

Roger Luckhurst Core

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.

'it was butcher work...the horrid screeching as the stake drove home; the plunging of writhing form, and lips of bloody foam' Bram Stoker's 1897 Gothic shocker introduced Count Dracula to the world, an ancient creature bent on bringing his contagion to London, the very heart of the British Empire. Only a handful of men and women stand between Dracula and his long-cherished goal, but they are vulnerable and weak against the cunning and supernatural powers of the Count and his legions. As the horrifying story unfolds in the diaries and letters of young Jonathan Harker, Lucy, Mina, and Dr Seward, Dracula will be victorious unless his nemesis Professor Van Helsing can persuade them that monsters still lurk in the era of electric light. The most famous of all vampire stories, Dracula is a mirror of its age, its underlying themes of race, religion, science, superstition, and sexuality never far from the surface. A compelling read, rattling along at break-neck speed, it is a modern classic. This new edition includes Stoker's companion piece, 'Dracula's Guest'. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

As a concept, 'trauma' has attracted a great deal of interest in literary studies. A key term in psychoanalytic approaches to literary study, trauma theory represents a critical approach that enables new modes of reading and of listening. It is a leading concept of our time, applicable to individuals, cultures, and nations. This book traces how trauma theory has come to constitute a discrete but influential approach within literary criticism in recent decades. It offers an overview of the genesis and growth of literary trauma theory, recording the evolution of the concept of trauma in relation to literary studies. In twenty-one essays, covering the origins, development, and applications of trauma in literary studies, Trauma and Literature addresses the relevance and impact this concept has in the field.

H. P. Lovecraft is a major writer of horror stories, in the genre of 'weird fiction'. This new edition brings together his core 'classic' fictions with a full contextual introduction, offering a balanced assessment of an influential cult author whose tales of metaphysical horror create a profound sense of dread and unease.

In this new and timely cultural history of science fiction, Roger Luckhurst examines the genre from its origins in the late nineteenth century to its latest manifestations. The book introduces and explicates major works of science fiction literature by placing them in a series of contexts, using the history of science and technology, political and economic history, and cultural theory to develop the means for understanding the unique qualities of the genre. Luckhurst reads science fiction as a literature of modernity. His astute

analysis examines how the genre provides a constantly modulating record of how human embodiment is transformed by scientific and technological change and how the very sense of self is imaginatively recomposed in popular fictions that range from utopian possibility to Gothic terror. This highly readable study charts the overlapping yet distinct histories of British and American science fiction, with commentary on the central authors, magazines, movements and texts from 1880 to the present day. It will be an invaluable guide and resource for all students taking courses on science fiction, technoculture and popular literature, but will equally be fascinating for anyone who has ever enjoyed a science fiction book.

Science fiction (SF) has existed as a popular genre for around 150 years. This book offers a survey of the genre from nineteenth-century pioneers to contemporary authors, introducing the plural versions of early SF across the world, before examining the emergence of the 'scientific romance' in the 1880s and 1890s. The 'Golden Age' of writers' expansive SF pulp was concentrated in the 1930s, consolidated by best-selling writers like Isaac Asimov and Robert Heinlein. The contributors to this volume also track the increasingly diverse forms SF took from the 1950s onwards. Leading international scholars, writing in an accessible style, consider SF as a 'world' literature, referencing works from diverse traditions in Latin America, Europe, Russia and the Far East. This book combines discussion of central figures of the tradition with a new global reach.

A study of place, identity, music, politics and regionalism which calls for a radical restructuring of the British Isles. In the early twenty-first century, "Englishness" suddenly became a hot topic. A rash of art exhibitions, pop albums and coffee table books arrived on the scene, all desperate to recover England's lost national soul. But when we sweep away the patriotic stereotypes, we begin to see that England is a country that does not — and perhaps should not — exist in any essential sense. In this provocative text combining polemic and memoir, Alex Niven argues that the map of the British Isles should be torn apart completely as we look towards a time of radical political reform. Rejecting outdated nationalisms, Niven argues for a renovated model of culture and governance for the islands — a fluid, dynamic version of regionalism preparing the way for a new "dream archipelago".

