

# British Gothic Cinema Palgrave Gothic

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Contemporary Women's Gothic Fiction Gina Wisker 2016-11-04 This book revives and revitalises the literary Gothic in the hands of contemporary women writers. It makes a scholarly, lively and convincing case that the Gothic makes horror respectable, and establishes contemporary women's Gothic fictions in and against traditional Gothic. The book provides new, engaging perspectives on established contemporary women Gothic writers, with a particular focus on Angela Carter, Margaret Atwood and Toni Morrison. It explores how the Gothic is malleable in their hands and is used to demythologise oppressions based on difference in gender and ethnicity. The study presents new Gothic work and new nuances, critiques of dangerous complacency and radical questionings of what is safe and conformist in works as diverse as Twilight (Stephenie Meyer) and A Girl Walks Home Alone (Ana Lily Amirpur), as well as by Anne Rice and Poppy Brite. It also introduces and critically explores postcolonial, vampire and neohistorical Gothic and women's ghost stories.

**Contemporary British Horror Cinema** Johnny Walker 2015-10-01 Combining industrial research and primary interview material with detailed textual analysis, Contemporary British Horror Cinema looks beyond the dominant paradigms which have explained away British horror in the past, and sheds light on one of the most dynamic and distinctive 'yet scarcely talked about' areas of contemporary British film production. Considering high-profile theatrical releases, including The Descent, Shaun of the Dead and The Woman in Black, as well as more obscure films such as The Devil's Chair, Resurrecting the Street Walker and Cherry Tree Lane, Contemporary British Horror Cinema provides a thorough examination of British horror film production in the twenty-first century.

**The Routledge Companion to Cult Cinema** Ernest Mathijs 2019-11-22 The Routledge Companion to Cult Cinema offers an overview of the field of cult cinema - films at the margin of popular culture and art that have received exceptional cultural visibility and status mostly because they break rules, offend, and challenge understandings of achievement (some are so bad they're good, others so good they remain inaccessible). Cult cinema is no longer only comprised of the midnight movie or the extreme genre film. Its range has widened and the issues it broaches have become battlegrounds in cultural debates that typify the first quarter of the twenty-first century. Sections are introduced with the major theoretical frameworks, philosophical inspirations, and methodologies for studying cult films, with individual chapters excavating the most salient criticism of how the field impacts cultural discourse at large. Case studies include the worst films ever; exploitation films; genre cinema; multiple media formats cult cinema is expressed through; issues of cultural, national, and gender representations; elements of the production culture of cult cinema; and, throughout, aspects of the aesthetics of cult cinema - its genre, style, look, impact, and ability to yank viewers out of their comfort zones. The

Routledge Companion to Cult Cinema goes beyond the traditional scope of Anglophone and North American cinema by including case studies of East and South Asia, continental Europe, the Middle East, and Latin America, making it an innovative and important resource for researchers and students alike.

British Gothic Cinema B. Forshaw 2013-10-17 Barry Forshaw celebrates with enthusiasm the British horror film and its fascination for macabre cinema. A definitive study of the genre, *British Gothic Cinema* discusses the flowering of the field, with every key film discussed from its beginnings in the 1940s through to the 21st century.

Haunted Seasons Derek Johnston 2015-08-10 This book explores the literary and cultural history behind certain Christmas and Halloween traditions, and examines the way that they have moved into broadcasting. It demonstrates how these horror traditions have become more domestic and personal, and how they provide a necessary seasonal pause for reflection on our fears.

**The Palgrave Handbook of Gothic Origins** Clive Bloom 2022-01-01 This handbook provides a comprehensive overview of research on the Gothic Revival. The Gothic Revival was based on emotion rather than reason and when Horace Walpole created Strawberry Hill House, a gleaming white castle on the banks of the Thames, he had to create new words to describe the experience of gothic lifestyle. Nevertheless, Walpole's house produced nightmares and his book *The Castle of Otranto* was the first truly gothic novel, with supernatural, sensational and Shakespearean elements challenging the emergent fiction of social relationships. The novel's themes of violence, tragedy, death, imprisonment, castle battlements, dungeons, fair maidens, secrets, ghosts and prophecies led to a new genre encompassing prose, theatre, poetry and painting, whilst opening up a whole world of imagination for entrepreneurial female writers such as Mary Shelley, Joanna Baillie and Ann Radcliffe, whose immensely popular books led to the intense inner landscapes of the Bronte sisters. Matthew Lewis's *The Monk* created a new gothic: atheistic, decadent, perverse, necrophilic and hellish. The social upheaval of the French Revolution and the emergence of the Romantic movement with its more intense (and often) atheistic self-absorption led the gothic into darker corners of human experience with a greater emphasis on the inner life, hallucination, delusion, drug addiction, mental instability, perversion and death and the emerging science of psychology. The intensity of the German experience led to an emphasis on doubles and schizophrenic behaviour, ghosts, spirits, mesmerism, the occult and hell. This volume charts the origins of this major shift in social perceptions and completes a trilogy of Palgrave Handbooks on the Gothic—combined they provide an exhaustive survey of current research in Gothic studies, a go-to for students and researchers alike.

