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a transnational and transmedia companion to the post millennial gothickey featurescovers key areas and themes of the post millennial gothic as well as

developments in the field and revisions of the gothic traditionconsitutes the first thematic compendium to this area with a transmedia literature film and television and transnational approachcovers a plurality of texts from novels such as stephenie meyer s twilight 2005 helen oyeyemi s white is for witching 2009 justin cronin s the passage 2010 and m r carey s the girl with all the gifts 2014 to films such as kairo 2001 juan of the dead 2012 and the darkside 2013 to series such as dante s cove 2005 7 hemlock grove 2013 15 penny dreadful 2014 16 black mirror 2011 and even the slenderman mythos this resource in contemporary gothic literature film and television takes a thematic approach providing insights into the many forms the gothic has taken in the twenty first century the 20 newly commissioned chapters cover emerging and expanding research areas such as digital technologies queer identity the new weird and postfeminism they also discuss contemporary gothic monsters including zombies vampires and werewolves and highlight ethnogothic forms such as asian and black diasporic gothic

the evolution of horror in the twenty first century examines the intimate connections between the horror genre and its audience s experience of being in the world at a particular historical and cultural moment this book not only provides frameworks with which to understand contemporary horror but it also speaks to the changes wrought by technological development in creation production and distribution as well as the ways in which those who are traditionally underrepresented positively within the genre women lgbtq indigenous and bame communities are finally being seen and finding space to speak

the essays in this volume reinterpret and contest the gothic cultural inheritance each from a specifically twenty first century perspective most are based on papers delivered at a conference held appropriately in horace walpole's gothic mansion at strawberry hill in west london which is usually seen as the geographical origin of the first but not the last of the many gothic revivals of the past 300 years in a contemporary context the gothic sensibility could be seen as a mode particularly applicable to the frightening instability of the world in which we find ourselves at the beginning of the twenty first century the truth is probably less epochal that gothic never went away when were we ever without fear or at least has persisted since its resurgence in the late nineteenth century gothic is at least as modern as it is ancient and each essay in this collection contributes to current scholarship on the gothic by exploring a particular aspect of gothic s contemporaneity the volume contains papers

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