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*Limits Of Horror
Technology Bodies
Gothic*

**The beginning of the
21st century was a time**

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**of unprecedented events
in American society:
Y2K, 9/11 and the wars
that followed, partisan
changes in government
and the rapid
advancements of the**

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**Internet and mass
consumerism. In the two
decades since, popular
culture--particularly
film--has manifested the
underlying anxieties of
the American psyche.**

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This collection of new essays examines dozens of movies released 1998-2020 and how they drew upon and spoke to mass cultural fears. Contributors analyze

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**examples across a range
of genres--horror, teen
rom-coms, military
flicks, slow-burns, and
animated children's
films--covering topics
including gender and**

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**sexuality, environmental
politics, technophobia,
xenophobia, and class
and racial inequality.**

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12.0px 'Times New**

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Roman ' }

**Gender, Supernatural
Beings, and the
Liminality of Death:
Monstrous Males/Fatal
Females examines how
gender changes and**

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manifests in stories and film through several different types of beings. With sections on social death, the walking dead, and the undead, this is a multi-

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**faceted look at myth,
legend, and popular
culture creatures.**

**This book explores the
monstrous-feminine in
Japanese popular
culture, produced from**

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**the late years of the
1980s through to the new
millennium. Raechel
Dumas examines the role
of female monsters in
selected works of
fiction, manga, film,**

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**and video games,
offering a trans-genre,
trans-media analysis of
this enduring trope. The
book focuses on several
iterations of the
monstrous-feminine in**

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**contemporary Japan: the
self-replicating shōjo
in horror, monstrous
mothers in science
fiction, female ghosts
and suburban hauntings
in cinema, female**

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**monsters and public
violence in survival
horror games, and the
rebellious female body
in mytho-fiction.
Situating the titles
examined here amid**

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**discourses of crisis
that have materialized
in contemporary Japan,
Dumas illuminates the
ambivalent pleasure of
the monstrous-feminine
as a trope that both**

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**articulates anxieties
centered on shifting
configurations of
subjectivity and
nationhood, and
elaborates novel
possibilities for**

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**identity negotiation and
social formation in a
period marked by
dramatic change.**

**This book explores
Victorian and modernist
haunted houses in female-**

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**authored ghost stories
as representations of
the architectural
uncanny. It reconsiders
the gendering of the
supernatural in terms of
unease, denial,**

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**disorientation,
confinement and
claustrophobia within
domestic space. Drawing
on spatial theory by
Gaston Bachelard, Henri
Lefebvre and Elizabeth**

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Grosz, it analyses the reoccupation and appropriation of space by ghosts, women and servants as a means of addressing the opposition between the

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past and modernity. The chapters consider a range of haunted spaces, including ancestral mansions, ghostly gardens, suburban villas, Italian churches

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and houses subject to
demolition and ruin. The
ghost stories are read
in the light of women's
non-fictional writing on
architecture, travel,
interior design, sacred

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**space, technology, the
ideal home and the
servant problem. Women
writers discussed
include Elizabeth
Gaskell, Margaret
Oliphant, Vernon Lee,**

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**Edith Wharton, May
Sinclair and Elizabeth
Bowen. This book will
appeal to students and
researchers in the ghost
story, Female Gothic and
Victorian and modernist**

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women's writing, as well
as general readers with
an interest in the
supernatural.

The Handbook of the
Gothic

The Haunted House in

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Women's Ghost Stories
The Intermedial
Experience of Horror
Cinematic Ghosts
The Gothic Compass
Technology, Bodies,
Gothic

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**European Nightmares
*Horror and Religion is an
edited collection of essays
offering structured
discussions of spiritual and
theological conflicts in
Horror fiction from the late-***

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sixteenth to the twenty-first century. Contributors explore the various ways that horror and religion have interacted over themes of race and sexuality; the texts under

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***discussion chart the way in
which the religious
imagination has been
deployed over the course of
Horror fiction's
development, from a Gothic
mode based in theological***

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polemics to a more distinct genre in the twenty-first century that explores the afterlife of religion. Horror and Religion focuses on the Horror genre and its characteristics of the body,

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***sexuality, trauma and race,
and the essays explore how
Horror fiction has shifted
emphasis from anti-
Catholicism and anti-
Semitism to incorporate
less understood historical***