Teaching the Gothic A. Powell 2006-03-21 *Teaching the Gothic* provides a clear and accessible account of how scholarship on the Gothic has influenced the way in which the Gothic is taught. The book examines a range of topics including Gothic criticism, Theory, Romantic Gothic, Victorian Gothic, Female Gothic, Gothic Sexualities, Gothic Film and Postgraduate developments.

**The Cambridge Companion to 'Dracula'** Roger Luckhurst 2017-11-16 This celebrated Gothic novel is explored through essays providing critical, historical, anthropological, philosophical and intellectual contexts that serve to further the understanding and appreciation of *Dracula* in all its many guises. Together the essays offer exciting new critical approaches to the most famous vampire in literature and film.

**Consuming Gothic** Lorna Piatti-Farnell 2017-03-10 This book offers a critical analysis of the relationship between food and horror in post-1980 cinema. Evaluating the place of consumption within

cinematic structures, Piatti-Farnell analyses how seemingly ordinary foods are re-evaluated in the Gothic framework of irrationality and desire. The complicated and often ambiguous relationship between food and horror draws important and inescapable connections to matters of disgust, hunger, abjection, violence, as well as the sensationalisation of transgressive corporeality and monstrous pleasures. By looking at food consumption within Gothic cinema, the book uncovers eating as a metaphorical activity of the self, where the haunting psychology of the everyday, the porous boundaries of the body, and the uncanny limits of consumer identity collide. Aimed at scholars, researchers, and students of the field, *Consuming Gothic* charts different manifestations of food and horror in film while identifying specific socio-political and cultural anxieties of contemporary life.

**Transnationalism and Genre Hybridity in New British Horror Cinema** Lindsey Decker 2021-03-01  
As an intervention in conversations on transnationalism, film culture and genre theory, this book theorises transnational genre hybridity - combining tropes from foreign and domestic genres - as a way to think about films through a global and local framework. Taking the British horror resurgence of the 2000s as case study, genre studies are here combined with close formal analysis to argue that embracing transnational genre hybridity enabled the boom; starting in 2002, the resurgence saw British horror film production outpace the golden age of British horror. Yet, resurgence films like *28 Days Later* and *Shaun of the Dead* had to reckon with horror's vilified status in the UK, a continuation of attitudes perpetuated by middle-brow film critics who coded horror as dangerous and Americanised. Moving beyond British cinema studies' focus on the national, this book also presents a fresh take on long-standing issues in British cinema, including genre and film culture.

**The Palgrave Handbook of the Southern Gothic** Susan Castillo Street 2016-07-26  
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 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; 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 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 such as *True Blood* and *True Detective*.

*Sexuality and the Gothic Magic Lantern* D. Jones 2014-02-19  
This fascinating study explores the multifarious erotic themes associated with the magic lantern shows, which proved the dominant visual medium of the West for 350 years, and analyses how the shows influenced the portrayals of sexuality in major works of Gothic fiction.

*British Gothic Cinema* B. Forshaw 2013-10-17  
Barry Forshaw celebrates with enthusiasm the British horror film and its fascination for macabre cinema. A definitive study of the genre, *British Gothic Cinema* discusses the flowering of the field, with every key film discussed from its beginnings in the 1940s through to the 21st century.