At the end of the century, much criticism has become devoted to 'last things': the end of history, the end of the subject, the end of the novel, the end, even, of the end. Literature and the Contemporary, in contrast, aims to provide through twelve essays evidence of the way in which the literature of the 1990s is constantly engaging in questions of memory and history and the representation of time in the present day. The essays in the book survey theories of temporality from various cultural and philosophical standpoints, and represent critics writing from feminist, postcolonial and 'queer' perspectives discussing literature in 'our time'. The collection addresses such central issues as the politics of memory, colonial legacies, women's time, racial and sexual identities in the 1990s, and covers a wide range of contemporary authors, works and issues, some of which are treated for the first time. Among the contemporary works discussed are the prize-winning books Graham Swift's *Last Orders*, Anne Michaels' *Fugitive Pieces*, and Jane Smiley's *A Thousand Acres*. While discussing some of the most significant novels of the 1990s, this collection also offers a diverse yet cohesive critique of the millennial leanings of much 'postmodernist' criticism, which it argues should be replaced by more variously nuanced engagements with literature and the contemporary.

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The fin-de-siècle period--roughly the years 1880 to 1900--was characterized by great cultural and political ambivalence, an anxiety for things lost, and a longing for the new. It also included an outpouring of intellectual responses to the conflicting times from such eminent writers as T. H. Huxley, Emma Goldman, William James, H. G. Wells, George Bernard Shaw, and Oscar Wilde. In this important anthology, Ledger and Luckhurst make available to students, scholars, and general readers a large body of non-literary texts which richly configure the variegated cultural history of the fin-de-siècle years. That history is here shown to inaugurate many enduring critical and cultural concerns, with sections on Degeneration, Outcast London, The Metropolis, The New Woman, Literary Debates, The New Imperialism, Socialism, Anarchism, Scientific Naturalism, Psychology, Psychical Research, Sexology, Anthropology, and Racial Science. Each section begins with an Introduction and closes with Editorial Notes that carefully situate individual texts within a wider cultural landscape.

Situated between the Victorians and Modernism, the fin de siècle is an exciting and rewarding period to study. This text provides a comprehensive overview of the relationships between culture, art and society in the 1890s.

Featuring contributions from a wide array of international scholars, the book explores the variety of representational strategies used to depict female traumatic experiences in texts by or about women, and in so doing articulates the complex relation between trauma, gender and signification.

What is memory today? How can it be approached? Why does the contemporary world seem to be more and more haunted by different types of memories still asking for elaboration? Which artistic experiences have explored and defined memory in meaningful ways? How do technologies and the media have changed it? These are just some of the questions developed in this collection of essays analysing memory and memory shapes, which explores the different ways in which past time and its elaboration have been, and still are, elaborated, discussed, written or filmed, and contested, but also shared. By gathering together scholars from different fields of investigation, this book explores the cultural, social and artistic tensions in representing the past and the present, in understanding our legacies, and in approaching historical time and experience. Through the analysis of different representations of memory, and the investigation of literature, anthropology, myth and storytelling, a space of theories and discourses about the symbolic and cultural spaces of memory representation is developed.

This book elucidates the ways the pained and suffering body has been registered and mobilized in specifically Irish contexts across more than four hundred years of literature and culture. There is no singular approach to what pain means: the material addressed in this collection covers diverse cultural forms, from reports of battles and executions to stage and screen representations of sexual violence, produced in response to different historical circumstances in terms that confirm our understanding of how pain – whether endured or inflicted, witnessed or remediated – is culturally coded. Pain is as open to ongoing redefinition as the Ireland that features in all of the essays gathered here. This collection offers new paradigms for understanding Ireland's literary and cultural history.