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and theological issues, such as the 'Death of God' and the spiritual destabilisation of the secular. By confronting spiritual conflicts in Horror fiction, this volume offers new

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***perspectives on what we
traditionally perceive as
horrifying.***

***This revised new edition of
The Handbook of the Gothic
contains over one hundred
entries on Gothic writers,***

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***themes, terms, concepts,
contexts and locations,
featuring new entries on
writers including Stephen
King and Wilkie Collins,
new genres and a new
Preface which situates the***

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***handbook within current
studies of the Gothic.***

***Gothic Music: The Sounds
of the Uncanny traces sonic
Gothic from the echoing
footsteps in Gothic novels
to the dark soundscapes of***

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Goth club nights. This broad perspective importantly widens the scope of Gothic music from Goth subculture to literature, film, television and video games. This book

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also provides the musical and theoretical definition of Gothic music that lacks in current scholarship. Whether voicing the spectral beings of early cinema, announcing virtual

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***terrors in video games, or
intensifying the nocturnal
rituals of Goth, Gothic
music represents the
sounds of the uncanny.
Essays focusing on
European horror cinema***

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***from 1945 to the present,
features new contributions
by international scholars
exploring British, French,
Spanish, Italian, German
and Northern European and
Eastern European horror***

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cinema.

Contemporary Spanish

Gothic

The Human Embryo in vitro

The Encyclopedia of the

Gothic

Binging on Fear

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Limits of horror

Body Gothic

Neo-Victorian Gothic

This book brings together various theoretical approaches to Horror that have received consistent academic attention since the 1990s □ abjection,

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disgust, cognition, phenomenology,
pain studies □ to make a significant
contribution to the study of fictional
moving images of mutilation and the
ways in which human bodies are
affected by those on the screen on
three levels: representationally,

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emotionally and somatically. Aldana Reyes reads Horror viewership as eminently carnal, and seeks to articulate the need for an alternative model that understands the experience of feeling under corporeal threat as the genre's main

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descriptor. Using recent, post-millennial examples throughout, the book also offers case studies of key films such as *Hostel*, *[REC]*, *Martyrs* or *Ginger Snaps*, and considers contemporary Horror strands such as found footage or 3D

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Horror.

Simply put, there is absolutely nothing on the market with the range of ambition of this strikingly eclectic collection of essays. Not only is it impossible to imagine a more comprehensive view of the

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subject, most readers – even specialists in the subject – will find that there are elements of the Gothic genre here of which they were previously unaware. – Barry Forshaw, Author of *British Gothic Cinema* and *Sex and Film* The

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Palgrave Handbook of
Contemporary Gothic is the most
comprehensive compendium of
analytic essays on the modern
Gothic now available, covering the
vast and highly significant period
from 1918 to 2019. The Gothic

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sensibility, over 200 years old, embraces its dark past whilst anticipating the future. From demons and monsters to post-apocalyptic fears and ecological fantasies, Gothic is thriving as never before in the arts and in popular

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culture. This volume is made up of 62 comprehensive chapters with notes and extended bibliographies contributed by scholars from around the world. The chapters are written not only for those engaged in academic research but also to be

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accessible to students and dedicated followers of the genre. Each chapter is packed with analysis of the Gothic in both theory and practice, as the genre has mutated and spread over the last hundred years. Starting in 1918 with the impact of film on the

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genre's development, and moving through its many and varied international incarnations, each chapter chronicles the history of the gothic milieu from the movies to gaming platforms and internet memes, television and theatre. The

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volume also looks at how Gothic intersects with fashion, music and popular culture: a multi-layered, multi-ethnic, even a trans-gendered experience as we move into the twenty first century.

The essays in this volume reinterpret

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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, in Horace Walpole's Gothic mansion at Strawberry Hill in West

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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 contemporary context, the Gothic sensibility could be seen as a mode particularly applicable to the

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frightening instability of the world in which we find ourselves at the beginning of the twenty-first century. The truth is probably less epochal: that Gothic never went away (when were we ever without fear?), or at least has persisted since

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its resurgence in the late nineteenth century. Gothic is at least as modern as it is ancient, and each essay in this collection contributes to current scholarship on the Gothic by exploring a particular aspect of Gothic's contemporaneity. The

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volume contains papers on horror novels and cinema, poetry, popular music and fan cultures.