*The Gothic and the Everyday* L. Piatti-Farnell 2014-10-16  
The *Gothic and the Everyday* aims to regenerate interest in the Gothic within the experiential contexts of history, folklore, and tradition. By using the term 'living', this book recalls a collection of experiences that constructs the everyday in its

social, cultural, and imaginary incarnations

*Asian Gothic* Andrew Hock Soon Ng 2008-01-21 The essays in this collection acknowledge the rich Gothic tradition in Asian narratives that deal with themes of the fantastic, the macabre, and the spectral. Through close analyses of Asian works using the theoretical framework outlined by Gothic criticism, these essays seek to expand the notion of the Gothic to include several popular Asian works. Broadly divided into essays on postcolonial Asian Gothic, Asian-American Gothic, and the Gothic writings of specific Asian nations, this volume covers a wide variety of Asian texts. The essays of Part One demonstrate the flexibility of Postcolonial Gothic literature in adopting divergent or even contradictory ideologies. Part Two evokes the Gothic as the theoretical framework from which to interrogate the writings of Asian-American authors Maxine Hong Kingston, Sky Lee, Lê thi diem thuy and David Henry Hwang. Part Three studies the Gothic tradition in the national literatures of China, Japan, Korea, and Turkey.

**Gothic Tourism** Emma McEvoy 2016-01-26 From Strawberry Hill to The Dungeons, Alnwick Castle to Barnageddon, Gothic tourism is a fascinating, and sometimes controversial, area. This lively study considers Gothic tourism's aesthetics and origins, as well as its relationship with literature, film, folklore, heritage management, arts programming and the 'edutainment' business.

*The Suburban Gothic in American Popular Culture* B. Murphy 2009-08-21 The first sustained examination of the depiction of American suburbia in gothic and horror films, television and literature from 1948 to the present day. Beginning with Shirley Jackson's *The Road Through the Wall*, Murphy discusses representative texts from each decade, including *I Am Legend*, *Bewitched*, *Halloween* and *Desperate Housewives*.

*Crime Uncovered: Detective* Barry Forshaw 2015-11-01 For most of the twentieth century, the private eye dominated crime fiction and film, a lone figure fighting for justice, often in opposition to the official representatives of law and order. More recently, however, the police have begun to take centre stage - as exemplified by the runaway success of TV police procedurals like *Law and Order*. In *Crime Uncovered: Detective*, Barry Forshaw offers an exploration of some of the most influential and popular fictional police detectives in the history of the genre. Taking readers into the worlds of such beloved authors as P. D. James, Henning Mankell, Jo Nesbø, Ian Rankin and Håkan Nesser, this book zeroes in on the characteristics that define the iconic characters they created, discussing how they relate to their national and social settings, questions of class, and to the criminals they relentlessly pursue. Showing how the role of the authority figure has changed - and how each of these writers creates characters who work both within and against the strictures of official investigations - the book shows how creators cleverly subvert expectations of both police procedure and the crime genre itself. Written by a leading expert in the field and drawn from interviews with the featured authors, *Crime Uncovered: Detective* will thrill the countless fans of Inspector Rebus, Harry Hole, Adam Dalgliesh and the other enduring police detectives who define the genre.

*Bram Stoker and the Gothic* Catherine Wynne 2016-04-08 'My revenge is just begun! I spread it over centuries, and time is on my side,' warns Dracula. This statement is descriptive of the Gothic genre. Like the Count, the Gothic encompasses and has manifested itself in many forms. *Bram Stoker and the Gothic* demonstrates how Dracula marks a key moment in the transformation of the Gothic. Harking back to early Gothic's preoccupation with the supernatural, decayed aristocracy and incarceration in gloomy castles, the novel speaks to its own time, but has also transformed the genre, a revitalization that continues to sustain the Gothic today. This collection explores the formations of the Gothic, the

relationship between Stoker's work and some of his Gothic predecessors, such as Poe and Wollstonecraft, presents new readings of Stoker's fiction and probes the influences of his cultural circle, before concluding by examining aspects of Gothic transformation from Daphne du Maurier to Stoker's own 'reincarnation' in fiction and biography. Bram Stoker and the Gothic testifies to Stoker's centrality to the Gothic genre. Like Dracula, Stoker's 'revenge' shows no sign of abating.

**Contemporary Gothic Drama** Kelly Jones 2018-07-07 This ground-breaking volume is the first of its kind to examine the extraordinary prevalence and appeal of the Gothic in contemporary British theatre and performance. Chapters range from considerations of the Gothic in musical theatre and literary adaptation, to explorations of the Gothic's power to haunt contemporary playwriting, macabre tourism and site-specific performance. By taking familiar Gothic motifs, such as the Gothic body, the monster and Gothic theatricality, and bringing them to a new contemporary stage, this collection provides a fresh and comprehensive take on a popular genre. Whilst the focus of the collection falls upon Gothic drama, the contents of the book will embrace an interdisciplinary appeal to scholars and students in the fields of theatre studies, literature studies, tourism studies, adaptation studies, cultural studies, and history.