This collection analyses the future of 'trauma theory', a major theoretical discourse in contemporary criticism and theory. The chapters advance the current state of the field by exploring new areas, asking new questions and making new connections. Part one, History and Culture, begins by developing trauma theory in its more familiar post-deconstructive mode and explores how these insights might still be productive. It goes on, via a critique of existing positions, to relocate trauma theory in a postcolonial and globalized world, theoretically, aesthetically and materially, and focuses on non-Western accounts and understandings of trauma, memory and suffering. Part two, Politics and Subjectivity, turns explicitly to politics and subjectivity, focussing on the state and the various forms of subjection to which it gives rise, and on human rights, biopolitics and community. Each chapter, in different ways, advocates a movement beyond the sort of texts and

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concepts that are the usual focus for trauma criticism and moves this dynamic network of ideas forward. With contributions from an international selection of leading critics and thinkers from the US and Europe, this volume will be a key critical intervention in one of the most important areas in contemporary literary criticism and theory.

A noted British cultural critic takes on some of the strangest and most anomalous works of art from the 20th century and dissects our fascination with the unsettling in popular music, film, and writing What exactly are the Weird and the Eerie? Two closely related but distinct modes, and each possesses its own distinct properties. Both have often been associated with Horror, but this genre alone does not fully encapsulate the pull of the outside and the unknown. In several essays, Mark Fisher argues that a proper understanding of the human condition requires examination of transitory concepts such as the weird and the eerie. Featuring discussion of the works of: H. P. Lovecraft, H. G. Wells, M.R. James, Christopher Priest, Joan Lindsay, Nigel Kneale, Daphne Du Maurier, Alan Garner and Margaret Atwood, and films by Stanley Kubrick, Jonathan Glazer and Christopher Nolan.

The “cool and scary”(San Francisco Chronicle) New York Times bestseller from the author of Pattern Recognition and Neuromancer. • spook (spoʊk) n.: A specter; a ghost. Slang for “intelligence agent.” • country (?kʌn-trʌ) n.: In the mind or in reality. The World. The United States of America, New Improved Edition. What lies before you. What lies behind. • spook country (spoʊk ?kʌn-trʌ) n.: The place where we all have landed, few by choice. The place we are learning to live. Hollis Henry is a journalist, on investigative assignment for a magazine called Node, which doesn’t exist yet. Bobby Chombo apparently does exist, as a producer. But in his day job, Bobby is a troubleshooter for military navigation equipment. He refuses to sleep in the same place twice. He meets no one. And Hollis Henry has been told to find him... “A devastatingly precise reflection of the American zeitgeist.”—The Washington Post Book World

The Trauma Question Routledge

The first science fiction course in the American academy was held in the early 1950s. In the sixty years since, science fiction has become a recognized and established literary genre with a significant and growing body of scholarship. The Cambridge History of Science Fiction is a landmark volume as the first authoritative history of the genre. Over forty contributors with diverse and complementary specialties present a history of science fiction across national and genre boundaries, and trace its intellectual and creative roots in the philosophical and fantastic narratives of the ancient past. Science fiction as a literary genre is the central focus of the volume, but fundamental to its story is its non-literary cultural manifestations and influence. Coverage thus includes transmedia manifestations as an integral part of the genre's history, including not only short stories and novels, but also film, art, architecture, music, comics, and interactive media.

Examines images of horror in Victorian fiction, criticism, and philosophy.

The History of Science Fiction traces the origin and development of science fiction from Ancient Greece up to the present day. The author is both an academic literary critic and acclaimed creative writer of the genre. Written in lively, accessible prose it is specifically designed to bridge the worlds of academic criticism and SF fandom.

What would it mean to “get over slavery”? Is such a thing possible? Is it even desirable? Should we perceive the psychic hold of slavery as a set of mental manacles that hold us back from imagining a postracist America? Or could the psychic hold of slavery be understood as a tool, helping us get a grip on the systemic racial inequalities and restricted liberties that persist in the present day? Featuring original essays from an array of established and emerging scholars in the interdisciplinary field of African American studies, The Psychic Hold of Slavery offers a nuanced dialogue upon these questions. With a painful awareness that our understanding of the past informs our understanding of the

present—and vice versa—the contributors place slavery's historical legacies in conversation with twenty-first-century manifestations of antiblack violence, dehumanization, and social death. Through an exploration of film, drama, fiction, performance art, graphic novels, and philosophical discourse, this volume considers how artists grapple with questions of representation, as they ask whether slavery can ever be accurately depicted, trace the scars that slavery has left on a traumatized body politic, or debate how to best convey that black lives matter. The *Psychic Hold of Slavery* thus raises provocative questions about how we behold the historically distinct event of African diasporic enslavement and how we might hold off the transhistorical force of antiblack domination.