Examining modern jurisprudence theory, statutory law, and the family within the modern Gothic novel, Anne Quéma shows how the forms

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and effects of political power
transform as one shifts from
discourse to discourse.

The Rise and Fall (and Rise) of the
Walking Dead in Popular Culture
Power and Legitimacy
Gothic Afterlives

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Horror Cinema in Europe Since
1945

Gothic Music

Post-Millennial Gothic

Horror Film and Affect

**In 1896, Maxim Gorky
declared cinema "the**

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Kingdom of Shadows." In its silent, ashen-grey world, he saw a land of spectral, and ever since then cinema has had a special relationship with the haunted and the

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ghostly. Cinematic
Ghosts is the first
collection devoted to
this subject, including
fourteen new essays,
dedicated to exploring
the many permutations of

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the movies' phantoms.

Cinematic Ghosts

contains essays

revisiting some classic

ghost films within the

genres of horror (The

Haunting, 1963), romance

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(Portrait of Jennie,
1948), comedy
(Beetlejuice, 1988) and
the art film (Uncle
Boonmee Who Can Recall
His Past Lives, 2010),
as well as essays

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dealing with a number of films from around the world, from Sweden to China. Cinematic Ghosts traces the archetype of the cinematic ghost from the silent era until

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today, offering analyses from a range of historical, aesthetic and theoretical dimensions.

Since the mainstreaming of horror in the 1970s,

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journalists have warned against the dangers of increasingly explicit forms of violent entertainment. Xavier Aldana Reyes takes a very different stance in

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Body Gothic by
celebrating the
transgressive qualities
of visceral texts. He
considers relevant
popular literary and
filmic movements of the

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past three decades and reads them as updates in a long Gothic tradition that goes back to the eighteenth century. The book contains case studies of key texts in

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splatterpunk, body
horror, the new avant-
pulp, the slaughterhouse
novel, torture porn and
surgical horror.

Horror isn't what it
used to be. Nor are its

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Gothic avatars. The meaning of monsters, vampires and ghosts has changed significantly over the last two hundred years, as have the mechanisms (from

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fiction to
fantasmagoria, film and
video games) through
which they are produced
and consumed. Limits of
horror, moving from
gothic to cybergothic,

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through technological
modernity and across a
range of literary,
cinematic and popular
cultural texts,
critically examines
these changes and the

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questions they pose for
understanding
contemporary culture and
subjectivity. Re-
examining key concepts
such as the uncanny, the
sublime, terror, shock

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and abjection in terms
of their bodily and
technological
implications, this book
advances current
critical and theoretical
debates on Gothic horror

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to propose a new theory
of cultural production
based on an extensive
discussion of Freud's
idea of the death drive.
Limits of horror will
appeal to students and

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academics in Literature,
Film, Media and Cultural
Studies and Cultural
Theory.

Surveying the widespread
appropriations of the
Gothic in contemporary

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literature and culture,
Post-Millennial Gothic
shows contemporary
Gothic is often
romantic, funny and
celebratory. Reading a
wide range of popular

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texts, from Stephenie Meyer's Twilight series through Tim Burton's Gothic film adaptations of Sweeney Todd, Alice in Wonderland and Dark Shadows, to the

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appearance of Gothic in
fashion, advertising and
television, Catherine
Spooner argues that
conventional academic
and media accounts of
Gothic culture have

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overlooked this
celebratory strain of
'Happy Gothic'.
Identifying a shift in
subcultural
sensibilities following
media coverage of the

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Columbine shootings,
Spooner suggests that
changing perceptions of
Goth subculture have
shaped the development
of 21st-century Gothic.
Reading these

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contemporary trends back into their sources, Spooner also explores how they serve to highlight previously neglected strands of comedy and romance in

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earlier Gothic
literature.

