	THE GOTHIC MODE IN GRAPHIC LITERATURE: ANALYSING SELECTED WORKS	129
5.	“Fear in their hearts”: 1950s horror comics	131
6.	“In the midst of death ...”: Neil Gaiman’s <i>The Sandman</i>	150

7.	Behind the spandex wall: Gothic superheroes	182
7.1.	“Look at Dracula, squint a bit ...”: Batman and the Gothic	184
7.2.	“Nothing ever ends”: The Gothic world of <i>Watchmen</i>	202
8.	“Looks like skulls”: Alison Bechdel’s <i>Fun Home</i> and Gothic life narratives	220
9.	Conclusion	240
10.	References	250
10.1.	Graphic Literature	250
10.2.	Other Sources	255