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Gothic Postmodernism  
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Brings Ben Jonson to the  
twenty-first century by  
reading Volpone through

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psychoanalysis,  
poststructuralism and  
Marxism

The CW's long-running series  
Supernatural follows the  
adventures of brothers Sam  
and Dean Winchester as they  
pursue the "family business"

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of hunting supernatural beings. Blending monster-of-the-week storylines with the unfolding saga of the brothers' often troubled relationship, the show represents Gothic concerns of anxiety, the monstrous,

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family trauma and, of course, the supernatural. The lines between human and monster, good and evil, are blurred and individual identities and motivations resist easy categorization. This collection of new

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essays examines how the series both incorporates and complicates Gothic elements related to traditional tropes, storytelling, women and gender issues and monstrosity.

This book brings together a

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carefully selected range of contemporary disciplinary approaches to new areas of Gothic inquiry. Moving beyond the representational and historically based aspects of literature and film that have dominated

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Gothic studies, this volume both acknowledges the contemporary diversification of Gothic scholarship and maps its changing and mutating incarnations. Drawing strength from their fascinating diversity, and

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points of correlation, the varied perspectives and subject areas cohere around a number of core themes — of re-evaluation, discovery, and convergence — to reveal emerging trends and new directions in Gothic



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scholarship. Visiting  
fascinating areas including  
the Gothic and digital  
realities, uncanny food  
experiences, representations  
of death and the public  
media, Gothic creatures and  
their popular legacies, new

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approaches to contemporary Gothic literature, and re-evaluations of the Gothic mode through regional narratives, essays reveal many patterns and intersecting approaches, forcefully testifying to the

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multifaceted, although  
lucidly coherent, nature of  
Gothic studies in the 21st  
Century. The multiple  
disciplines represented —  
from digital inquiry to food  
studies, from fine art to  
dramaturgy — engage with the

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Gothic in order to offer new definitions and methodological approaches to Gothic scholarship. The interdisciplinary, transnational focus of this volume provides exciting new insights into, and expanded

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and revitalised definitions of, the Gothic and its related fields.

Today fans still remember and love the British girls' comic Misty for its bold visuals and narrative complexities. Yet its unique

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history has drawn little critical attention. Bridging this scholarly gap, Julia Round presents a comprehensive cultural history and detailed discussion of the comic, preserving both the

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inception and development of this important publication as well as its stories.

Misty ran for 101 issues as a stand-alone publication between 1978 and 1980 and then four more years as part of Tammy. It was a hugely

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successful anthology comic  
containing one-shot and  
serialized stories of  
supernatural horror and  
fantasy aimed at girls and  
young women and featuring  
work by writers and artists  
who dominated British comics



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such as Pat Mills, Malcolm Shaw, and John Armstrong, as well as celebrated European artists. To this day, Misty remains notable for its daring and sophisticated stories, strong female characters, innovative page

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layouts, and big visuals. In the first book on this topic, Round closely analyzes Misty's content, including its creation and production, its cultural and historical context, key influences, and the comic

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itself. Largely based on Round's own archival research, the study also draws on interviews with many of the key creators involved in this comic, including Pat Mills, Wilf Prigmore, and its art

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editorial team Jack  
Cunningham and Ted Andrews,  
who have never previously  
spoken about their work.  
Richly illustrated with  
previously unpublished  
photos, scripts, and  
letters, this book uses

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Misty as a lens to explore the use of Gothic themes and symbols in girls' comics and other media. It surveys existing work on childhood and Gothic and offers a working definition of Gothic for Girls, a subgenre which

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challenges and instructs  
readers in a number of ways.

Videogames and the Gothic

Ben Okri's Imaginary

Homelands

Horror, Violence and

Degeneration in the Re-

Imagined Nineteenth Century

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The Ghosts Within

The Gothic Compass

Postmodern Ethics,

Emptiness, and Literature

The History of a Genre

**A Companion to American Gothic  
features a collection of original  
essays that explore America's**

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**gothic literary tradition. The largest collection of essays in the field of American Gothic Contributions from a wide variety of scholars from around the world The most complete coverage of theory, major authors, popular culture and non-**



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print media available

**Being the first to outline the literary genre, Gothic-postmodernism, this book articulates the psychological and philosophical implications of terror in postmodernist literature, analogous to the**