A Research Guide to
Gothic Literature in
English

Handbook of the American
Short Story

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Reincarnations of Horror
in Film and Popular
Media

Breaking the Legal
Stalemate

From the Wanderer to
Nomadic Subject

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Comedy, Romance and the
Rise of Happy Gothic
The Monstrous-Feminine
in Contemporary Japanese
Popular Culture

*The horror genre is
continually being*

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reinvented as societal fears evolve. As technology has developed and become ubiquitous in modern life, horror films have effectively played upon our

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increasing reliance on technology as a source of anxiety. Focusing on advancements from the advent of electricity to the Internet, this book explores how

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*technology--ostensibly
humanity's means of
conquering fear and the
unknown--has become a
compelling and abundant
source of dread in
horror films.*

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*Brings Ben Jonson to the
twenty-first century by
reading Volpone through
psychoanalysis,
poststructuralism and
Marxism*

Stephen King's Gothic

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*reassesses the writing
of this major
contemporary Gothic
writer through close and
detailed readings of key
works ranging from his
earliest writings*

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*(Carrie, 'Salem's Lot,
The Shining) to recent
novels like Duma Key.
Informed by and
extensively applying
concepts deriving from
contemporary literary*

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*and cultural theory and
engaging closely
throughout with King's
texts and with his
comments in his own
critical writings and
interviews, the book*

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argues that King's particular revisions of major Gothic themes, writings, and traditions, can best be understood as being closely related to his

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recurrent concerns with the act and products of writing itself. These concerns, Sears argues, are detectable across King's oeuvre and structural to his Gothic

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*vision. Key themes
addressed include Gothic
traditions and their
connections to related
genres like science
fiction, Gothic
representations of time,*

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*space, and place, Gothic
monstrosity, and the
constitution (in King's
versions of it) of
Gothic writing itself.
Stephen King's Gothic is
the first critical*

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*analysis of King's work
to focus fully on his
redefinitions and
extensions of the Gothic
mode, and to deploy the
critical tools of
contemporary theory,*

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*from Derridean analysis
to Deleuzian philosophy,
to open King's texts up
to new levels of
critical scrutiny. Its
readings of key works
are original and*

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*innovative; its focus on
canonical King texts
enables it also to
reread the critical
canon of previously
available work on King;
and it concludes by*

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*indicating some
directions in which
future critical work on
King might develop.
This edited collection
approaches the most
pressing discourses of*

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*the Anthropocene and
posthumanist culture
through the surreal, yet
instructive lens of Jeff
VanderMeer's fiction. In
contrast to universalist
and essentializing ways*

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*of responding to new
material realities,
VanderMeer's work
invites us to re-imagine
human subjectivity and
other collectivities in
the light of*

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*historically unique
entanglements we face
today: the ecological,
technological,
aesthetic,
epistemological, and
political challenges of*

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*life in the Anthropocene
era. Situating these
messy, multi-scalar,
material complexities of
life in close relation
to their ecological,
material, and*

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*colonialist histories,
his fiction renders them
at once troublingly
familiar and strangely
generative of other
potentialities and
insight. The collection*

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*measures VanderMeer's
work as a new kind of
speculative surrealism,
his texts capturing the
strangeness of
navigating a world in
which "nature" has*

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become radically uncanny due to global climate change and powerful biotechnologies. The first collection to survey academic engagements with VanderMeer, this

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*book brings together
scholars in the fields
of environmental
literature, science
fiction, genre studies,
American literary
history, philosophy of*

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*technology, and digital
cultures to reflect on
the environmentally,
culturally,
aesthetically, and
politically central
questions his fiction*

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*poses to predominant
understandings of the
Anthropocene.*

*The Theological Turn in
Contemporary Gothic
Fiction*

Gender, Space and

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Modernity, 1850–1945

*The Palgrave Handbook of
Contemporary Gothic
Technologies of the
Gothic in Literature and
Culture*

Twenty-First-Century

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*Ray Bradbury's Elliott
Family
Holy Ghosts*

This volume, the third in Rodopi's
Neo-Victorian Series, reassesses neo-
Victorianism as a quintessentially

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Gothic movement. Through their revival of bygone spectres, 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 postcolonial, eco or steampunk Gothic. Addressed to scholars and students of both Gothic and Neo-Victorian Studies, this volume will also interest

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contemporary literature specialis.

Gothic Afterlives examines the intersections between contemporary Gothic horror and remakes scholarship from various disciplinary perspectives. The essays in the collection cover a wide range

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of transmedia examples, including literature, film, television, video games, and digital media reimaginings.

Proposes that the human embryo in vitro is in a unique 'legal stasis' between potential person and useful

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research artefact.

Explores the Gothic across literature, film, and cyberspace, revealing how it has proliferated since 1900 as an expression of modernity.