Contemporary Scottish Gothic T. Baker 2014-10-29 An innovative reading of a wide range of contemporary Scottish novels in relation to literary tradition and modern philosophy, Contemporary Scottish Gothic provides a new approach to Scottish fiction and Gothic literature, and offers a fuller picture of contemporary Scottish Gothic than any previous text.

**Transnational Cinematography Studies** Lindsay Coleman 2016-12-27 This collection explores how the role of cinematography will evolve in an ever-increasing digitized industry in a transnational context. Contributors aim to bridge conversations about critical film studies and technical film practices while proposing that cinema has always been at the foreground of transnational culture.

*American Women's Ghost Stories in the Gilded Age* D. Downey 2014-09-29 This book shows just how closely late nineteenth-century American women's ghost stories engaged with objects such as photographs, mourning paraphernalia, wallpaper and humble domestic furniture. Featuring uncanny tales from the big city to the small town and the empty prairie, it offers a new perspective on an old genre.

*Spanish Gothic* Xavier Aldana Reyes 2017-03-16 This book presents the first English introduction to the broad history of the Gothic mode in Spain. It focuses on key literary periods, such as Romanticism, the fin-de-siècle, spiritualist writings of the early-twentieth century, and the cinematic and literary booms of the 1970s and 2000s. With illustrative case studies, Aldana Reyes demonstrates how the Gothic mode has been a permanent yet ever-shifting fixture of the literary and cinematic landscape of Spain since the late-eighteenth century. He proposes that writers and filmmakers alike welcomed the Gothic as a liberating and transgressive artistic language.

**Gothic Returns in Collins, Dickens, Zola, and Hitchcock** E. Salotto 2016-04-30 Looking at the gothic in Victorian fiction, the development of cinema and Hitchcock's *Vertigo*, this book explores the contained or repressed desires of both characters and plots which defy direct representation, resulting in obsession, fetishism and displacement engendering a novel account of the way in which the gothic becomes internalized.

**The Palgrave Handbook of Contemporary Gothic** Clive Bloom 2020-07-10 "Simply put, there is

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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 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 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 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 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 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 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 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.

*Fairytale and Gothic Horror* Laura Hubner 2018-04-06 This book explores the idiosyncratic effects generated as fairytale and gothic horror join, clash or merge in cinema. Identifying long-held traditions that have inspired this topical phenomenon, the book features close analysis of classical through to contemporary films. It begins by tracing fairytale and gothic origins and evolutions, examining the diverse ways these have been embraced and developed by cinema horror. It moves on to investigate films close up, locating fairytale horror, motifs and themes and a distinctively cinematic gothic horror. At the book's core are recurring concerns including: the boundaries of the human; rational and irrational forces; fears and dreams; 'the uncanny' and transitions between the wilds and civilization. While chronology shapes the book, it is thematically driven, with an interest in the cultural and political functions of fairytale and gothic horror, and the levels of transgression or social conformity at the heart of the films.

*Australian Gothic* Jonathan Rayner 2022-06-15 The term 'Gothic' has been applied to examples of Australian cinema since the 1970s, often in arbitrary and divergent ways. This book examines a wide range of Australian films to trace their Gothic resemblances, characteristics and meanings. Concentrating on the occurrence of Gothic motifs, characters, landscapes and narratives, it argues for the recognition and relevance of a coherent Gothic heritage in Australian film. Considering a plethora of Gothic representatives in relation to four consistent and illuminating continuities (images of the family, ideas of monstrosity, generic hybridity and the occurrence of the sublime), this study investigates the appearance and asserts the significance of Australian Gothic films within their national, cultural, literary and cinematic traditions.

*A Research Guide to Gothic Literature in English* Sherri L. Brown 2018-03-15 The Gothic began as a designation for barbarian tribes, was associated 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 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 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 information about noteworthy resources that they can use to study the Gothic effectively and thoroughly.

*Degeneration, Normativity and the Gothic at the Fin de Siècle* S. Karschay 2015-01-06 This exciting new study looks at degeneration and deviance in nineteenth-century science and late-Victorian Gothic fiction. The questions it raises are as relevant today as they were at the nineteenth century's fin de siècle: What constitutes the norm from which a deviation has occurred? What exactly does it mean to be 'normal' or 'abnormal'?