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**terror of the Gothic novel,  
uncovering the significance of  
postmodern recurrences of the  
Gothic, and identifying new  
historical and philosophical  
aspects of the genre. While many  
critics propose that the Gothic  
has been exhausted, and that its**

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**significance is depleted by  
consumer society's obsession  
with instantaneous horror,  
analyses of a number of terror-  
based postmodernist novels here  
suggest that the Gothic is still  
very much animated in Gothic-  
postmodernism. These analyses**

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**observe the spectral characters, doppelgangers, hellish waste lands and the demonised or possessed that inhabit texts such as Paul Auster's City of Glass, Salman Rushdie's The Satanic Verses and Bret Easton Ellis's Lunar Park. However, it is the**

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**deeper issue of the lingering emotion of terror as it relates to loss of reality and self, and to death, that is central to the study; a notion of 'terror' formulated from the theories of continental philosophers and contemporary cultural theorists.**

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**With a firm emphasis on the sublime and the unrepresentable as fundamental to this experience of terror; vital to the Gothic genre; and central to the postmodern experience, this study offers an insightful and concise definition of Gothic-**

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**postmodernism. It firmly argues that 'terror' (with all that it involves) remains a connecting and potent link between the Gothic and postmodernism: two modes of literature that together offer a unique voicing of the unspeakable terrors of**

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**postmodernity.**

**The gothic, particularly in its contemporary incarnations, is often constructed around largely disembodied concepts such as spectrality or the haunted. Body Gothic offers a counter-narrative that reinstates the importance of**



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**viscerality to the gothic mode. It argues that contemporary discourses surrounding our bodies are crucial to our understanding of the social messages in fictional mutilation and of the pleasures we may derive from it. This book**

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**considers a number of literary and cinematic movements that have, over the past three decades, purposely turned the body into a meaningful gothic topos. Each chapter in Body Gothic is dedicated to a different corporeal subgenre:**

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**splatterpunk, body horror, the  
new avant-pulp, the  
slaughterhouse novel, torture  
porn and surgical horror are all  
covered in its pages. Close  
readings of key texts by Clive  
Barker, Richard Laymon, Joseph  
D'Lacey, Matthew Stokoe, Tony**

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**White or Stanley Manly are provided alongside in-depth analyses of landmark films such as Re-Animator (1985), The Fly (1986), Saw (2004), Hostel (2005), The Human Centipede (2011) and American Mary (2012). Contents Introduction:**

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**From Gothic Bodies to Body  
Gothic Chapter 1 - Splatterpunk  
Chapter 2 - Body Horror Chapter  
3 - The New Avant-Pulp Chapter  
4 - The Slaughterhouse Novel  
Chapter 5 - Torture Porn Chapter  
6 - Surgical Horror Conclusion:  
The Gothic and the Body Notes**

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**Works Cited Filmography**

**This book explores ghostly presences in terrorism novels from New Yorkers Don DeLillo, Jonathan Safran Foer, Lynne Sharon Schwartz, Griffin Hansbury, & Patrick McGrath. Arguing how theories on trauma**

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and gothic combine to interpret  
ghosts, Olson discusses what  
supernatural meetings express  
about grief, guilt, mental  
instability, & suicidal urges.  
Neo-Gothic Narratives  
Essays on the Television Series  
A Critical Companion

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**Frame Narratives and Realism in  
the Genre, 1790-1900  
A Derridean Reading of the  
Fiction  
Portraiture and British Gothic  
Fiction  
Dark Blood**

Being the first to outline the literary genre,

*Page 40/180*



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Gothic-postmodernism, this book articulates the psychological and philosophical implications of terror in postmodernist literature, analogous to the terror of the Gothic novel, uncovering the significance of postmodern recurrences of the Gothic, and identifying new historical and philosophical aspects of the

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genre. While many critics propose that the Gothic has been exhausted, and that its significance is depleted by consumer society's obsession with instantaneous horror, analyses of a number of terror-based postmodernist novels here suggest that the Gothic is still very much animated in Gothic-postmodernism. These analyses

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observe the spectral characters, doppelgangers, hellish waste lands and the demonised or possessed that inhabit texts such as Paul Auster's *City of Glass*, Salman Rushdie's *The Satanic Verses* and Bret Easton Ellis's *Lunar Park*. However, it is the deeper issue of the lingering emotion of terror as it relates to