Haunting and Spectrality from Silent

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Cinema to the Digital Era

Technology, Society and the Horror
Film

An Edinburgh Companion

The Cambridge Companion to the
Modern Gothic

The Spark of Fear

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Technogothics

Essays on Terror, Trauma and Loss
in Film, 1998-2019

*This book is an exploration of the
phenomenon of horror from an
unusual angle. Focusing on reading
specific examples of literature from*

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Romanticism to Modernism, the study brings together the phenomenon of horror with the topical concepts of experience and intermediality and highlights the complex relations they present.

The American short story has always been characterized by exciting

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aesthetic innovations and an immense range of topics. This handbook offers students and researchers a comprehensive introduction to the multifaceted genre with a special focus on recent developments due to the rise of new media. Part I provides systematic overviews of significant

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contexts ranging from historical-political backgrounds, short story theories developed by writers, print and digital culture, to current theoretical approaches and canon formation. Part II consists of 35 paired readings of representative short stories by eminent authors, charting

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major steps in the evolution of the American short story from its beginnings as an art form in the early nineteenth century up to the digital age. The handbook examines historically, methodologically, and theoretically the coming together of the enduring narrative practice of

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compression and concision in American literature. It offers fresh and original readings relevant to studying the American short story and shows how the genre performs American culture.

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

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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 artistic forms). Unlike other recent books in the field

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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 materials best suit their needs. A Research Guide to Gothic Literature in English covers Gothic cultural artifacts

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such as literature, film, graphic novels, and videogames. This authoritative guide equips researchers with valuable recent information about noteworthy resources that they can use to study the Gothic effectively and thoroughly.

This book begins with the assumption

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that the presence of non-human creatures causes an always-already uncanny rift in human assumptions about reality. Exploring the dark side of animal nature and the 'otherness' of animals as viewed by humans, and employing cutting-edge theory on non-human animals, eco-criticism, literary

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and cultural theory, this book takes the Gothic genre into new territory. After the dissemination of Darwin's theories of evolution, nineteenth-century fiction quickly picked up on the idea of the 'animal within'. Here, the fear explored was of an unruly, defiant, degenerate and entirely amoral

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animality lying (mostly) dormant within all of us. However, non-humans and humans have other sorts of encounters, too, and even before Darwin, humans have often had an uneasy relationship with animals, which, as Donna Haraway puts it, have a way of 'looking back' at us. In

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*this book, the focus is not on the
'animal within' but rather on the
animal 'with-out': other and entirely
incomprehensible.*

Monstrous Males/Fatal Females

Gothic Animals

*Exploring the Horror of Supernatural
Fiction*

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*Our Fears Made Manifest
Horror Television in the Age of
Consumption
Textualities, Pre-Cinematic Media and
Film in Popular Visual Culture,
1670-1910
Historical Dictionary of Gothic
Literature*

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Zombie stories are peculiarly American, as the creature was born in the New World and functions as a reminder of the atrocities of colonialism and slavery. The voodoo-based zombie films of the 1930s and '40s reveal deep-seated racist attitudes

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and imperialist paranoia, but the contagious, cannibalistic zombie horde invasion narrative established by George A. Romero has even greater singularity. This book provides a cultural and critical analysis of the cinematic zombie tradition, starting

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with its origins in Haitian folklore and tracking the development of the subgenre into the twenty-first century. Closely examining such influential works as Victor Halperin's *White Zombie*, Jacques Tourneur's *I Walked with a Zombie*, Lucio Fulci's *Zombi 2*,

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Dan O'Bannon's *The Return of the Living Dead*, Danny Boyle's *28 Days Later*, and, of course, Romero's entire "Dead" series, it establishes the place of zombies in the Gothic tradition. Instructors considering this book for use in a course may request an

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examination copy here.

Examines Spain's contribution to international interest in Gothic culture, film and literature. With the success of novels such as *The Shadow of the Wind* and films like *The Others*, contemporary Spanish culture has

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contributed a great deal to the imagery and experience of the Gothic, although such contributions are not always recognised as being specifically Spanish in origin. Contemporary Spanish Gothic is the first book to study how the Gothic mode intersects

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with cultural production in Spain today, considering some of the ways in which such production feeds off and simultaneously feeds into Gothic production more widely. Examining the works of writers and filmmakers like Carlos Ruiz ZafAn, Arturo PA(c)rez-

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Reverte, Pedro AlmodAvar and Alejandro AmenA!bar, as well as the further reaches of Spanish Gothic influence in the Twilight film series, the book considers images and themes like the mad surgeon and the vulnerable body, the role of the haunted house,

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and the heritage biopics of Francisco de Goya.

