

Reading The Vampire Popular Fictions Series

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A Discovery of Witches Deborah Harkness 2011-02-08 Book one of the New York Times-bestselling All Souls trilogy—"a wonderfully imaginative grown-up fantasy with all the magic of Harry Potter and Twilight" (People). Look for the hit TV series "A Discovery of Witches," streaming on AMC Plus, Sundance Now and Shudder. Season 2 premieres January 9, 2021! Deborah Harkness's sparkling debut, A Discovery of Witches, has brought her into the spotlight and galvanized fans around the world. In this tale of passion and obsession, Diana Bishop, a young scholar and a descendant of witches, discovers a long-lost and enchanted alchemical manuscript, Ashmole 782, deep in Oxford's Bodleian Library. Its reappearance summons a fantastical underworld, which she navigates with her leading man, vampire geneticist Matthew Clairmont. Harkness has created a universe to rival those of Anne Rice, Diana Gabaldon, and Elizabeth Kostova, and she adds a scholar's depth to this riveting tale of magic and suspense. The story continues in book two, Shadow of Night, and concludes with The Book of Life.

Reading the Vampire Ken Gelder 2002-08-27 Insatiable bloodlust, dangerous sexualities, the horror of the undead, uncharted Transylvanian wildernesses, and a morbid fascination with the 'other': the legend of the vampire continues to haunt popular imagination. Reading the Vampire examines the vampire in all its various manifestations and cultural meanings. Ken Gelder investigates vampire narratives in literature and in film, from early vampire stories like Sheridan Le Fanu's 'lesbian vampire' tale Carmilla and Bram Stoker's Dracula, the most famous vampire narrative of all, to contemporary American vampire blockbusters by Stephen King and others, the vampire chronicles of Anne Rice, 'post-Ceausescu' vampire narratives, and films such as FW Murnau's Nosferatu and Bram Stoker's Dracula. Reading the Vampire embeds vampires in their cultural contexts, showing vampire narratives feeding off the anxieties and fascinations of their times: from the nineteenth century perils of tourism, issues of colonialism and national identity, and obsessions with sex and death, to the 'queer' identity of the vampire or current vampiric metaphors for dangerous exchanges of bodily fluids and AIDS.

Reading Fin de Siècle Fictions Lyn Pykett 2014-07-21 The fin de siècle, the period 1880-1914, long associated with decadence and with the literary movements of aestheticism and symbolism, has received renewed critical interest recently. The essays in this volume form a valuable introduction to fin de siècle cultural studies and provide a commentary on important aspects of current critical debate and the place of culture in society.

Science Fiction Audiences Henry Jenkins 2005-07-25 Science Fiction Audiences examines the astounding popularity of two television "institutions" - the series Doctor Who and Star Trek. Both of these programmes have survived cancellation and acquired an following that continues to grow. The book is based on over ten years of research including interviews with fans and followers of the series. In that period, though the fans may have changed, and ways of studying them as "audiences" may have also changed, the programmes have endured intact, with Star Trek for example now in its fourth television incarnation. John Tulloch and Henry Jenkins dive into the rich fan culture surrounding the two series, exploring issues such as queer identity, fan meanings, teenage love of science fiction, and genre expectations. They encompass the perspectives of a vast population of fans and followers throughout Britain, Australia and the US, who will continue the debates contained in the book, along with those who will examine the historically changing range of audience theory it presents. and continue to attract a huge community of fans and followers. Doctor Who has appeared in nine different guises and Star Trek is now approaching its fourth television incarnation. Science Fiction Audiences examines the continuing popularity of two television 'institutions' of our time through their fans and followers. Through dialogue with fans and followers of Star Trek and Dr Who in the US, Britain and Australia, John Tulloch and Henry Jenkins ask what it is about the two series that elicits such strong and active responses from their audiences. Is it their particular intervention into the SF genre? Their expression of peculiarly 'American' and 'British' national cultures. Their ideologies and visions of the future, or their conceptions of science and technology? Science Fiction Audiences responds to a rich fan culture which encompasses debates about fan aesthetics, teenage attitudes to science fiction, queers and Star Trek, and ideology and pleasure in Doctor Who. It is a book written both for fans of the two series, who will be able to continue their debates in its pages, and for students of media and cultural studies, offering a historical overview of audience theory in a fascinating synthesis of text, context and audience study.

