The Other in the Eye: A Transgeneric Approach to the Neo-Baroque Monster

[Abstract] My purpose on this degree dissertation is to examine horror creatures in English-language fiction. To achieve this, three different texts have been selected: Arthur Machen's short story "The Great God Pan" (1890), H.P. Lovecraft's At the Mountains of Madness (1936) and Ridley Scott's film Alien (1986). The main goal of this paper is to analyze the meaning given to these neo-baroque monsters, whether it is conscious or not. The transgeneric approach of this paper proves to be especially useful in that allows me to compare and contrast different manifestations of this aesthetic model. In order to carry out this project, I have employed a poststructuralist theoretical framework, including Linda Hutcheon's theorization of postmodern literature. By means of close-reading, I tease out the postmodern aspects of the neo-baroque according to the taxonomies developed by authors such as Alejo Carpentier and Tzvetan Todorov. These taxonomies and post-structuralist theory, in turn, allow me to apply Lacanian psychoanalysis to these works.

Palabras chave
Horror Creatures
Neo-Baroque Monsters
Neo-Freudians agreed with Sigmund Freud on some points, but their disagreements with some things led them to branch out with their own unique theories. Neo-Freudian psychologists were thinkers who agreed with many of the fundamental tenets of Freud's psychoanalytic theory but changed and adapted the
approach to incorporate their own beliefs, ideas, and opinions. Psychologist Sigmund Freud proposed many ideas that were highly controversial, but also attracted a number of followers. Many of these thinkers agreed with Freud's concept of the unconscious mind and the importance of early childhood. There were, however, a number of points that other scholars disagreed with or directly rejected. Neo-baroque entertainments, however—which are the product of conglomerate entertainment industries, multimedia interests, and spectacle that is often reliant upon computer technology—present contemporary audiences with new baroque forms of expression that are aligned with late-twentieth- and early-twenty-first-century concerns. The neo-baroque combines the visual, the auditory, and the textual in ways that parallel the dynamism of seventeenth-century baroque form, but that dynamism is expressed in the late twentieth and early twenty-first centuries in technologically and culturally different w... With respect to the cinema, the baroque is often conjured up to signify or legitimate the presence of an auteurist flair in the films of specific directors.