Gothic Machine is a ground-breaking exploration of relations between Gothic literature, pre-cinematic media such as magic lanterns, phantasmagoria and dioramas and the

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first films 1670-1910. Starting with the earliest projections of horror images, continuing through the development of Gothic fiction and drama and closing with the first Frankenstein film, this study is a fascinating and pioneering evaluation of relations between these

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different media. As early as 1800, the Marquis de Sade identified Gothic novels such as *The Monk* and *The Mysteries of Udolpho* as 'phantasmagoria'. This work explores the reasons why and, amongst the other mysteries broached en route is the

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reason that our first view of Dracula on English soil is described by Bram Stoker as a 'diorama'. That doyen of tales of terror, Sheridan Le Fanu is revealed to be a literary magic lanternist, as is Robert Louis Stevenson. Symbolist visions of spectra

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automated chanteuses and demonic panoramas are discussed as are the darkest fantasies of J-K Huysmans and the earliest film-makers. This study, which moves between detailed study of the work of specific showmen and artists in relation to media histories

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and, elsewhere, much wider and more general surveys of cultural expression of these processes, is driven by historicist thought throughout. The author's argument is audacious and bold, challenging critical orthodoxies on spectrality and the envisioning of

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ghosts. As the cultural detective who re-discovered the setting of E.G. Robertson's convent Phantasmagoria, Dr. Jones is in a unique position to explore the performative aspects of this famous spectacle. The author explores five key periods in Germany, Britain,

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France and America over the designated span. Finally, the widely-ranging discussion crosses the line between pre-cinematic shows and cinema proper revealing how the new technology itself became a haunted, Gothic medium.

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This book brings together a 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 Gothic studies, this volume

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both acknowledges the contemporary diversification of Gothic scholarship and maps its changing and mutating incarnations. Drawing strength from their fascinating diversity, and points of correlation, the varied perspectives and subject areas cohere around a

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number of core themes — of re-evaluation, discovery, and convergence — to reveal emerging trends and new directions in Gothic scholarship.

Visiting fascinating areas including the Gothic and digital realities, uncanny food experiences, representations of

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death and the public media, Gothic creatures and their popular legacies, new approaches to contemporary Gothic literature, and re-evaluations of the Gothic mode through regional narratives, essays reveal many patterns and intersecting approaches, forcefully

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testifying to the 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 Gothic in order to offer new

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definitions and methodological approaches to Gothic scholarship. The interdisciplinary, transnational focus of this volume provides exciting new insights into, and expanded and revitalised definitions of, the Gothic and its related fields.

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Horror and Religion

Surreal Entanglements

The Sounds of the Uncanny

Horror, Violence and Degeneration in
the Re-Imagined Nineteenth Century

New Directions in 21st-Century Gothic

Twenty-First-Century Children's

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Towards a Corporeal Model of
Viewership

The Historical Dictionary of
Gothic Literature covers its
history through a chronology, an
introductory essay, and an

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extensive bibliography. The dictionary section has over 200 cross-referenced entries on the core texts, central authors, and the recurrent conventions that have distinguished writing in the genre for 250 years. This book

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is an ideal access point for students, researchers, or anyone interested in the history of Gothic Literature.

This anthology explores the resilience and ubiquity of the Gothic in cinema from its

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earliest days to its most
contemporary iterations.

Detailing the adventures of a
supernatural clan of vampires,
witches, and assorted
monstrosities, Ray Bradbury's
Elliott family stories are a

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unique component of his extensive literary output. Written between 1946 and 1994, Bradbury eventually quilted the stories together into a novel, *From the Dust Returned* (2001), making it a creative

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project that spanned his adult life. Not only do the stories focus on a single familial unit, engaging with overlapping twentieth-century themes of family, identity and belonging, they were also unique in their

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time, interrogating post-war American ideologies of domestic unity while reinventing and softening gothic horror for the Baby Boomer generation. Centred around diverse interpretations of the Elliott

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Family stories, this collection of critical essays recovers the Elliotts for academic purposes by exploring how they form a collective gothic mythos while ranging across distinct themes. Essays included discuss the

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diverse ways in which the Elliott stories pose questions about difference and Otherness in America; engage with issues of gender, sexuality, and adolescence; and interrogate complex discourses surrounding

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history, identity, community,
and the fantasy of family.