London Sebastian Rook 2004 The ship reached the dockside just as the sun finally vanished. Suddenly a great black cloud seemed to billow up from the deck. It swooped straight at Jack and he fell backwards off the bollard with a yell. Black creatures, large as crows, swarmed only feet overhead. They were bats, hundreds of them, the largest he had ever seen... The bats aren't the only things to leave the ship that foggy, London night in 1850. A small, frightened figure scurries down the gangplank and staggers on to the docks. Ben has been on board for the whole voyage and what he has seen will haunt him for the rest of his life. Jack befriends him and listens to his story. It's a wild,

outlandish tale of archaeology, superstition and a strange, fatal sickness. As the two boys talk, little do they know what they face. London is falling into the terrifying grip of the vampire plagues and only they can prevent its total destruction... Catch Vampire Plagues - the series will be with you for life...
(((bar code box

Labyrinths of Deceit Richard J. Walker 2007-01-01 Prominent citizens in nineteenth-century England believed themselves to be living in a time of unstoppable progress. Yet running just beneath Victorian triumphalism were strong currents of chaos and uncertainty. Richard Walker plumbs the depths of those undercurrents in order to present an alternative history of nineteenth-century society. Mining literary and philosophical works of the period, Walker explores the crisis of identity that beset nineteenth-century thinkers and how that crisis revealed itself in portrayals of addiction, split personalities, and religious mania. Victorian England will never look the same.

'Salem's Lot Stephen King 2008-05-06 #1 BESTSELLER • Ben Mears has returned to Jerusalem's Lot in hopes that exploring the history of the Marsten House, an old mansion long the subject of rumor and speculation, will help him cast out his personal devils and provide inspiration for his new book. But when two young boys venture into the woods, and only one returns alive, Mears begins to realize that something sinister is at work. In fact, his hometown is under siege from forces of darkness far beyond his imagination. And only he, with a small group of allies, can hope to contain the evil that is growing within the borders of this small New England town. With this, his second novel, Stephen King established himself as an indisputable master of American horror, able to transform the old conceits of the genre into something fresh and all the more frightening for taking place in a familiar, idyllic locale.

Killers of the Dawn (The Saga of Darren Shan, Book 9) Darren Shan 2011-03-21 The allies of the night prepare for the final, deadly confrontation. Darren and Mr Crepsley will get more than they bargained for when they come face to face with the Vampaneze Lord.

The Historian Elizabeth Kostova 2005-06-01 The record-breaking phenomenon from Elizabeth Kostova is a celebrated masterpiece that "refashioned the vampire myth into a compelling contemporary novel, a late-night page-turner" (San Francisco Chronicle). Breathtakingly suspenseful and beautifully written, *The Historian* is the story of a young woman plunged into a labyrinth where the secrets of her family's past connect to an inconceivable evil: the dark fifteenth-century reign of Vlad the Impaler and a time-defying pact that may have kept his awful work alive through the ages. The search for the truth becomes an adventure of monumental proportions, taking us from monasteries and dusty libraries to the capitals of Eastern Europe—in a feat of storytelling so rich, so hypnotic, so exciting that it has enthralled readers around the world. "Part thriller, part history, part romance...Kostova has a keen sense of storytelling and she has a marvelous tale to tell." —Baltimore Sun