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loss of reality and self, and to death, that is central to the study; a notion of 'terror' formulated from the theories of continental philosophers and contemporary cultural theorists. With a firm emphasis on the sublime and the unrepresentable as fundamental to this experience of terror; vital to the Gothic genre; and central to the

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postmodern experience, this study offers an insightful and concise definition of Gothic-postmodernism. It firmly argues that 'terror' (with all that it involves) remains a connecting and potent link between the Gothic and postmodernism: two modes of literature that together offer a unique voicing of the unspeakable

# Get Free Gothic Postmodernism Voicing The Terrors Of Postm terrors of postmodernity.

Contrary to secular claims regarding the expulsion of religion, modernity does in fact produce unprecedented forms whose understanding re-casts the relationships between sociology and theology. This book explores "irruptions" which disturb modernity from without: fragments or

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deposits of history that have spectral or  
noir properties, whether ruins,  
collective memories, or the dark Gothic or  
the Satanic as manifested in culture. The  
study investigates what irrupts from these  
depths to unsettle our understanding of  
modernity so as to reveal its theological  
roots. A ground-breaking and extensive

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work, Sociological Noir explores literature, history and theology to re-cast the sociological imagination in ways that inspire reflection on new configurations in modernity. As such, it will have widespread appeal to sociologists and social theorists with interests in religion, theology and debates on postsecularism



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Throughout the ages, vampires have transgressed the borders of gender, race, class, propriety and nations. This collection examines the vampire as a postcolonial and transnational phenomenon that maps the fear of the Other, the ravenous hunger of Empires and

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the transcultural rifts and intercultural common grounds that make up global society today.

The Historical Dictionary of Gothic Literature covers its history through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 200 cross-referenced

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entries on the core texts, central authors, and the recurrent conventions that have distinguished writing in the genre for 250 years. This book is an ideal access point for students, researchers, or anyone interested in the history of Gothic Literature.

Literary Imaginations of Asian America

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Body Gothic

New Directions in 21st-Century Gothic  
Reflections on the American Fantastic and  
the American Grotesque from Washington  
Irving to the Postmodern Era  
The Palgrave Handbook of the Southern  
Gothic  
York Notes Companions Gothic Literature

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Fifty-Four Neglected Authors, Actors,  
Artists and Others

*The book offers a close examination of the rhetoric and discourses around the Bhopal disaster through a reading of numerous cultural texts—from fiction to protest effigies and posters – and maps the production of an ecological*

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*Gothic around the disaster.*

*Romance: The History of a Genre is a collection of essays devoted to the highly popular and no less controversial genre of romance. A genre often disregarded for its stereotypical language, shallow characters, and predictable plots,*

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*dismissed as “women’s” fiction, accused of conventionalism, romance is a genre which, after ups and downs in its millennial history, is now holding a leading position on the international bookselling market. This achievement has also been possible with the endorsement of contemporary media*

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*and modern technology, cinema, television, the Internet, etc. Much has been written in both traditional and more recent literary theory about the origins and evolution of the early forms of romance, from the classical Antiquity, through the Middle Ages, and into the Renaissance and early*



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*modernity in Western Europe. A corpus, which is becoming more and more substantial today, is already available about the gendered status of contemporary romance, both in terms of the writing ethos and in terms of reader response, with theories coming from the combined areas of feminism,*

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*social sciences, and psychoanalysis. The aim of the present volume is that of noting the fluid character of the genre, with the great number of subcategories, mixed and hybrid, bringing evidence to the polymorphous nature of contemporary popular culture. This book proposes, in four*

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*parts and twelve chapters, a fascinating and multifaceted journey into the history, substance and geography of romance. From its origins to the latest developments, from its subgenres to its features, from print to film, from television to Facebook, romance comes in various*

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*shapes and colours, which the reader can fully explore. The journey in the world of romance takes the reader from familiar corners to less familiar ones: from North America, Great Britain, Romania, or Turkey, to India or South Africa. The numerous approaches to romance generate*

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*diverse data, varied analytical frameworks and interesting, fresh and solidly grounded findings.*

*This study advances contemporary postmodern/poststructural critical theory, literary criticism in particular, with the help of Mah?y?na—especially Ch'an/Seon (Chinese and Korean*