**The Modern British Horror Film** Steven Gerrard 2018-02-05 When you think of British horror films, you might picture the classic Hammer Horror movies, with Christopher Lee, Peter Cushing, and blood in lurid technicolor. Yet British horror has undergone an astonishing change and resurgence in the twenty-first century, with films that capture instead the anxieties of post-Millennial viewers. Tracking the revitalization of the British horror film industry over the past two decades, media expert Steven Gerrard also investigates why audiences have flocked to these movies. To answer that question, he focuses on three major trends: "hoodie horror" movies responding to fears about Britain's urban youth culture; "great outdoors" films where Britain's forests, caves, and coasts comprise a terrifying psychogeography; and psychological horror movies in which the monster already lurks within us. Offering in-depth analysis of numerous films, including *The Descent*, *Outpost*, and *The Woman in Black*, this book takes readers on a lively tour of the genre's highlights, while provocatively exploring how these films reflect viewers' gravest fears about the state of the nation. Whether you are a horror buff, an Anglophile, or an Anglophobe, *The Modern British Horror Film* is sure to be a thrilling read.

*The Palgrave Handbook of Steam Age Gothic* Clive Bloom 2021-02-03 By the early 1830s the old school of Gothic literature was exhausted. Late Romanticism, emphasising as it did the uncertainties of personality and imagination, gave it a new lease of life. Gothic—the literature of disturbance and uncertainty—now produced works that reflected domestic fears, sexual crimes, drug filled hallucinations, the terrible secrets of middle class marriage, imperial horror at alien invasion, occult demonism and the insanity of psychopaths. It was from the 1830s onwards that the old gothic castle gave way to the country house drawing room, the dungeon was displaced by the sewers of the city and the villains of early novels became the familiar figures of Dr Jekyll and Mr Hyde, Dracula, Dorian Grey and Jack the Ripper. After the death of Prince Albert (1861), the Gothic became darker, more morbid, obsessed with demonic lovers, blood sucking ghouls, blood stained murderers and deranged doctors. Whilst the gothic architecture of the Houses of Parliament and the new Puginesque churches upheld a Victorian ideal of sobriety, Christianity and imperial destiny, Gothic literature filled these new spaces with a dread that spread like a plague to America, France, Germany and even Russia. From 1830 to 1914, the period covered by this volume, we saw the emergence of the greats of Gothic literature and the supernatural from Edgar Allan Poe to Emily Bronte, from Sheridan Le Fanu to Bram Stoker and Robert Louis Stevenson. Contributors also examine the fin-de-siècle dreamers of decadence such as Arthur Machen, M P Shiel and Vernon Lee and their obsession with the occult, folklore, spiritualism, revenants, ghostly apparitions and cosmic annihilation. This volume explores the period through the prism of architectural history, urban studies, feminism, 'hauntology' and much more. 'Horror', as Poe teaches us, 'is the soul of the plot'.

*Gothic Cinema* Xavier Aldana Reyes 2019-12-12 Arguing for the need to understand Gothic cinema as an aesthetic mode, this book explores its long history, from its transitional origins in phantasmagoria shows and the first 'trick' films to its postmodern fragmentation in the Gothic pastiches of Tim Burton.

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But what is Gothic cinema? Is the iconography of the Gothic film equivalent to that of the horror genre? Are the literary origins of the Gothic what solidified its aesthetics? And exactly what cultural roles does the Gothic continue to perform for us today? Gothic Cinema covers topics such as the chiaroscuro experiments of early German cinema, the monster cinema of the 1930s, the explained supernatural of the old dark house mystery films of the 1920s and the Female Gothics of the 1940s, the use of vibrant colours in the period Gothics of the late 1950s, the European exploitation booms of the 1960s and 1970s, and the animated films and Gothic superheroes that dominate present times. Throughout, Aldana Reyes makes a strong case for a medium-specific and more intuitive approach to the Gothic on screen that acknowledges its position within wider film industries with their own sets of financial pressures and priorities. This groundbreaking book is the first thorough chronological, transhistorical and transnational study of Gothic cinema, ideal for both new and seasoned scholars, as well as those with a wider interest in the Gothic.

**Gothic Science Fiction** S. MacArthur 2015-05-25 Gothic Science Fiction explores the fascinating world of gothic influenced science fiction. From Frankenstein to Doctor Who and from H. G Wells to Stephen King, the book charts the rise of a genre and follows the descent into darkness that consumes it.