Education in Popular Culture Roy Fisher 2008-05-06 Education in Popular Culture explores what makes schools, colleges, teachers and students an enduring focus for a wide range of contemporary media. What is it about the school experience that makes us wish to relive it again and again? The book provides an overview of education as it is represented in popular culture, together with a framework through which educators can interpret these representations in relation to their own professional values and development. The analyses are contextualised within contemporary, historical and ideological frameworks, and make connections between popular representations and professional and political discourses about education. Through its examination of film, television, popular lyrics and fiction, this book tackles educational themes that recur in popular culture, and demonstrates how they intersect with debates concerning teacher performance, the curriculum and young people's behaviour and morality. Chapters explore how experiences of education are both reflected and constructed in ways that sometimes reinforce official and professional educational perspectives, and sometimes resist and oppose them. Education in Popular Culture will stimulate critical reflection on the popular myths and professional discourses that surround teachers and teaching. It will serve to deepen analyses of teaching and learning and their associated institutional and societal contexts in a creative and challenging way.

They Suck, They Bite, They Eat, They Kill Joni Richards Bodart 2012 This book examines six different monsters that appear in YA fiction: vampires, shapeshifters, zombies, unicorns, angels, and demons. Beginning with a discussion of the meaning of monsters in cultures all over the world, subsequent chapters discuss the history and most important incarnations of the aforementioned monsters. Titles featuring the same kind of monsters are compared, and interviews with authors provide insight into why they wrote these titles and information on why they are important. The bibliography at the end of the volume includes a comprehensive list of titles featuring the various monsters.

Popular Series Fiction for Middle School and Teen Readers Rebecca L. Thomas 2009 Presents librarians and teachers with information on more than seven hundred fiction series for children in middle school and high school, providing annotations, a listing of titles, important characters, genre, author biography, and major themes.

The Formulas of Popular Fiction Anna Faktorovich 2014-09-08 "Anna Faktorovich has written an impressive study of genre writing. It is comprehensively informative and enticing on an intellectual level and simultaneously encouraging and useful to those embarking on a writing career. Formulaic authorship is not as creatively rewarding as producing *Lolita* or *King Lear*, but those future Luke Skywalkers and Harry Potters will pay the rent."--Robert Hauptman, editor, *Journal of Information Ethics*. This book creates a taxonomy for the major bestselling fictional genres: romance (e.g., authors Heyer, Cartland, Woodiwiss and Roberts), religious and inspirational (Corelli and Douglas), mystery and detective (Conan Doyle, Christie and Mankell), and

science fiction, horror and fantasy (Wells, Tolkien, Orwell, Niven, King and Rowling). Chapters look at a genre from its roots to its most recent works. The structural patterns in the plot, characters and setting of these genres are then explained. The book also provides a critique of currently popular hyper-formulaic, hack, unliterary writings that have multiplied in recent decades. Special topics such as the publishing oligopoly and the resulting homogeneity among bestselling works and the steady movement from literary to unliterary fiction are also examined.

Marked P. C. Cast 2010-04-01 Enter the dark, magical world of the House of Night series by bestselling authors P.C. Cast and Kristin Cast, a world very much like our own, except here vampyres have always existed. One minute, sixteen-year-old Zoey Redbird is a normal teenager dealing with everyday high school stress: her cute boyfriend Heath, the school's star quarterback who suddenly seems more interested in partying than playing ball; her nosy frenemy Kayla, who's way too concerned with how things are going with Heath; her uber-tough geometry test tomorrow. The next, she's Marked as a fledgling vampyre, forcing her to leave her ordinary life behind and join the House of Night, a boarding school where she will train to become an adult vampyre. That is, if she makes it through the Change—and not all of those who are Marked do. It sucks to begin a new life, especially away from her friends, and on top of that, Zoey is no average fledgling. She has been chosen as special by the vampyre Goddess, Nyx. Zoey discovers she has amazing powers, but along with her powers come bloodlust and an unfortunate ability to Imprint with Heath, who just doesn't know how to take "no" for an answer. To add to her stress, she is not the only fledgling at the House of Night with special powers: when she discovers that the leader of the Dark Daughters, the school's most elite group, is misusing her Goddess-given gifts, Zoey must look deep within herself for the courage to embrace her destiny—with a little help from her new vampyre friends.