Does the *Angle Between Two Walls* have a Happy Ending? J. G. Ballard has both been declared Britain's most important living novelist and dismissed as a marginal figure "beyond psychiatric help." He has earned praise and condemnation, written bestsellers and obscure avant-garde works, gained coveted prizes and prosecutions for obscenity. For forty years, his extraordinary work has moved between science fiction, apocalyptic visions, autobiography and fictions of the contemporary urban landscape. Prophet or pervert? How are we to judge his work? In this book, Roger Luckhurst reads Ballard's fiction within a series of contexts, skillfully negotiating literary, philosophical and historical terrains in order to illustrate Ballard's central works. Luckhurst suggests that the extremity of the responses to texts such as "The Atrocity Exhibition" and "Crash" is a product of Ballard's occupation of an "impossible" space in the mechanisms that dictate literary judgements. At once science fiction and mainstream, popular and avant-garde, Ballard is seen as being in the 'angle between two walls.' His fictions are awkward and provoking, it is suggested, in forcing us to confront the frameworks in which we come to judge the literary.

This book is a groundbreaking attempt to rethink the landscapes of the social world and historical practice by theorising 'social haunting': the ways in which the social forms, figures, phantasms and ghosts of the past become present to us time and time again. Examining the relationship between historical practices such as archaeology and archival work in order to think about how the social landscape is reinvented with reference to the ghosts of the past, the author explores the literary and historical status and accounts of the ghost, not for what they might tell us about these figures, but for their significance for our, constantly re-invented, re-vivified, re-ghosted social world. With chapters on haunted houses and castles, slave ghosts, the haunting airs of music, the prehistoric origin of spirits, Marxist spectres, Freudian revenants, and the ghosts in the machine, *Ghosts, Landscapes and Social Memory* adopts multi-disciplinary methods for understanding the past, the dead and social ghosts and the landscapes they appear in. A sociology of haunting that illustrates how social landscapes have their genesis and perpetuation in haunting and the past, this volume will appeal to sociologists and social theorists with interests in memory, haunting and culture.

Austerlitz, the internationally acclaimed masterpiece by "one of the most gripping writers imaginable" (The New York Review of Books), is the story of a man's search for the answer to his life's central riddle. A small child when he comes to England on a Kindertransport in the summer of 1939, one Jacques Austerlitz is told nothing of his real family by the Welsh Methodist minister and his wife who raise him. When he is a much older man, fleeting memories return to him, and obeying an instinct he only dimly understands, he follows their trail back to the world he left behind a half century before. There, faced with the void at the heart of twentieth-century Europe, he struggles to rescue his heritage from oblivion.

"*Transactions and Encounters*" brings together essays by leading scholars exploring the complex interface of culture and science in the Victorian era.

Is unity of knowledge possible? Is it desirable? Two rival visions clash. One seeks a single way of explaining everything known and knowable

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about ourselves and the universe. The other champions diverse modes of understanding served by disparate kinds of evidence. Contrary views pit science against the arts and humanities. Scientists generally laud and seek convergence. Artists and humanists deplore amalgamation as a threat to humane values. These opposing perspectives flamed into hostility in the 1950s "Two Cultures" clash. They culminate today in new efforts to conjoin insights into physical nature and human culture, and new fears lest such syntheses submerge what the arts and humanities most value. This book, stemming from David Lowenthal's inaugural Stockholm Archipelago Lectures, explores the Two Cultures quarrel's underlying ideologies. Lowenthal shows how ingrained bias toward unity or diversity shapes major issues in education, religion, genetics, race relations, heritage governance, and environmental policy. Aimed at a general academic audience, *Quest for the Unity of Knowledge* especially targets those in conservation, ecology, history of ideas, museology, and heritage studies.