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*Zen)—Buddhist thought. The quest for the infinity of the Other (West) and Emptiness or the true I (East) contributes to the exploration of the contemporary critical issues of ethics and infinity. Such an approach will awaken our sense of unrepresented, genuine transcendence and*

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*immanence; The Buddhist Emptiness shows us the absolute Other illuminated on a vaster scale. The theory section explores and links Eastern and Western philosophies, switching between the two. While discussing in depth Hegel, Nietzsche, Heidegger, Derrida, Levinas, Lacan,*

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*Deleuze, and Nancy, this study gradually guides the reader from the contemporary Western thought on the Other and infinity to the Buddhist vision of Emptiness, the ultimate reality. To overcome the dualistic mode of thought inherent in tradition of Western metaphysics, this exploration*



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*follows the line that observes N?g?rjuna and the imprint of Ch'an teachings that are most prevalent in South Korean Buddhism. The last three chapters demonstrate a Levinasian and Seon Buddhist approach to the book of Job, part of the Judeo-Christian Bible, as being a*

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*more literary than religious text, and the excess of the Gothic mood in the two most distinguished and widely celebrated novels—Bram Stoker's Dracula and Mary Shelley's Frankenstein. The three texts compel readers to confront the infinity of the absolute Other or Emptiness. The*

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*Grand Prize Winner of the 7th Wonhyo Academic Awards from the Korean Buddhism Promotion Foundation.*

*This book examines 'Southern Gothic' - a term that describes some of the finest works of the American Imagination. But what do 'Southern' and 'Gothic' mean, and how are they*

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*related? Traditionally seen as drawing on the tragedy of slavery and loss, 'Southern Gothic' is now a richer, more complex subject. Thirty-five distinguished scholars explore the Southern Gothic, under the categories of Poe and his Legacy; Space and Place; Race; Gender and Sexuality;*

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*and Monsters and Voodoo. The essays examine slavery and the laws that supported it, and stories of slaves who rebelled and those who escaped. Also present are the often-neglected issues of the Native American presence in the South, socioeconomic class, the distinctions among the*

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*several regions of the South, same-sex relationships, and norms of gendered behaviour. This handbook covers not only iconic figures of Southern literature but also other less well-known writers, and examines gothic imagery in film and in contemporary television programmes*

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*such as True Blood and True  
Detective.*

*The Fictions of Stephen Graham  
Jones*

*9/11 Gothic*

*Doubles and Hybrids in Latin*

*American Gothic*

*Essays on Belief, Spectacle, Ritual*

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*and Imagery*

*Twenty-First-Century Gothic*

*The Palgrave Handbook to Horror  
Literature*

*Roman Catholicism in Fantastic Film*

Traditionally, kings and  
rulers were featured on  
stamps and money, the



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titled and affluent  
commissioned busts and  
portraits, and criminals  
and missing persons  
appeared on wanted  
posters. British writers  
of the eighteenth and

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nineteenth centuries,  
however, reworked ideas  
about portraiture to  
promote the value and  
agendas of the ordinary  
middle classes. According  
to Kamilla Elliott, our

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current practices of  
"picture identification"  
(driver's licenses,  
passports, and so on) are  
rooted in these late  
eighteenth- and early  
nineteenth-century

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debates. Portraiture and  
British Gothic Fiction  
examines ways writers such  
as Horace Walpole, Ann  
Radcliffe, Mary Shelley,  
and C. R. Maturin as well  
as artists, historians,

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politicians, and  
periodical authors dealt  
with changes in how social  
identities were understood  
and valued in British  
culture—specifically, who  
was represented by

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portraits and how they were represented as they vied for social power. Elliott investigates multiple aspects of picture identification: its politics,

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epistemologies, semiotics,  
and aesthetics, and the  
desires and phobias that  
it produces. Her extensive  
research not only covers  
Gothic literature's best-  
known and most studied

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texts but also engages with more than 100 Gothic works in total, expanding knowledge of first-wave Gothic fiction as well as opening new windows into familiar work. -- Jerrold



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E. Hogle, University of  
Arizona

The ghost as a literary  
figure has been  
interpreted multiple  
times: spiritually,  
psychoanalytically,

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sociologically, or allegorically. Following these approaches, Janna Odabas understands ghosts in Asian American literature as self-reflexive figures. With

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identity politics at the  
core of the ghost concept,  
Odabas emphasizes how  
ghosts critically  
renegotiate the notion of  
'Asian America' as  
heterogeneous and