Reading by Starlight Damien Broderick 2005-06-29 Reading by Starlight explores the characteristics in the writing, marketing and reception of science fiction which distinguish it as a genre. Damien Broderick explores the postmodern self-referentiality of the sci-fi narrative, its intricate coded language and discursive 'encyclopaedia'. He shows how, for perfect understanding, sci-fi readers must learn the codes of these imaginary worlds and vocabularies, all the time picking up references to texts by other writers. Reading by Starlight includes close readings of paradigmatic cyberpunk texts and writings by SF novelists and theorists including Isaac Asimov, Arthur C. Clarke, Brian Aldiss, Patrick Parrinder, Kim Stanley Robinson, John Varley, Roger Zelazny, William Gibson, Fredric Jameson and Samuel R. Delaney.

The Twilight Saga Claudia Bucciferro 2013-12-12 When Stephenie Meyer's first novel, Twilight, was published in 2005, it received an astounding reception, selling millions of copies. The three sequels that followed—New Moon, Eclipse, and Breaking Dawn—became international bestsellers as well. The worldwide success of the movie adaptations further cemented the series as a cultural force. In The Twilight Saga: Exploring the Global Phenomenon, Claudia

Bucciferro has assembled a collection of essays that examine the series from a variety of perspectives. The essays in this volume consider both the books and the movies, emphasizing the relationship between the texts, the audience, the entertainment industry, and other aspects of the multimillion-dollar franchise. Making sense of how the popular franchise fits within larger contexts, this collection addresses *Twilight* from an interdisciplinary framework, including insights from history, philosophy, literature, sociology, fan studies, intercultural communication, film studies, and more.

Film – An International Bibliography Malte Hagener 2016-12-16 Kommentierte Bibliografie. Sie gibt Wissenschaftlern, Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien. Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen, Video, Multimedia.

The Monstrous-Feminine Barbara Creed 2015-09-04 In almost all critical writings on the horror film, woman is conceptualised only as victim. In *The Monstrous-Feminine* Barbara Creed challenges this patriarchal view by arguing that the prototype of all definitions of the monstrous is the female reproductive body. With close reference to a number of classic horror films including the *Alien* trilogy, T

Blood Read Joan Gordon 1997-10 Scholars and writers from the United States, Canada, England, and Japan examine how today's vampire has evolved from that of the last century, consider the vampire as a metaphor for consumption within the context of social concerns, and discuss the vampire figure in terms of contemporary literary theory.

Images of the Modern Vampire Barbara Brodman 2013-10-04 This book examines vampires as an international phenomenon, not restricted to the original folk character, the literary vampire, or twentieth-century film versions. Instead, the authors reshape the legend into a post-modern image that is psychologically and socially relevant while retaining elements of folklore mixed with a hint of science fiction.

The Truths of Monsters Ildikó Limpár 2021-03-19 As monster theory highlights, monsters are cultural symbols, guarding the borders that society creates to protect its values and norms. Adolescence is the time when one explores and aims at crossing borders to learn the rules of the culture that one will fit into as an adult. Exploring the roles of monsters in coming-of-age narratives and the need to confront and understand the monstrous, this work explores recent developments in the presentation of monsters--such as the vampire, the zombie, and the man-made monster--in maturation narratives, then moves on to discuss monsters inhabiting the psychic landscapes of child characters. Finally, it touches on monsters in science fiction, in which facing the monstrous is a variation of the New World narrative. Discussions of novels by M. R. Carey, Suzanne Collins, Neil Gaiman, Theodora Goss, Daryl Gregory, Sarah Maria Griffin, Seanan McGuire, Stephenie Meyer, Patrick Ness, and Jon Skovron

are complemented by analysis of television series, such as Buffy the Vampire Slayer and Westworld.