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The Invention of Telepathy explores one of the enduring concepts to emerge from the late nineteenth century. Telepathy was coined by Frederic Myers in 1882. He defined it as 'the communication of any kind from one mind to another, independently of the recognised channels of sense'. By 1901 it had become a disputed phenomenon amongst physical scientists yet was the 'royal road' to the unconscious mind. Telepathy was discussed by eminent men and women of the day, including Sigmund Freud, Thomas Huxley, Henry and William James, Mary Kingsley, Andrew Lang, Vernon Lee, W.T. Stead, and Oscar Wilde. Did telepathy signal evolutionary advance or possible decline? Could it be a means of binding the Empire closer together, or was it used by natives to subvert imperial communications? Were women more sensitive than men, and if so why? Roger Luckhurst investigates these questions in a study that mixes history of science with cultural history and literary analysis.

Edmund Wilson, who helped shape American literary culture from the early 1920s through the mid '60s, is still a presence a century after his birth. This vibrant collection emerges from symposiums in Wilson's centenary year, 1995, at the Mercantile Library in New York and at Princeton University. Assembled and edited by Lewis Dabney, the book shows the intellectual voices of a younger generation interacting with veterans who knew Wilson and his times.

This volume is the first book of criticism to provide a systematic analysis of a corpus of emblematic contemporary British fictions from the combined perspective of trauma theory and ethics. Although the fictional work of writers such as Graham Swift has already been approached from this perspective, none of the individual works or authors under analysis in the twelve essays collected in this volume has been given such a systematic and in-depth scrutiny to date. This study, which is addressed to academics and university students of British literature and culture, focuses on the literary representation of trauma in key works by Martin Amis, J. G. Ballard, Pat Barker, John Boyne, Angela Carter, Eva Figs, Alan Hollinghurst, Delia Jarrett-Macauley, A.L. Kennedy, Ian McEwan, Michael Moorcock, Fay Weldon and Jeanette Winterson, within the context of the "ethical turn" in the related fields of literary theory and moral philosophy that has influenced literary criticism over the last three decades, with a special focus on the ethics of alterity, the ethics of truths, and deconstructive ethics.

This Guide summarises the main critical trends and developments surrounding the popular genre of science fiction. Brian Baker reviews the attempts to formulate a critical history, connects the major developments with the rise of theoretical paradigms such as feminism and postmodernism, and introduces key critical texts and major critics.

Known from her day to ours as 'the Author of *Frankenstein*', Mary Shelley indeed created one of the central myths of modernity. But she went on to survive all manner of upheaval - personal, political, and professional - and to produce an oeuvre of bracing intelligence and wide cultural

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sweep. The Cambridge Companion to Mary Shelley helps readers to assess for themselves her remarkable body of work. In clear, accessible essays, a distinguished group of scholars place Shelley's works in several historical and aesthetic contexts: literary history, the legacies of her parents William Godwin and Mary Wollstonecraft, and of course the life and afterlife, in cinema, robotics and hypertext, of Frankenstein. Other topics covered include Mary Shelley as a biographer and cultural critic, as the first editor of Percy Shelley's works, and as travel writer. This invaluable volume is complemented by a chronology, a guide to further reading and a select filmography.

An overview of popular literature from the early nineteenth century to the present day from a historical and comparative perspective.

This is the first book to offer a thorough examination of the relationship that Stanley Cavell's celebrated philosophical work has to the ways in which the United States has been imagined and articulated in its literature. Establishing the contours of Cavell's most significant readings of American philosophical and cultural activity, the volume explores how his philosophy and the kind of reading it demands have an important relation to broader considerations of the American national imaginary. Focused, coherent, and original essays from a wide range of philosophers and critics consider how his investigations of Henry David Thoreau and Ralph Waldo Emerson, for example, represent a sustained engagement with the ways in which philosophy might provide us with new ways of thinking and of living. This is the first detailed and comprehensive treatment of "America" as a category of enquiry in Cavell's writing, engaging with the terms of Cavell's various configurations of the nation and offering readings of American texts that illustrate the possibilities that Cavell's work has, in turn, for literary and film criticism. This study of the role played by philosophy in the articulation of the American self-imaginary highlights the ways in which the reading of literature, and the practice of philosophy, are conjoined in the ethical and political project of national self-definition.