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transnational and resist  
interpretation through a  
morally or politically  
preconceived approach to  
Asian American literature.  
Responding to the tensions  
of the scholarly field,

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Odabas argues that the literary works under scrutiny openly play with and rethink conceptions of ghosts as mere exotic, ethnic ornamentation. In recent years horror and

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gothic themes have  
penetrated mainstream  
popular culture in a  
manner unseen since the  
horror boom of the 1970s.  
Primetime television  
viewers who before might

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not have shown interest in such late-night fare now happily settle down after dinner to watch zombie or serial killer shows. This collection of 54 biographical essays

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examines many overlooked and underrated figures who have played a role in the ever expanding world of horror and gothic entertainment. The contributors push the



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boundaries of how we  
define these terms,  
bringing into the  
discussion such diverse  
figures as singer-  
songwriter Tom Waits,  
occultist Dion Fortune,

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author Charles Beaumont,  
historian and bishop  
Gregory of Tours and video  
game designer Shinji  
Mikami.

This handbook examines the  
use of horror in

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storytelling, from oral traditions through folklore and fairy tales to contemporary horror fiction. Divided into sections that explore the origins and evolution of

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horror fiction, the  
recurrent themes that can  
be seen in horror, and  
ways of understanding  
horror through literary  
and cultural theory, the  
text analyses why horror

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is so compelling, and how we should interpret its presence in literature.

Chapters explore historical horror aspects including ancient mythology, medieval

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writing, drama, chapbooks,  
the Gothic novel, and  
literary Modernism and  
trace themes such as  
vampires, children and  
animals in horror, deep  
dark forests, labyrinths,

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disability, and  
imperialism. Considering  
horror via postmodern  
theory, evolutionary  
psychology, postcolonial  
theory, and New  
Materialism, this handbook

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investigates issues of  
gender and sexuality,  
race, censorship and  
morality, environmental  
studies, and literary  
versus popular fiction.  
Transnational and



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Postcolonial Vampires  
Disaster, Precarity, and  
the Biopolitical Uncanny  
Edinburgh Companion to  
Gothic and the Arts  
The Famished Road  
Neo-Victorian Gothic

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A Companion to American  
Gothic  
Time and Space in  
Postmodern New York  
Novels. Paul Auster's  
»City of Glass« and Toni  
Morrison's »Jazz«

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Walking Shadows focuses on the American fantastic and the American grotesque, attempting in this manner for the first time to establish an overview of and a theoretical approach to two literary modes that have often been regarded as essential to an understanding of the American cultural

# Get Free Gothic Postmodernism Voicing The Terrors Of Postm canon.

Doubles and Hybrids in Latin American Gothic focuses on a recurrent motif that is fundamental in the Gothic—the double. This volume explores how this ancient notion acquires tremendous force in a region, Latin America, which is itself defined

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by duplicity (indigenous/European, autochthonous religions/Catholic). Despite this duplicity and at the same time because of it, this region has also generated "mestizaje," or forms resulting from racial mixing and hybridity. This collection, then, aims to contribute to the current discussion

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about the Gothic in Latin America by examining the doubles and hybrid forms that result from the violent yet culturally fertile process of colonization that took place in the area.

This volume provides a critical reappraisal of Stoker ' s Dracula by examining various adaptations of the

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book, as well as different literary, cinematic, theatrical, cultural, artistic and creative reworkings of the Gothic. Using the theoretical frameworks of Freud, Todorov, and Bahktin, this book explores how American writers of the late 20th century have translated the psychoanalytical concept of »the

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uncanny« into their novelistic discourses. The two texts under scrutiny - Paul Auster's »City of Glass« and Toni Morrison's »Jazz« - show that the uncanny has developed into a crucial trope to delineate personal and collective fears that are often grounded on the postmodern



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disruption of spatio-temporal  
continuities and coherences.