Contemporary Television Series Michael Hammond 2005-05-04 An engaging and provocative study of the contemporary prime-time 'quality' serial television format, this book gives a timely account of prominent programmes such as 24, Buffy the Vampire Slayer, ER, The Sopranos and The West Wing and explores their influential position within the television industry. Divided into the areas of history, aesthetics and reception, the text provides an illuminating overview of an increasingly hybrid television studies discipline. Chapters consider the formal and aesthetic elements in the contemporary television serial through approaches ranging from those concerned with issues of gender and sexuality, national identity, and reception to industry history and textual analysis. The book also includes British examples of 'quality' serial television emphasizing not only their cultural specificity but also the transnational context in which these programmes operate. Features*Section introductions provide student-friendly explanations of the various approaches and methodologies employed in the book*Chapters are written by an international team of experts in the field of television studies*Ideal for use as a textbook on courses in contemporary television taught at undergraduate level

American Book Publishing Record 2003

Reading the Vampire Ken Gelder 2002-08-27 Insatiable bloodlust, dangerous sexualities, the horror of the undead, uncharted Transylvanian wildernesses, and a morbid fascination with the 'other': the legend of the vampire continues to haunt popular imagination. *Reading the Vampire* examines the vampire in all its various manifestations and cultural meanings. Ken Gelder investigates vampire narratives in literature and in film, from early vampire stories like Sheridan Le Fanu's 'lesbian vampire' tale *Carmilla* and Bram Stoker's *Dracula*, the most famous vampire narrative of all, to contemporary American vampire blockbusters by Stephen King and others, the vampire chronicles of Anne Rice, 'post-Ceausescu' vampire narratives, and films such as FW Murnau's *Nosferatu* and Bram Stoker's *Dracula*. *Reading the Vampire* embeds vampires in their cultural contexts, showing vampire narratives feeding off the anxieties and fascinations of their times: from the nineteenth century perils of tourism, issues of colonialism and national identity, and obsessions with sex and death, to the 'queer' identity of the vampire or current vampiric metaphors for dangerous exchanges of bodily fluids and AIDS.

Hooked on Horror Anthony J. Fonseca 1999 A description of about 1000 contemporary and classic titles in horror fiction. There is background information on the history, trends and appeal of the genre. Works are classified into 13 sub-genres, keywords are listed with each entry to lead users to related titles, and awards are cited.

Fables of the Law Daniela Carpi 2016-10-24 The latest development concerning the metaphorical use of the fairy tale is the legal perspective. The law had

and has recourse to fairy tales in order to speak of the nomos and its subversion, of the politically correct and of the various means that have been used to enforce the law. Fairy tales are a fundamental tool to examine legal procedures and structures in their many failings and errors. Therefore, we have privileged the term "fables" of the law just to stress the ethical perspective: they are moral parables that often speak of justice miscarried and justice sought. Law and jurists are creators of "fables" on the view that law is born out of the facts (*ex facto ius oritur*) so that there is a need for narrative coherence both on the level of the case and the level of legislation (or turned the other way around: what does it mean if no such coherence is found?). This is especially of interest given the influx of all kinds of new technologies that are "fabulous" in themselves and hard to incorporate in traditional doctrinal schemes and thus in the construction of a new reality.

The Vampire in Contemporary Popular Literature Lorna Piatti-Farnell 2013-11-07
Prominent examples from contemporary vampire literature expose a desire to re-evaluate and re-work the long-standing, folkloristic interpretation of the vampire as the immortal undead. This book explores the "new vampire" as a literary trope, offering a comprehensive critical analysis of vampires in contemporary popular literature and demonstrating how they engage with essential cultural preoccupations, anxieties, and desires. Drawing from cultural materialism, anthropology, psychoanalysis, literary criticism, gender studies, and postmodern thought, Piatti-Farnell re-frames the concept of the vampire in relation to a distinctly twenty-first century brand of Gothic imagination, highlighting important aesthetic, conceptual, and cultural changes that have affected the literary genre in the post-2000 era. She places the contemporary literary vampire within the wider popular culture scope, also building critical connections with issues of fandom and readership. In reworking the formulaic elements of the vampiric tradition – and experimenting with genre-bending techniques – this book shows how authors such as J.R. Ward, Stephanie Meyers, Charlaine Harris, and Anne Rice have allowed vampires to be moulded into enigmatic figures who sustain a vivid conceptual debt to contemporary consumer and popular culture. This book highlights the changes – conceptual, political and aesthetic – that vampires have undergone in the past decade, simultaneously addressing how these changes in "vampire identity" impact on the definition of the Gothic as a whole.

