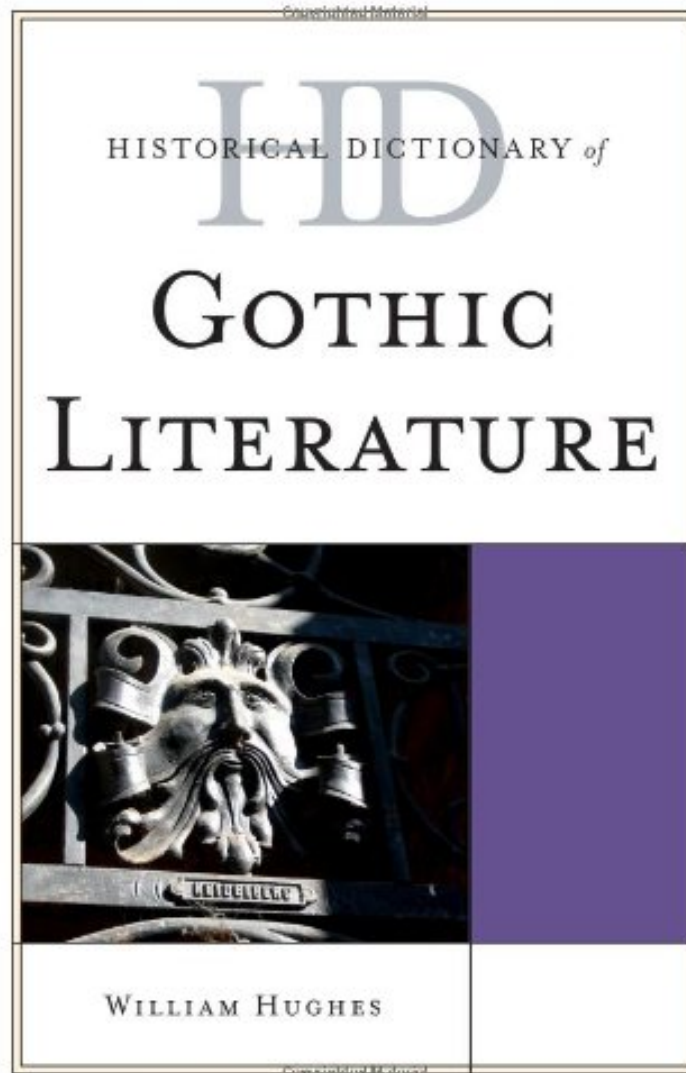


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## Historical Dictionary of Gothic Literature (Historical Dictionaries of Literature and the Arts)

*William Hughes*

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**William Hughes : Historical Dictionary of Gothic Literature (Historical Dictionaries of Literature and the Arts)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Historical Dictionary of Gothic Literature (Historical Dictionaries of Literature and the Arts):

Literary fashions come and go, but some hang around longer than others, like Gothic literature which has existed ever since *The Castle of Otranto* in 1764. During this long while, it has spread from England, to the rest of Great Britain, and across to the continent, and off to America and Australia, filling in the gaps more recently. Most of it is in English, but hardly all, and it has adopted all styles, from romanticism, to modernism, to postmodernism and even adjusted to feminist and queer literature, and science fiction. We have all, read some Gothic tales or if not read then seen them in the cinema, since they adapt well to film treatment, and it would be hard to find anyone who has not heard of ghosts and vampires, let alone *Count Dracula* and *Frankenstein*. On the other hand, some of us are inveterate Gothic fans, reading one book or story after the other. *The Historical Dictionary of Gothic Literature* follows this long and winding path, first in an extensive chronology and then a useful introduction which explains the nature of Gothic and shows how it has evolved. Obviously, the dictionary section has entries on major writers, and some of the best-known works, but also on geographical variants like Irish, Scottish or Russian Gothic and Female Gothic, Queer Gothic and Science Fiction. This is provided in over 200 often substantial and always intriguing entries. More can be found in a detailed bibliography, including general works but also more specialized ones on different styles and genres, and also specific authors. This book should certainly interest the fans but also more serious researchers.

From Booklist As noted in the introduction, the term gothic is culturally complex, and its meanings have varied greatly across the 400 years of its persistence in the English language. This compact volume spans the history of gothic literature from its appropriation in the mid-eighteenth century to the recent publication of the *Twilight* series. Hughes, professor of gothic studies at Bath Spa University, interprets the term literature liberally; among the 200 entries, *Scooby-Doo* and *Buffy the Vampire Slayer* are represented, along with *The Castle of Otranto* and *The Turn of the Screw*. The AZ entries cover a variety of works (books, magazines, movies, and television shows are all represented) as well as central figures (Robert Bloch, Angela Olive Carter, Edgar Allan Poe) and a number of different themes and literary conventions (Doppelgänger, Ghost stories, Gothic hero, Southern gothic, Queer gothic). There is a good deal of international information here as well (Australian gothic, Irish gothic, India). Entries range from a paragraph to two pages and include a wealth of see also references in bold. Accessible enough for casual fans of the genre, the book is also suitable for more serious research, with a detailed chronology, an extremely thorough introductory essay, and a bibliography that includes critical and historical works. Recommended for academic and large public libraries. --

Lindsay Harmon As noted in the introduction, the term gothic is culturally complex, and its meanings have varied greatly across the 400 years of its persistence in the English language. This compact volume spans the history of gothic literature from its appropriation in the mid-eighteenth century to the recent publication of the *Twilight* series. Hughes, professor of gothic studies at Bath Spa University, interprets the term literature liberally; among the 200 entries, *Scooby-Doo* and *Buffy the Vampire Slayer* are represented, along with *The Castle of Otranto* and *The Turn of the Screw*. The AZ entries cover a variety of works (books, magazines, movies, and television shows are all represented) as well as central figures (Robert Bloch, Angela Olive Carter, Edgar Allan Poe) and a number of different themes and literary conventions (Doppelgänger, Ghost stories, Gothic hero, Southern gothic, Queer gothic). There is a good deal of international information here as well (Australian gothic, Irish gothic, India). Entries range from a paragraph to two pages and include a wealth of see also references in bold. Accessible enough for casual fans of the genre, the book is also suitable for more serious research, with a detailed chronology, an extremely thorough introductory essay, and a bibliography that includes critical and historical works. Recommended for academic and large public libraries. (Booklist)