Walking Shadows

Sociological Noir

Encounters between East and West

Decrypting Ghosts and Trauma in New

York City's Terrorism Novels

The American Imperial Gothic

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Illusory Allusions from the Past

Dracula and the Gothic in Literature,

Pop Culture and the Arts

**Riddled with intertextual references  
and notorious for their explicit  
portrayal of sex, drugs, and the  
occasional rock 'n' roll, the novels of**

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**Bret Easton Ellis reveal many layers. The novels are often accused of not making sense--but they instead make many senses. Their semantic complexity is obvious when put under a theoretical lens as provided by Jacques Derrida. His semiotic**

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**analysis, which focuses on the instability of meaning and is shaped by key terms such as differance, the trace, and the supplement, offers the ideal framework to look behind Ellis's obsession with surfaces. Aimed at aficionados of Ellis's**

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**works as well as students of contemporary American fiction and literary theory, this book discusses the central issues in Ellis's novels through 2019 and offers a new perspective for the practical use of Derrida's ideas. In order to ensure**

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**accessibility, a theoretical chapter introduces all the concepts necessary to understand a Derridean analysis of Ellis's fiction. As Rip says in Imperial Bedrooms: "It means so many things, Clay."**

**Some twenty years after the**

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**publication of Ben Okri's 1991  
Booker Prize winning novel, The  
Famished Road, this volume  
proposes a spiralling journey into  
the imaginary homelands of its main  
protagonist, the adventurous spirit-  
child Azaro. Over the years, The**

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**Famished Road** has been attributed a variety of mixed and sometimes contradictory labels (postcolonial, magic realist, mythopoeic, new ageist, picaresque, epic, to name just a few). Contributors to this volume have chosen to look beyond pre-



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**conceived patterns and categories in order to embrace the otherness of the text and accept to be challenged by it. Disentangling themselves from the rationality of Western discourses, they have opened their minds to unfamiliar ground and new**

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**modes of being and seeing the world, which entailed bringing together various structures of feeling, modes of knowledge and protocols of representation, both African and Western. The purpose of this volume is therefore to offer new ways of**

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**reading The Famished Road that testify to the richness of Okri's poetic prose and his reliance on indigenous mythical and oral traditions. The volume also includes an exclusive interview with Ben Okri who provides an insight into his**

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writing processes and discusses the  
main themes, narrative techniques  
and literary strategies at work in The  
Famished Road.**

**Twisted Mirrors is a collection of  
papers which examine the monstrous  
in relation to humanity. Culled from**

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**an international conference, these essays were written by scholars from a variety of fields and represent a broad cross-section in the scholastic investigation of the monstrous.**

**The Gothic began as a designation for barbarian tribes, was associated**

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**with the cathedrals of the High Middle Ages, was used to describe a marginalized literature in the late eighteenth century, and continues today in a variety of forms (literature, film, graphic novel, video games, and other narrative and**

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artistic forms). Unlike other recent books in the field that focus on certain aspects of the Gothic, this work directs researchers to seminal and significant resources on all of its aspects. Annotations will help researchers determine what**

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**materials best suit their needs. A  
Research Guide to Gothic Literature  
in English covers Gothic cultural  
artifacts such as literature, film,  
graphic novels, and videogames. This  
authoritative guide equips  
researchers with valuable recent**



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**information about noteworthy  
resources that they can use to study  
the Gothic effectively and  
thoroughly.**

**Gothic Stories Within Stories  
Deconstructing Bret Easton Ellis  
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**Subject**

**The Gothic Tradition in  
Supernatural  
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The Encyclopedia of the Gothic  
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This book provides a critical survey of the gothic texts of late twentieth-century and contemporary Scottish women writers including Kate Atkinson, Ellen Galford, A.L. Kennedy, Ali Smith and Emma Tennant focusing on four themes:

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quests and other worlds, w  
'Neo-Gothic Narratives' defines and  
theorises what mobilises the  
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to our own times.

An exploration of Gothic literature  
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Walpole's 1764 classic *The Castle of Otranto*, through Romantic and Victorian Gothic to modernist and postmodernist takes on the form. The volume surveys key debates such as Female Gothic, the Gothic narrator and nation and empire,

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and focuses on a wide range of texts including *The Mysteries of Udolpho*, *Frankenstein*, *Jane Eyre*, *Dracula*, *The Magic Toyshop* and *The Shining*.

Frame narratives—stories within stories—are featured in nearly every

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canonical Gothic novel. Sometimes dismissed as a shopworn convention of the genre, frame narratives in fact function as a dynamic basis for imaginative variation and are vital to evaluating the diverse Gothic tradition. The

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juxtaposition between the everyday “frame world” of the story and the disturbing embedded narrative allows the monstrous to escape textual confines, forcing the reader to experience the reassurance of the ordinary alongside the horror of



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the uncanny.