Look For Me By Moonlight Mary Downing Hahn 2008-09-08
When sixteen-year-old Cynda goes to stay with her father and his second wife, Susan, at their remote bed-and-breakfast inn in Maine, everything starts off well despite legends about ghosts and a murder at the inn. But Cynda feels like a visitor in Dad's new life, an outsider. Then intense, handsome stranger Vincent Morthanos arrives at the inn and seems to return Cynda's interest. At first she is blind to the subtle, insistent signs that Vincent is not what he seems—that he is, in fact, a vampire. Can Cynda free herself—and her family—from Vincent's power before it's too late? Full-bodied characterizations and page-turning suspense ensure that this eerie, riveting novel will appeal to middle school fans of mystery and horror.

The Blood is the Life Leonard G. Heldreth 1999 The essays in this volume use a humanistic viewpoint to explore the evolution and significance of the vampire in literature from the Romantic era to the millennium."--BOOK JACKET.

The Horror Reader Ken Gelder 2000 The Horror Reader brings together 29 key articles to explore the enduring resonance of horror in popular culture.

Online Belongings Debra Ferreday 2009 "In her reading of cyberculture studies after the affective turn, the author argues for a new cyberculture studies that goes beyond dominant cultural narratives of the Internet as dystopian or utopian space, and pays attention to the ways in which online culture has become embedded in everyday lives. The book intervenes in narratives of virtual reality to propose that the Internet can be re-read as a space of fantasy.

Reading Fin de Siècle Fictions Lyn Pykett 2014-07-21 The fin de siècle, the period 1880-1914, long associated with decadence and with the literary movements of aestheticism and symbolism, has received renewed critical interest recently. The essays in this volume form a valuable introduction to fin de siècle cultural studies and provide a commentary on important aspects of current critical debate and the place of culture in society.

The Classic Novel Erica Sheen 2000 This book critically examines the long established tradition of adapting classic novels to film or TV screen, encompassing novelists from Jane Austen to Michael Ondaatje. The early cinema ransacked literature for stories suitable for retelling in moving pictures, and as the art of the cinema matured, and cinematography, music, special effects and sound were improved, the art of dramatization began to produce high quality versions of respected novels. The authors in this book analyze a wide variety of literary dramatizations.

Science Fiction Audiences John Tulloch 1995 Examines the continuing popularity of two television institutions through their fans and followers.

Popular Culture as Pedagogy Kaela Jubas 2015-10-30 "Grounded in the field of adult education, this international compilation offers a range of critical perspectives on popular culture as a form of pedagogy. Its fundamental premise is that adults learn in multiple ways, including through their consumption of fiction. As scholars have asserted for decades, people are not passive consumers of media; rather, we (re)make our own meanings as we accept, resist, and challenge cultural representations. At a time when attention often turns to new media, the contributors to this collection continue to find "old" forms of popular culture important and worthy of study. Television and movies – the emphases in this book – reflect aspects of consumers' lives, and can be powerful vehicles for helping adults see, experience, and inhabit the world in new and different ways. This volume moves beyond conceptually oriented scholarship, taking a decidedly research-oriented focus. It offers examples of textual and discursive analyses of television shows and films that portray varied contexts of adult learning, and suggests how participants can be brought

into adult education research in this area. In so doing, it provides compelling evidence about the complexity, politics, and multidimensionality of adult teaching and learning. Using a range of television shows and movies as exemplars, chapters relate popular culture to globalization, identity, health and health care, and education. The book will be of great use to instructors, students, and researchers located in adult education, cultural studies, women's and gender studies, cultural sociology, and other fields who are looking for innovative ways to explore social life as experienced and imagined."