This book spans the most significant phases of Ford's literary production, from his art criticism to his main modernist novels: *The Good Soldier*, *Parade's End*, *The Rash Act* and *Henry for Hugh*. The aim is to explore the uncharted territory of Ford's interest in the scopic field, claiming that his investigation of the optical unconscious is his most original contribution to the modernist concern for the stream of consciousness. This is the first in-depth study of Ford's interest in the gaze and how it is related to writing, painting, music, sculpture, visual technologies and forms of popular entertainment. Undermining the clichéd critical vision of Ford as the last Pre-Raphaelite or proto-Futurist, this study analyses Ford's fascination with the visual avant-garde and his response to the revolution of photography and (proto-) cinematographic forms from the specific angle of the scopic drive. Part history, part theoretical discussion embedded in the close reading of the texts, this book is also concerned with Ford as a great stylist whose writing strives to project an image of itself and its structures in the reader's eye. Drawing inspiration from psychoanalysis and art criticism, the author capitalises on the theories of Jacques Lacan, Rosalind Krauss, Hal Foster, Jonathan Crary, and Norman Bryson to disclose the fascinating and baffling universe of Ford's gaze. This is a revised and extended English translation of the original book *Ford Madox Ford: Visione/visualità e scrittura*.

Publisher Description

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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.

We spend our lives moving through passages, hallways, corridors and gangways, yet they do not feature in architectural histories, monographs or guidebooks. They are overlooked, undervalued and unregarded; seen as unlovely parts of a building's infrastructure rather than 'architecture'. This book is the first definitive history of the corridor, from its origins in country houses and utopian communities in the seventeenth and eighteenth centuries, through reformist Victorian prisons, hospitals and asylums, to the 'corridors of power', bureaucratic labyrinths, and housing estates of the twentieth century. The book takes in wide range of sources, from architectural history to fiction, film and TV, to explore how the corridor went from a utopian ideal to a place of unease: the archetypal stuff of nightmares.

In this book, Roger Luckhurst both introduces and advances the fields of cultural memory and trauma studies, tracing the ways in which ideas of trauma have become a major element in contemporary Western conceptions of the self. The Trauma Question outlines the origins of the concept of trauma across psychiatric, legal and cultural-political sources from the 1860s to the coining of Post-Traumatic Stress Disorder in 1980. It further explores the nature and extent of 'trauma culture' from 1980 to the present, drawing upon a range of cultural practices from literature, memoirs and confessional journalism through to photography and film. The study covers a diverse range of cultural works, including writers such as Toni Morrison, Stephen King and W. G. Sebald, artists Tracey Emin, Christian Boltanski and Tracey Moffatt, and film-makers David Lynch and Atom Egoyan. The Trauma Question offers a significant and fascinating step forward for those seeking a greater understanding of the controversial and ever-expanding field of trauma research.

Cléo de 5 à 7 (Cléo from 5 to 7), Agnes Varda's classic 1962 work depicts, in near real-time, 90 minutes in the life of Cléo, a young woman in Paris awaiting the results of medical tests that she fears will confirm a fatal condition. The film, whose visual beauty matches its evocation of early-Fifth Republic Paris, was a major point of reference for the French New Wave despite the fact that Varda never considered herself a member of the core Cahiers du cinéma group of critics-turned-film-makers. Ungar provides a close reading of the film and situates it in its social, political and cinematic contexts, tracing Varda's early career as a student of art history and as a photographer, the history of post-war French film, and the lengthy Algerian war to which Cléo's health concerns and ambitions to become a pop singer make her more or less oblivious. His study is the first to set a reading of Cléo's formal and technical complexity alongside an analysis of its status as a visual document of its historical moment. Steven Ungar's foreword to this new edition looks back upon Varda's film-making career and considers her contributions as a female auteur and in the context of the French New Wave.

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