Twisted Mirrors: Reflections of  
Monstrous Humanity  
Historical Dictionary of Gothic  
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**their obsession with  
forgotten skeletons in the  
cupboard, and their  
exploration of nineteenth-  
century extremities, neo-  
Victorian works not only  
reflect our contemporary**

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**Gothic culture but also  
reactivate it and even  
enrich it with new  
variations such as  
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**students of both Gothic and  
Neo-Victorian Studies, this  
volume will also interest  
contemporary literature  
specialis.**

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early twenty-first century is**

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**catastrophic, with  
Hollywood blockbusters,  
novels, computer games,  
popular music, art and even  
political speeches all  
depicting a world consumed  
by vampires, zombies,**

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**meteors, aliens from outer space, disease, crazed terrorists and mad scientists. These frequently gothic descriptions of the apocalypse not only commodify fear itself; they**



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**articulate and even help  
produce imperialism.  
Building on, and often  
retelling, the British  
'imperial gothic' of the late  
nineteenth century, the  
American imperial gothic is**

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**obsessed with race,  
gender, degeneration and  
invasion, with the  
destruction of society, the  
collapse of modernity and  
the disintegration of  
capitalism. Drawing on a**

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American bid for hegemony  
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Brockden Brown's Edgar  
Huntly to the apocalyptic  
torture porn of Eli Roth's  
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the desires and anxieties of**

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in which images of  
destruction and social  
upheaval both query the  
violence with which the US  
has asserted itself locally  
and globally, and feed the**

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Native and western American literature, owing in part to his unapologetic embrace of popular genres such as horror and science fiction. Steeped in dense narrative references, literary and historical allusions,

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and experimental postmodern stylings, his fiction informs a broad array of literary and popular conversations. The Fictions of Stephen Graham Jones is the first collection of scholarship on Jones ' s ever-

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expanding oeuvre. The diverse methodologies that inform these essays—from Native American critical theory to poststructuralism and gothic noirism—illuminate the unique complexity of Jones ' s narrative

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worlds while positioning his works within broader conversations in literary studies and popular culture. Jones challenges at every turn the notions of what constitutes Native American literature and

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what it means to be a Native American writer. Contributing editor Billy J. Stratton foregrounds these heavily contested questions and their ongoing relevance to readers and critics alike.



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The essays in this volume reinterpret and contest the Gothic cultural inheritance, each from a specifically twenty-first century perspective. Most are based on papers delivered at a conference held, appropriately,

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in Horace Walpole's Gothic mansion at Strawberry Hill in West London, which is usually seen as the geographical origin of the first, but not the last, of the many Gothic revivals of the past 300 years. In a

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contemporary context, the Gothic sensibility could be seen as a mode particularly applicable to the frightening instability of the world in which we find ourselves at the beginning of the twenty-first century. The truth is

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probably less epochal: that Gothic never went away (when were we ever without fear?), or at least has persisted since its resurgence in the late nineteenth century. Gothic is at least as modern as it is ancient, and each

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essay in this collection  
contributes to current  
scholarship on the Gothic by  
exploring a particular aspect of  
Gothic ' s contemporaneity. The  
volume contains papers on  
horror novels and cinema,

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poetry, popular music and fan cultures.

This book explores the many ways Gothic literature and media have informed videogame design. Through a series of detailed case studies,

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Videogames and the Gothic illustrates the extent to which particular tropes of Gothic culture –neo-medieval aesthetics, secret-filled labyrinthine spaces, the sense of a dark past impacting upon the

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present – have been appropriated by and transformed within digital games. Moving beyond the study of the generic influences of horror on digital gaming, Ewan Kirkland focuses in on the



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Gothic, a less visceral mode  
tending towards the unsettling,  
the uncertain and the uncanny.  
He explores the extent to which  
imagery, storylines and narrative  
preoccupations taken from  
Gothic fiction facilitate the

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affordances and limitations of the videogame medium. A core contention of this book is that videogames have developed as an inherently Gothic form of popular entertainment. Arguing for close proximity between

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Gothic culture and the videogame medium itself, this book will be a key contribution to both Gothic and digital game scholarship; as such, it will have resonance with scholars and students in both areas, as well as

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those interested in Gothic novels, media and popular culture, digital games and interactive fiction.

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