Undead and Unwed MaryJanice Davidson 2004-03-02 First Betsy Taylor loses her job, then she's killed in a car accident. But what really bites is that she can't seem to stay dead. And now her new friends have the ridiculous idea that Betsy is the prophesied vampire queen, and they want her help in overthrowing the most obnoxious power-hungry vampire in five centuries.

Turned (Book #1 in the Vampire Journals) Ariel Menta 2013-03-13 Join Marissa Jones, and her CIA colleagues, on an epic adventure, destroying Sunny Industries - an agency threatening to take over all other agencies, and Marissa's parents. Follow Marissa through new experiences, new friendships, and new love.

Popular Film and Television Comedy Frank Krutnik 2006-10-19 Steve Neale and Frank Krutnik take as their starting point the remarkable diversity of comedy's forms and modes - feature-length narratives, sketches and shorts, sit-com and variety, slapstick and romance. Relating this diversity to the variety of comedy's basic conventions - from happy endings to the presence of gags and the involvement of humour and laughter - they seek both to explain the nature of these forms and conventions and to relate them to their institutional contexts. They propose that all forms and modes of the comic involve deviations from aesthetic and cultural conventions and norms, and, to demonstrate this, they discuss a wide range of programmes and films, from *Blackadder* to *Bringing up Baby*, from *City Limits* to *Blind Date*, from the *Roadrunner* cartoons to *Bless this House* and *The Two Ronnies*. Comedies looked at in particular detail include: the classic slapstick films of Keaton, Lloyd, and Chaplin; Hollywood's 'screwball' comedies of the 1930s and 1940s; Monty Python, Hancock, and Steptoe and Son. The authors also relate their discussion to radio comedy.

The Vampire in Bram Stoker's "Dracula" and Stephenie Meyer's "Twilight" Series Katharina Wagner 2020-07-09 Master's Thesis from the year 2020 in the subject English Language and Literature Studies - Literature, grade: 1,3, University of Cologne (Englisches Seminar I), language: English, abstract: The allegation of the vampire's metamorphosis and the less frequent academic recognition of newer vampire fiction are what motivates this Thesis to examine the vampire yet once again. With the help of Bram Stoker's *Dracula* (1897) and Stephenie Meyer's *Twilight Series* (2005-2008), this paper will investigate the research question if the vampire of older literary works and the vampire of newer literary works are in fact so different from each other as previous academic works suggest. Throughout the last years, a large number of new vampire fictions, television

shows and movies emerged, and the vampire slowly gains a representation in academic works. Most of these works deal with the vampire's symbolic nature, his function and what he represents, but it is evident that older works get treated significantly different than newer ones and they almost never include the vampire's folkloric or "real" background. People of the academic works around the figure of the vampire will agree that a significant change in the vampire's nature between the nineteenth and the twenty-first century took place, because while our ancestor's vampires, such as human blood-sucking Nosferatu or Dracula, bring terror and evil to its people and are academically recognized far more often, the vampires nowadays seem to be tamed, sympathetic beings that utterly reject human blood.

Forever Young Chris Richards 2008 This book explores 'young adult' fictions - stories about being young, staying young and sometimes never wanting to grow up. Looking at controversial novels by Francesca Lia Block, at sex and 'race' in Buffy the Vampire Slayer, and at the online world of fans and censors, Chris Richards argues that attempts to classify and regulate what counts as 'young adult' have failed, and shows how youth - as intense, exciting and tormented - draws audiences unconstrained by age. Throughout the book, the narratives of life as lived by the young emerge as the stuff of the 'self' - made and remade in reading, watching and listening. Fascinating and accessible, Forever Young will be of particular interest to students and teachers concerned with contemporary popular culture in cultural, media, literature and education studies courses.