This study examines theological
themes and resonances in
post-1970 Gothic fiction. It
argues that contemporary
Gothic is not simply a

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secularised genre, but rather one that engages creatively – and often subversively – with theological texts and traditions. This creative engagement is reflected in Gothic fiction's exploration of theological

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concepts including sin and evil, Christology and the messianic, resurrection, eschatology and apocalypse. Through readings of fiction by Gothic and horror writers including Stephen King, Joyce Carol Oates, Peter Straub,

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William Peter Blatty and others,
this book demonstrates that
Christianity continues to haunt
the Gothic imagination and that
the genre's openness to the
mysterious, numinous and non-
rational opens space in which to

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explore religious beliefs and experiences less easily accessible to more overtly realist forms of representation. The book offers a new perspective on contemporary Gothic fiction that will be of

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interest to students and scholars of contemporary Gothic and of the relationship between literature and religion more generally.

Technology, bodies, Gothic
Limits of Horror

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Print and Electronic Sources
Gothic Machine

New Literary Approaches to
Theology, Race and Sexuality
Essays on Jeff VanderMeer's
Fiction

American Zombie Gothic

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This volume, a collection with contributions from some of the major scholars of the Gothic in literature and culture, reflects on how recent Gothic studies have foregrounded a plethora of technologies associated with Gothic literary and cultural

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production. The engaging essays look into the links between technologies and the proliferation of the Gothic seen in an excess of Gothic texts and tropes: Frankenstein-esque experiments, the manufacture of synthetic (true?) blood, Moreau-esque

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hybrids, the power of the Borg, Dr Jekyll's chemical experimentations, the machinery of Steampunk, or the corporeal modifications of Edward Scissorhands. Further, they explore how techno-science has contributed to the proliferation of

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the Gothic: Gothic in social media, digital technologies, the on-line gaming and virtual Goth/ic communities, the special effects of Gothic-horror cinema.

Contributors address how Gothic technologies have, in a general sense, produced and perpetuated

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ideologies and influenced the politics of cultural practice, asking significant questions: How has the technology of the Gothic contributed to the writing of self and other? How have Gothic technologies been gendered, sexualized, encrypted, coded or

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de-coded? How has the Gothic manifested itself in new technologies across diverse geographical locations? This volume explores how Gothic technologies textualize identities and construct communities within a complex network of power

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relations in local, national, transnational, and global contexts. It will be of interest to scholars of the literary Gothic, extending beyond to include fascinating interventions into the areas of cultural studies, popular culture, science fiction, film, and

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TV.

Characterized as it is by its interest in and engagement with the supernatural, psycho-social formations, the gothic, and issues of identity and subjectivity, horror has long functioned as an allegorical device for

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interrogations into the seamier side of cultural foundations. This collection, therefore, explores both the cultural landscape of this recent phenomenon and the reasons for these television series' wide appeal, focusing on televisual aesthetics,

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technological novelties, the role of adaptation and seriality, questions of gender, identity and subjectivity, and the ways in which the shows' themes comment on the culture that consumes them. Featuring new work by many of the field's

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leading scholars, this collection offers innovative readings and rigorous theoretical analyses of some of our most significant contemporary texts in the genre of Horror Television.

The Encyclopedia of the Gothic features a series of newly-

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commissioned essays from experts in Gothic studies that cover all aspects of the Gothic as it is currently taught and researched, along with the development of the genre and its impact on contemporary culture. Comprises over 200 newly

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*commissioned entries written by
a stellar cast of over 130 experts
in the field Arranged in A-Z
format across two fully cross-
referenced volumes Represents
the definitive reference guide to
all aspects of the Gothic Provides
comprehensive coverage of*

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relevant authors, national traditions, critical developments, and notable texts that define, shape, and inform the genre Extends beyond a purely literary analysis to explore Gothic elements of film, music, drama, art, and architecture. Explores the

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*development of the genre and its
impact on contemporary culture
Gender, Supernatural Beings, and
the Liminality of Death
Suspended Failures
Law, Culture, and Literature
Uncanny Otherness and the
Animal With-Out*

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*Corporeal Transgression in
Contemporary Literature and
Horror Film*

Gothic Film

Stephen King's Gothic