Abject Horror and the Renaissance Imagination: Plotting the Intersection of Human and Monster in Book I of Edmund Spenser's Faerie Queene.

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Abstract
The 16th century marked an explosion of interest in “true” accounts of monsters and monstrous births in early modern England. The fascination with grotesqueries and objects of wonder was a curious preoccupation of the learned court. The influence of early modern medical texts that anatomized such creatures, and historical chronicles that attempted to explain the “unnatural” world, can be traced in Book I of Edmund Spenser’s Faerie Queene concerned with the way Spenser revises the characteristic tropes of these early modern texts to present monstrosity in his own distinct way. When the into relief with Spenser’s monsters, we see the poet’s unique notions presented in these texts. The following chapters plot the tropes of these texts are revised with the intention of port horror within the subject. This horror is a psychological phenomenon intersection of human and monster, as the subject is overcome or “infected” by monstrous vice and the boundaries between self and object, to collapse. Julia Kristeva terms this state of horror abjection. abjection of self “simultaneously beseeches and pulverizes the understand that it is experienced at the peak of its strength with fruitless attempts to identify with something on the outside, fi (5). This moment is critical to the journey of the heroic subjec essential to the fashioning of virtue, the poet’s confessed inten moment of virtue’s collapse allows the poet to reinvent that resists the deceit of the fallen world.

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Book Review: The Monster Within: The Hidden Side of Motherhood, the IUPAC nomenclature, therefore, synchronizes the Callisto.