History of the Gothic: Twentieth-Century Gothic Lucie Armitt 2011-01-15 Why, at a time when the majority of us no longer believe in ghosts, demons, or the occult, does Gothic continue to have such a strong grasp upon literature, cinema and popular culture? This book answers this question through exploring some of the ways in which we have applied Gothic tropes to our everyday fears. The book opens with *The Turn of the Screw*, a text dealing in the dangers adults pose to children while simultaneously questioning the assumed innocence of all children. As our culture becomes increasingly anxious about child safety the uncanny surfaces in the popular imagination in the form of the paedophile or the child murderer. At the same time, the Gothic has always brought danger home, and another key focus of the book lies in the various manifestations undertaken by the haunted house during the twentieth century, from the bombed-out spaces of the blitz (*'The Demon Lover'* and *The Night Watch*) to the designer bathrooms of wealthy American suburbia (*What Lies Beneath*). Gothic monsters can also be terror monsters, and after a discussion of terrorism and atrocity in relation to burial alive the book examines the relationship between the human and the inhuman through the role of the beast monster as manifestation of the evil that resides in our midst (*The Hound of the Baskervilles* and *The Birds*). It is with the dangers of the body that the Gothic has been most closely associated and, during the later twentieth century, paranoia attaches itself to skeletal forms and ghosts in the wake of the HIV/AIDs crisis. Sexuality and/as disease is one of the themes of Patrick McGrath's work (*Dr Haggard's Disease* and *'The Angel'*) and the issue of skeletons in the closet is also explored through Henry James's *'The Jolly Corner'*. However, sexuality is also one of the most liberating aspects of Gothic narratives. After a brief discussion of camp humour in the British television drama series *Jekyll*, the book concludes with a discussion of the apparitional lesbian through the work of Sarah Waters.

**Bram Stoker, Dracula and the Victorian Gothic Stage** C. Wynne 2013-06-11 Bram Stoker, *Dracula* and the Victorian Gothic Stage re-appraises Stoker's key fictions in relation to his working life. It takes Stoker's work from the margins to centre stage, exploring how Victorian theatre's melodramatic and Gothic productions influenced his writing and thinking.

Gothic Britain William Hughes 2018-04-15 Gothic Britain is the first collection of essays to consider how the Gothic responds to, and is informed by, the British regional experience. Acknowledging how the so-called United Kingdom has historically been divided on nationalistic lines, the twelve original essays in

this volume interrogate the interplay of ideas and generic innovations generated in the spaces between the nominal kingdom and its component nations and, innovatively, within those national spaces. Concentrating upon fictions depicting England, Scotland and Wales specifically, Gothic Britain comprehends the generic possibilities of the urban and the rural, of the historical and the contemporary, of the metropolis and the rural settlement – as well as exploring uniquely the fluid space that is the act of travel itself. Reading the textuality of some two hundred years of national and regional identity, Gothic Britain interrogates how the genre has depicted and questioned the natural and built environments of the island of Britain.

**The Forest and the EcoGothic** Elizabeth Parker 2020-02-13 This book offers the first full length study on the pervasive archetype of The Gothic Forest in Western culture. The idea of the forest as deep, dark, and dangerous has an extensive history and continues to resonate throughout contemporary popular culture. The Forest and the EcoGothic examines both why we fear the forest and how exactly these fears manifest in our stories. It draws on and furthers the nascent field of the ecoGothic, which seeks to explore the intersections between ecocriticism and Gothic studies. In the age of the Anthropocene, this work importantly interrogates our relationship to and understandings of the more-than-human world. This work introduces the trope of the Gothic forest, as well as important critical contexts for its discussion, and examines the three main ways in which this trope manifests: as a living, animated threat; as a traditional habitat for monsters; and as a dangerous site for human settlement. This book will appeal to students and scholars with interests in horror and the Gothic, ecohorror and the ecoGothic, environmentalism, ecocriticism, and popular culture more broadly. The accessibility of the subject of ‘The Deep Dark Woods’, coupled with increasingly mainstream interests in interactions between humanity and nature, means this work will also be of keen interest to the general public.

*The Gothic Child* Margarita Georgieva 2013-10-17 Fascination with the dark and death threats are now accepted features of contemporary fantasy and fantastic fictions for young readers. These go back to the early gothic genre in which child characters were extensively used by authors. The aim of this book is to rediscover the children in their work.

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